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### University Wind Symphony

Chapman University Wind Symphony

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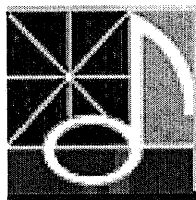
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CHAPMAN UNIVERSITY  
*School of Music*

*presents the*

**University Wind Symphony**  
*11<sup>th</sup> Season*

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



\* \* \* \* \*

8:00 p.m. • March 11, 2006  
Memorial Auditorium

## Program

- Danza Final* from Estancia Alberto Ginastera  
(c. 1916 - 1983)  
*arr. by D. John*
- Mock Morris Percy Grainger  
(1904-1987)  
*trans. by J. Kreines*
- First Suite in E-flat (for Military Band) Gustav Holst  
*Chaconne* (1874-1934)  
*Intermezzo*  
*March*
- ~ Intermission ~
- Trauersinfonie Richard Wagner  
(1813-1883)  
*rev. by E. Leidzen*
- Bushdance Ralph Hultgren  
(b. 1953)

### \*\*\* Future Events \*\*\*

Sunday, March 19, 2006 • 4 pm  
University Chamber Orchestra

Saturday, April 1, 2006 • 8 pm  
Symphony Orchestra

Friday and Saturday, April 21-22, 2006 • 8 pm  
Sunday, April 23, 2006 • 4 pm

*The Magic Flute*

*A fully-staged and costumed production of Mozart's famed opera  
featuring members of Opera Chapman and the University Chamber Orchestra*

Saturday, April 29, 2006 • 8 pm  
University Wind Symphony

Saturday, May 6 • 4 pm  
Annual Sholund Scholarship Concert  
*featuring the University Choir and Symphony Orchestra*

*For further information regarding activities within the School of Music,  
please call (714) 997-6871.*

## PROGRAM NOTES

### ***Danza Final* from *Estancia***

**Alberto Ginastera**

Argentinian composer Alberto Ginastera achieved much success as a composer with great rhythmic and orchestral flair in the late 1930s, which was a time when the United States was developing an enthusiastic taste for Latin-American dance rhythms. Scarcely surprising, then, that he should receive a commission from the short-lived American Ballet Caravan (founded by George Balanchine and Lincoln Kirstein in 1938), for which he composed his one-act ballet *Estancia* in 1941. Although the troupe disbanded in 1942, and the ballet had to wait until 1952 for its first performance, the orchestral suite brought some of *Estancia's* music before the public in 1943, to great acclaim.

*Estancia* is the first musico-dramatic work to draw upon the "gauchesco" literary and dance traditions, portraying through characteristic dance and song a "day-in-the-life" of an Argentine ranch. The spectacular *Danza Final* is perhaps Ginastera's most celebrated essay in the style of the Malambo—an exhilarating explosion of striking rhythms and kinetic energy.

### **Mock Morris**

**Percy Grainger**

Best known for his settings of folk songs, the brilliant, eccentric Grainger was born in Australia, educated in Europe, and lived in the United States for most of his life. His early influences were little-known British folk songs that he discovered while roaming the English countryside with a music pad and a portable recording device for rural types to sing into. During World War II, Grainger served as an arranger in the United States Coast Guard Band, using many of his folk song discoveries in compositions for band, including *Irish Tune and Shepherd's Hey from County Derry* and *Lincolnshire Posy*.

In addition to his compositional skills, Grainger was a brilliant pianist who began concertizing at the age of ten. By the time he was thirteen, the proceeds from his concerts were sufficient to take him and his mother (also a pianist) to Germany for further musical studies. Grainger continued to perform as a piano soloist throughout the most of his career.

The Morris dance is an English traditional dance that is bouyant and rhythmic with a "jog-trot" feeling. One story says that dancers once wore blackface and resembled Moors; hence the name Moorish (or Morris) dance. Percy Grainger produced several versions of *Mock Morris* for different media. This transcription is based on the string orchestra version, composed in 1910, but takes several scoring ideas from the 1950 version, which Grainger made for Leopold Stokowski.

