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University Chamber Orchestra

Chapman University Chamber Orchestra

Ashley Faatoalia
Chapman University

Rachel Hendrickson
Chapman University

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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 23rd 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*.

CHAPMAN UNIVERSITY *School of Music*

presents the

University Chamber Orchestra

Dr. Robert Frelly
Conductor

featuring

Ashley Faatoalia, tenor
Finalist, 2005 Solo Competition

Rachel Hendrickson, soprano
Finalist, 2005 Solo Competition



* * * * *

8:00 p.m. • November 12, 2005
Memorial Auditorium

Program

Canzona septimi toni no. 2	Giovanni Gabrieli (c. 1554-1612)
Slavonic Dance, Op. 46, No. 8	Antonin Dvorak (1841-1904)
In quegli'anni (from <i>The Marriage of Figaro</i>) <i>Ashley Faatoalia, tenor</i>	W. A. Mozart (1756-1791)
Tornami a vagheggiar (from <i>Alcina</i>) <i>Rachel Hendrickson, soprano</i>	Georg F. Handel (1685-1759)
Ancient Airs and Dances, Suite No. 2 <i>Laura Soave</i> <i>Danza Rustica</i> <i>Companae parisienses and Aria</i> <i>Bergamasca</i>	Ottorino Respighi (1879-1936)

Intermission

Entry March of the Boyars	Johan Halvorsen (1841-1904)
Feuerfest (Fireproof) Polka, op. 269	Josef Strauss (1827-1870)
Capriccio espagnol, Op. 34 <i>Alborada</i> <i>Variazioni</i> <i>Alborada</i> <i>Scena e canto Gitano</i> <i>Fandango austuria</i>	Nicolai Rimsky-Korsakov (1844-1908)

* * * Future Events * * *

Saturday, November 19, 2005 • 8 p.m.

Wind Symphony

Sunday, November 20, 2005 • 4 p.m.

Symphony Orchestra

Friday and Saturday, December 2 and 3, 2005

Wassail Dinner and Concert

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

PROGRAM NOTES

Cazon septimi toni, no. 2

Giovanni Gabrieli

Giovanni Gabrieli composed his *Canzon septimi toni* no. 2 for the majestic St. Mark's Cathedral in Venice, where he was organist and principal composer from 1585 until his death. Gabrieli came from a musical family - he succeeded his uncle Andrea as principal composer at St. Mark's and edited many of the latter's works for publication. After Gabrieli's father died in 1572, when Giovanni was a teenager (the year of his birth is unknown, but speculation places it between 1554 and 1557), uncle Andrea was likely his guardian and teacher.

The *Canzon* comes from a collection of music for brass that Gabrieli composed for church use and published in 1597 under the title *Sacrae symphoniae*. This was the first collection devoted exclusively to Gabrieli's works, and it reflects his experience as a church musician. The *Canzon septimi toni* (so-called because it is written in the Mixolydian church mode, which is based on G, the "seventh tone") shows Gabrieli developing musical material in dialogue between instrumental groups.

Slavonic Dance, Op. 46, No. 8

Antonin Dvorak

The early years of Dvorák's creative life were marked by a struggle to come to terms with the great traditions of German music. German composers had come to dominate European musical life, especially in the Slavic countries then under the political sway of the Austrian Empire. He dutifully imitated the music of his idols Beethoven and Brahms, learning to handle the formal and harmonic tools they had developed to construct coherent large-scale musical forms, but eventually he discovered his own musical language, resonant with the rhythms and folk-melodies of his Bohemian homeland. This native character, combined with the formal techniques he had learned from the Germans resulted in an unmistakable personal style that, in works like the immensely popular *Slavonic Dances*, took Europe by storm.

The infectious melodies and dancing rhythms of Dvorák's Slavic heritage permeate these brief, intensely colorful pieces whose overflowing wealth of ideas are underpinned by an unerring "Germanic" sense of form and proportion. Unlike Brahms, who quoted several authentic folk tunes in his *Hungarian Dances*, Dvorák didn't use folk melodies in the *Slavonic Dances*. Instead, he used the rhythms of Bohemian and Slavic dance forms as the framework upon which he lavishly poured his own melodic inspiration. Both sets of dances were originally written for piano duet and later orchestrated by Dvorák.

