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## Chapman University Wind Symphony

Chapman University Wind Symphony

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# CHAPMAN UNIVERSITY WIND SYMPHONY

**Mathieu Girardet**

Music Director and Conductor

**March 2, 2024**



CHAPMAN  
UNIVERSITY

**College of  
Performing Arts**

Hall-Musco Conservatory of Music



MARYBELLE AND SEBASTIAN P.  
**MUSCO** CENTER FOR  
THE ARTS  
Chapman University

## A MESSAGE FROM THE DEAN



Dear Friends:

Without you, our audience, the performance you are about to enjoy would be incomplete. On behalf of our students, faculty, and staff, thank you for supporting Chapman University's Hall-Musco Conservatory of Music through your attendance at today's performance.

Our students are at the core of everything we do in the College of Performing Arts (CoPA), and we are passionately dedicated to providing them the best possible education. Our mission is to help them master their craft and prepare for today's performing arts professions by providing access to all the tools necessary to succeed.

*Training artists and transforming lives:* that's our focus each and every day. Our students have exceptional opportunities to learn; whether from master artists and residencies or experience performing in venues ranging from intimate studios to state-of-the-art facilities, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

Please enjoy this performance and come back for another CoPA event soon! To view our full season of events, visit [Chapman.edu/tickets-copa](https://chapman.edu/tickets-copa).

**Giulio Ongaro, Ph.D.**

Dean and Professor  
Bertea Family Chair in Music  
College of Performing Arts  
**Chapman University**



**CHAPMAN UNIVERSITY  
HALL-MUSCO CONSERVATORY OF MUSIC PRESENTS**

# **CHAPMAN UNIVERSITY WIND SYMPHONY**

**Mathieu Girardet**

Music Director and Conductor

Saturday, March 2, 2024  
7:30 p.m.

**MUSCO CENTER FOR THE ARTS**

## PROGRAM

An Epic Fanfare

Julie Giroux  
(b. 1961)

Over the Moon

Frank Ticheli  
(b. 1958)

Concerto for Trumpet

Alexander Arutiunian  
(1920–2012)  
trans. Guy M. Duker

*Joshua Schermerhorn, trumpet*  
*Winner of the 2023–24 Concerto Competition*

Tarot

II. The King of Cups

Lindsay Bronnenkant  
(b. 1988)

Symphony No. 3 "Slavyanskaya"

I. Allegro Decisively

II. Temp of a Slow Waltz

III. Scherzo

IV. Allegro (Moderately, joyously)

Boris Kozhevnikov  
(1906–1985)  
ed. John R. Bourgeois

## PROGRAM NOTES

### An Epic Fanfare

The first in a set of three short fanfares by Julie Giroux, **An Epic Fanfare** is described as “modern and flashy” by the composer. In an effort to provide “three different styles of Pomp for your Circumstances,” Giroux crafts a brief yet rousing work—a dazzling concert opener.

—Program note by Mathieu Girardet

### Over the Moon

Much as in the epic tales of Jules Verne's *From the Earth to the Moon* and George Méliès' iconic 1902 film *A Trip to the Moon*, I sought to take the listener on a brief musical voyage **Over the Moon**. At the start, the listener rides down a steep slide to the surface of the moon. At once a tango-like dance, glittery and light as silk, swims through the air. Instrumental solos appear and disappear like the characters of a story.

Suddenly the dance takes on a forbidding quality—plunger-muted growls appear as the work propels itself forward. Perhaps this is the dark side of the moon. Lines intermingle, the work lifts itself: *Over the Moon*, in joyful exuberance.

At the halfway mark, there is a brief respite, as if looking forward toward the peaceful blue planet: a hymn to life, to the Earth, the Moon, and towards the boundless energy of the Universe. A lone clarinet connects us to the return of the dance, reaching ever higher and brighter. A triumphant climax is suddenly quashed by a steep slide, back down to life on Earth.

