

5-2-2015

Chapman University Wind Symphony

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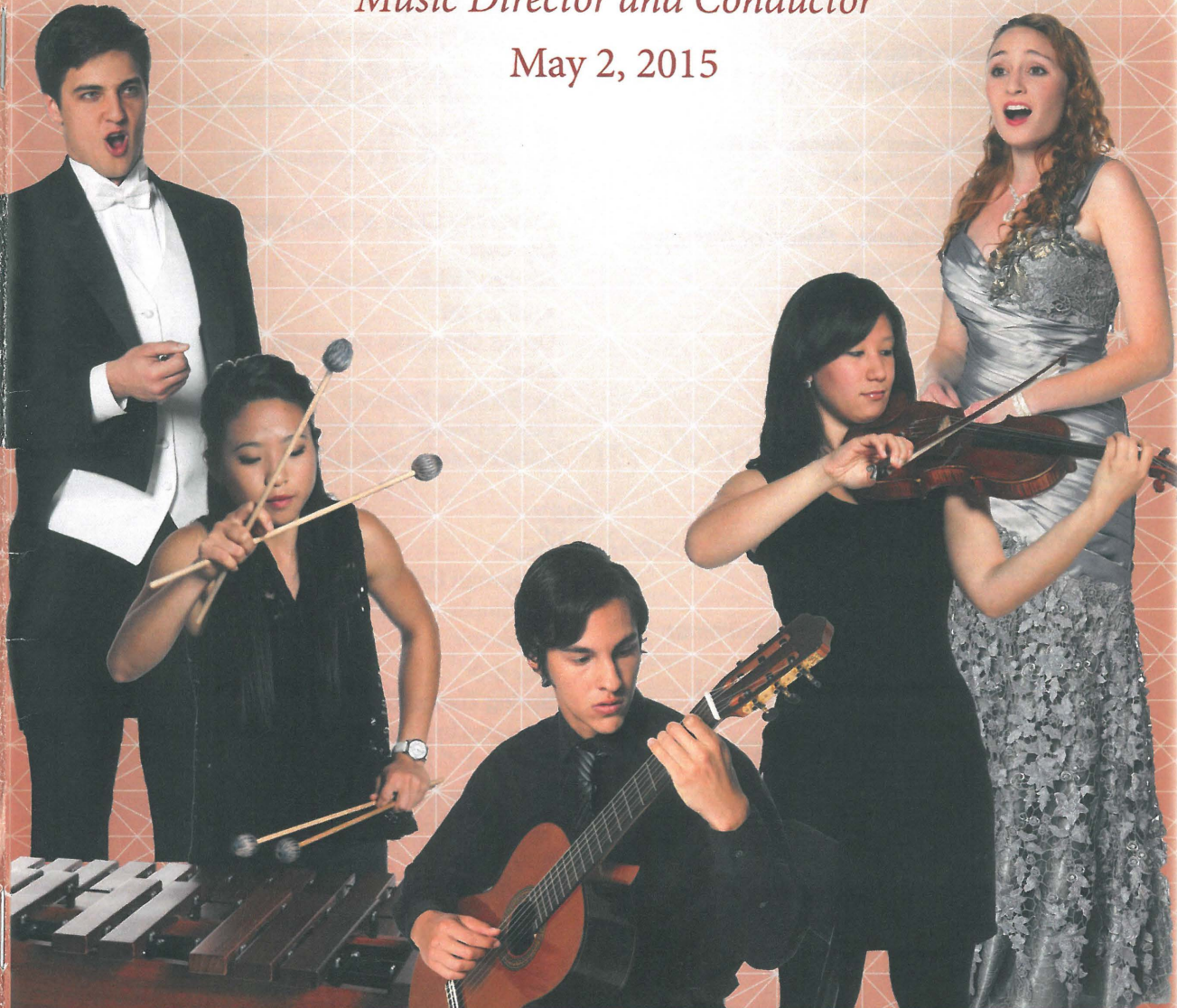
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Chapman University Wind Symphony