In quegli'anni

Wolfgang A. Mozart

The Marriage of Figaro (*Le nozze di Figaro*) is set in Count Almaviva's castle in Seville in the late 18th Century. It is based on Beaumarchais's 1784 play *La Folle Journée, ou Le Mariage de Figaro*, a sequel to his earlier play, *Le Barbier de Séville* (*The Barber of Seville*), familiar to opera audiences through Rossini's great opera (Mozart's opera premiered in 1786; Rossini's premiered in 1816). In *Le Barbier*, Count Almaviva, with substantial help from Figaro, wooed and won the lovely Rosine away from her crusty old ward and would-be husband, Dr. Bartholo.

In *The Marriage of Figaro*, Beaumarchais continued their story. The Count has married Rosine but their marriage has gone sour because of his philandering. Figaro has quit barbering and is now the Count's major-domo. He is engaged to Suzanne, who is Countess Rosine's maid -- and the Count's intended conquest. Old Bartholo is back to seek revenge on Figaro for taking Rosine away from him, with the help of the slimy music-master, Don Bazile.

In quegli'anni is Bartholo's aria in which he recounts a story from "the old days":

In those years when inexperienced reason is of little or no avail,
I too was impulsive and headstrong: I was just as big a fool.
But with time no less than dangers Mistress Mindful at last appeared;
And drove all fancies and spite right out of my silly head.

One day she led me to a little hut;
And as she took down from the wall
Of that quiet little place the hide of a donkey, she said,
"Take this, my dear son!"; and then disappeared, and left me.

While I was staring silently at her gift, the sky had clouded over,
The thunder was crashing and mixed with hail;
The rain was pouring down; the rain was pouring down:
So I managed to cover my limbs with the donkey's hide she gave me.

The storm was over and I had just set forth,
When a horrible beast appeared in my path;
As its greedy jaws reached out for me
I lost all hope of defending myself.

But the foul smell of my garment so robbed the beast of his appetite,
That in utter disgust he went back to the woods.
And that's how fate taught me that insults and danger
And shame and death can all be avoided wearing the hide of an ass.

Tornami a vagheggiar

George Frederic Handel

Tornami a vagheggiar comes from the opera *Alcina*. The opera is set on a magic island ruled by Alcina, a temptress who holds men captive and tricks them into falling in love with her. In this aria, Morgana, Alcina's sister, expresses her yearning for the return of her lover. It is a *Da Capo* aria which consists of an A section, a B section, and a return to the A section with ornamentation.

Tornami a vagheggiar
te solo vuol amar quest'anima fedel,
caro mio bene, caro!

Come back to woo me;
only you does this faithful soul wish to love,
my dearly beloved, dear one!

Già ti donai il mio cor:
fido sarà'l mio amor;
mai ti sarò crudel, cara mia spene.

I have already given you my heart:
my love will be true;
never will I be cruel to you, my dear hope.

Ancient Airs and Dances, Suite No. 2

Ottorino Respighi

Ottorino Respighi had a great love for Italian music of the late Renaissance and Baroque. He was actively involved in editing and transcribing the music of Monteverdi, Vitali and Marcello and in 1917 began work on what was to become the first of three orchestral suites which he called Ancient Airs and Dances. These suites consist of arrangements of sixteenth- and seventeenth-century Italian and French lute and baroque guitar music.

Laura soave is an arrangement of Cavalieri's *Ballo del Gran Duca*, composed in 1589 for the wedding of Ferdinand de' Medici and Christine of Lorraine. While most functional dance music of this period was written for four- or five-part strings, the combination of violin, lute and bass viol seems to have been quite popular for intimate dance settings. The *Branles de village* were originally published by Robert Ballard in 1614 as a suite of solo dances for lute to which Besard added a second lute part, or contrepattie, containing a number of harmonic

clashes emphasizing the rustic character of the work. *Campanae Parisienses* is one of a number of seventeenth-century works portraying the bells of Paris. Almost nothing is known about Bernardo Gianoncelli apart from the book of solo archlute music he published in Venice in 1650. All of the music in this volume is of a very high standard, but the *Bergamasca*, with its virtuoso arpeggiation utilizing the entire range of the archlute (from contrabass F to high g"), is the gem of the collection.

Entry March of the Boyars

Johan Halvorsen

Johan Halvorsen was an accomplished violinist from a very early age and became a prominent figure in Norwegian musical life. He received his musical education in Kristiania (Oslo) and Stockholm, and was a concertmaster in Bergen before joining the Gewandhaus Orchestra in Leipzig. There followed eight years in which he worked and studied abroad, first as a concertmaster in Aberdeen, then as a professor of music in Helsinki, and finally as a student once again, in St Petersburg, Berlin, and Liège. Returning to Norway in 1893, he worked as conductor of the theatre orchestra at Den Nationale Scene in Bergen and of the Bergen Philharmonic Orchestra. He became concertmaster of the Bergen Philharmonic in 1885, and principal conductor in 1893. In 1899 he was appointed conductor of the orchestra at the newly-opened National Theatre in Kristiania, a position he held for 30 years until his retirement in 1929.

