3-2-2013

Chapman University Wind Symphony

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Chapman University
Wind Symphony
March 2, 2013
Paul Sherman, Music Director and Conductor
SPRING 2013 calendar highlights

February
February 1
University Singers Post-Tour Concert
Stephen Coker, Conductor
February 7
President's Piano Series
Grace Fong & Louise Thomas, duo piano concert
February 14-16, 21-23
Twelfth Night by William Shakespeare
Directed by Thomas Bradac

March
March 7
President's Piano Series
Sergei Babayan
March 8
Chapman Chamber Orchestra & University Singers
Daniel Alfred Wachs, Music Director and Conductor
Stephen Coker, Conductor
March 14-16
Concert Intime
Directed by Alicia Guy

April
April 4
President's Piano Series
John Perry
April 4-6, 11-13
Stage Door
by George S. Kaufman & Edna Ferber
Directed by Nina LeNoir
April 19-21
Opera Chapman presents
The Merry Widow by Franz Lehar
Peter Atherton, Artistic Director
Carol Neblett, Associate Director
April 24-27
Student Produced One Acts

May
May 8-11
Spring Dance Concert
Directed by Jennifer Backhaus
May 11
Sholund Scholarship Concert
Daniel Alfred Wachs, Conductor

Chapman University
Hall-Musco Conservatory of Music
presents the
Chapman University Wind Symphony
19th Season

Dr. Paul J. Sherman
Music Director & Conductor

March 2, 2013 • 7:30 P.M.
Chapman Auditorium, Memorial Hall
Program

Wild Nights!
Frank Ticheli
(b. 1958)

Hammersmith
Gustav Holst
(1874–1934)

~ Intermission ~

Enigma Variations, Op. 36
Variation IX – Nimrod
Edward Elgar
(1857–1934)
arr. Earl Slocum

Bells for Stokowski
Michael Daugherty
(b. 1954)

About the Conductor

Paul Sherman, D.M.A.
Conductor, Chapman University Wind Symphony
Instructor, Chamber Music & Instrumental Coaching

Conductor and oboist Dr. Paul Sherman, D.M.A, enjoys a musical career with a wide range of styles and forms. As Director of the Chapman Wind Symphony he advocates an ensemble that performs both classic repertoire and the best of new wave of contemporary music. He also directs winds chamber music the Chapman Early Music Ensemble and is instructor of oboe. For the last decade he has been Music Director for the Santa Clarita Valley Youth Foundation, an organization of three orchestras and 200 students based at College of the Canyons. This season his orchestra is a Los Angeles Philharmonic Partner Orchestra and will perform in Walt Disney Concert Hall in May as part of the International Youth Orchestra Festival. He is also deeply involved in contemporary music and is Executive Director of ensembleGREEN along with commissioning works for his large ensembles and solo oboe.

He performs regularly on modern and period oboes in orchestral, solo and studio settings. He has recently performed with the LA Master Chorale, Los Angeles Baroque Players, Santa Barbara Chamber Orchestra and performed Bach’s concerto for Oboe and Violin in a sold out concert at the Mission San Louis Obispo.
Wild Nights!

‘Wild Nights!’ is based on the Emily Dickinson poem:

Wild Nights! Wild Nights!
Were I with thee,
Wild Nights should be
Our luxury!

Futile the winds
To a heart in port,
Done with the compass,
Done with the chart.

Rowing in Eden!
Ah! The sea!
Might I but moor
Tonight in Thee!

“Numerous composers have set the words of ‘Wild Nights!’ to music... However, to my knowledge, no one has used this wonderfully sensuous poem as the basis for a purely instrumental tone poem. This was my aim, and in so doing I focused most heavily on the lines, ‘Done with the compass/Done with the chart’ and ‘Rowing in Eden!/Ah the sea!’ These words suggested the sense of freedom and ecstatic joy that I tried to express in my work. Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom.”

~Frank Ticheli

Hammersmith

Nineteen long years passed between the composition of Holst’s last two works for winds, the Second Suite in F and the masterful Hammersmith. Commissioned by the British Broadcasting Corporation (BBC) for its military bands, Hammersmith was Holst’s first band work for professional musicians, the earlier suites having been composed for amateur bands. Holst was to have conducted the first performance at the third annual convention of the American Bandmasters Association, but he was forced to cancel his appearance due to illness. The premier took place as scheduled on April 17, 1932 at Constitution Hall in Washington, D.C. by the United States Marine Band led by their director, Taylor Branson.

Hammersmith remained unpublished and did not receive another performance until nearly 22 years later.

When that long-delayed second performance finally arrived, it was given by an American band (the Kiltie Band of the Carnegie Institute of Technology – now Carnegie Mellon University – in Pittsburgh, PA on April 14, 1954, Robert Cantrick, conductor).

