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10-10-2015

An Academic Festival Overture

Chapman Orchestra

Chapman Wind Symphony

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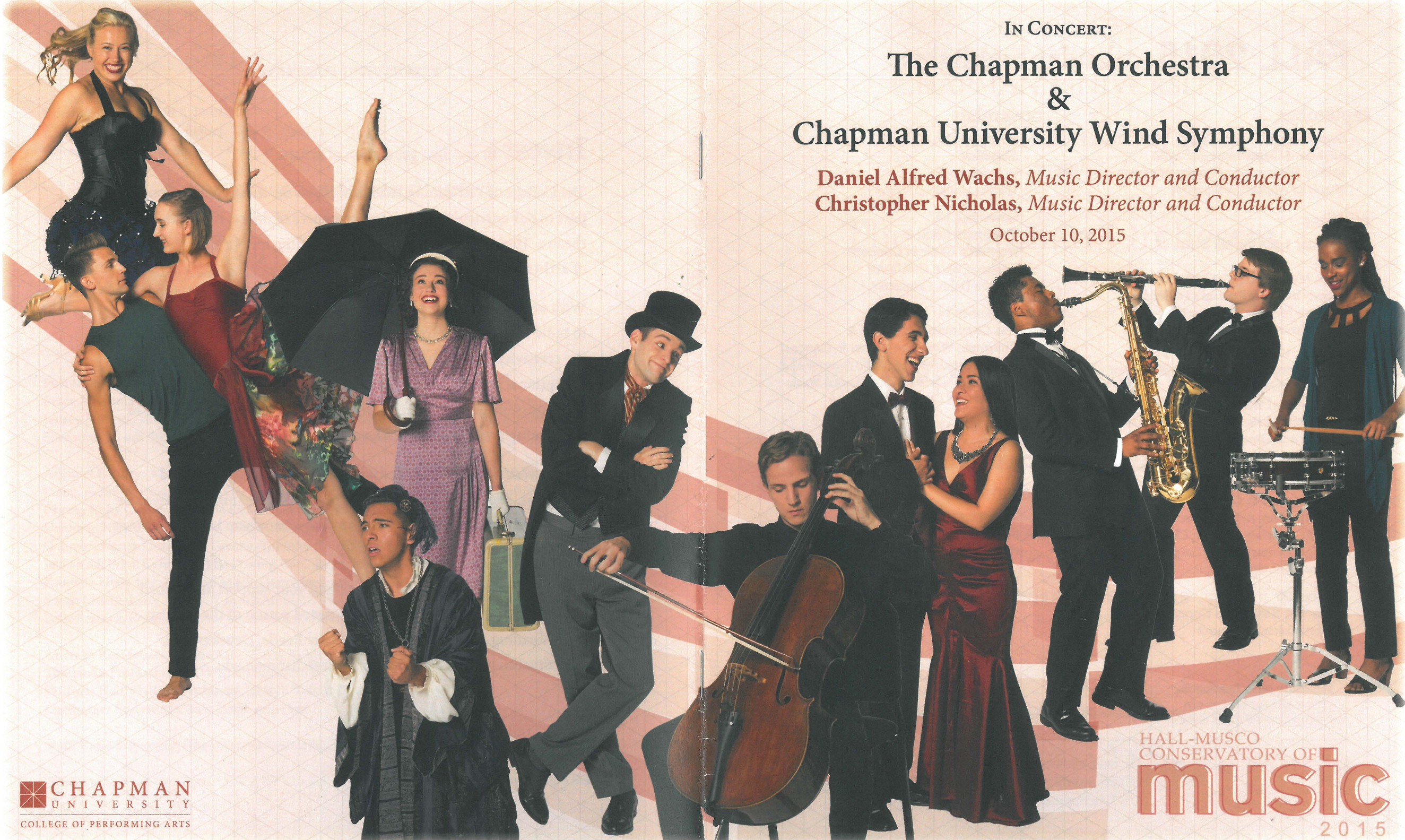
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IN CONCERT:

The Chapman Orchestra & Chapman University Wind Symphony

Daniel Alfred Wachs, Music Director and Conductor
Christopher Nicholas, Music Director and Conductor