*Christopher Nicholas,
Music Director and Conductor*

May 2, 2015



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music

Spring 2015

SPRING 2015 calendar highlights

february

February 5

The President's Piano Series

Eduardo Delgado, *soloist*

February 6

William Hall Visiting Professor in Recital

Jeralyn Glass, *soprano soloist*

February 19-21, 26-28

The Tragedy of Hamlet, Prince of Denmark

by William Shakespeare

Directed by *Thomas F. Bradac*

February 27

Faculty Recital

Rebecca Sherburn, *soprano*

with Louise Thomas, *piano*

April 9-11

Concert *Intime*

presented by *Chapman student choreographers*

April 9-11, April 16-18

Rosencrantz and Guildenstern Are Dead

by Tom Stoppard

Directed by *Gavin Cameron-Webb*

April 10

University Choir & University Singers in Concert

Stephen Coker, *Conductor*

April 24-26

Opera Chapman presents: *The Elixir of Love*

by Gaetano Donizetti

Peter Atherton, *Artistic Director*

Carol Neblett, *Associate Director*

march

March 5

The President's Piano Series

Dan Tepfer, *soloist*

March 13

The Chapman Orchestra: *A Midsummer Night's Dream*

Daniel Alfred Wachs, *Music Director and Conductor*

Angel Vázquez-Ramos, *Music Director*

Michael Nehring, *Director*

may

May 2

Chapman University Wind Symphony

Christopher Nicholas, *Music Director and Conductor*

May 6-9

Spring Dance Concert

presented by *Chapman student choreographers*

May 8

University Women's Choir in Concert

Angel Vázquez-Ramos, *Director*

May 16

Sholund Scholarship Concert

april

April 2

The President's Piano Series

Abbey Simon, *soloist*

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents the

Chapman University Wind Symphony

21th Season

CHRISTOPHER J. NICHOLAS

Music Director and Conductor

May 2, 2015 ■ 7:30 P.M.

Chapman Auditorium, Memorial Hall

Program

- Sound the Bells

John Williams
(b.1932)
- Festive Overture, Op. 96

Dmitri Shostakovich
(1906-1975)
- Gloriosa (Symphonic Poem for Band)
I. Oratorio
II. Cantus
III. Dies Festus

Yasuhide Ito
(b.1960)

Ben Finer, Brett Gray, Tyler Johnson,
Kristinn Schram Reed and Elliott Wulff, vocalists

~ Intermission ~

- Adagio
Commando March

Samuel Barber
(1910-1981)
- Molly on the Shore

Percy Aldridge Grainger
(1882-1961)
- Adagio Para Orquesta de Instrumentos de Viento

Joaquín Rodrigo
(1901-1999)
- Rocky Point Holiday

Ron Nelson
(b.1929)

About the Conductor

Christopher J. Nicholas, D.M.A.
Conductor, Chapman University Wind Symphony
Director of Bands, Director of Woodwind & Brass Studies

Dr. Christopher Nicholas is the Director of Bands and Director of Woodwind and Brass Studies at the Hall-Musco Conservatory of Music at Chapman University. Prior to his appointment at the Chapman Conservatory, Dr. Nicholas served as the Director of Bands at Colorado State University, as well as on the music faculties of the University of Wyoming, Grinnell College, and Kirkwood College. Dr. Nicholas received degrees from University of Illinois at Urbana-Champaign (BME) and the University of Iowa (MA, DMA).

An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the distinction of “Top Prof” for exceptional contributions to the University of and service to the students. In addition, Dr. Nicholas has received the UW College of Arts and Sciences Extraordinary Merit in Teaching Award, the University of Illinois Divisional Achievement Award in Music Education, and was the first band conductor to receive the prestigious Iowa Doctoral Performance Fellowship.

A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, and Central America. Dr. Nicholas has served as an invited guest conductor of the Liatoshinsky Chamber Orchestra in Kiev, Ukraine, the Symphonic Band of the *Societe Musicale D'Alaquas* in Valencia, Spain, and was recently named principal guest conductor of the Municipal Youth Band of Guatemala City under the auspices of the *Sistema de Coros, Bandas, Y Orquestas* of Gautemala. He also currently performs with and serves on the teaching faculty of the *Opera Maya* summer opera festival, based in Tulum, Mexico.

