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University Wind Symphony

Chapman University Wind Symphony

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CHAPMAN UNIVERSITY
Conservatory of Music

presents the

University Wind Symphony

Robert Frelly
music director and conductor

Season Finale

April 26, 2008 • 8:00P.M.
Memorial Auditorium

Program

Fantasia in G

Timothy Mahr
(b. 1956)

Salvation is Created

Pavel Tschenokov
(1877-1944)
trans. by R. Frelly

The Firebird Suite
Danse Infernale
Berceuse
Finale

Igor Stavinsky
(1882 – 1971)
trans. by R. Eccles

Intermission

Fantasies on a Theme by Haydn

Theme
Fantasy I
Fantasy II
Fantasy III

Norman Dello Joio
(b. 1913)

Enigma Variations

Theme (Andante)
Variation I — C.A.E. (Andante)
Variation II — W.M.B (Allegro di molto)
Variation III — R.P.A. (Moderato)
Variation IV — G.R.S. (Allegro di molto)
Variation V — Nimrod (Adagio)
Variation VI — E.D.U. (Finale — allegro)

Sir Edward Elgar
(1854 – 1932)

Program Notes

written and compiled by Robert Frelly

Fantasia in G

Timothy Mahr

Born in Reedsburg, Wisconsin, Timothy Mahr is known as a person who has ability, persistence, and optimism. By seriously studying music at every level, he has gained an enviable reputation as a performer, teacher, conductor, and composer. Mahr received degrees in music theory/composition and music education at St. Olaf College in Minnesota, as well as trombone performance and conducting at the University of Iowa. He has directed bands at Milaca High School (Minnesota) and the University of Minnesota/Duluth. Since 1994, Mahr has been the Conductor of the St. Olaf Band and teaches courses in composition, conducting and music education.

Fantasia in G was composed for the St. Olaf College Band in Minnesota and was premiered in January 1983. It is an unpretentious, joyful celebration for wind band. Its character is reflected in the German subtitle, translated "Joy, Bright Spark of Divinity," which is the opening line to the famous "Ode to Joy."

Salvation is Created

Pavel Tschesnokoff

A Russian composer who devoted himself exclusively to choral composition, both secular and sacred, Pavel Tschesnokoff embodies the traditional rich harmonic structure and use of the low bass. Devoted to his religion, Tschesnokoff was a composer for the Russian Orthodox church before the time when communism rose to power. Since the shift of governmental power brought greater control over what composers were permitted to write, Tschesnokoff was presented with two options: continue writing sacred choral works and have his family taken away and possibly killed by the ruling party; or, abandon his love of composing for the church and thus protect his life and that of his family. Tschesnokoff opted to save his family, and never composed another piece of sacred music.

Years after his death, communism fell, the Berlin Wall came down, the Russian Orthodox church opened its doors again, and *Salvation is Created* became the unofficial anthem of the church. Sadly, Tschesnokoff never heard the piece performed, but his children were finally able to hear it performed years later. The simple text of the hymn is as follows: *Salvation is created in the midst of the earth, O Lord, our God. Alleluia.*

The Firebird (1919)

Igor Stravinsky

Igor Stravinsky, who originally intended to pursue a law career, was fortunately pointed toward music in a chance meeting with Rimsky-Korsakov in 1901. Fortunately the great composer and teacher took the nineteen-year-old and began teaching him in St. Petersburg where the young Stravinsky showed a quick and exceptional technical mastery of music. After Stravinsky's first big success in St. Petersburg with *Scherzo Fantastique*, he impressed Serge Diaghilev, director of the Ballets Russes. Diaghilev invited Stravinsky to compose music for a pending ballet on a Russian folk legend. The work that resulted was *The Firebird* premiered in 1910 in Paris.

of the Firebird, Prince Ivan Tsarevich is straying in the enchanted garden of Kastchei, an alone ogre. Ivan is in pursuit of the dazzling firebird. Once he catches the bird as it flutters all of golden apples, he takes one feather and lets the bird go. Ivan next encounters thirteen taken captive and furthermore a man would be turned to stone by Kastchei. Just as Ivan is petrified by Kastchei's subjects, he waves the firebird's feather, thus summoning the firebird reveals to Ivan that Kastchei will die if his soul, encased in an egg, is shattered. By now, Ivan has fallen in love with one of the princesses, and the egg and the ogre dies. The two become engaged to be married. jubilee and rejoicing of Kastchei's death,