October 10, 2015



FALL 2015 calendar highlights

september

September 17
**Keyboard Conversations® with
Jeffrey Siegel: *The Passionate Love
Music of Robert Schumann***

october

October 1-3, October 8-10
Rent
Book, Music and Lyrics by Jonathan Larson;
Loosely based on Puccini's *La Bohème*;
Matthew McCray, *Director*; Diane King Vann,
Music Direction

October 10
**The Chapman Orchestra & Chapman
Wind Symphony in Concert**
Daniel Alfred Wachs, *Music Director and
Conductor*; Christopher Nicholas, *Music
Director and Conductor*

October 16-18, October 23-25
**Opera Chapman presents:
Shakespeare in Opera**
Peter Atherton, *Artistic Director*; Carol
Neblett, *Associate Director*; Christian Nova,
Assistant Director; Janet Kao and Paul Floyd,
Musical Direction

October 30
University Singers in Concert
Stephen Coker, *Conductor*

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Please take our brief survey:
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november

November 12-15
Eurydice
by Sarah Ruhl
Theresa Dudeck, *Director*

November 13
**University Choir &
Women's Choir in Concert**
Stephen Coker, *Conductor*
Chelsea Dehn, *Conductor*

November 14
**The Chapman Orchestra &
Chapman Wind Symphony in Concert**
Daniel Alfred Wachs, *Music Director and
Conductor*; Christopher Nicholas, *Music
Director and Conductor*

November 17
Big Band & Jazz Combos
Albert Alva, *Director*

december

December 4 & 5
**52nd Annual Holiday Wassail Banquet
and Concert**

December 9-12
Fall Dance Concert

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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music
presents

The Chapman Orchestra

&

The Chapman Wind Symphony

An Academic Festival Overture

DANIEL ALFRED WACHS
Conductor, The Chapman Orchestra

CHRISTOPHER NICHOLAS
Conductor, The Chapman Wind Symphony

Welcome

Dear Friends:

Welcome to **An Academic Festival Overture**, our first concert of the 2015-16 season! This concert marks a milestone in intradepartmental collaboration and cooperation within the Hall-Musco Conservatory of Music as tonight you will hear two of our largest ensembles perform on one concert. The Chapman Orchestra and the Chapman Wind Symphony are delighted to not only share a stage but to share our loyal audience. If as an orchestra concert goer you have not yet had the chance to hear the Wind Symphony (and vice versa...), then you are in for a treat.

In addition to the thrilling Brahms overture, repertoire for this evening features a veritable feast of melodic and stylistic contrasts: the ebullient Mozart Symphony No. 41 ("Jupiter"), the west coast premiere of David Maslanka's deeply moving *Liberation* for Wind Symphony and male chorus, Jack Stamp's colossal *Gavorkna Fanfare*, and one of the true masterworks for wind ensemble: the first movement of the *Symphony in B-flat* of Paul Hindemith.

We would like to take this opportunity to extend a special welcome to our new Dean, Giulio Ongaro. We thank him for his presence and would like to dedicate **An Academic Festival Overture** in his honor. We also would like to thank our world class faculty for their support in preparing this evening's concert. Enjoy!

Musically yours,



Daniel Alfred Wachs
Music Director & Conductor
The Chapman Orchestra



Christopher Nicholas
Music Director & Conductor
The Chapman Wind Symphony

Program

Academic Festival Overture Op. 80

Johannes Brahms
(1833-1897)

Mozart Symphony No. 41 K. 551

Wolfgang Amadeus Mozart
(1756-1791)

- I. Allegro Vivace
- II. Andante Cantabile
- III. Menuetto: Allegretto
- IV. Molto Allegro

Intermission

Gavorkna Fanfare

Jack Stamp
(b. 1954)

Collage for Band

Tetsunosuke Kushida
(b. 1935)

Liberation

David Maslanka
(b. 1943)

Featuring the men of the Chapman University Singers
Tony Baek, Spencer Boyd, Jeffrey Goldberg, Matt Grifka, Michael Hamilton,
Tyler Johnson, Johann Josen, Brennan Meier, Axel Majia-Juarez, Mark Peng, Caleb Price,
Kristinn Reed, Noah Rulison, Andrew Schmitt, Josh Warren, Elliott Wulff
Stephen Coker, director