—Program note by composer

## PROGRAM NOTES

### Concerto for Trumpet

Arutiunian conceived the main theme for his **Concerto for Trumpet** in 1943. Like most of his themes, it first came to him while he was asleep. He was encouraged to complete the work by a longtime friend, Zolak Vartasarian, who was principal trumpet in the Yerevan Opera Orchestra. Unfortunately, Vartasarian died in the war that same year, and the concerto was not completed until 1950. It was premiered then by Timofei Dokshizer in Moscow. The movements are Andante, Allegro energico, Meno mosso, and Allegro. A long virtuoso cadenza brings the concerto to an abrupt but stylish close.

Since Arutiunian composed this work (also known as Concerto in A $\flat$ ), it has continued to grow in popularity. In 1990–1991, for example, it led a list of 82 solos performed by approximately 150 professional, faculty and student members of the International Trumpet Guild.

—Program note from *Program Notes for Band*

### Tarot

Gustav Holst was incredibly interested in Indian culture, going so far as to teach himself Sanskrit. Some evidence suggests that he tried to incorporate Indian rāgas into his works, and after investigating Holst's resources and analyzing his *Planets*, I believe that Holst tried to reference rāgas that evoked similar characters to those of the planets in his suite. Holst's access to authentic performance of Indian music was limited, however, and like many composers—especially as a British composer entrenched in modal composition during the English folk song revival of the early twentieth century—he took what he understood of rāgas and filled in the gaps with Western theoretical knowledge, resulting in the treatment of what were once rāgas as scales or modes.

## PROGRAM NOTES

I decided to compose a suite that traces Holst's footsteps but applies his musical experimentation to a new topic: **Tarot**. Like astrology, tarot cards have been used for divination, and as each planet in modern astrology represents specific characteristics and personality traits, so too does each tarot card. Some elements of the Hindustani thāts, Karnātak mēlakarta rāgas, and pitch sets Holst references in his *Planets* are referenced in tarot using a similarly Western approach to portray tarot card analogs.

In tarot, the suit of cups corresponds with emotional energy and the element of water. A deeply empathic soul, the King of Cups tempers his emotions by balancing his heart with his head. The King leads diplomatically through compassion. The second movement, "The King of Cups," references the pitches of mēakarta rāga Dhavalāmbari from Neptune as a nod to a fellow intuitive and ruler of the sea, and additionally employs the pitches of the Bhairavī that are found in Venus to allude to the King's kind and gentle countenance.

—Program note by composer

### ***Slavyanskaya Symphony***

Legend would tell us that the United States Marine Band ("The President's Own") performed a feat of great espionage upon their return home from the Soviet Union in 1990. As the military tells us, "Combining music of Sousa with images of Lenin, the Marine Band toured five cities in the former Soviet Union, becoming the only American military band to tour the USSR before its transformation into independent states." The tour generated a bounty of propaganda during the waning months of the Cold War.



## PROGRAM NOTES

What we did not learn about until years later was the wealth of Russian band music discovered by the Marine Band musicians while on tour and, as some would tell, smuggled into the United States upon the band's return home. Boris Kozhevnikov's ***Slavyanskaya Symphony*** is one of a handful of contraband works heretofore never heard in the Western world until the fall of the Iron Curtain. Although composed in the late 1950s, the compositional style of this symphony is pure Classicism colored with Romantic sentimentality; the symphony reflects the ideals of Socialist Realism. The conservative compositional language (for the 1950s) provides evidence that Boris Kozhevnikov, a Soviet-era bandmaster and conservatory professor, was equally savvy in playing Communist politics—he composed music that was conservative enough for the censors, yet zestfully Slavic and (perhaps subversively) nationalistic.

The contemporary performance edition of this remarkable symphony is the product of the acclaimed U.S. Marine Band conductor, Col. John Bourgeois.