Stravinsky compiled the suite, which is the version heard tonight. The first movement opens in the bass instruments played almost too soft to be heard. Under this, yet ever in the bass drum rolls, adding to the mystery of the music. The first movement continues very in the middle, a brief, fast section represents the "Appearance" and "Dance of the Firebird." Of the first movement leads directly to the second, the "Round Dance of the Princesses." This dance introduces an intoxicating melody played by the oboe and is scored underneath with precious chords. This movement comes to a quiet close, and shortly, with little break, the "Infernal" of all Kastchei's Subjects" begins with a thunderous note played at a volume that was seldom hear following the composers next and most admired work, *The Rite of Spring*. Finally the work quits entering into the "Lullaby." Again without a break, the last and final section, "Disappearance of the Palace and Magical Creations, Returning to Life of the Petrified Knights, General Rejoicing" This movement starts with a gorgeous horn solo in a slow tempo but soon explodes into a final final statement that is both brilliant and electrifying.

Tantassies on a Theme by Haydn

Norman Dello Joio, organist, pianist, jazz enthusiast, baseball player of professional standards-- all these are of emphasis in the life of Norman Dello Joio. Dello Joio studied at the Juilliard School of Music in New York City and then went to the Yale School of Music where he worked with Paul Hindemith. He that his experience with Hindemith played a major role in the development of his musical style. years of formal study, Dello Joio began his teaching career at Sarah Lawrence College before becoming professor of composition at the Mannes College of Music in 1958, and later at the School for Music at Boston University. Dello Joio is traditional to the extent that his music appeals to a varied and public. Along with jazz and dance, another powerful influence in his music is Roman Catholic musical chant, a result of hearing his father practice organ accompaniments for the chants used in church. In his works it is often possible to find a juxtaposition of Gregorian melodies and the rhythms of public. His formal structure is always clear, and he seems partial to variation technique. Dello Joio is well established as one of the foremost figures in contemporary American music.

Norman Dello Joio

Tantassies on a Theme by Haydn was commissioned by the Michigan School Band and Orchestra Association in 1968 and was dedicated to Leonard Falcone at his retirement as director of bands at Michigan State University. The score includes the following note by Dello Joio: "This work for band is based on a theme from a composition for piano by Joseph Haydn. The subtly conceived theme, I included, offered an opportunity to fantasize in the musical language of today. The three movements constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third

fantasies flank a second, which is intensely lyric. In the final sense, it is my homage to a composer who will always remain contemporary."

Enigma Variations

Edward Elgar

Writing to his friend August Jaeger in 1899, Elgar described a recently-completed composition: a set of variations that depict thirteen of his musical and non-musical friends. Elgar incorporates several "enigmas" into this work. The first is the theme itself, which he labels "enigma." Each variation is titled according to the person represented, but their identities are hidden by his use of initials and nicknames. (Elgar himself soon gave away the secret identities, however.) He also states that there is another larger theme, which is never actually played, that nevertheless runs "through and over" the entire work. Elgar's biographers have expended reams of paper in pursuit of this mystery. Possible candidates proposed for the "larger theme" include: *God Save the Queen*, *Auld Lang Syne*, a theme from Mozart's *Così fan tutte*, and the major scale. It has also been suggested that this unplayed theme might be a non-musical concept such as friendship. The answer is probably unknowable: the usually articulate Elgar was notably vague on this point. There is even the possibility that Elgar, whose sense of humor was well known to his friends and associates, was being deliberately obscure as a joke.

The *Enigma Variations* consists of a brief theme and fourteen variations to which Elgar adds a self-portrait to the depictions of his friends. Earl Slocum has selected six of the fourteen variations to transcribe for winds and percussion.

