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### 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 included a 14-day performance tour through Washington, Oregon, and California, and an invitation to perform in the famed Carnegie Hall in New York.

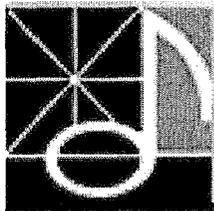
While the ensemble is comprised of primarily music majors, students from all disciplines are invited to participate in the Wind and Percussion Program at Chapman University. Goals of the Wind Symphony include the development of musical expression and individual and ensemble skills through the identification, 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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*Thank you for coming to today's concert.  
We wish to invite you to our final performance of the 2004-05 season:*

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*

\*\*\*\*\*

4:00 p.m. • March 13, 2005  
Memorial Auditorium

## PROGRAM

- The Hounds of Spring Alfred Reed  
(b. 1921)
- Amazing Grace arr. by Frank Ticheli  
(b. 1958)
- Trittico Vaclav Nelhybel  
(1919-1996)  
*Allegro Maestoso*  
*Adagio*  
*Allegro Marcato*
- Intermission*
- Toccatà Marziale Ralph Vaughan Williams  
(1872-1958)
- Lincolnshire Posy Percy Grainger  
(1882-1961)  
*Dublin Bay (Sailor's Song)*  
*Harkstow Grange*  
*Rufford Park Poachers*  
*The brink young Sailor*  
*Lord Melbourne*  
*The Lost Lady found*
- Pas Redouble (Double-quick step) Camille Saint-Saens  
(1835-1891)  
arr. by Frankenpohl

\* \* \* \* \*

## PROGRAM NOTES

*Written and compiled by Robert Frelly*

### **The Hounds of Spring**

*Alfred Reed*

Growing up in a musical home in Manhattan, Alfred Reed became well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school. Beginning formal music training at the age of ten, he studied trumpet and was playing professionally while still in high school. Reed became deeply interested in band music while a member of the 529th Army Air Force Band during World War II, producing nearly 100 compositions and arrangements for band before leaving military service. After the war, he studied with Vittorio Giannini at the Juilliard School of Music. Reed's academic degrees were earned at Baylor University, where he was conductor of the university's orchestra. With over 200 published works for band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Reed is one of the nation's most prolific and frequently performed composers.

"When the hounds of spring are on winter's traces," (the opening line of a 19<sup>th</sup> century poem), is a magical picture of young love in springtime, and thus forms the basis for the present purely musical setting, in a traditional three-part overture form. The poem, a recreation in modern English verse of an ancient Greek tragedy, appeared in print in 1865 by the poet Algernon Swinburne. The outer two sections are characterized by lightness and brilliance of style, within dotted rhythms that alternate between the meters 6/8, 9/8 and 3/4. The slow and sustained middle section represents youthful expression of tender love.

### **Amazing Grace**

*Frank Ticheli*

Born in 1958 in Monroe, Louisiana, Frank Ticheli received his Bachelor of Music in Composition from Southern Methodist University and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. Ticheli has served as the Composer-in-Residence of the Pacific Symphony Orchestra, and is currently an Associate Professor of Music at the University of Southern California.

The hymn *Amazing Grace* was written by John Newton (1725-1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. Ticheli's interpretation was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell, and was first performed in 1994. Ticheli wrote:

"I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody -- to be sincere, to be direct, to be honest -- and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity. I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity."

### **Trittico**

*Vaclav Nelhybel*

A prolific composer, Czechoslovakian composer Vaclav Nelhybel left a rich body of works, among them concertos, operas, chamber music, and numerous compositions for symphony orchestra, symphonic band, chorus, and smaller ensembles. Over 400 of his works were published during his lifetime, and many of his over 200 unpublished compositions are in the process of being published.

Nelhybel was a synthesist and a superb craftsman who amalgamated the musical impulses of his time in his own expression, choosing discriminately from among existing systems and integrating them into his own concepts and methods. The most striking general characteristic of his music is its linear-modal orientation. His concern with the autonomy of melodic line leads to the second, and equally important characteristic, that of movement and pulsation, or rhythm and meter. The interplay between these dual aspects of motion and time, and their coordinated organization, results in the vigorous drive so typical of Nelhybel's music. These elements are complemented in many of his works by the tension generated by accumulations of dissonance, the increasing of textural densities, exploding dynamics, and the massing of multi-hued sonic colors. Though frequently dissonant in texture, Nelhybel's music always gravitates toward tonal centers.

*Trittico* was composed for William D. Revelli who conducted the University of Michigan Band in the first performance of the work in the Spring of 1964. *Trittico* is defined as a triptych or painting on three panels such as is common on alters - the two side panels closing over the central, panel. The title is most descriptive, as indicated in the following remarks found on the composer's score:

"The first and third movements are, in several ways, related to one another: their character is brilliantly forward-moving and energetic; the main theme of the first movement reappears in the culmination point of the third movement, and the instrumentation of the movements is identical, with the individual instruments themselves being used quite similarly. The second movement is a strongly contrasting dramatic scene with turbulent recitatives and expressive woodwind solos, punctuated by low brass and percussion. The emphasis is on woodwinds and low brass: cornets and trumpets enter only at the very end with an extremely intense phrase to conclude the movement. The dramatic character is underlined by the strong use of percussion which is extended by a second timpani player, piano and celeste."