Dr. Nicholas is active as a clinician and adjudicator in the United States and abroad, and his articles have appeared in the National Band Association Journal, School Band and Orchestra Journal, Wyoming Music Educators Journal, the Journal of the Iowa Bandmasters Association, and the Bands of America Summer Symposium handbook. In addition, Dr. Nicholas will serve as a contributing author in the upcoming GIA publication "Teaching Music Through Performance in Band," Vol. 10. Professional affiliations include the College Band Directors National Association, the World Association of Symphonic Bands, the National Band Association, and honorary memberships in Phi Mu Alpha Sinfonia and Tau Beta Sigma.

Program Notes

Sound the Bells (1993)

John Williams has composed music for around 80 films, holds 14 honorary degrees, and has won numerous Grammy Awards, Academy Awards, Golden Globe Awards, Emmy Awards, and many others. He has easily become a distinguishable name in the film music industry. He was born in Flora Park, New York and attended the University of California, Los Angeles. In 1952, he was drafted into the Korean War and directed the U.S. Air Force Band. After the war, he attended Juilliard School of Music where he studied piano. After his studies he returned to Los Angeles and began conducting the Boston Pops Orchestra from 1980 until 1993. Williams composed his first music score in 1958 for a B movie and received his first Academy Award in 1971 for *Fiddler on the Roof*. As Williams grew to fame, he was approached by movie director and producer, Steven Spielberg, which marked the beginning of a long and well-known film collaboration. John Williams's real fame came with his scores for the *Star Wars* trilogies and *Jaws*. After his time ended with the Boston Pops Orchestra, he has turned his focus to classical writing, particularly for orchestral settings in the Neoromantic style. He considers composers Richard Wagner and Pyotr Tchaikovsky most influential to his Neoromantic style.

Sound the Bells is a bright and spritely piece appropriately representing John Williams's style. The piece was originally written for only brass and percussion. However, John Williams later orchestrated the piece for full orchestra on the occasion of the Boston Pops Orchestra's tour of Japan. The tour coincided with the Japan royal wedding of Crown Prince Naruhito and Masako Owada, and Williams felt a fanfare would be a fitting opening for the Japan concerts in lieu of the joyous occasion. Williams was inspired by the unique sounds of the Japanese bells, which can be heard in the percussion by the chimes and glockenspiel throughout the piece. In this transcription by Paul Lavender, the bounding melodic and rhythmic motive is primarily given to the brass. The woodwinds serve as sonorous texture and a "tolling-of-bells" quality echoing the brass, but also perform the melody for the second theme. The piece ends triumphantly and blissfully as if wishing joy and prosperity for the newlywed couple.

Festive Overture (1954)

Dmitri Shostakovich was a 20th century Russian composer, living during the Soviet era under the reign of Joseph Stalin. He was born in 1906 in St. Petersburg to a privileged family. His musical background came greatly from his mother who began teaching him piano at age 9. Showing remarkable talent at the early age of 13, Shostakovich began attending the Petrograd Conservatory where composer Alexander Glazunov was the chair and oversaw his studies. In 1925 he graduated from the conservatory with the product of his First Symphony as his graduation piece. It was premiered in Berlin by the Leningrad Philharmonic under Nikolai Malko and was widely successful and garnered him instant

Program Notes

fame. The scrutiny of his music began in 1929 when government officials criticized his opera, *The Nose*, as "formalist". He fell from government favor in 1936 at the successful performance of his opera *Lady Macbeth*, where Stalin was in attendance himself. In order to regain government acceptance he wrote his conservative Fifth Symphony ironically subtitled "A Soviet Artist's Response to Just Criticism". Although the elements of chromaticism and dissonance did not tie into the expectation of uplifting, pleasant music, officials approved the continued performance of the symphony. The entirety of his life was spent in fear from the government, conforming to write in the "nationalistic" style, and having no choice but to join the Communist Party. Despite the unavoidable pressures of the government, Shostakovich still remains at the forefront of 20th century music. His style followed that of the Classical and Romantic tonal tradition but was still heavily decorated with chromaticism and atonality. Shostakovich was a good friend of Igor Stravinsky, whom along with other composers such as J.S. Bach, Beethoven, Berg, and Wagner (whom he admired most) were his greatest influences.

