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12-9-2006

## A Musical Offering

Chapman University Wind Ensemble

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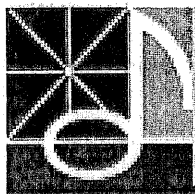
CHAPMAN UNIVERSITY  
*School of Music*

*presents the*

**University Chamber Winds**  
*Inaugural Concert*

**Dr. Robert Frelly**  
*Music Director and Conductor*

*A Musical Offering*



\* \* \* \* \*

2:00 p.m. • December 9, 2006  
Salmon Recital Hall

## PROGRAM

- Fanfare to *La Péri* Paul Dukas  
(1865 – 1935)
- Country Band March Charles Ives  
(1874-1954)
- Serenade no. 11 in E-flat major, K. 375 Wolfgang A. Mozart  
(1756 -1791)  
*Allegro maestoso*  
*Menuetto*  
*Adagio*  
*Menuetto*  
*Allegro*

~ Intermission ~

- Scherzo alla Marcia Ralph Vaughan-Williams  
(1872 - 1958)
- Disjunctions for Chamber Winds Evan Meier  
(b. 1985)
- Old Wine in New Bottles Gordon Jacob  
(1895 - 1984)  
*The Wraggle Taggle Gipsies*  
*The Three Ravens*  
*Begone, Dull Care*  
*Early One Morning*



**University Chamber Winds**  
Sunday, March 18, 2007  
Salmon Recital Hall  
4:00 pm

**University Wind Symphony**  
Sunday, March 11, 2007  
Memorial Auditorium  
4:00 pm

*For further information regarding the University Chamber Winds and Wind Symphony,  
please contact Robert Frelly at (714) 997-6917, or at [frelly@chapman.edu](mailto:frelly@chapman.edu)*

# CHAPMAN UNIVERSITY CHAMBER WINDS

*Dr. Robert Frelly, music director and conductor*

## PICCOLO

Rachel Mercier  
*B.S. biology*

## FLUTE

Maya Kalinowski  
*B.M. performance*  
Rachel Mercier  
*B.S. biology*

## OBOE

Brianna Peckham  
*B.M. music therapy*  
Kimberly DeSantis  
*B.M. music therapy*

## CLARINET

Mark Brownlee  
*Community member*  
Erin Steele  
*B.M. music education*  
Daphne Wagner  
*B.M. music education*

## BASSOON

Christopher Hughes  
*B.S. computer science*  
Teren Shaffer  
*B.M. music education*

## ALTO SAXOPHONE

Jessica Bogenreif  
*B.M. performance*

## FRENCH HORN

Jacob Vogel  
*B.M. music education*  
Rebecca Walsh  
*B.M. music education*

## TRUMPET

Travis Baker  
*B.M. music education*  
Evan Meier  
*B.M. music composition*

## TROMBONE

Javier Cerna  
*B.M. music education*  
Brent St. Mary  
*B.A. film production*  
Edward White  
*B.A. music*

## PERCUSSION

Collin Martin  
*B.M. performance*  
Casey Gregg  
*B.M. music therapy*  
Zander Vessels  
*B.M. music therapy*

## WIND STUDIES STAFF

### Librarians

Kimberly DeSantis  
Casey Gregg  
Brianna Peckham  
Daphne Wagner

### Managers

Christopher Hughes  
Jacob Vogel

## PROGRAM NOTES

### Fanfare to *La Péri*

Paul Dukas

Paul Dukas was a dominant figure in French music at the beginning of this century. Although hailed and admired for his early works, he was not a prolific composer. Dukas' masterpiece of modern music is his orchestral scherzo *The Sorcerer's Apprentice* while his opera *Ariane et Barbe-Aleue* is considered one of the finest examples of French opera in the impressionist style.

Written in 1912, *La Péri* was Dukas' last significant work. Composed as a symphonic poem for dance, *La Péri* begins with a brass fanfare that has no thematic link with the remainder of the piece. It is in essence, a call to order, "in complete musical contrast with what is to follow, and supplies, in its straight-forward majesty, an ideal preparation for the more insinuating magic of the oriental legend that is to be unfolded."

Dukas died in 1935 at the age of seventy, not having published a significant work in the previous twenty-three years. However, during this time he continued to teach at the Paris Conservatory and Ecole Normale de Musique as well as assisting in the revision of the complete works of Rameau for the Paris publisher, Durand. As testament to his own high standards, Dukas burned many of his original manuscripts just hours before his death fearing he might release something of inferior quality.

### County Band March

Charles Ives

Charles Ives was a great American composer whose original, universal, and deeply national inspiration changed the direction of American music forever. Heavily influenced and encouraged by his father, he began his musical career (age 12) by playing drums with the First Connecticut Heavy Artillery Band, of which his father was bandleader. Ives also trained on piano and cornet, and by age 13 was engaged as a church organist. He soon began to experiment and improvise freely at the piano combining several key centers simultaneously. This exploration of polytonality became a significant development in American music.