The score bears the dedication “To the Author of the Water Gypsies.” This author is Alan P. Herbert, and his 1930 novel deals with a working-class girl from Hammersmith who shares her life with two very different types of men: an illiterate barge worker and an artist, a duality that obviously appealed to Holst.

Hammersmith is a Prelude and Scherzo, its composition a result of Holst’s long familiarity with the Hammersmith metropolitan borough of London, which sits on the Thames River. At the time, 125,000 inhabitants were packed into an area of 3.6 square miles. Holst’s fascination with the duality of his surroundings is reflected in his composition. The Prelude (representing the inexorable, “unnoticed and unconcerned” river) is slow and unconcerned, reflecting a duality in its very key: E Major set against F minor. The Scherzo (representing the Cockney street markets and the laughing, bustling crowds, is boisterous, exuberant, and vulgar. The music and mood of the Prelude returns at the end of the composition, bringing us back to the great slow-moving river, passing relentlessly out to sea.

~Nikk Pilato

Enigma Variations

Nimrod (A.J. Jaeger)

Before the premiere of Enigma Variations in London on June 19, 1899, Edward Elgar was relatively unknown. Enthusiastically received, Enigma brought Elgar considerable recognition. The variations (of which there are 14), serve as musical portraits of Elgar’s friends and family. The piece is dedicated “to my friends pictured within,” who are identified by initials titling each variation (Elgar later revealed the true identities of each variation’s subject).

A.J. Jaeger was one of Elgar’s greatest friends, whom he nicknamed “Nimrod” after the mighty hunter described in the Book of Genesis (the German word “Jaeger” translates to “hunter”). Jaeger was a German-born musician who is recognized for supporting Elgar through his frequent periods of depression.

The opening bars of Nimrod hint at the theme of the second movement of Beethoven’s Piano Sonata no. 8, ‘Pathétique’. Elgar explained, “[This] variation...is the record of a long
summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred.”

~Emily Vickers

Bells for Stokowski

"Bells for Stokowski" is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience’s expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski’s 1940 collaboration with Walt Disney in Fantasia resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear.

In "Bells for Stokowski," I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own "transcription" of Bach’s C Major Prelude from The Well-Tempered Klavier.

In keeping with Stokowski’s musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout Bells for Stokowski. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski’s experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the symphonic band resound like an enormous, rumbling gothic organ.

~Michael Daugherty

Chapman University Wind Symphony

Paul Sherman, Music Director & Conductor

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* Principal
* Senior
§ Faculty
The James L. Doti President’s Piano Series

The President’s Piano Series was founded in 2011 with the mission of providing access to acclaimed pianists for both the Southern California community and the students of Chapman University. Each year the President’s Piano Series presents internationally acclaimed pianists and ensembles from throughout the world that perform solo and chamber music recitals. In addition to evening performances, the series is committed to providing educational master class opportunities open to the public.

Under the artistic direction of Grace Fang, internationally renowned pianists will present THREE CONCERTS on select THURSDAY EVENINGS. All concerts will take place in SALMON RECITAL HALL located on the Chapman University campus.

Public master classes will be scheduled for selected Chapman students.

FEBRUARY 7 • 7:30 p.m.
Grace Fang
Praised as “positively magical” as artist of “rare eloquence and grace,” recitalist, chamber musician and teacher.

LOUISE THOMAS
A highly active collaborative pianist who has developed a passion for music of the 20th century.

MARCH 7 • 7:30 p.m.
Sergei Babayan
Performances reveal an emotional intensity and bold energy, equipping him to explore stylistically diverse repertoire.

APRIL 4 • 7:30 p.m.
John Perry
Enjoys an international reputation as a teacher, presenting master classes around the world.

For tickets, call 714-997-6412 or visit www.chapman.edu/COPA
Dear Alumni, Parents and Friends:

Performances like the one you are about to see are vital components of our students' academic and artistic curriculum, helping them develop practical skills and artistic sensibilities. We are proud to showcase the talents of our students, while at the same time providing them with learning experiences that take them outside the traditional classroom.

As a lover of the arts, you have a crucial role to play to ensure our success and the success of the students who are at the heart of all we do. Your financial support helps to provide educational and performing opportunities necessary for our students' growth into artists.

Please join our community of loyal alumni, parents and community partners who are devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence. The Fund for Excellence supports College of Performing Arts initiatives that directly benefit our students' experience. Your gift impacts our programs by:

- Providing our students with opportunities to work with professional artists;
- Ensuring top notch community productions of classic and contemporary art;
- Strengthening our programs by maintaining our ability to attract the brightest and most talented students from across the country.

With your gift, you will be a part of a family of individuals who demonstrate, year after year, they are fully committed to developing the talents of young artists. I hope you join us not only because you value the arts, but because you want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again throughout the season.

Sincerely,

Dale A. Merrill, Dean
To inquire about giving opportunities, contact Liz Crozer, Director of Development, at (714) 289-2085 or crozer@chapman.edu.

Invest in our next generation of artists.

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