The *Festive Overture* was commissioned and written just three days before it's premiere at the Bolshoi Theatre in Moscow for the 37th anniversary of the October Revolution, in 1917. Shostakovich's close friend, Lev Nikolayevich recounts, "The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. Although he laughed and chuckled, the work was under way and music was being written." Shostakovich even borrows themes from his condemned opera *Lady MacBeth*. The music is vivacious, bubbly, and no doubt celebratory. Beginning with a grand trumpet fanfare, it then erupts into a joyous and tuneful melody at a swift rate. The piece was originally written for orchestra by later transcribed for concert band by Donald Hunsberger. It was later featured in the Moscow 1980 Olympics and won the Nobel Prize in 2009.

Gloriosa (1990)

Yasuhide Ito is a pianist, composer, and conductor from Hamamatsu, Shizuoka Prefecture, Japan. He graduated from the Tokyo University of Fine Arts and Music receiving a bachelor's degree in music composition. However his musical career began at a young age beginning with piano lessons and composition lessons in high school. At age 27, he made his American debut at the American Band Association and Japanese Band Association joint convention, premiering his popular work *Festal Scenes*. Ito is also a distinguished pianist winning several awards and collaborating with several notable artists. He has composed over 90 works for wind band and over 1000 works in total. Despite numerous band works, he composes an assortment of genres. As of recent, his focus has been on vocal repertoire, having written his first opera, *Mr. Cinderella*, which has greatly impacted the Japanese opera practice. Ito currently teaches at the Senzoku Gakuen College of Music and serves as a lecturer, educator, guest conductor, and clinician in several countries in Asia.

Program Notes

“*Gloriosa* is one of the most well-known pieces, taking its place as standard repertoire in Japanese music textbooks. It was commissioned by the Sasebo Band of the Maritime Self-Defense Force of Kyushu in 1989 and premiered in 1990. “This stirring and powerful homage to early Christianity in Japan profoundly and eloquently states the case of cross-cultural conflict and resolution. *Gloriosa* is inspired by the songs of the *Kakure-Kirishitan* (Crypto-Christians) of Kyushu who continued to practice their faith surreptitiously after the ban of Christianity, which had been introduced to that southern region in the mid-16th century by Roman Catholic missionary Francisco Xavier. The worship brought with it a variety of western music. Though Christianity was proscribed in 1612 by authority of the *Tokugawa Shogunate* in *Edo* (today Tokyo), Kakure-Kirishitan continued advocating sermons and disguised songs. Melodies and lyrics such as Gregorian chant were obliged to be “Japanized”. For example, the Latin word “*Gloriosa*” was changed to “*Gururiyoza*.” This adaptation of liturgy for survival inspired Ito to write this piece in order to reveal and solve this unique cultural mystery. The composer explains:

‘Nagasaki district in Kyushu region continued to accept foreign culture even during the seclusion period, as Japan’s only window to the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu region. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually ‘Japanized’ during the 200 years of hidden practice of the Christian faith. That music forms the basis of *Gloriosa*.’

The Gregorian chant “*Gloriosa*” begins with the words, “*O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere.*” The first movement *Oratio* opens with bells sounding the hymn’s initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians. The second movement, *Cantus* showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the *ryuteki*, a type of flute. The theme is based on *San Juan-sama no Uta* (The Song of Saint John), a 17th-century song commemorating the “Great Martyrdom of Nagasaki” where a number of Kyushu Christians were killed in 1622. The third and final movement, *Dies Festus*, takes as its theme the Nagasaki folk song, *Nagasaki Bura Bura Bushi*, where many Crypto-Christians lived. *Gloriosa*, fusing Gregorian chant and Japanese folk music, displays the most sophisticated counterpoint yet found in any Japanese composition for wind orchestra.”

