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### Senior Composition Concert

Randall Woltz  
*Chapman University*

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CHAPMAN UNIVERSITY  
School of Music

presents

**RANDALL WOLTZ**

in a

Senior Composition Concert

Sunday, April 20, 1997

8:00 PM

Salmon Recital Hall

# Program

Fantasy Caprice (1981)

Nocturne (1996)

An Evening On Skid Row (1996)

Mélange à Trois (1996)  
*Three Surreal Poems for Voice and Piano*  
George Quick, Soloist

Moon Over Uranus (1997)

1. Oberon and Titania
2. Juliet
3. Puck

## *Intermission*

Hemiola Hideaway (1987)  
*A Fantasy Foxtrot For Two*

Danse Pour Chat et Chien (1996)

Youth In Asia (1996)

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# Program

00:04 - 2:23

Fantasy Caprice (1981)

Nocturne (1996) 2:25 - 7:30

An Evening On Skid Row (1996) 7:31 - 10:22

Mélange à Trois (1996)

Three Surreal Poems for Voice and Piano

George Quick, Soloist 10:42 - 16:26

Moon Over Uranus (1997)

1. Oberon and Titania 16:29 - 27:02

2. Juliet

3. Puck

## Intermission

27:04 - 34:52

Hemiola Hideaway (1987)

A Fantasy Foxtrot For Two

35:00 - 38:41

Danse Pour Chat et Chien (1996)

38:50 - 48:52

Youth In Asia (1996)

## Randall Woltz

Is originally from Hollywood but has spent most of his life in Orange County where he went to high school and later graduated from Orange Coast College where he first started to compose and arrange for the jazz ensembles. After OCC, he attended California Institute of the Arts for a year. There his teachers included Leonid Hambro, Morton Subotnick and Leonard Stein.

The rarefied avant-garde atmosphere of Cal-Arts was too much for him so he returned to Orange County and continued his self-taught composing and arranging for bands and orchestras. In the '80's he was the timpanist for the Orange Coast College Symphony and wrote two compositions for them - the Fantasy Allegro for Timpani and Orchestra (1983) and the Concerto for Piano and Orchestra (1985).

In 1987 he completed the Composition for Films and Television program at USC and has since written for commercial music assignments.

After USC, he became involved with musical theatre productions in Orange County; performing, music directing or recording sound tracks from his home studio. In 1994, with lyricist Larry Blake, Randy wrote the first musical version of Louisa May Alcott's classic book, Little Women.

About that time he went back to performing, mostly with Johnny Crawford's Orchestra in Los Angeles. The entertainers Randy has backed on either drums or piano include Rich Little, Red Buttons and Mel Torme.

Wanting to further his serious music education, he is now completing his (better late than never) Bachelor's degree with an emphasis in Music Composition under the guidance of Dr. Michael Martin.

Randy continues to work as a freelance musician/composer/arranger, church musician and piano technician.

### George Quick, soloist -

Randy is thrilled to have such a gifted artist on the program tonight to sing his three songs.

George is a very accomplished musical theatre performer and director. Recently he won a Drama-Logue award for his starring role in Sondheim's **Sunday In The Park With George**. He is Executive Director of Musical Theatre Company and teaches vocal performance in his Costa Mesa studio.

# Program Notes

**Fantasy Caprice** - is from the composer's Seven Pieces for Piano written between 1973 and 1982.

**Nocturne** - is one of the composition assignments from last year. This is very much in the Romantic-Chopinesque style that the composer prefers.

**An Evening On Skid Row** - For those that don't care for the Romantic-Chopinesque style, this is Randy's first 12-tone composition. For music analysts, this means that the music is based on a particular series of 12 notes which are always played in the same order, either in original form, in inversion, or backwards. The first twelve notes of this composition form the row that is developed throughout the piece.

For those that are not music analysts and who prefer a "story" of what this piece is about should know that it is a description of what it must be like to be homeless, perhaps in the Hill Street section of downtown Los Angeles and the crime that lurks behind every corner.