Symphony in B-flat

Paul Hindemith
(1895-1963)

- I. Moderately fast, with vigor
-

About the Artists

DANIEL ALFRED WACHS, *conductor*

*Director of Orchestral Activities, Chapman University Conservatory of Music
Music Director, Orange County Youth Symphony Orchestra*



Conductor **Daniel Alfred Wachs** emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg in November 2010, leading a world première by Toshio Hosokawa at the Grosses Festspielhaus. The Austrian press praised: “Engaging, rhythmically inspired, precise in its execution, the “Mambo” was equal to a performance by Gustavo Dudamel and the Simón Bolívar Youth Orchestra!” Wachs has guest conducted Orange County’s Pacific Symphony, the Auckland Philharmonia, the National Symphony Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Oakland East Bay Symphony, the Monterey Symphony, the Spartanburg Philharmonic, and New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati Opera and for the French première of

Bernstein’s *Candide* at the Théâtre du Châtelet, a Robert Carsen co-production with La Scala and the English National Opera. He has conducted the West Coast Premiere of Mark-Anthony Turnage’s “Frieze” with the Orange County Youth Symphony, a co-commission with the New York Philharmonic and the National Youth Orchestra of Great Britain. In 2015, Wachs makes his debut on the acclaimed new music series Jacaranda: Music at the Edge in Santa Monica conducting works by Weill and Stravinsky.

A pianist as well as a conductor, Wachs’ performance with the Minnesota Orchestra “proved a revelation, delivering a technically impeccable, emotionally powerful performance of two Mozart piano concertos and a pair of solo works,” raved the St. Paul Pioneer Press. With the encouragement of Zubin Mehta, Wachs began his studies with the late Enrique Barenboim in Tel Aviv before pursuing studies at the Zürich Academy and graduating from The Curtis Institute of Music and The Juilliard School. He has also participated at such festivals at Aspen, Tanglewood and Verbier. Wachs has also been entrusted with preparing orchestras for Valery Gergiev to Vladimir Spivakov, and has served as Assistant Conductor to Osmo Vänskä at the Minnesota Orchestra and at the National Orchestra of France under Kurt Masur. Additionally, he has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

Committed to the cause of music education, Wachs leads the Orange County Youth Symphony Orchestra (OCYSO) and is Music Director of The Chapman Orchestra at Chapman University. Of a recent OCYSO performance, *The Los Angeles Times* states, “The performance was smashing thanks in no small part to the exceptionally well-practiced pre-professionals.” Both the OCYSO and The Chapman Orchestra were finalists for the 2012 American Prize in Orchestral Performance and

About the Artists

OCYSO was the 2012 winner in the youth category. In May 2014, OCYSO was presented by the Philharmonic Society of Orange County to a sold-out Renée & Henry Segerstrom Concert Hall in a performance that included Beethoven’s Ninth Symphony. This concert was selected by both the Orange County Register and Los Angeles Times as top picks during the 2013-2014 season. The Orange County Register exclaimed:

“Wachs guided the ensemble with energy, precision, and a welcome sense of clarity and poise. The performance wasn’t just good by standards for younger performers, but forceful and exuberant by any standard: genuinely inspiring, technically proficient, structurally sound. The combined choruses were a powerhouse.”

Under Wachs’ leadership, The Chapman Orchestra completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with LA Opera’s Domingo-Thornton Young Artist Program. The Chapman Orchestra’s annual Holiday Wassail Concert has also been distributed nationally on PBS. In Orange County, Wachs was selected as one of OC Metro’s 2014 “40 Under 40” most impressive young professionals. Wachs’ expertise and experience in developing and infusing new life into education concerts has led to repeat engagements with the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborative pianist, Wachs has led *Albert Herring*, *Così fan tutte*, *Le Nozze di Figaro*, *The Impresario*, *Suor Angelica*, *Gianni Schicchi*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and the operas *La Divina* and *Signor Deluso* by Pasatieri. He has accompanied tenor William Burden in recital and recently made his debut on the LA Philharmonic Chamber Music Series at Walt Disney Concert Hall. For more information, please visit www.danielalfredwachs.com

DR. CHRISTOPHER NICHOLAS, *conductor*

*Director of Bands, Director of Woodwind & Brass Studies
Chapman University Conservatory of Music*



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 and Grinnell 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

About the Artists

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. In 2010, Dr. Nicholas was awarded the cultural designation of "Elite of the State" by the office of the President of Ukraine for "promotion and enhancement of international relations in the sphere of culture and popularization of classical chamber music."

