

4-29-2016

## Chapman University Wind Symphony, 22nd Season

Chapman University Wind Symphony

Follow this and additional works at: [https://digitalcommons.chapman.edu/music\\_programs](https://digitalcommons.chapman.edu/music_programs)



Part of the [Music Performance Commons](#), and the [Other Music Commons](#)

---

### Recommended Citation

Chapman University Wind Symphony, "Chapman University Wind Symphony, 22nd Season" (2016). *Printed Performance Programs (PDF Format)*. 1541.

[https://digitalcommons.chapman.edu/music\\_programs/1541](https://digitalcommons.chapman.edu/music_programs/1541)

This Other Concert or Performance is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact [laughtin@chapman.edu](mailto:laughtin@chapman.edu).

CHAPMAN UNIVERSITY

**President:** Dr. James L. Doti  
**Chairman Board of Trustees:** David A. Janes  
**Chancellor:** Dr. Daniele C. Struppa

COLLEGE OF PERFORMING ARTS

**Dean:** Giulio Ongaro  
**Associate Dean:** Louise Thomas  
**Assistant to the Dean, Operations:** Joann R. King  
**Assistant to the Dean:** Jean Taber  
**Operations Administrator:** Amy Rudometkin  
**Development Coordinator:** Bobby Reade  
**Box Office & Events Communications Coordinator:** Danielle Bliss

HALL-MUSCO CONSERVATORY OF MUSIC

**Full-time Faculty:** Amy Graziano (*Chair*)  
Peter Atherton, Robert Becker, Jeff Cogan, Stephen Coker, Grace Fong, Robert Frelly, Sean Heim, Jeffrey Holmes, Vera Ivanova, Christopher Nicholas, Janice Park, Dominique Schafer, Rebecca Sherburn, Jessica Sternfeld, Nicholas Terry, Louise Thomas, Daniel Alfred Wachs

**Adjunct Faculty:** Albert Alva, Ron Anderson, Bruce Bales, Mindy Ball, David Black, Pamela Blanc, Adam Borecki, Christopher Brennan, Joshua Brown, Francisco Calvo, Caitlin Carlos, Clara Cheng, Ruby Cheng, Christina Dahlin, Daniel DeArakal, Justin DeHart, Chelsea Dehn, Margaret Dehning, Kyle De Tarnowsky, Paul Floyd, Patricia Gee, Patrick Goesser, Fred Greene, Timothy Hall, Maia Jasper, Aron Kallay, Janet Kao, Brian Kennedy, Hye-Young Kim, Jenny Kim, Milen Kirov, Karen Knecht, Hedy Lee, Olivia Mather, Gary Matsuura, Bruce McClurg, Laszlo Mezo, Alexander Miller, Susan Montgomery Kinsey, Yumiko Morita, Vicki Muto, Christian Nova, Mary Palchak, Ben Phelps, Lelie Resnick, Rebecca Rivera, Ryan Rowen, Thom Sharp, Lea Steffens, David Stetson, Jacob Vogel

**Artist in Residence:** Milena Kitic, Carol Neblett  
**Temianka Professorship:** William Fitzpatrick  
**William Hall Visiting Professor:** Jeralyn Refeld Glass  
**Lineberger Endowed Chair:** Peter Atherton

**Staff:** Katie Silberman (*Department Assistant*), Peter Westenhofer (*Operations Supervisor*)

**Student Employees:** Sam Ek, Kate Huntley, Taylor Kunkel, Melissa Montano, & Margot Schlanger (Office Assistants); Yllary Cahuaranga, Tyler Johnson, Kimmi Levin, Melissa Marino, Drew Petriello, Katie Rock & Anna Turkisher (Recital Managers); Daniel Academia, Sean Atkinson, Aaron Grisez, Storm Marquis, & Alan MacChiarolo (Recording Engineers).

