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Chapman University Wind Symphony

March 2, 2013

Paul Sherman, Music Director and Conductor



spring 2013



COLLEGE OF PERFORMING ARTS

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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

Program

Wild Nights!	Frank Ticheli (b. 1958)
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Hammersmith	Gustav Holst (1874–1934)
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~ Intermission ~

Enigma Variations, Op. 36 <i>Variation IX – Nimrod</i>	Edward Elgar (1857–1934) arr. Earl Slocum
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Bells for Stokowski	Michael Daugherty (b. 1954)
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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.

Program Notes

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.” *Wild Nights!* was commissioned by the California Band Directors Association in celebration of their 50th anniversary.”

~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

Program Notes

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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Emily Vickers
Mary Young

PICCOLO

Bella Staav

OBOE

Kyle Chattleton
Heather Raymond

ENGLISH HORN

Alanna Rice

CLARINET

David Corley
Brian Hume
Cynthia Ley
Kristen Yu

BASS CLARINET

Heather Moore

BASSOON

Rebecca Rivera

SAXOPHONES

Brandon Bielaugus
Colin Horrocks
Kevin Homma
Andrew King

HORN

Matthew Bond
Robert Loustaunau

TRUMPET

Jonathan Ballard
Ryan Jesch
Tim Mathiesen
Saul Reynoso
Kyle Smith

TROMBONE

Zachary Mariano
Michael Rushman
David Stetson

TUBA

Jonathan Kimbro

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PIANO

Arsen Jamkotchian

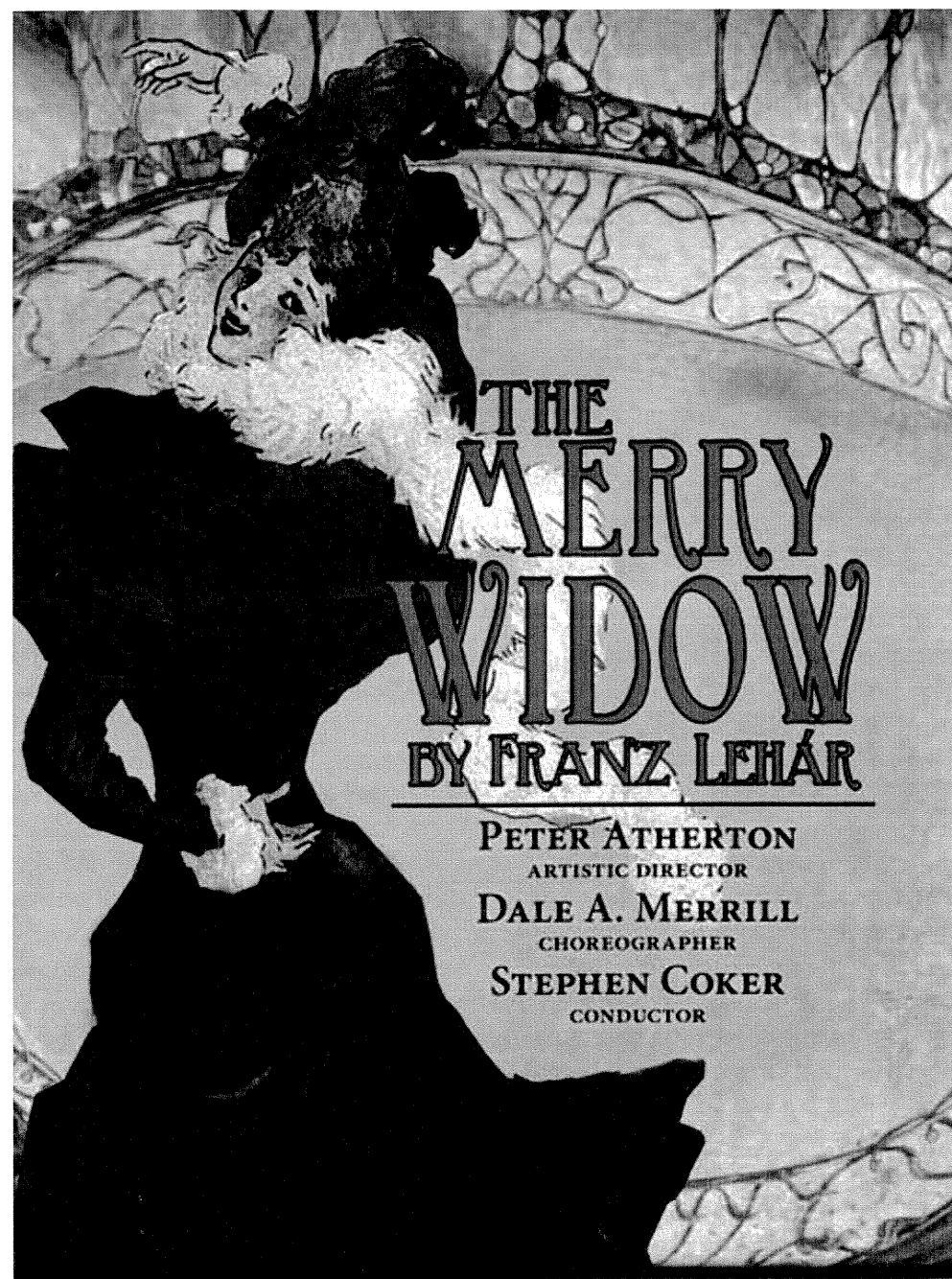
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Kevin Baker

STAFF

Emily Vickers
Wind Symphony Librarian
Kevin Baker
Operations Manager

•	Principal
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Dale A. Merrill, Dean

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