A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, and Central America, with performances as a conductor on concert tours of American youth ensembles throughout England, Italy, France, Austria, Germany, and Switzerland; as a featured trombone soloist in concert tours of Taiwan and Hong Kong (under the auspices of the Friendship Ambassadors and the United Nations Youth Band); as a guest trombonist in concert tours of Poland and the Czech Republic, and as a guest conductor in Ukraine, Spain, Guatemala, Mexico, and upcoming in Costa Rica (December 2015). 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 Guatemala. He also currently performs with and serves on the teaching faculty of the Opera Maya summer opera festival, based in Tulum, Mexico, and will serve as one of the principal conductors for the festival during the 2017 season.

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 recently served as a contributing author in the GIA publication "Teaching Music Through Performance in Band," Vol. 10, and his book entitled "Paul Lavalle: Conductor, Composer, Visionary" will be published this year by Lambert Academic Publishing, based in Saarbrücken, Germany. 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.

About The Chapman Orchestra

The Chapman Orchestra (TCO), under the direction of Music Director Daniel Alfred Wachs, is considered among the finest university ensembles on the West Coast. Nobel Peace Prize laureate Elie Wiesel lauded TCO following An Evening of Holocaust Remembrance, an interdisciplinary collaboration with Chapman University's Rogers Center for Holocaust Studies. In May 2014, TCO and Chapman University Choirs joined forces with the Orange County Youth Symphony Orchestra and international soloists in a performance of Beethoven's *Ninth Symphony* and the West Coast Premiere of Mark Anthony Turnage's *Frieze* at a sold-out Renée & Henry Segerstrom Concert Hall, presented under the auspices of the Philharmonic Society of Orange County. This concert was elected by the Orange County Register as a "Must See" performance of the 2013-2014 Season and was also selected as a top pick by the Los Angeles Times for spring 2014. Of the performance, the Orange County Register raved, "The performance wasn't just good by standards for younger performers, but forceful and exuberant by any standard: genuinely inspiring, technically proficient, structurally sound." TCO kicked off its 2013-14 season in collaboration with Orange County's Pacific Symphony, presenting an ancillary concert as part of its acclaimed Music Unwound Series. In the fall of 2009, a live recording of Milhaud's *La Creation du Monde* was selected by the Phillips Collection in Washington, D.C. to accompany its exhibit, "Man Ray, African Art and the Modernist Lens." In February of 2008, TCO joined forces with the Pacific Symphony as part of its Eighth American Composers Festival. TCO recently completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with the LA Opera Domingo-Thornton Young Artist Program.

Chapman University Orchestras have received national recognition when presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for performances of music by American composers and The Chapman Chamber Orchestra was a finalist in the 2012 American Prize in Orchestral Performance.

In frequent demand, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences. The Chapman Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. The Chapman Orchestra has toured extensively on the West Coast of the United States and has performed on international tours in Europe, China, Hong Kong, and Japan. Closer to home, TCO performs an annual series of concerts at the Nixon Presidential Library in Yorba Linda and St. John's Lutheran Church in Orange, and serves as the orchestra in residence for Opera Chapman.



Program Notes

Academic Festival Overture Op. 80

Johannes Brahms (1833-1897)

Johannes Brahms was born on May 7, 1833 in Hamburg, Germany. Brahms was the second child in the family, accompanied by his older sister Elise and his younger brother Fritz. His father was a source of his musical gene, as he was not only a double bass player, but also could play horn, flute, and violin. As a child, Brahms studied piano, cello, and horn privately. He studied music theory and piano under the tutelage of one of the best teachers in Hamburg, Eduard Marxsen. Although Brahms never attended college, he received a good general education when he was young. He acquired the influences of folk music from playing at private gatherings and making chamber music arrangements.