CHAPMAN UNIVERSITY

*Hall-Musco Conservatory of Music*

*presents*

Chapman University  
Wind Symphony

22nd Season

Dr. Christopher J. Nicholas,  
Music Director and Conductor

Julianne Argyros Orchestra Hall,  
Musco Center for the Arts

---

April 29, 2016 ■ 7:30 PM  
Musco Center for the Arts

## Program

Armenian Dances (Part 1) Alfred Reed  
(1921-2005)

Symphony No.3: "Slavyanskaya"  
Allegro Boris Kozhevnikov  
(1906-1985)

Cloudburst Eric Whitacre  
(b. 1970)  
arr. Whitacre

Toccat and Fugue in D minor, BWV 565 J. S. Bach  
(1685-1750)  
arr. Hunsberger

~INTERMISSION~

Tempered Steel Charles Rochester Young  
(b. 1965)

Passacaglia: Homage on B-A-C-H Ron Nelson  
(b. 1929)

Celebrations John Zdechlik  
(b. 1937)

Dr. Paul Floyd & Gregory Norton, '84  
Mr. and Mrs. William L. Parker  
Michael & Julie Schwarz  
Dr. Louise Thomas  
Judith & David Vogel

Mrs. Martha H. Garrett  
Kathryn M. Hansen  
Mr. Alexander D. Howard\*,  
In Honor of Mrs. Margaret C.  
Richardson  
Dr. Vera Ivanova  
Karen & James Jackman  
Stephen & Janalee Johnson  
Mr. Christopher Kawai &  
Mrs. Elaine M. Kawai  
Mr. and Mrs. Arthur Kerner, In  
Honor of Ms. Allison M. Kerner  
Mrs. Bey-Bey Li  
Mr. & Mrs. Edwin C. Linberg,  
In Honor of Jenna Wall  
Ms. Kathleen Malcomb\*  
Mr. Peter Marks & Mrs. Elizabeth  
H. Marks  
Dr. Armand T. Masongsong &  
Dr. Martina B. Masongsong, In  
Honor of Amanda B. Masongsong  
Mr. Jim McKeehan  
Mrs. Susan M. Natwick &  
Mr. Dean E. Natwick,  
In Honor of Katie E. Natwick  
Mrs. Allison Novosel\*, In Honor of  
Margaret Richardson  
Mrs. Esther Kyung Hee Park  
Mr. Salvatore Petriello and Mrs.  
Rebecca K. Bounds-Petriello  
Mr. & Mrs. Ragey  
Dan & Dianne Rime, In Memory of  
Cpl. Claudio Patiño

**Friend** \$100-\$249  
Wendy & Thomas Ahlering  
Allen Family Trust  
Ms. Alana A. Almas  
Mr. Robert L. Becker  
Mary Jane Blaty\*,  
In Honor of Mary Frances Conover  
Mr. Thomas F. Bradac  
Mr. James Brown &  
Mrs. Victoria Brown  
Betty L. Burtis  
Mr. Gavin Cameron-Webb  
Ms. Helen K. Carbon\*, In Honor of  
Mrs. Margaret C. Richardson  
R.J. Castaneda '08  
Mr. & Mrs. Michael O. Drummy  
Mr. Thomas Durante  
Ms. Carol Eltiste\*, In Honor of Mrs.  
Margaret C. Richardson  
Mrs. Joanne Escobar  
Ms. Dorothy A. Farol  
Dr. Ira E. Felman, In Honor of  
Rebecca Felman '16  
Dr. Grace Fong  
Ms. Amy Nelson Frelinger

*Our Corporate Partners support a variety of College-wide activities and initiatives, and they work with us to make the Chapman University community vibrant with the performing arts. The College of Performing Arts would like to thank the following artistic, business, foundation and producing partners for their ongoing and generous support:*

Building Systems & Services, Inc.	Marathon Medical Group, Inc.
City of Orange Public Library Foundation	Music Teachers Association of California
The Covington	Pacific Symphony
Davis Smith Foundation	Orange County Playwrights Alliance
First Christian Church	Orange County Youth Symphony Orchestra
Gemini Industries, Inc.	Sigma Alpha Iota
Illo Chiropractic	St. John's Lutheran Church
Jewish Community Federation	Seegerstrom Center for the Arts
Kawai America	The SJL Foundation
Kay Family Foundation	Southern California Junior Bach Festival, Inc.
Leatherby Family Foundation	University Synagogue
Lumen FX, Inc.	Waltmar Foundation

## 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 our recent donors for their contributions to our Fund for Excellence. For more information on how to make a donation, please visit: [chapman.edu/copa](http://chapman.edu/copa) and click "Support Our Programs."