—Program note by Lawrence Stoffel

## ABOUT THE DIRECTOR

**MATHIEU GIRARDET** has served as conductor of the Chapman University Wind Symphony since 2021. A native of Montpellier, France, Mathieu is a versatile musician with experience as an educator, clarinetist, composer, and arranger.

On the podium, Mathieu has built a presence across Orange County through his work as conductor of the Irvine Valley College Wind Symphony, Chapman University Wind Symphony, and previously the Frederick Fennell Wind Ensemble at the Orange County School of the Arts. He was the 2023 recipient of the Shaun Naidoo Legacy Award, a distinction chosen by the student body at Chapman University to honor a faculty member who has made a substantial impact on the students and Conservatory of Music. Off the podium, Mathieu has taught a variety of courses in music history, clarinet pedagogy, chamber music, and more. He can be heard regularly playing bass clarinet with the award-winning Syrinx Quintet, a chamber ensemble made up of local professional reed players.

Mathieu holds Bachelor of Music degrees in Instrumental Music Education and Clarinet Performance from California State University, Long Beach and a Master of Music in Clarinet Performance from the University of Michigan. As a graduate fellow at Michigan, he performed with the University Symphony Orchestra, Symphony Band, and Instrumental Conducting Seminar. His clarinet quintet was awarded second prize at University of Michigan's Briggs Chamber Music Competition, performing a series of his arrangements.

A passionate advocate for music education, Mathieu is a frequent clinician, adjudicator, and guest artist throughout Southern California. He is an active member of the Southern California School Band & Orchestra Association (SCSBOA), California Band Directors Association (CBDA), Music Association of California Community Colleges (MACCC), and College Band Directors National Association (CBDNA).

# CHAPMAN UNIVERSITY WIND SYMPHONY

Mathieu Girardet, music director and conductor

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Jordan Enderton  
Galen Weiss

## FLUTE

Jordan Enderton\*  
Jackson Bennett  
Galen Weiss  
Mallory Rieth  
Hallie Gregory

## OBOE

Melissa McElroy\*  
Noah Chen  
Landon Yanagisawa

## ENGLISH HORN

Melissa McElroy\*

## BASSOON

Kaylee Laird\*  
Aidan Chun

## CLARINET

Matthew Chandler\*  
Jennifer Maitino  
Ana Rubio  
Ryann McGhee  
Angel De Orta  
Luke Brightbill

## BASS CLARINET

Lizette Meza

## CONTRABASS CLARINET

Diane Lee

## ALTO SAXOPHONE

Nathaniel Yang  
Gary Matsuura\*\*

## TENOR SAXOPHONE

Sean Hoss

## BARITONE SAXOPHONE

Sophia Bass

## HORN

Lizbeth Ramirez\*  
Thomas Yamada  
Jenny Kim\*\*  
Michael Ma

## TRUMPET

Tim Healy\*  
Josh Schermerhorn  
Gillian Okin  
Caroline Volmer  
Lino Sánchez  
Joe Lewis  
Ty Merritt  
Landon Terranova  
David Strobe  
Alex Mah  
Lexi Forman  
Jason Mitrakos

## TROMBONE

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Dhivya Manickam  
Dave Stetson\*\*

## EUPHONIUM

Michael Rushman\*\*

## TUBA

Dillon Dorame\*  
Nicholas Lippold  
Fred Greene\*\*

## DOUBLE BASS

Alexis Poyourow

## HARP

Stephanie Iorga

## PIANO/KEYBOARD

Ian McFarland

## PERCUSSION

Ian McFarland\*  
Julien Gonzalez  
Braedon Martin  
Annie Okuhara  
Sawyer Livsey  
Nicholas Lippold

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\* Principal  
\*\* Faculty

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Caroline Volmer—*Operations*



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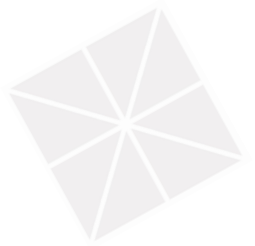
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Threads

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## COMING UP NEXT



**March 3, 2024**

### **Guest Artist Recital: Percussionist Fabian Ziegler**

Award-winning Swiss percussionist Fabian Ziegler performs a solo recital of works for percussion. Known for his commitment to bringing "the best of percussion repertoire to the people, to introduce them to new and striking pieces for solo percussion and chamber music with percussion instruments."