### **Toccata Marziale**

### **Ralph Vaughan Williams**

Ralph Vaughan Williams, accomplished English composer, was also active at various periods in his career as organist, conductor, lecturer, teacher, editor, and writer. His influence on the development of 20th-century music in Britain was immense. By reaching back into the music of Tudor times and delving into the great treasury of English folk music, he infused his own works with tradition, creating a truly contemporary idiom whose roots were solidly planted in the cultural soil of his country. Vaughan Williams was editor of the *English Hymnal*, edited two volumes of welcome odes for the Purcell Society, conducted the London Bach Choir, and, as did his contemporaries Grainger and Holst, collected folk songs on his travels through many parts of England. With his friend Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent, these two Englishmen decided to seek them at home in England's own history.

Vaughan Williams is most noted for his compositions for orchestra, theater, and chamber groups, but his works for band, like the *English Folk Song Suite* and *Toccata Marziale*, demonstrate his unrivaled skill at scoring for this medium. Together with the two Holst suites for band, this music forms a set which has become a traditional cornerstone of the concert band literature. This rhythmically and harmonically complex work is now a standard in the concert band repertoire. Composed for the British Empire Exhibition of 1924, *Toccata Marziale* has an immense non-contrived vigor in which each part plays an equal role.

### **Lincolnshire Posy**

### **Percy Grainger**

Born in Brighton, Victoria, Australia, Percy Grainger was a precocious pianist. The proceeds of a series of concerts, given at the age of ten, enabled him to study in Frankfurt, Germany for six years, after which he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an oboist in the U.S. Army at the outbreak of World War I, eventually becoming a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in asking questions of anybody he came across. He would go up to a man ploughing his field and ask him if he knew any songs and, as often as not, the man would stand for a minute or two and sing him a song in the most natural way in the world." Grainger's works retain the original flavor of British folk songs and their singers' by strict observance of peculiarities of performance, such as varying beat lengths and the use of techniques such as parallelism.

Conceived and scored for wind band in 1937, this bunch of "musical wildflowers" (hence the title *Lincolnshire Posy*) is based on folk songs collected in Lincolnshire, England. Each of the movements is intended to be a kind of musical portrait of the singer who sang its underlying melody. The composition begins with *Lisbon Bay*, a sailor's song in a brisk meter with plenty of "lilt." *Horkstow Grange*, the second movement, is named for a pleasantly situated eighteenth-century farm house that stands beside the B-204 road to South Ferriby. Subtitled *The Miser and his Man — a local Tragedy*, the tune is a requiem for an oppressive overseer and his "man", who couldn't take the abuse any longer and used a club on the miser. Next, *The Brisk Young Sailor* is a simple tune that tells of one "who returned to wed his True Love." *Lord Melbourne* is a war song with the lyrics "I am a noble Englishman, Lord Melbourne is my name. I never lost any battle, but won great victory." The set is completed with *The Lost Lady Found*, a "Dance Song" that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle's hanging for the alleged crime. The town rejoices.

### **Pas Redouble**

### **Camille Saint-Saëns**

Paris-born Camille Saint-Saëns (1835 - 1921) was a child prodigy, composing his first piece for piano at the age of three. At the age of 13 he entered the Paris Conservatory, where he became a private student of Charles Gounod. Gifted with total recall, any book Saint-Saëns read or tune he heard was forever committed to his memory. He addition to being an exceptional organist, Saint-Saëns was an accomplished pianist, conductor, score reader, and astronomer. As a composer, he wrote in many genres, including opera, symphonies, concertos, sacred and secular choral music, concertos, and chamber music. His highly popular works, including *Danse macabre* (1875) and *Samson and Delilah* were written during a short and tragic marriage that included the loss of his two young sons within a period of six weeks. The *Carnival of the Animals* is a favorite of children of all ages, but it had only two performances while Saint-Saëns was alive, possibly because he had written it as a parody of some of the popular music of the time.

Pas Redouble was originally written for four-hand piano, and later transcribed for band by Arthur Frackenpohl. The tempo of a pas redouble varies with the proficiency of the performer(s), as well as the wishes of the composer and the customs of that period. During the mid-nineteenth century, military units in some nations were marching to a cadence of about ninety steps per minute for the slow march (pas ordinaire), 120 for the quick march (pas redouble), and 160 to 180 for the double-quick march (pas de charge). Frackenpohl recommends a tempo of 144 for this march.

## 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*

Rachel Mercier  
*B.A. English*

### 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*

Kara Kawanami \*  
*B.A. psychology*

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

Eric Schnell + \*  
*undecided*

### TENOR SAXOPHONE

Paul Kiriakos \*  
*undecided*

### BARI SAXOPHONE

Bill Gustakus \*  
*B.M. music education*

### FRENCH HORN

Piotr Sidoruk + \*  
*B.M. music composition*

Mark Freeman \*  
*B.A. film*

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*

Michael Fisk \*  
*B.M. music education*

Jeff Whitlach \*  
*B.A. film*

David Nguyen  
*B.M. music composition*

### EUPHONIUM

Kelly Mahon \*  
*B.A. film*

### TUBA

Jeremy DelaCuadra \*  
*B.M. music education*

### PERCUSSION

Brandon Miller + \*  
*B.M. performance*

Yvette Cassali  
*B.M. music therapy*

Noel Itchon  
*B.M. piano performance*

Jacob Koseki \*  
*B.M. music therapy*

Erick Morales \*  
*B.M. piano performance*

### TIMPANI

Bernie Diveley \*  
*B.M. performance*

### STRING BASS

James Bennett \*  
*B.M. performance*

### PIANO

Carolyn Kelley  
*B.M. performance*

+ principal  
\* performer on *Toccata Marziale*

### 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*