### Dean's Circle

\$10,000 and above

Rhea Black Family

Patrick & Mary Dirk/TROY Group\*\*

Angela Friedman

Dr. Thomas Gordon Hall & Mrs. Willy Hall '64\*\*

Joann Leatherby & Greg Bates

Mr. Donald Marabella & Mrs. Luciana Marabella\*\*

Honorable H. Warren Siegel & Mrs. Jan Siegel\*\*

Mrs. Ruth E. Stewart

Dr. Daniel Temianka & Dr. Zeinab H. Dabbah

### Grand Patron

\$5,000-\$9,999

Anonymous

Mr. Benton Bejach & Mrs. Wanlyn Bejach\*

Marybelle & Sebastian P. Musco\*

### Benefactor

\$1,000-\$4,999

Leilane & Hahns Buendia

Dr. William L. Cumiford, In Honor of Dr. Ronald Huntington

Drs. Lynne & Jim Doti\*

Dr. William D. Hall & Mr. David M. Masone\*

Mr. & Mrs. Bruce Lineberger '73, In Honor of Norma Lineberger\*

Mr. & Mrs. Jeffrey P. March

In Memory of Mr. Carlson H. Mengert\*

Dr. Giulio M. Ongaro

Mr. Robert Parker & Ms. Ronda Latham, In Honor of Will Parker

Dr. Richard Pitts & Colleen Pitts

Jack Raubolt

Mr. Edward Subia & Mrs. Melinda Subia, In Honor of Jason Chapman Subia

Mr. Andrew P. Warren & Mrs. Sharon M. Warren

Mr. Douglas Woo & Mrs. Carol Woo

### Associate

\$500-\$999

Argyros Family Foundation

Dr. Donald Booth

Mr. William Conlin & Mrs. Laila Conlin\*

Ruth Ding\*

Andrea & Steve Jones, In Honor of Daniel Wachs

Mr. David S. Lathrop, In Memory of Ms. Linda L. Somerville

Sallie Piccorillo

Mr. Eric M. Scandrett

Beverly Spring\*

Mr. Ales Vysin & Mrs. Janice Vysin

Ms. Janet K. Waiblinger

Mrs. Michele M. Wanner, In Honor of Dr. Giulio M. Ongaro

Mr. David Weatherill '51 & Mrs. Beverly Weatherill '50, In Honor of Mrs. Greta M. Weatherill

### Partner

\$250-\$499

Mr. Kenneth E. Aaron & Mrs. Sheila L. Aaron\*, In Honor of Margaret Richardson

Mr. Michael E. Bass & Mrs. Susan Bass

Mrs. Catherine C. Lapenta

Mr. Fernando Niebla & Mrs. Olga Niebla

Mr. and Ms. Mark A. Nolasco

## 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 Orquestreas* of Guatemala. 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

### Armenian Dances (Part 1) (1972)

Alfred Reed, born in New York, has become an important composer for standard repertoire. As he was working on his Masters at Baylor University, he conducted the Baylor Symphony Orchestra and acted as a great advocate of music education seeking to expand and add variety to repertoire of school bands, orchestras, and choruses. Reed published over 250 works for concert band, wind ensemble, orchestra, chorus, and other chamber groups. His work, *Armenian Dances*, is based on Gomidas Vartabed's (1869 – 1935) collection of Armenian folk songs. Played today is Part I, the first movement of the suite, comprised of five distinctive folk songs to create a rhapsody for wind ensemble. In order, these are *Tzirani Tzar* (The Apricot Tree), *Gakavi Yerke* (Partridge's Song), *Hoy, Nazan Eem* (Hoy, My Nazan), *Alagyaz* and *Gna, Gna* (Go, Go).

Dr. Violet Vagramian, faculty at Florida International University describes each piece as:

“*The Apricot Tree* consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song. *The Partridge's Song* is an original song by Gomidas...It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge. *Hoy, Nazan Eem* was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune. *Alagyaz* (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment...It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself. *Go, Go* is a humorous, light-textured tune...Its repeated note pattern musically depicts the expression of laughter.”

These works were commissioned by Dr. Harry Began and premiered by him with the University of Illinois Symphonic Band in 1973 (Part I).