The Academic Festival Overture Op. 80 was composed in 1880 after Brahms received a letter from the University of Breslau announcing that he was to receive an honorary doctorate. The University of Breslau expected Brahms to write a new work as gratitude for the award. Instead of interpreting the request like Edward Elgar did for his honorary doctorate by composing *Pomp and Circumstance*, Brahms wrote a celebratory overture incorporating a handful of student songs, mostly those sung in local pubs. Within the overture, the songs “Wir hatten gebauet ein stattliches Haus” (“We Have Built a Stately House”), “Der Landesvater” (“Father of Our Country”) and “Was kommt dort von der Höh?” (“What Comes from Afar?”) are introduced by small sections within the orchestra and culminates with the full orchestra playing “Gaudeamus igitur” (“Let Us Rejoice, Therefore”). The drinking song “Wir hatten gebauet ein stattliches Haus” was banned in Vienna at the time because it was the anthem for a student organization that supported the unification of a group of German principalities. The local police prevented and delayed the first performance of the overture by two weeks in fear of an uprising of students. We don’t expect that to occur tonight. The overture was premiered on January 4, 1881 with Brahms himself conducting.

-Allison DeMeulle, BM Music Performance ‘18

Symphony No. 41 K. 551 (“Jupiter”)

W.A. Mozart (1756-1791)

One of the most famous child prodigies of all time, Wolfgang Amadeus Mozart was born on January 27, 1756 and baptized as Johannes Chrysostomus Wolfgangus Theophilus Mozart. Though he was one of seven children, Mozart and his younger sister Maria Anna (nicknamed Nannerl) were the only ones to survive into adulthood. Somewhat unusual for the time, W.A. Mozart’s father Leopold was the primary educator of his children. Besides music, he also taught them in mathematics, writing, literature, languages and dancing. When

Program Notes

Mozart was four, he was able to play minuets and even some of his father’s own works. At that same time, he began to compose; his first known compositions were a small Andante and Allegro. Much of Mozart’s life was spent travelling throughout Europe, though he eventually managed to settle briefly in Salzburg before settling in Vienna.

Mozart completed his final symphony, Symphony No. 41 ‘Jupiter’, K. 551 on Aug. 10, 1788, just after he wrote *The Marriage of Figaro* and Symphony No. 38 ‘Prague’, K. 504. The first movement has Mozart’s typical lightness and mix of joviality and solemnity. Following the standard of the time, the second movement, the Andante, brings forth Mozart’s more earnest writing. The third movement is characterized by the descending chromaticism in the main melody. This symphony is most famous for its last movement which features a fugue. Mozart uses one of the melodies (C-D-F-E) composed by Johann Joseph Fux, a famous music theorist . A fugue is similar to a canon in that a melody is repeated and staggered with separate voices. However, in a fugue the repeated melody starts on a different pitch each time it returns. The melody and countermelody appears mainly in the strings and woodwinds. Between each statement of the melody, there is a section called an episode where the function is to transition to the next statement of the melody. This movement is a tour de force for any orchestra as five melodies are played on top of each other before reaching a rousing conclusion.

-Allison DeMeulle, BM Music Performance ‘18

Gavorkna Fanfare (1991)

Jack Stamp (b. 1954)

Dr. Jack Stamp is Professor of Music, Chairperson of the Music Department and Director of Band Studies at Indiana University of Pennsylvania where he conducts the Wind Ensemble and teaches courses in graduate conducting. Dr. Stamp received his Bachelor of Science in Music Education degree from IUP, a Master's in Percussion Performance from East Carolina University, and a Doctor of Musical Arts Degree in Conducting from Michigan State University where he studied with Eugene Corporon. Dr. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his music theory teachers at Indiana University of Pennsylvania and East Carolina. Other studies include work with noted American composers David Diamond, Joan Tower and Richard Danielpour. He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States. He has won the praise of American composers David Diamond, Norman Dello Joio, Ron Nelson, Michael Torke, Samuel Adler, Robert Ward, Robert Washburn, Fisher Tull, Nancy Galbraith and Bruce Yurko for performances of their works. He is also

a contributing author to the "Teaching Music Through Performance in Band" series released by GIA Publications...He was awarded the title of "University Professor" for the 2008-2009 academic year at IUP. This is the highest award the university gives to a professor.

