

10-16-2004

# University Wind Symphony 10th Season

Chapman University Wind Symphony

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**CHAPMAN 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 Music Educators Association (1997, 1999, 2001, 2003), the Invitational Band Festival at the Orange County Performing Arts Center, and the Orange County Millennium. The 2004-2005 season of the Wind Symphony includes a 14-day performance tour through Washington, Oregon, and California, and an invitation to perform in the famed Carnegie Hall in New York.

While the ensemble is comprised of primarily music majors, students from all disciplines are invited to participate in the Wind and Percussion Program at Chapman University. Goals of the Wind Symphony include the development of musical expression and individual and ensemble skills through the identification, rehearsal, and performance of the finest wind literature.

*For additional information, or to be placed on our mailing list,  
please contact Dr. Robert Frelly at (714) 997-6917,  
or at [frelly@chapman.edu](mailto:frelly@chapman.edu).*

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**\* 2004-2005 Season \***

Saturday, November 20, 2004 • 8 p.m.  
Chapman Auditorium

January 3 – 16, 2005 • West Coast Performance Tour

Sunday, February 12, 2005 • 4 p.m.  
3<sup>rd</sup> Annual Chapman University  
High School Honor Band Concert  
Chapman University

Sunday, March 6, 2005 • 3 p.m.  
Orange Band Festival  
Nachita Center for the Performing Arts  
Lutheran High School of Orange

Saturday, March 12, 2005 • 8 p.m.  
Chapman Auditorium

Saturday, April 30, 2005 • 8 p.m.  
Chapman Auditorium

**CHAPMAN UNIVERSITY**  
*School of Music*

*presents the*

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

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

*in*

***A Musical Salute  
to America***

\*\*\*\*\*

8:00 p.m. • October 16, 2004  
Memorial Auditorium

## PROGRAM

Esprit de Corps Robert Jager  
(b. 1939)

Variations on America Charles Ives  
(1874-1954)  
trans. by Rhoads/Schuman

American Folk Rhapsody No. 1 Clare Grundman  
(1913-1996)

### Intermission

American Salute Morton Gould  
(1913-1996)

Suite of Old American Dances Robert Russell Bennett  
(1894-1990)  
*Cake Walk*  
*Schottische*  
*Western One-Step*  
*Wallflower Waltz*  
*Rag*

Fugue on Yankee Doodle John Philip Sousa  
(1854-1932)  
arr. by Brion/Schissel

\* \* \* \* \*

## PROGRAM NOTES

*Written and compiled by Robert Frelly*

### Esprit de Corps

*Robert Jager*

*Esprit de Corps* is one of several Robert Jager works commissioned by the United States Marine Band. Based on "The Marines' Hymn," *Esprit de Corps* is a fantasy-march written as a tribute to the United States Marine Band, as well as a salute to the soldiers of the Marine Corps. Full of energy and drama, the composition also has its solemn and lighter moments in the middle of the piece.

The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their conductor, Colonel John R. Bourgeois. Colonel John Bourgeois is a dramatic, spirited conductor, who reflects the excitement of the music being played. Noted for his characteristically bright tempos, Colonel Bourgeois is further honored through the tempo marking of *Esprit de Corps*, which is noted as "tempo di Bourgeois".

### Variations on America

*Charles Ives*

For all his singularity, the Yankee maverick Charles Ives is among the most representative of American artists. Optimistic and idealistic, he unified the voice of the American people with the forms and traditions of European classical music. The result, in his most far-reaching works, is like nothing ever imagined before him: music at once unique and as familiar as a tune whistled in childhood.

Charles Ives was born in the small manufacturing town of Danbury, Connecticut, on October 20, 1874, two years before Brahms finished his First Symphony. During the Civil War his father George Ives had been the Union's youngest bandmaster, his band called the best in the army. When the war ended George had returned to Danbury to take up the unusual trade, in that business-oriented town, of musician.

As a cornet player, band director, theater orchestra leader, choir director, and teacher, George Ives became the most influential musician in the region. He taught his son to respect the power of vernacular music. As a Civil War band leader he understood how sentimental tunes such as "Tenting Tonight on the Old Camp Ground," "Aura Lee," Stephen Foster songs, and marches and bugle calls were woven into the experience of war and the memories of soldiers. Much as did Gustav Mahler a continent away, Charles Ives came to associate everyday music with profound emotions and spiritual aspirations.

Charles Ives grew up determined to find that wild, heroic ride, that music of the ages--the spiritual power he felt in the singing at outdoor camp meetings and in bands marching during holidays. As a freshman music student at Yale University, Ives became organist of Center Church in New Haven, the most prestigious keyboard position in town. Ives had a spectacularly successful career at Yale, in every way but academically. His average in musical courses was a respectable B, in everything else D+.

Heeding the advice of his father, Ives decided to forego a musical career and enter the business world. When he left Yale in 1898, he headed for New York to begin as a \$15-a-week clerk with the Mutual Life Insurance Company. His star rose precipitously in the insurance trade, which led to the formation of Ives & Co. in 1907, in conjunction with partner Julian Myrick. Its successor, Ives & Myrick, would become the largest agency in the country, noted not only for spectacular profits but also for Ives's innovative ideas about selling and

training. The wealth he had earned in business not only supported his own work, but flowed steadily into the cause of progressive music all over the U.S. He maintained his position as church organist for many years and continued to compose a number of remarkable works, including three symphonies and dozens of songs, chamber and piano pieces, and works for organ (including *Variations on America*).