-Program Note by Wind Repertory Project

## Chapman University Wind Symphony

Christopher J. Nicholas,  
music director & conductor

### Piccolo

Melissa Hulett ★

### Flute

Ariel Flach •

Karen Yu

Brittany Buendia

Jaqueline Ewens

### 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 • ★

Rebecca Rivera ❖

### Alto Saxophone

Christian Minisohn •

Carlos Hernandez

### Tenor Saxophone

Alexa Burn

### Baritone Saxophone

Matthew Matilla

### French Horn

Alvin Ly •

Allison DeMeulle

Robert Loustaunau

Malinda Yuhas

Sara Heinz

### Trumpet

Matthew Labelle •

Christopher Traynor

Mitchell Sturhann

Kyler Zach

Arthur Priest

### Trombone

Nolan Delmer •

Alexander Goldman ★

Jesse Tellez ★

### Euphonium

Jordan Gault •

### Tuba

Michael Kolinsky •

Ryan Wasserman

### String Bass

Rafael Zepeda •

### Percussion

Myles Angel

Paul Burdick

Cole Castorina

Katie Eikam •

Aaron Grisez

Andrea Stain

### Piano/Celeste

Connie Tu

### Harp

Kate Huntley

### Staff

Priscilla Peraza

David Scott

*Wind Symphony Librarians*

Robert Loustaunau

Malinda Yuhas

*Operations Managers*

• Principal

❖ Faculty

★ Guest Artist



## Program Notes

---

Eta-Omicron Chapter of Phi Mu Alpha Sinfonia, The United States Air Force Band, and the University of Cincinnati College-Conservatory of Music, Wind Studies Department in celebration of the 125th Anniversary of the founding of The University of Cincinnati College-Conservatory of Music.

-Program Note by Ron Nelson

### **Celebrations (1988)**

John Zdechlik is a native of Minneapolis, Minnesota. He developed an interest in composition while playing in his high school jazz band, and went on to earn degrees in music education, composition, and theory, from the University of Minnesota (Ph.D. in 1970) where his composition instructors included Paul Fetler and Frank Bencrisutto. Zdechlik is now retired from his position as Professor and Chairman of the Music Department at Lakewood Community College. He has written numerous commissioned and published works for high school and college concert bands, including Celebrations, Chorale and Shaker Dance, Grand Rapids Suite, Passacaglia, and Z's Blues. An active member of the American Bandmasters Association, Zdechlik has conducted in 35 states and in Japan, England, and Scotland.

In 1988, John Zdechlik was commissioned to compose a work to commemorate the 20th anniversary of the Medalist Concert Band of Bloomington, Minnesota, Dr. Earl C. Benson, conductor. Serving the Twin Cities, this 70-member community concert band was awarded the prestigious Sudler Silver Scroll in 1996. Celebrations is a dynamic work that alternates between two themes. The first theme employs rapid ascending phrases in the woodwinds against a punctuated background tempo provided by the brass and percussion. A second sustained and majestic theme is interwoven into the composition to provide an opportunity to reflect on past accomplishments. Both themes combine in a final, stately conclusion.

-Program Note by Roy Stehle

Program Notes written by:  
David Scott, '18 Bachelor of Music Education; Bachelor of Music Performance in Conducting

## Program Notes

---

### **Symphony No.3: "Slavyanskaya" (1950)**

Boris Kozhevnikov was a very popular Russian composer, whose music was widely recognized throughout Russia, especially for its sense of nationalism, and was used by Stalin to unify the country under his rule. Kozhevnikov lived well in the years Communist rule in Russia. Kozhevnikov was creative enough to write music within the communist confines but still produce rich and beautiful music. He often wrote band music for the Soviet military bands. His music, specifically his Symphony No. 3 and Symphony No. 5, was not discovered in America until after the 1990's largely because of the "Iron Curtain" that had been in place to separate Soviet Russia from the rest of Europe. Among the few of his pieces played in America, Symphony No.3 was arranged and conducted for the United States Marines by U.S. Marine Band conductor, Col. John Bourgeois. The symphony contains folk songs from his native town and is supposed to represent Socialist Realism. The first movement, preformed today, is decisive, aggressive yet expressive.

- Program Note by Priscilla Peraza

### **Cloudburst (1995)**

Cloudburst was my second classical work, originally written for chorus in the fall of 1991; it was inspired by an astonishing thunderstorm I witnessed earlier that Spring while on tour in Northern California.