Gavorkna Fanfare was composed for and dedicated to Eugene Corporon and the University of Cincinnati College - Conservatory of Music Wind Symphony. The work exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously. A polychordal transition based on the upcoming "fugato" subject leads to a minimalist accompaniment to the four-part counterpoint. The opening idea returns with a coda based on the melodic minor third.

-Chris Williams, Jack Stamp

***Collage for Band* (1978)**

Tetsunosuke Kushida (b. 1935)

Tetsunosuke Kushida was born in Kyoto in 1935. While majoring in mathematics at Kyoto University of Education, he studied composition with Tadashi Fukumoto. After graduation, he continued studies under Nagomi Nakaseko and film-music composer Nakaba Takahashi. He also participated in the group "Tsu-ku-ru, Composers' Group in Kyoto" and began his wide compositional activities. Kushida was born in a family of Japanese musicians and grew up surrounded by Japanese instruments so his compositional style is generally based on traditional Japanese music. Kushida has produced many works with Japanese historical inspiration, which include *Collage for Band – on Folk Songs for the Toboku District*, *Clouds in Collage*, *Ritual Legend*, *Snow-Moon-Flower*, *Sagano*, *Kagerobi* ("Shimmering Air"), and *The Clouds Add Colors*. He has also written many works for wind instruments, which include works for recitals by Keiji Munosada, Keiji Shimoji, and Masahiro Maeda, and works for saxophone ensembles. Seeking broader activities as a composer, Kushida has also been working on pursuing the creativity of "Structural Art" (art as multimedia), which unifies a variety of fields such as paintings, architecture, photography, and film. He has also been very active as an event and sound coordinator, surpassing the boundaries of his activities as a composer, arranger and conductor. He participated in establishing the music Projects Kyoto "Gosho-no-Mori," a center for musical activities, and has been serving as vice president. He currently teaches at the Faculty of Literature and Education of Kyoto Women's College and Academy Concert Kyoto.

-Tetsunosuke Kushida

Program Notes

***Liberation* (2010)**

David Maslanka (b. 1943)

David Maslanka (born 1943, in New Bedford, Massachusetts) is an American composer. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka's works for winds and percussion have become especially well known...In addition, he has written a wide variety of chamber, orchestral, and choral pieces. David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP."

The music of American composer David Maslanka is familiar to many wind band conductors...His music is particularly influenced by a focus on spirituality, frequently of varied origin, and the quotation of other musical works within his own. Many of his works make reference to the four-part chorales of Johann Sebastian Bach, although he incorporates a huge variety of others as well—from folk songs to American spirituals to commercial jingles. In the case of his 2010 work *Liberation*, he reaches back further into the ancient world of monophonic plainchant. The source for the text is a responsorial chant that owes its origins to the celebration of Matins, but in contrast to that celebration of birth and optimism, the "Libera Me" text used in *Liberation* is one that is sternly reflective upon death and the eternity of the afterlife.

Deliver me, O Lord, from death eternal, on that fearful day,
when the heavens and the earth shall be moved,
when thou shalt come to judge the world by fire.
I am made to tremble, and I fear, 'til the judgment be
upon us, and the coming wrath, when the heavens and the earth shall be moved.
That day, day of wrath, calamity and misery, day of
great and exceeding bitterness,
when thou shalt come to judge the world by fire.
Grant to them eternal rest, O Lord: and let perpetual light shine upon them...

-Jacob Wallace and the Wind Repertory Project

Program Notes

Symphony in B-flat (1951)

Paul Hindemith (1895-1963)

Paul Hindemith (born 16 November 1895 in Hanau; died 28 December 1965 in Frankfurt am Main) was a German composer and educator. Hindemith studied conducting, composing, and violin with Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory, supporting himself by playing in dance bands and musical-comedy troupes. From 1915 until 1923 he was the concertmaster of the Frankfurt Opera Orchestra, and in 1929 he founded the Amar Quartet, playing viola.