## **Mélange à Trois**

### ***(Three Surreal Poems for Voice and Piano)***

This is from a collection of surreal poems and essays that were written in the middle of the night while still half-asleep. None of them were written consciously in the manner of normal poetry. Randy would (while in a semi-dream state) write quickly and then go back to sleep. The next morning he would look at what he had written. Sometimes it was funny, sometimes awful, but always interesting. These three "poems" are the only ones that lent themselves to a musical setting. Randy is proud of the fact that, unlike poets Jean Cocteau or Alan Ginsburg, he does not need drugs to achieve surrealism.

## Three Surreal Poems

1. Fading, softly treading  
Kisses that die invisibly with  
Hungry lips of cataphonic lullabies.

So still, ever the glow,  
How can you know when love cries?  
How can you know when mind dies?

Treading softly, smile with the wind,  
Lazy, quiet, gentle and still.  
Softer, softer, sailing away.

2. Polyester fan that lies  
Smoking on the ground with  
Beads of fire projecting  
Across the moon.

Shreds of broken pottery  
Float upward unto the coming sun  
While mists of dragonflies realize.

3. Coo-coo birds are fastening  
Themselves to a tree.  
They see, but dismiss all error  
That flies upon dust.  
"We rust!" they squeaked, and  
Flapped their wings to the sea.

- Randall Woltz



**Moon Over Uranus** - Uranus is the third largest planet in our solar system with 15 observed satellites (ten of which were discovered by Voyager 2) and are named after Shakespearean characters. This piece was inspired by a synthesis of a trip to Griffith Observatory to see the Hale-Bopp comet and the music that Randy has written for *Midsummer Night's Dream* (now in production at Irvine Valley College).

The first of three movements, Oberon and Titania, is a duet of the time signatures of 6/8 over 19/8 and features Ami Custodia on tom-toms; the second movement, Juliet, features Julie Gressang on bowed vibraphone with water glass accompaniment; and the third movement, Puck, is a dynamic conclusion for more traditional percussion instruments.

**Hemiola Hideaway** - was originally written in 1987 for Rising Winds, a professional chamber group based in Los Angeles. This piece starts stylistically about 1920, moves through that decade, picks up some Gershwin-esque '30's, and finishes with a 1950's South American touch. Oh yes, hemiola is a compositional device used to create the tension of 3 beats over two.

**Danse Pour Chat et Chien** - (Dance for Cat and Dog) - an example of free atonality with the bassoon playing the role of the dog and the clarinet, the cat. They usually get along but sometimes there is an occasional fight.

**Youth In Asia** - Back by popular demand, this was written and performed last year by the Chapman Percussion Ensemble.

True to its title, the first part features Asian music influences throughout (mostly Japanese) with a Western twist.

The slow middle section continues this idea as a bridge to the third section which was inspired by a Phillipine *Kulintang* ensemble that performed for the World Cultures class at Chapman. Here, traditional western percussion instruments are used to simulate the Asian instrumental sounds and scales.

## Musicians

### **Moon Over Uranus -**

The Chapman Percussion Ensemble

Kent Hannibal (faculty)

Jenny Taylor

Ami Custodia

Ben Makino

Julie Gressang

Randy Woltz

### **Hemiola Hideaway -**

Flute - Kara Brennan

Oboe - Julie Laing

Clarinet/Sax - Gary Matsura

Bassoon - Gary Letona

Trumpet - David Campbell

Horn - Valerie Johnson

Trombone - Steve Williams

Tuba - Irene Barker

String Bass - Carlos Rivera

Drums - Randy Woltz

### **Danse Pour Chat et Chien -**

Bassoon - Gary Letona

Clarinet - Noel Calderon

### **Youth In Asia -**

Randy Woltz

Jenny Taylor (timpani)

Ami Custodia

Julie Gressang

*Kawai Piano courtesy of Pacific Piano*

Randy wishes to thank Dr. Michael Martin for his constant encouragement and guidance. Without his help this program and most of these compositions would not have been possible.

Also, thanks to Kent Hannibal and Professor John Koshak for giving me the opportunity for the performance of my compositions.

And a BIG thank you to all the musicians who graciously consented to appear on the concert this evening.

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**Moon Over Uranus** and **Youth In Asia** will also be performed in the *20th Century Concert* at Chapman, April 26th, and at the Chapman Percussion Ensemble Concert, May 13th.

Both concerts will be in Salmon Recital Hall at 8:00PM