Theme — *Andante*

Elgar's theme, only 17 measures long, is deceptively complex and contains a huge amount of melodic and harmonic raw material to be used in the succeeding variations.

Variation I ("C. A. E.") — *L'istesso tempo*

Caroline Alice Elgar was married to the composer in 1889, and according to Elgar, her life "...was a romantic and delicate inspiration." This section stays close to the harmonic and melodic outlines of the theme, but with ornamentation and lush orchestration.

Variation II ("W. M. B.") — *Allegro di molto*

In this variation, Elgar pokes gentle fun at a somewhat pompous country gentleman and scholar, William M. Baker. During one of Elgar's visits to his home, Baker officiously read an itinerary of the day's activities and left the music room with an inadvertent slam of the door. The tittering of his guests is heard near the middle.

Variation III ("R. P. A.") — *Moderato*

Richard P. Arnold, son of the poet Matthew Arnold, is characterized in this section. He is alternately solemn and lighthearted.

Variation IV ("G. R. S.") — *Allegro di molto*

George Robertson Sinclair was organist of Hereford Cathedral, but this music also refers to his bulldog Dan. One day, during a picnic, Dan slipped down a muddy bank into the River Wye, and had to swim for a time, looking for a place to climb out. In the opening bars, we hear Dan sliding down the slippery slope, paddling in the water, and barking with joy when he finds a landing-place. The more majestic tones of the brass depict Dan's master.

Variation V ("Nimrod") — *Adagio*

The title is a labored pun on the name of August Jaeger, one of Elgar's closest friends: "Jaeger" in German means "hunter," and Nimrod was the "mighty hunter" of the Book of Genesis. This movement is not a portrait of Jaeger's forceful character, but rather depicts a long conversation between Elgar and Jaeger on the grandeur of Beethoven's music. Elgar has provided some reminiscences of the slow movement of Beethoven's "Pathetique" sonata in the opening bars.

Variation 14 ("E. D. U. -- Finale") — *Allegro*

The stirring finale is about Elgar himself: the initials refer to his nickname, "Edoo." The quotations from Variations I and V are programmatic: Elgar saw his wife Alice and August Jaeger as the two greatest influences on his life and his music.

University Wind Symphony

The **Wind Symphony** at Chapman University has earned a reputation for its breadth of musicality and consistently high level of performance. Since its formation in 1995, the ensemble has presented featured performances for the state conference of the California Association for Music Education (1997, 1999, 2001, 2003, 2007), the Invitational Band Festival at the Orange County Performing Arts Center, and the Orange County Millennium. The Wind Symphony tours bi-annually on the West Coast of the United States, and recently returned from a triumphant performance tour of Australia that included a featured performance in the world-renowned Sydney Opera House.

Most recently the University Wind Symphony received the prestigious honor of being selected to perform for the 2008 MENC (the National Association for Music Education) Biennial Conference to be held in April, 2008 in Milwaukee, Wisconsin. Selected by blind audition from over 200 university applicants, the Wind Symphony is one of only 2 university bands selected to perform at the nation's largest gathering of music professionals. MENC (the National Association for Music Education) is the world's largest arts organization with over 130,000 members.

Robert Frelly

Robert Frelly serves as Music Director and Conductor of the University Wind Symphony, as well as the Director of Music Education within the Conservatory of Music. In addition to wind conducting, he is active as an orchestral conductor, presently serving as the Music Director of the Yorba Linda Symphony Orchestra, and is the Founder and Music Director of the Southern California Youth Philharmonic, a program of 5 ensembles now in its 25th season. His previous posts include Associate Conductor of the Long Beach Symphony, Music Director of the Southern California Pops Orchestra, and Music Director of the University of Southern California Community Orchestra.