He was instrumental in organising the Donaueschingen Festival, a new music festival that takes place every October in the small German town. The Donaueschingen Festival is the oldest festival for new music in the world. In the fifth year of the festival, Hindemith commissioned composers to write new works for winds, resulting in several groundbreaking compositions (amongst them Hindemith's own *Konzertmusik für Blasorchester*, Opus 41, Křenek's *Drei Lustige Märsche*, and Toch's *Spiel*).

Hindemith emigrated to the United States from Germany in 1940 and held teaching positions at Harvard and Yale Universities, becoming an American citizen in 1946. After World War II Hindemith relocated to Europe, taking a position at the University of Zurich. He died on 28 December 1965 from acute pancreatitis.”

The *Symphony for Concert Band* was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. The three-movement suite shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies.

The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint...The *Symphony in B-Flat* rivals any orchestra composition in length, breadth, and content, and served to convince other first-rank composers -- including Giannini, Persichetti, Creston, and Hovhaness -- that the band is a legitimate medium for serious music.”

-Hubert Henderson and James Jorgenson, Wind Repertory Project

Program notes compiled by Priscilla Peraza '16, Bachelor of Arts in Music Education

The Chapman Orchestra

| | | |
|--------------------------|---------------------------|----------------------------|
| Violin I | Flute | Trombone |
| Chloe Tardif • ♪ | Ariel Flach • | Nolan Delmer • |
| Kimberly Levin ♪ | Joshua Roberson | Michael Rushman ♪ |
| Eileen Kim | | Jordan Gault |
| Suzanne Haitz ♪ | Piccolo | Tuba |
| Alicia Correa | Bella Staav ♪ | Michael Kolinsky |
| Lisa Yoshida | Oboe | Timpani |
| Marc Rosenfield ♪ | Emilia Lopez-Yañez • ♪ | Cole Castorina • |
| Violin II | Sara Petty | Aaron Grisez |
| Arturo Balmaceda • | Olivia Gerns | |
| William Parker | Clarinet | Percussion |
| Michael Fleming ♪ | Sam Ek • | Paul Burdick |
| Julianne Lussier | David Scott | Storm Marquis ♪ |
| Safieh Moshir-Fatemi | | |
| Emy Eddow | Bassoon | Staff |
| Viola | Elizabeth Low-Atwater • ♦ | Stephanie Calascione |
| Stephanie Calascione • ♪ | Yuki Katayama ♦ | <i>Orchestra Manager</i> |
| Leehyeon Kuen ♪ | Contrabassoon | Alvin Ly |
| Ariel Chien | Elizabeth Gutierrez ♦ | <i>Orchestra Librarian</i> |
| Priscilla Peraza ♪ | French Horn | Allison DeMeulle |
| Hannah Ceriani | Robert Loustaunau • ♪ | <i>Apprentice Manager</i> |
| William Kellogg ♪ | Malinda Yuhás | Robert Loustaunau |
| Cello | Alvin Ly ♪ | Malinda Yuhás |
| Christopher DeFazio • ♪ | Allison DeMeulle | <i>Operations</i> |
| Haley Hedegard | Trumpet | ♪ Senior |
| Isabella Pepke | Matthew Labelle • | • Principal |
| Lorianne Frelly | Mitchell Sturhann | ♪ Alumnus |
| Jordan Perez ♪ | Chris Traynor | ♦ Guest |
| Double Bass | Kyler Zach | ♠ Faculty |
| Ethan Reed • ♪ | | |
| Rafael Zepeda | | |

The Chapman Wind Symphony

Flute

Melissa Hulett ♦♦
Ariel Flach
Karen Yu
Brittany Buendia

Oboe

Emilia Lopez-Yañez •♪
Sara Petty
Olivia Gerns
Cynthia Navarette

Clarinet

Sam Ek •
David Scott
Cynthia Ley ♪
Taylor Kunkel
Rebekah Dennis
Holly Kintop

Bass Clarinet

Heather Moore ♪

Bassoon

Yuki Katayama ♦♦
Elizabeth Low-Atwater ♦

Contrabassoon

Liz Gutierrez ♦

Alto Saxophone

Christian Mininisohn •
Carlos Hernandez

Tenor Saxophone

Alexa Burn

Baritone Saxophone

Matthew Mattilla

French Horn

Alvin Ly •♪
Allison DeMeulle
Robert Loustaunau ♪
Malinda Yuhas

Trumpet

Matthew Labelle •
Christopher Traynor
Mitchell Sturhann
Kylar Zach
Grecia Rodas ♦
Arthur Priest ♦