-Bravo Music

Commando March (1943)

Samuel Barber was a 20th century composer but his works resemble that of the 19th century Romantic era. He has written in almost every genre including opera, ballet, vocal, keyboard,

Program Notes

chamber, and orchestral music. Barber’s musical background came from his mother, who was a pianist, and also his aunt, Louise Homer, who was a singer for the Metropolitan Opera. His aunt would influence his own talented voice and his numerous vocal works. At age 7 he composed his first solo piano piece and attempted at an opera at age 10. Displaying great ability, at the early age of 14 he entered the Curtis Institute of Music. Barber is famous for his unceasing succession of successful pieces with appealing, lyrical, and memorable themes. Most recognizable is his theme in *Adagio for Strings*, which is featured in films such as *Platoon* and *The Elephant Man*. However, his fall came with his opera *Antony and Cleopatra* for the 1966 inauguration of the Lincoln Center for the Performing Arts. Though mostly attributed to the unskilled production, it was unsuccessful and drove Barber into a depression where he ceased to compose. He resumed composition again in 1971 although inconsistently. Barber was a double Pulitzer Prize winner for his opera *Vanessa* and *Piano Concerto*, American Prix de Rome winner, and election to the American Academy of Arts and Letters.

With the outbreak of World War II in 1939, Barber, along with many other men, was drafted into the military. He was assigned in 1942 until 1945, a time with almost no compositional output of the famed composer occurred. He performed clerical work and basic training during most of the day, leaving only a few hours at night to compose. He only produced two pieces during this time, his Second Symphony and *Commando March*. No doubt, these pieces were war music commissioned for the army. *Commando March* was premiered by the Army Air Force Technical Training Command Band and conducted by Barber himself. The piece was composed during his experimental period, but still in the style of Neo-classicism. This was Barber’s first attempt at scoring purely for wind band, and was met with great enthusiasm, as it has earned its way into the standard band repertoire. The piece begins with an ominous and striking introduction in the brass and settles into a tuneful melody for the clarinets, which is then answered by solo euphonium. The introductory material returns and is developed through a dialogue between woodwinds and brass. The solo theme from earlier returns in a more march-like feel accompanied with trills and fast note figures in the clarinets and flutes. The piece ends victoriously, evoking feelings of nationalism.

Molly on the Shore (1907)

Percy Aldridge Grainger was an Australian composer known for his eccentric and odd personality. Grainger’s parents separated early on in his life and his mother, Rose, became his sole parental figure and great influence. His mother noticed his extraordinary piano skills at a young age and moved to Germany so he could study piano and composition. Over time, he became associated with the composers Roger Quilter, Balfour Gardiner, Cyril Scott, and Norman O’Neill. Together, they formed what is known as the Frankfurt

Program Notes

Five. In 1901, he moved to England, where he established himself as a performing pianist and demonstrated a passion for composing. His fondness to compose was inspired by the hundreds of folk songs he collected in England, and his friendship with the composer Edvard Grieg. Grainger, a recognized pacifist fled to America with the breakout of war in 1914, refusing to enlist. Instead, he went to play clarinet at Fort Hamilton with the Band of the Coast Artillery Corps. Eventually, he began giving concerts to raise money for non-profit organizations and made it a lifelong commitment.

Molly on the Shore, a lively and energetic piece, was written as a birthday present for his mother, Rose. Originally written for strings, it was later arranged for wind band by Grainger himself as a result of his involvement with the army. The piece consists of variations and combinations of the two Irish reels, “Molly on the Shore” and “Temple Hill”. Program notes were absent at the time of its premiere but Grainger later wrote in a letter that he wanted to emulate unaccented rhythm like that in Gregorian Chant, creating disjunct and irregular rhythms. Like many other works of Grainger, it is dedicated to Edvard Greig.

Adagio Para Orquesta de Instrumentos de Viento (1966)

Joaquín Rodrigo is easily one of the most distinctive Spanish 20th century composers. Rodrigo was born in Sagunto, Valencia in 1901. At age three, he lost his sight after contracting the infection diphtheria. At age eight, he began music lessons in violin and piano and at the age of thirteen he started composition lessons at the Conservatoire in Valencia. Like the Spanish composers before him, he attended École Normale de Musique in Paris where he became acquainted with composers Ravel, Milhaud, and most influential to his career, Manuel de Falla. Naturally, before being published in 1940, all his compositions were written in braille and later verbalized to a copyist. His works include orchestral, vocal, piano, guitar, and concerti for solo instruments. The most famous of his works is his 1939 work *Concierto de Aranjuez*, which ultimately propelled him into worldwide fame and acclaim. For the rest of his life he was commissioned solo works from distinguishing musicians such as James Galway, the flautist. In 1947, the Complutense University of Madrid created the Manuel de Falla Chair of Music in the Faculty of Philosophy and Letters for Rodrigo where he taught music history. He also received numerous awards and accolades in both Spain and all over Europe, including six honorary doctorates, the National Music Prize, and *Commandeur des Arts et des Lettres* in France. In 1966 came his monumental moment when he received the Prince of Asturias Award, which is considered the absolute highest honor in Spain. No doubt, he contributed marvelous standard classical repertoire and distinction for Spain’s native instrument, the guitar, and principally served as the voice of Spain for 20th century music.