Ives was not a composer by profession, but rather by avocation. After graduating from Yale he went into the insurance business. Ives later suffered a heart attack and diabetic complications, which slowed his work and music writing until his retirement in 1930. The slow realization and greatness of Ives and his belated triumphant recognition go without precedent in American music history. In 1947, he received the Pulitzer Prize for his 3rd Symphony, which he had written thirty-six years previously in 1911.

Country Band March, unlike a more traditional Sousa march, is intended to capture the realities of a performance by a country band. Ives' portrayal of performing in wrong keys, miscounting and getting lost, in addition to a percussion section that can't keep the beat, provide ample challenges for each and every player. Although the main march theme is probably Ives', the piece features an impressive list of musical quotations that include: Arkansas Traveler, Battle Cry of Freedom, British Grenadiers, The Girl I Left Behind Me, Marching Through Georgia, Massa's in de Cold, Cold Ground, My Old Kentucky Home, Violets, Yankee Doodle, May Day Waltz, and Semper Fidelis.

### Serenade no. 11 in E-flat major, K. 375

Wolfgang A. Mozart

Wolfgang Amadeus Mozart showed such a prodigious talent for music in his early childhood that his father, also a composer, dropped all other ambitions and devoted himself to educating the boy and exhibiting his accomplishments. Between ages six and fifteen, Mozart was on tour over half the time. By 1762, he was a virtuoso on the clavier - an early keyboard instrument and predecessor of the piano-and soon became a good organist and violinist as well. He produced his first minuets at the age of six, and his first symphony just before his ninth birthday, his first oratorio at eleven, and his first opera at twelve. His final output would total more than 600 compositions. Much has already been said and studied in the popular media about Mozart's roguish lifestyle and apprehension of conformity. It was this aspect of his personality that never won him the support of royalty or the church, which, at that time, was critical to any composer's survival. As such, Mozart died young, ill, poor, and relatively unappreciated ... only to become the mostly widely acknowledged orchestral composer in history.

Upon completing the score of his *Serenade in E-flat Major, K.375*, Mozart wrote in a letter to his father on November 3, 1781: "I wrote this music on St. Theresa's Day -- for the ... sister-in-law of Herr von Hickl, the court painter, at whose house it was performed for the first time. ... The chief reason why I wrote it was in order to let Herr von Strack, who goes there every day, hear something of my composition. And so I wrote it rather carefully. I was applauded by all, too. On St. Theresa's night it was performed in three different places." Strack was the Emperor's valet-de-chambre, and it's clear that Mozart was hoping to win a position in the court of Joseph II, who eventually set up a wind band but didn't hire Mozart and relegated the band to playing transcriptions of operas and ballets. Nonetheless, Mozart's "careful" writing produced a masterpiece of the wind repertoire in five movements -- all in the home key of E-flat Major to accommodate the valveless horn of the period -- that evokes the masterful symmetry and playfulness typical of his serenades and divertimenti.

### Scherzo alla Marcia

Ralph Vaughan-Williams

Ralph Vaughan-Williams was a prolific writer, musicologist and champion of British cultural heritage, as well as one of the most respected of English composers. He received his formal education in London, at Trinity College, and the Royal College of Music, and also studied with Max Bruch in Germany and Maurice Ravel in Paris.

At the turn of the 20<sup>th</sup> century, Vaughan-Williams set out to liberate English music from its German academic tradition by collecting English folk tunes and editing English church music. Along with English madrigals, these sources greatly influenced his style of composition. His professional career spanned more than six decades, with nine Symphonies, several concertos, a ballet, a few operas and countless choral works. He even composed film music to aid the efforts for the Second World War, including music for 'The 49th Parallel', 'Coastal Command', and 'Story of a Flemish Farm'.

By the time Vaughan-Williams composed his 8<sup>th</sup> symphony he was well past eighty years of age and deep into his Beethovenian deafness. Like Beethoven, Vaughan-Williams seemed to take a step back from the serious tone of his earlier symphonies before plunging into his dramatic 9<sup>th</sup>, and final symphony. *Scherzo alla Marcia* is the second movement of the symphony and is presented in it's original form, scored solely for winds.

## Disjunctions for Chamber Winds

Evan Meier

Evan Meier is a fourth year composition student at Chapman University. He has studied composition under Shaun Naidoo, Sean Heim, and Michael Martin and jazz arranging under Gary Matsuura. He has received much recognition including awards for outstanding musicianship for his original compositions at the La Mirada and Reno Jazz Festivals in 2001. Long Beach Polytechnic High School awarded him the Pursuit of Excellence Medal for Jazz in 2003 and he was one of the winners of the Jazz Award at Chapman University in 2005.

Of *Disjunctions for Chamber Winds*, Meier writes:

At the beginning of this semester Prof. Frelly approached me to write a piece for the newly formed Chamber Winds Ensemble, of which I had recently become a member. I was currently absorbed in the composition of my Crane Songs and had no plans to write a piece for such a group. However, opportunities to write for a quality ensemble of this size and composition are rare, so upon completion of the songs I immediately changed gears. I wrote *Disjunctions* in a mild fury; it was completed in the shortest period of time for a piece of its size and scale that I have written to date: slightly under one month.