Trombone

Nolan Delmer •
Michael Rushman ♪
David Stetson ♠

Euphonium

Jordan Gault

Tuba

Michael Kolinsky •
Fred Greene ♠

String Bass

Rafael Zepeda

Percussion

Paul Burdick
Cole Castorina
Katie Eikam ♪
Aaron Grisez
Storm Marquis •♪
Andrea Stain

Piano

Brittany Buendia

Staff

Priscilla Peraza
Manager & Librarian

Robert Loustaunau
Operations Manager

Malinda Yuhas
Operations Assistant

♪ Senior
• Principal
♪ Alumnus
♦ Guest
♠ Faculty

Opera Chapman presents

Shakespeare in Opera



October 16-18
& 23-25, 2015

Program includes scenes from
*The Fairy Queen, Hamlet, The Merry
Wives of Windsor, Macbeth, Roméo et
Juliette, Otello, and Falstaff.*

Peter Atherton, *Artistic Director*
Carol Neblett, *Associate Director*
Christian Nova, *Assistant Director*

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Opera Chapman presents "Shakespeare in Opera"

7:30 p.m. - October 16, 17, 23 & 24

3 p.m. - October 18 & 25

Salmon Recital Hall

\$15 general admission; \$10 senior citizens, alumni and non-Chapman students

For information, call 714-997-6624 or visit chapman.edu/tickets

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Marybelle and Sebastian P. Musco Center for the Arts

FOCUS on the Arts

The Musco Center for the Arts, opening in Spring 2016, will be a stunning performance venue for students in Chapman University's College of Performing Arts. Designed by renowned architects Pfeiffer Partners, with acoustics tuned by Nagata Acoustics, the Center will welcome world-class performers in music, theatre and dance, and will bring extraordinary learning and performing opportunities to Chapman University students with those same passions. There's never been a better time to focus on Chapman.


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Dear Alumni, Parents and Friends:

On behalf of our faculty, staff and students, I want to thank you for joining us for today's performance. Your support allows us to provide excellent education opportunities for our students, and your presence here is a tangible reminder of the strength of the Chapman family.

In the College of Performing Arts we are passionately dedicated to providing the best possible education for our students in all of our disciplines. Musco Center for the Arts, to be inaugurated in the spring of 2016, is a sign of the University's commitment to ensure that the arts at Chapman will be second to none. Thanks to Musco Center, our students will continue to be given exceptional opportunities to learn from the best and to experience performance in a state-of-the-art facility. Marybelle and Paul Musco, as well as the many other donors who contributed to the project, are strongly dedicated to the educational mission of this exceptional facility and we hope you will return often to experience the performing arts in our new performance home.

Many other factors, however, help us maintain the highest educational standards to benefit our students directly. The Fund for Excellence, in particular, helps us make a huge difference in the experience of all our students throughout the year. Thanks to your support, the Fund has a direct impact on our programs by helping us pay for:

- Production costs for the 100-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for master classes and performances on campus;
- Scholarships and travel funds for our student touring ensembles and conferences.

Every single student in the College is touched directly by your generosity. What's more, the entire Chapman student body and members of our surrounding community benefit from the privileged access to these extraordinary productions every year. Your gift to the Fund has a ripple effect, touching so many lives through the gift of dance, theatre and music.

Please invest generously in the Fund for Excellence and in the College of Performing Arts, as I do, and your gift will be one of the most rewarding experiences you can have when you watch our young artists develop right before your eyes.

Our doors are always open for you, so join us again soon at one of our many performances and events this season!

Sincerely yours,

Giulio M. Ongaro, Dean

Thank you to our Fund for Excellence Supporters

The College of Performing Arts relies on your generous support of the Fund for Excellence, helping to provide our students with valuable learning experiences as they become artists. We gratefully recognize each and every one of our donors for their contributions to our Fund for Excellence. For more information on how to make a donation, please visit: www.chapman.edu/copa and click "Support Our Programs."

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