Equally at home in the classical, jazz and pop genres, Dr. Frelly has worked with a number of prominent artists, including Doc Severinsen, Bill Conti, Skitch Henderson, and the Empire Brass. He has conducted for film and opera, and is a frequent guest conductor for all-state and regional honor bands and orchestras. On the international stage he has led performances in 13 countries and recently served as the Artistic Director of *Orchestrating Sydney*, an international music festival that brings together youth and college musicians from around the world for musical and cultural interactions at the famed Sydney Opera House. His additional international appointments include: Artistic Director of *An American Orchestral Salute to the Olympics*, an orchestra festival for *Beijing Perform In Harmony - With Olympic Spirit*, the countdown program for the summer games to be held in China in 2008; Artistic Director of *Follow in Holst's Footsteps*, a band festival to be held in London in January, 2009; and, Artistic Director of the *Tale of Two Cities Orchestra Festival* to be held in Vienna and Prague in June 2009.

An accomplished conductor and educator, Dr. Frelly is the author of a music instructional video series, *An Introduction to the Orchestra* and is currently preparing a manuscript devoted to conducting and musical interpretation. A champion of new music, Dr. Frelly has received national recognition on three occasions with the "First Place ASCAP Award for Programming of Contemporary Music". Dr. Frelly has presented clinics and workshops for numerous local, regional, and national arts organizations, including MENC, the Mid-West International Band and Orchestra Clinic, the American Symphony Orchestra League, the Association of California Symphony Orchestras, and CMEA. Ensembles under his direction have been featured at the nation's leading music festivals and conferences, including MENC, the Mid-West Clinic, and CMEA. At present, Dr. Frelly is a member of the Board of Directors for the ACSO and the Directors Council of the ASOL. His past leadership roles include President of CMEA/Southern Section and Chairman of the Youth Orchestra Division of the ASOL.

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 and is a member of *Who's Who in America* and *Who's Who Among America's Teachers*. Dr. Frelly is the recipient of a Chapman University Faculty Achievement Award, recognizing excellence in teaching and scholarly/creative activity, and two Chapman University Scholarly/Creative Grants.

CHAPMAN WIND SYMPHONY

PICCOLO

Mary Palchak*
Holly Reynolds
B.M. music therapy '09

FLUTE

Maya Kalinowski +
B.M. performance '08
Rachel Mercier +
B.S. biology '08
Holly Reynolds
B.M. music therapy '09

OBOE

Morgan Beckett ++
B.A. film '10
Kimberly DeSantis++
B.M. music therapy '10

ENGLISH HORN

Kimberly DeSantis
B.M. music therapy '10

E♭ CLARINET

Dan St. Marseille
B.M. music performance '09

CLARINET

Daphne Wagner +
B.M. music education '10
Trevor Garcia
B.M. music education '10
Emily Horton
B.M. music therapy '10
Celeste Markey
B.M. music education '10
Dan St. Marseille
B.M. music performance '09

BASS CLARINET

Laura Lascoe
B.M. music performance '11

BASSOON

Monica Pearce+
B.M. music education '08

SOPRANO SAXOPHONE

Collin McClanahan +
B.M. music performance '11

ALTO SAXOPHONE

Collin McClanahan +
B.M. music performance '11
Andrew King
B.M. music education '11

TENOR SAXOPHONE

Gary Matsuura*

BARI SAXOPHONE

Patrick Shiroishi
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FRENCH HORN

Jacob Vogel +
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Samantha Donelson
B.M. music performance '11
Rosa Martin
B.A. film production '11
Stephen Sanders
B.M. music education '10
Rebecca Walsh
B.M. music education '10

TRUMPET

Sam Miller+
B.M. music education '11
Meggie Malloy
B.A. film production '11
Kyle Higgins
B.M. film production '11
Joshua Huihui
B.M. music education '09
Ryan Smith
B.M. music education '11

TUBA

Justine Jerome

TROMBONE

Javier Cerna +
B.M. music education '10
A.J. Lepore
B.M. music education '10
Ed White
B.A. music '07

PERCUSSION

Casey Gregg +
B.M. music therapy '10
David Beukers
B.M. composition '09
Jared Eben
B.M. piano performance '09
Briana Peckham
B.M. music therapy '09
David Zedaker
B.M. piano performance '09

TIMPANI

Zander Vessels
B.M. music therapy '10

+ *principal*

++ *co-principal*

* *faculty*

WIND SYMPHONY STAFF

Librarians

Casey Gregg
Javier Cerna

Managers

Trevor Garcia
Collin McClanahan