### **First Suite in E-flat (for Military Band)**

**Gustav Holst**

Gustav Holst, one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the first World War, he was

placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. His *First Suite in E-Flat*, *Second Suite in F*, and *Hammersmith* are hallmarks in the repertoire for wind ensemble; his orchestral suite, *The Planets*, earns high popularity.

The opening theme of the *Chaconne* is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style, then in a *cantabile* mood, the two styles alternating throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The *March* is introduced by a British band quick-march pulse from the brass and followed by Holst's *Land of Hope and Glory* version of the *Chaconne* theme in the great *sostenuto* tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the *coda*.

### **Trauersinfonie**

### **Richard Wagner**

Eighteen years after the death in London of composer Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of his remains to his native land. In December of that year (1844) an impressive ceremony took place in Dresden, in which Wagner took a leading role. In addition to reading the solemn oration, Wagner composed the march for the torchlight procession. This march, scored by Wagner for wind band, was based on two themes from Weber's opera *Euryanthe*, and thus represented a musical homage to the earlier composer. The score remained unpublished until 1926, and the work has remained among the least known of all Wagner's music. The minor revisions made to the score by Erik Leidzen were necessitated by the changes in wind instruments and usages since Wagner's early years.

### **Bushdance**

### **Ralph Hultgren**

Ralph Hultgren has been composing and arranging music since the age of fifteen. A prolific composer, he has written for all levels and types of bands and orchestras, as well as for radio, television, theatre and cabaret. The majority of his output in recent years has been for young musicians in his native Australia. Hultgren has been nominated for Penguin and Sammy awards for his television sound tracks and was awarded the "Most Outstanding Composition" prize at the 1985 and 1987 Australian National Band and Orchestra Clinic in Melbourne.

*Bushdance* was written to feature the songs of the Australian bush country, representing both the pulse and enthusiasm of a country dance, and a lyrical, contemplative mood of the expansiveness of the outback. Unique to this work is the use of a *lagerphone* — a traditional bushband percussion instrument constructed by loosely nailing bottle tops to a 4-foot length of wood. *Bushdance* was premiered at the Queensland Department of Education's 1987 Musically Outstanding Students scholarship camp in Brisbane.

# CHAPMAN UNIVERSITY WIND SYMPHONY

*Dr. Robert Frelly, music director and conductor*

## PICCOLO

Maya Kalinowski  
*B.M. performance*

## FLUTE

Laura Recendez +  
*B.M. performance*  
Maya Kalinowski  
*B.M. performance*  
Rachel Mercier  
*B.S. kinesiology*  
Anna Schlotthauer  
*B.S. mathematics*

## OBOE

Danielle Freedman +  
*undeclared*  
Brianna Peckham  
*B.M. music therapy*

## CLARINET

Erin Steele +  
*B.M. music education*  
Melinda Highbaugh  
*B.M. music therapy*  
Tony Vaughan  
*B.M. music composition*

## BASS CLARINET

Tony Vaughan  
*B.M. music composition*

## BASSOON

Teren Shaffer +  
*B.M. music education*  
Monica Pearce  
*B.M. music education*

## ALTO SAXOPHONE

Joseph Zamudio +  
*B.M. music therapy*  
Eric Schnell  
*Undeclared*

## TENOR SAXOPHONE

Katrina Coffman  
*B.M. music education*

## BARI SAXOPHONE

Bill Gutaskus  
*B.M. music education*

## FRENCH HORN

Piotr Sidoruk +  
*B.A. music*  
Andrew Fisher  
*B.M. music education*  
Jon Harmon  
*B.M. music composition*  
Miwa Sugiyama  
*B.M. piano performance*  
Jacob Vogel  
*B.M. music education*

## TRUMPET

Evan Meier +  
*B.M. music composition*  
Travis Baker  
*B.M. music education*  
Tizoc Ceballos  
*B.M. music education*  
Joshua Huihii  
*B.M. music education*

## TROMBONE

Lindsay Johnson +  
*B.M. music education*  
David Anderson  
*B.A. creative writing*  
Ed White  
*B.M. music therapy*  
Jeff Whitlach  
*B.A. film*