In the fall of 2001 the Indiana All State commissioned me to write an original work for their top festival band, and I convinced them to let me adapt Cloudburst for symphonic winds. The way this new orchestration has transformed the piece is simply amazing to me: I distinctly remember being at the first rehearsal and just being completely speechless. Where the choral version is intimate and delicate, the version for winds is strong and assured, and to my ears it sounds like it's suddenly in technicolor., on a 50 foot screen.

Cloudburst was premiered on March 16th, 2002, at the Indiana All-State Festival, with yours truly at the helm of that magnificent band. It is lovingly dedicated to my dear friend and mentor, Dr. Jocelyn Kaye Jensen.

-program note by Eric Whitacre

## Program Notes

---

### **Toccatà and Fugue in D minor, BWV 565**

With a family tree which boasted approximately 200 musical ancestors, it is not surprising that Johann Sebastian Bach (1685 - 1750) developed a keen interest in music at an early age. He mastered the violin and clavier and devoted himself to the study and mastery of the organ, as well as composition. A devout Lutheran, Bach, like his fellow baroque composers, felt that everything a man does and believes is religious. They believed that their music and art helped protect people against the advance of doubt bred by Renaissance ideas of scientific, rational inquiry. During his lifetime, Bach was more famous as an organist and church musician than as a composer, because his baroque compositions were considered too elaborate. His works were largely unknown until rediscovered some eighty years after his death. We are fortunate to enjoy them now as his legacy.

The first three notes of this piece are probably the most famous notes of all organ literature. Its titanic diminished chords, thunderous pedal lines, and theatrical dynamic contrasts have brought this work notoriety beyond the church and concert hall and into films ranging from "Fantasia" to "Rollerball." The toccata (derived from the word, toccare, to touch) was a technical work in which difficulties of execution were always present. Rather than considering that this work presents a fugue preceded by a toccata, the title of this work is best interpreted as the brilliant composition of a fugue phrase itself, weaving through the blazing, triumphant chords. After the announcement of the theme, the rhythm of sixteenth notes continues almost without interruption to the final measures.

-Program Note by Roy Stehle

### **Tempered Steel (1997)**

Charles Rochester Young's "Tempered Steel" was the first commission solicited by the Big 12 Band Director's Association. It is a challenging work infusing fully 505 measures with great activity and excitement, as well as evocative lyricism. "Tempered Steel" is a celebration of triumph over adversity, employing driving rhythms, marcato declarations, and dynamic energy to suggest an indomitable spirit. Continuing the metaphoric nature of the work are many metallic sonorities available in the modern concert band,

## Program Notes

---

including suspended cymbals, chimes, xylophone, bells, tam tam, two brake drums, vibraphone, and large and small triangles. All of these colors bring a mechanical cast to the work and, in combination with the woodwinds and brasses, yield significantly original sonorities. The dominant compositional device employed in this truly original work is a symmetric hexachord that is exposed and developed through a wide variety of gestures and themes, juxtaposing the hexachord against itself and other derivative expressions.

The work begins with an explosive fanfare in compound meter and explores all ranges of forte. Mixed meters ensue before the compound meter returns in a more transparent and thinly scored presentation of the motivic material. A haunting lyric section then occurs, wandering from major to minor in its voicings. The remainder of the work combines the lyricism, the aforementioned fanfare and the driving, aggressive statements to a truly thunderous finale. This work gets one's attention immediately and holds it firmly in its grasp.

- Program Note by Gregory B. Rudgers, Southern Music

### **Passacaglia: Homage on B-A-C-H (1992)**

Passacaglia (Homage on B-A-C-H) is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is stated, in various registers, twenty-five times. It is a seamless series of tableaux which move from darkness to light.

Written in homage to J.S. Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature, i.e. B-flat, A, C, and B natural. Bach introduced this motive in his unfinished Art of the Fugue, the textures of which are paraphrased (in an octatonic scale) in the fourth and fifth variations. The seventh variation incorporates Gustave Nottebohm's resolution (altered) of the unfinished final fugue of The Art of Fugue. The famous melody from Bach's Passacaglia in C minor appears once (also altered) in variation nineteen.

Passacaglia (Homage on B-A-C-H) was commissioned by the