Adagio Para Orquesta de Instrumentos de Viento was commissioned by Robert Boudreau for the

Program Notes

American Waterways Wind Symphony, along with his many other commissions. The piece elegantly moves in an out of sections that are distinctive and diverse in melody and mood. The beginning opens with a beautiful and lyrical flute solo in a Spanish modality, which is then passed to clarinet and then oboe. The oboe and flute share the melody in a colorful woodwind duet. The timpani crescendos into a new section comprised of dark and swift fanfares complimented by full-bodied brass. The final brass fanfare supports the transition into the return of the main statement. The woodwinds pick up on this recapitulation with a small canon between the flute and oboe. The piece finishes with a subdued minor chord in the brass, as it was in the beginning.

Rocky Point Holiday (1969)

Ron Nelson is an American composer from Joliet, Illinois. He received his doctorate degree in composition at the Eastman School of Music. In 1955, he had the opportunity to study at the Paris Conservatory with the Fulbright Grant. He became chair of the music department at Brown University in 1956 until he retired in 1993. Nelson has received numerous awards such as the Acuff Chair of Excellence in the Creative Arts, the National Association Prize, the American Bandmasters Association Ostwald Prize, the Sudler International Prize, a Medal of Honor from the John Philip Sousa Foundation, and an honorary doctorate from Oklahoma City University. Nelson is commissioned for choral, orchestra, and overwhelmingly band works. He prefers to write for Wind Symphony, which reduces instrumentation as one to two per part and enjoys the color added through percussion and keyboard. His unique sound for band comes through an evident influence of his orchestral compositional style. Paul A. Snook wrote in Fanfare Magazine “Nelson’s music speaks fluently and forthrightly to basic human emotions of anticipation, celebration, reconciliation, and ultimately transcendence.”

Rocky Point Holiday was commissioned for the University of Minnesota Band in 1966 for the band’s Russian tour. Since then it has also been transcribed for orchestra. *Rocky Point Holiday* is known to be one of the most technically difficult pieces in the wind band repertoire. The piece was composed while Nelson was on vacation in Rocky Point, Rhode Island, hence the title. The piece is relentless in its constant whirlwind of figuration played by the woodwinds. The piece is equally as demanding for the brass and percussion, with its extreme tessiture and complex rhythms. The overall form is fast, slow, fast but each of the three parts are distinctive. The main melody is given to various sections and appears in many variations throughout the piece, accompanied by active and diverse percussive sounds. Overall, this piece is colorful, fast, buoyant, and up-beat, and no doubt unique to the wind band repertoire.

Program notes written by:
Priscilla Peraza ’16, Bachelor of Music in Music Education

Chapman University Wind Symphony

Christopher J. Nicholas, *Music Director and Conductor*

Piccolo

Melissa Hulett

Flute

Joshua Robertson •
Karen Yu
Brittany Buendia

Oboe

Olivia Gerns •
Cynthia Navarette
Alexandra Cowan

Clarinet

Sam Ek •
David Scott
Cynthia Ley
Taylor Kunkel
Holly Kintop

Bass Clarinet

Heather Moore

Bassoon

Rebecca Rivera •
Sara Goya

Alto Saxophone

Carlos Hernandez •
Christian Mininisohn

Baritone Saxophone

Martin Caestecker

French Horn

Matthew Bond •
Malinda Yuhas
Robert Loustaunau
Allison DeMuelle

Trumpet

Matthew Labelle •
Christopher Traynor
Grecia Rodas
Natalie Tom

Trombone

Nolan Delmer •
Laura Doumand
Michael Rushman

Euphonium

Jordan Gault

Tuba

Fred Greene

String Bass

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Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.

Dale A. Merrill
Dean

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