*Disjunctions* is in its essence is about fragmentation. While there are motives that occur and reoccur throughout the piece, none of them are developed in a systematic method consistent with the canon of Western music. Rather each motive has a distinct and characteristic static quality. The drama and development of the piece is not derived from permutation but rather the placement and juxtaposition of various moments in relation to the overall form of the piece.

## Old Wine in New Bottles

Gordon Jacob

English composer Gordon Jacob studied music at the Royal College of Music, and in 1926, became a member of the music faculty, a position which he held for forty years. A teacher, conductor, orchestrator, composer, and author, Jacob contributed several important compositions to the wind band repertoire at a time when bands had limited original literature. Some of his notable works for band include *William Byrd Suite*, *An Original Suite* and *Tribute to Canterbury*. His orchestral and choral works include a ballet, concert overture, two symphonies, numerous concertos for wind and string instruments, many pedagogic works for piano and for chorus and a variety of chamber works, songs, and film music.

Old Wine in New Bottles is an example of twentieth-century Harmoniemusik, a genre of small wind band literature dating back to the court of Louis XIV. The piece is an attractive setting of four early English songs. As the title implies the idea of taking something from the past and reworking it, Jacob takes these four songs and reconstructs them for the thirteen instruments to utilize various wind timbres and sound combinations. The organization of the movements is typical of a wind partita; that is, an opening Allegro movement, followed by a slow movement, a scherzo, and a theme and variations closing.

*prepared by Robert Frelly*

## CHAPMAN UNIVERSITY CHAMBER WINDS

The Chamber Winds is comprised of the most outstanding wind and percussion students within the School of Music. Dedicated to the performance of the finest wind literature from the Renaissance to the present, the Chamber Winds utilizes a flexible approach to instrumentation, allowing for stylistic accuracy in the performance of wind music. The Chamber Winds, along with the University Wind Symphony will participate in the 2007 CMEA Conference where they will present a featured performance and a clinic session entitled "History of the American Band". The wind and percussion ensembles tour bi-annually on the West Coast of the United States, and the Wind Symphony recently returned from a triumphant performance tour of Australia that included a featured performance in the world-renowned Sydney Opera House.

### ROBERT FRELLEY

Robert Frelley serves as Music Director and Conductor of the University Wind Symphony and Chamber Winds, as well as the Director of Music Education within the School of Music. In addition to wind conducting, he is active as an orchestra conductor, presently serving as the newly appointed Music Director of the Yorba Linda Symphony Orchestra, and is the Founder and Music Director of the Orange County Junior Orchestra, a program of 5 ensembles now in its 24<sup>th</sup> season. His previous orchestra posts include Associate Conductor of the Long Beach Symphony Orchestra, Music Director of the Southern California Pops Orchestra, and Music Director of the University of Southern California Community Orchestra.

Equally at home in the classical, jazz and pop genres, Dr. Frelley has worked with a number of prominent artists, including Doc Severinsen, Bill Conti, Skitch Henderson, Maureen McGovern, and the Empire Brass, and has conducted for film and opera. Dr. Frelley is a frequent guest conductor for all-state and regional honor bands and orchestras, with recent appearances in Arizona, Alabama, Florida, Illinois, and Nevada. On the international stage he has led performances in Australia, Austria, Canada, China, England, France, Germany, Hong Kong, Italy, Japan and Switzerland, and is the Artistic Director of *Orchestrating Sydney*, an international music festival that brings together the best youth and college musicians from around the world for musical and cultural interactions at the famed Sydney Opera House. Recently he was invited to develop an international orchestra festival for *Beijing Perform In Harmony - With Olympic Spirit*, the countdown program for the summer games to be held in China in 2008.

An accomplished conductor and educator, Dr. Frelley is the author of a music instructional video series, *An Introduction to the Orchestra* and is currently preparing a manuscript devoted to conducting and musical interpretation. Dr. Frelley has also authored numerous articles on music and has served as Editor of *Upbeat*, a national publication devoted to the promotion and development of music educational programs for youth. A champion of new music, Dr. Frelley has received national recognition on three occasions with the "First Place ASCAP Award for Programming of Contemporary Music in the category of Youth Orchestras". He is also the recipient of a Chapman University Faculty Achievement Award, recognizing excellence in teaching and scholarly/creative activity, and two Chapman University Scholarly/Creative Grants.

A strong advocate of the arts, Dr. Frelley has presented clinics and workshops for numerous local, regional, and national arts organizations, including MENC: The National Association for Music Education, the American Symphony Orchestra League, the Mid-West International Band and Orchestra Clinic, and CMEA: The California Association for Music Education. At present, Dr. Frelley is a member of the Board of Directors for the Association of California Symphony Orchestras and the Directors Council of the ASOL, and is serving as a Mentor for MENC, offering on-line advice for its membership. His past leadership roles include President of CMEA/Southern Section and Chairman of the Youth Orchestra Division of the ASOL.

Dr. Frelley holds a DMA from USC, and a MM in Instrumental Conducting from CSU, Long Beach, where he was inducted as a member of the Graduates Dean's List of University Scholars and Artists. He also holds dual BM degrees in Music Education and Music Composition from Chapman University and is a member of *Who's Who Among America's Teachers*.