## EUPHONIUM

Kelly Mahon  
*B.A. film production*

## TUBA

Lauren Bevilacqua  
*B.M. music therapy*

## PERCUSSION

Collin Martin +  
*B.M. performance*  
Yvette Cassali  
*B.M. music therapy*  
Jared Eben  
*B.M. piano performance*  
Diane Patterson  
*B.M. piano performance*  
David Zedaker  
*B.M. piano performance*

## TIMPANI

Bernie Diveley  
*B.M. performance*

## STRING BASS

Alec Henderson  
*B.M. performance*

## PIANO

David Zedaker  
*B.M. piano performance*  
  
*+ principal*

## INSTRUMENTAL MUSIC STAFF

### Librarians

Tiffany Glenn-Hall  
Brianna Peckham

### Managers

Travis Baker  
Alec Henderson  
Christopher Hughes  
Jacob Vogel

## CHAPMAN UNIVERSITY SCHOOL OF MUSIC

The mission of the School of Music at Chapman University is to provide an outstanding education for the professional and intellectual development of artists and scholars in a supportive, rigorous liberal arts environment that enriches the human mind and spirit. We aspire to establish a musical and academic foundation for life-long growth through programs and degrees that are tradition-based and future-oriented and to serve as a cultural center for the University and community at large. The School of Music offers the Bachelor of Arts in music and pre-professional programs leading to the Bachelor of Music in composition, music education, music therapy, and performance.

In frequent demand for performances, the instrumental ensembles have performed at the National, Divisional, and State conferences of MENC: The National Association for Music Education. While the ensembles are comprised of primarily music majors, students from all disciplines are invited to participate in the instrumental music program. The ensembles tour annually on the West Coast of the United States, and in the summer of 2006 will embark on a performance tour of Australia to include performances on stage in the world-renowned Sydney Opera House.

### ROBERT FRELLY

Robert Frelly serves as Music Director and Conductor of the Chapman University Wind Symphony and Director of Music Education within the School of Music. For the 2005-06 academic year he is also serving as the Conductor of the University Chamber Orchestra and Director of Instrumental Studies. Prior to his appointment at Chapman in 1994, Dr. Frelly served as Associate Conductor of the Long Beach Symphony Orchestra and Music Director of the Southern California Pops Orchestra. He has worked with a number of notable artists, including Doc Severinsen, Bill Conti, Skitch Henderson, and the Empire Brass.

An accomplished conductor and educator, he is the author of *An Introduction to the Orchestra*, a music instructional video series, and is currently preparing a manuscript devoted to conducting and musical interpretation. Dr. Frelly has served as Editor of *Upbeat*, a national publication devoted to the promotion and development of music educational programs for youth, and recently began his 23<sup>rd</sup> season as Music Director and Conductor of the Orange County Junior Orchestra.

A champion of new music, Dr. Frelly has received national recognition on three occasions with the "First Place Award for Programming of Contemporary Music in the category of Youth Orchestras" from the American Society of Composers, Authors, and Publishers. He is also the recipient of a Chapman University Faculty Achievement Award, recognizing excellence in teaching and scholarly/creative activity, and two Scholarly/Creative Grants.

Dr. Frelly is a frequent guest conductor for all-state and regional honor orchestras and bands, with recent appearances in Arizona, Alabama, Florida, and Illinois, and scheduled appearances in Oregon and Nevada. He has presented clinics and workshops for numerous organizations, including MENC, the American Symphony Orchestra League, the Mid-West International Band and Orchestra Clinic, and CMEA. Dr. Frelly is actively involved in local, regional, and national arts organizations, and is a member of the Board of Directors for the Association for California Symphony Orchestras, and is Past-President of CMEA/SS.

Dr. Frelly holds a Doctor of Musical Arts from the University of Southern California, and a Master of Music 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 Bachelor of Music Degrees in Music Education and Music Composition from Chapman University, is a member of *Who's Who Among America's Teachers*.