8 p.m. | Salmon Recital Hall (BH 100)



**March 8, 2024**

### **The Chapman Orchestra**

Danko Druško conducts The Chapman Orchestra in this program including *Mosaico Mexicano*, selections from the opera *Carmen* and the Dubois Flute Concerto featuring Chapman's 2023–24 Concerto Competition winner.

7:30 p.m. | Musco Center for the Arts



**March 29, 2024**

### **Chapman University Choir & University Singers**

The University Choir, a select ensemble of voices chosen from across the University, and the University Singers, Chapman's select chamber choir, perform a program of choral works ranging from classical to contemporary.

7:30 p.m. | Musco Center for the Arts



**April 14, 2024**

### **Chapman Saxophone Ensemble**

Directed by Gary Matsuura. Program to be announced.

2:00 p.m. | Salmon Recital Hall (BH 100)

## COMING UP NEXT



**April 14, 2024**

### **Commercial Music Ensemble**

A recital of commercial music composed and performed by Chapman students under the mentorship of award-winning music faculty.

8 p.m. | Salmon Recital Hall (BH 100)



**April 19 & 21, 2024**

### **Opera Chapman presents: Celestial Visitors**

Join us for a thrilling double-bill performance of two one-act operas: Mozart's *Il sogno di Scipione* (Scipio's Dream), followed by the West-Coast premiere of Robert Moran's *From the Towers of the Moon*, based on the iconic Japanese legend *The Tale of Bamboo Cutter*. Music performed by The Chapman Orchestra; Danko Druško, conductor.

7:30 p.m., 4/19 | 2 p.m., 4/21 | Musco Center for the Arts



**April 20, 2024**

### **Faculty Showcase Recital: Gary Matsuura & Albert Alva**

Gary Matsuura, director of the Chapman Saxophone Ensemble, and Albert Alva, director of the Chapman Big Band and Jazz Combo, perform together in an evening of original compositions and jazz standards for saxophones, flute, string quartet and vocalist.

2 p.m. | Salmon Recital Hall (BH 100)



**April 23, 2024**

### **Chapman Big Band & Jazz Combo**

The Chapman University Big Band & Jazz Combo fire up for an evening of jazz favorites and big-band swing, with a free post-show community reception!

7:30 p.m. | Musco Center for the Arts

[Chapman.edu/tickets-copa](https://Chapman.edu/tickets-copa)

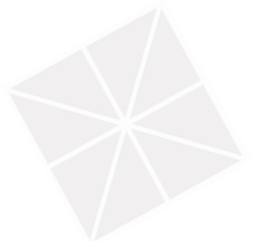
## SUPPORT THE STARS OF TOMORROW

One of the best ways to help support CoPA students is to give to the **Fund for Excellence**. This invaluable program gives students access to a variety of high-caliber resources so they can create and perform their best work.

Every dollar donated to the Fund has an immediate impact on the performing arts student experience. Donations are used exclusively to help CoPA students through enhancement of student productions, recruiting professional artists for master classes and supporting touring student ensembles, to name a few. For example, the Fund allowed us to bring Complexions Contemporary Ballet to campus for a week-long intensive with our dance students, giving them a valuable opportunity to train with working professionals from an award-winning, internationally renowned company.

If you're already a contributor to our Fund for Excellence, THANK YOU! And if you haven't yet joined hands with others who support the performing arts at Chapman University, please, consider making a gift today. Any amount helps!

To learn more about how you can make a direct impact on our students' education, contact Bobby Reade at [reade@chapman.edu](mailto:reade@chapman.edu).





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