### **American Folk Rhapsody No. 1**

**Clare Grundman**

Cleveland-born Clare Grundman earned his bachelor's degree in 1934 from Ohio State University. He taught instrumental music in the Ohio and Kentucky public schools before returning to his alma mater in 1936 for a master's degree and to teach orchestration and woodwinds. At the Berkshire Music Center in New Lenox, Massachusetts, he studied under Paul Hindemith, whom he credited for providing the practical techniques for composition.

During World War II, while serving as the chief musician for the U.S. Coast Guard, Grundman took a special interest in composing for school bands and has over 70 published band compositions to his credit. His arrangements have brought the works of Leonard Bernstein and Aaron Copland to the band world. After the war, Grundman provided scores and arrangements for radio, television, movies, and Broadway musicals. Some of his most notable works include his *Fantasy on American Sailing Songs*, *An Irish Rhapsody* and his four-part series of *American Folk Rhapsodies*.

*American Folk Rhapsody No. 1*, the first of the series, includes the folk songs "My Little Mohee", "Shantyman's Life", "Sourwood Mountain", and "Sweet Betsy from Pike" — in the words of Grundman, "all excellent songs of American folk-lore, and which have not received the attention they justly deserve."

### **American Salute**

**Morton Gould**

Born in 1913 in a suburban section of Queens, the musical life of Morton Gould was notable from completion of his first composition for piano at the age of 6 to his receipt of the Pulitzer Prize as an octogenarian. He was an eclectic composer of more than 1000 works including popular music, film scores, children's songs, and Broadway shows. During the Depression, he dropped out of high school to earn money for his family by working in vaudeville and movie theaters as a pianist. At the age of 21, he conducted and arranged orchestral programming for WOR radio in New York. During the 30s and 40s, his works were often heard on the radio by millions of listeners. Gould served as a director of A.S.C.A.P. for 35 years, retiring as president in 1994. He also enjoyed a career as a conductor, working with all the A supporter of education, Gould believed that the arts are what make us civilized. In a 1953 interview, he explained: "I've always felt that music should be a normal part of the experience that surrounds people. It's not a special taste. An American composer should have something to say to a cab driver." He was 82 when he died in his sleep after attending a concert of his works at the Disney Institute in Orlando, Florida, where he had received a standing ovation.

Gould was already enjoying considerable success in 1943 when he wrote an orchestral arrangement of the folk song "When Johnny Comes Marching Home." Titled *American Salute*, this beloved composition became the most frequently performed 20th century American symphonic work. The transcription by Phillip Lang is from the composer's original score.

### **Suite of Old American Dances**

**Robert Russell Bennett**

Based on his early successes, it appeared that Robert Russell Bennett would be a major classical composer. His early studies in Europe led to a meeting with noted teacher Nadia Boulanger, who, being impressed with his work, agreed to serve as Bennett's primary mentor.

Armed with a gift for exploring the many instrumental colors of the orchestra, Bennett returned to the States with high expectations. However, he could only find employment playing in dance bands. Just when Bennett had resigned himself to a life as a back-up musician, fate placed in his hands a commission to orchestrate some songs of Cole Porter. The songs were such a success that Bennett was launched into a 40-year career as *the* orchestrator for all the major Broadway musicals, producing around 300 scores, including *Show Boat*, *Oklahoma*, *South Pacific*, *The King and I*, *My Fair Lady*, *The Sound of Music* and *Camelot*.

While working in New York, he was equally active working in Hollywood on film scores. Bennett also managed to find write a considerable amount of "classical" music, including opera, symphonic, chamber and instrumental music. One of his most recognizable works is the *Suite of Old American Dances*.

Leading off the suite, the *Cake Walk* is a strutting dance based on a march rhythm, often performed at minstrel shows; it originated as a competition among Black dancers to win a cake. The *Schottische* is a Scotch round dance in 2/4 time, similar to the polka, only slower. The third movement, *Western One-Step*, recalls a variant of an early ballroom dance that was a precursor to the foxtrot. The triple meter of the *Wallflower Waltz*, the fourth movement, offers the traditional triple-meter style. The bright and highly syncopated rhythm of the *Rag* completes the dance suite.

### **Fugue on Yankee Doodle**

**John Philip Sousa**

The man who would become known as "The March King" was born in Washington D.C. on November 6, 1854 to a German mother and Portuguese father, who at the time was serving as a member of the United States Marine Band. John Philip Sousa began formal musical instruction at the age of 6 and appeared as a violin soloist at the age of 11. Two years later, he began his own career in the U.S. Marine Band, serving as an apprentice "boy" to receive instruction "in the trade or mystery of a musician." Sousa became leader of the Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own.

Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches. He was a prolific composer who found themes for his compositions in his country's history, dedication events, military groups, and even newspaper contests. Before his death at the age of 78, Sousa had composed 136 marches, 15 operettas, 70 songs, 11 waltzes, and a wide variety of incidental works. His most famous march, *The Stars and Stripes Forever*, has been designated as the official march of the United States.

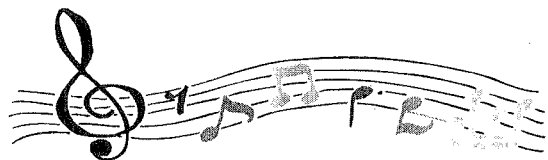
"Yankee Doodle" is one of America's oldest and most endearing marching airs. It was written several years before the American Revolution, but like so much folk music, its exact origin is unknown. *Fugue on Yankee Doodle* is a compilation by the arrangers from three different Sousa publications of "Yankee Doodle". The first two settings appear just as they were composed, while the third setting has been augmented and lengthened by several measures.

## ROBERT FRELLY

Robert Frelly, D.M.A., serves as Music Director and Conductor of the Chapman University Wind Symphony and Director of Music Education within the School of Music. In addition to wind conducting, he is active as an orchestra conductor, having served as Associate Conductor of the Long Beach Symphony Orchestra and Music Director of the Southern California Pops Orchestra, and is in his 22<sup>nd</sup> season as Music Director and Conductor of the Orange County Junior Orchestra. He recently completed a music instructional video series, *An Introduction to the Orchestra*, serving as creator, producer, and writer of the project, and is currently preparing a manuscript devoted to conducting and musical interpretation. A champion of new music, Dr. Frelly has received national recognition with the "First Place ASCAP Award for Programming of Contemporary Music in the category of Youth Orchestras" from the American Society of Composers, Authors, and Publishers (1998, 1999, and 2000). He is also the recipient of a Faculty Achievement Award, recognizing excellence in teaching and scholarly/creative activity, from Chapman University, and two Scholarly/Creative Grants.

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

Dr. Frelly holds a Doctor of Musical Arts from the University of Southern California, and a Master of Music in Instrumental Conducting from California State University, 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 Among America's Teachers.



## CHAPMAN UNIVERSITY WIND SYMPHONY

*Dr. Robert Frelly, music director and conductor*

### PICCOLO

Hiroko Yamakawa  
*B.M. performance*

### FLUTE

Laura Recendez \*  
*B.M. performance*  
Hiroko Yamakawa \*  
*B.M. performance*  
Maya Kalinowski  
*B.M. performance*

### OBOE

Pam Curtis +  
*B.M. music education*  
Elizabeth Beeman  
*B.M. music therapy*  
Emily Jones  
*B.A. in psychology*

### ENGLISH HORN

Elizabeth Beeman  
*B.M. music therapy*

### CLARINET

Erin Steele +  
*B.M. music education*  
Rebecca Eisenberg  
*B.M. music education*  
Greg Hansen  
*B.F.A. English*  
Kara Kawanami  
*B.A. psychology*  
Samantha Pankow  
*B.M. music therapy*  
Amber Rhoads  
*B.M. music therapy*  
Tony Vaughan  
*B.M. music composition*

### BASS CLARINET

Brian Jenkins  
*B.M. piano performance*

### BASSOON

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

### ALTO SAXOPHONE

Doug Hachiya +  
*B.M. performance*  
Eric Schnell  
*undecided*

### TENOR SAXOPHONE

Paul Kiriakos  
*undecided*

### BARI SAXOPHONE

Bill Gustakus  
*B.M. music education*

### FRENCH HORN

Piotr Sidoruk \*\*  
*B.M. music composition*  
Jon Harmon  
*B.M. music composition*

### TRUMPET

Eric Jay +  
*B.M. music therapy*  
Tizoc Ceballos  
*B.M. music education*  
John Dewar  
*B.A. film*  
Evan Meier  
*B.M. music composition*  
Nozomi Nishino  
*B.M. music therapy*  
Webster Peters  
*B.M. music education*

### TROMBONE

Lindsay Johnson +  
*B.M. music education*  
Jeremy DelaCuadra  
*B.M. music education*  
Michael Fisk  
*B.M. music education*  
Jeff Whitlach  
*B.A. film*  
David Nguyen  
*B.M. music composition*

### EUPONIUM

Kelly Mahon  
*B.A. film*

### TUBA

Miles Leicher  
*B.F.A. Film Production*

### PERCUSSION

Brandon Miller +  
*B.M. performance*  
Yvette Cassali  
*B.M. music therapy*  
Eric Cyrs  
*B.M. music therapy*  
Noel Itchon  
*B.M. piano performance*  
Jacob Koseki  
*B.M. music therapy*  
Angela Watkins  
*B.M. music therapy*

### TIMPANI

Bernie Diveley  
*B.M. performance*  
  
+ *principal*

### WIND SYMPHONY

#### STAFF

Tizoc Ceballos  
*Librarian*  
Bill Gustakus  
*Manager*

#### THEATRE OPERATIONS

Jane Hobson  
*Auditorium Manager*  
Brian Fujii  
*Theatre Technician II*  
Craig Brown  
*Theatre Technician I*