As well as theatre music, Halvorsen conducted performances of over 30 operas and also wrote the incidental music for more than 30 plays. Following his retirement from the theatre he finally had time to concentrate on the composition of his three great symphonies and two well-known Norwegian rhapsodies. Halvorsen's compositions were a development of the national romantic tradition exemplified by Edvard Grieg though written in a distinctive style marked by brilliant orchestration. His two best known works today are the *Bojarenes inntogsmarsj* (*Entry March of the Boyars*) and *Bergensiana*.

Feuerfest (Fireproof) Polka, Op. 269

Josef Strauss

Joseph Strauss, the second son of Johann Strauss Sr., was active as an engineer and an architect who worked for the city of Vienna before following the paths of his illustrious father and brother. Yet, his entry into the music world was purely by accident. It was only when his elder brother, Johann II, became ill from over-work, that he reluctantly took over (temporarily, he thought) the leadership of the Strauss orchestra. However, his creative mind soon caused Johann to envy him, and eventually to acknowledge him the most talented of the three brothers. He was extremely successful as composer of lively polka's, such as this "Feuerfest Polka" (Fireproof Polka).

Capriccio espagnol, Op. 34

Nicolai Rimsky-Korsakov

In describing the genesis of *Capriccio espagnol* in his autobiography, *My Musical Life* Rimsky-Korsakov recalled that in 1886 he had been pleased with the *Fantasy on Russian Themes*, for violin and orchestra, which he had "... composed that year and took it into my head to write another virtuoso piece for violin and orchestra, this time on Spanish themes. However, after making a sketch of it I gave up that idea and decided instead to compose an orchestral piece with virtuoso instrumentation that was to glitter with dazzling colors."

Offering further commentary, Rimsky-Korsakov wrote: The *Capriccio* is a brilliant composition for orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, the brief virtuoso cadenzas for solo instruments, the rhythm of the percussion instruments and so on, here constitute the very *essence* of the composition, and not its clothing. The Spanish themes, predominantly of dance character, provided me with rich material for employing various orchestral effects."

Tchaikovsky, who saw the score before the work's premiere, ended a letter to Rimsky with the declaration "that your 'Spanish Capriccio' is a colossal masterpiece of instrumentation, and you may regard yourself as the greatest master of the present day." The day after the premiere Tchaikovsky sent a gift of a silver laurel wreath. The musicians in the orchestra were no less enthusiastic, interrupting rehearsals frequently to applaud the composer. At the premiere the audience demanded a full repetition as soon as the work ended. When the score was published, Rimsky saw to it that the dedication was not merely to the orchestra as a collective body, but to every one of the musicians, whom he named individually.

The *Capriccio* was given its premiere in St. Petersburg in 1871 with Rimsky himself conducting. The work is laid out in five brief sections, which fall into two larger divisions. The first of these larger divisions comprises a vigorous *Alborada* for full orchestra, a set of five *Variations* on a theme announced by the horns, and a repetition of the *Alborada* with certain changes, and exchanges, in the instrumentation. (A clarinet solo from the first section is assigned now to the violin, a violin cadenza given now to the clarinet, etc.) The second division is a two-part finale whose first section, *the Scene and Gypsy Song*, is a sequence of five cadenzas (to balance the five variations heard earlier) for various solo instruments or small groups, capped by the impassioned and soaring *Gypsy* song in the strings. This is interrupted by the assertive arrival of the *Fandango of the Asturias*, in which themes from the preceding sections are recalled along the way to the tumultuous conclusion.

— program notes written by Robert Frelly

Ashley Faatoalia

Ashley has studied music since the age of five and voice since the age of thirteen. He is a vocal performance major at Chapman University where he studies with Dr. Peter Atherton. Ashley has performed in over twenty musicals in and around the south bay area. Some of his most memorable performances include: Daddy Warbucks in "Annie" Father in "Childredn of Eden" and Schroeder in "You're a Good Man, Charlie Brown." Over the past three years at Chapman University Ashley has performed as a member of several ensembles including: The University Choir, The University Chamber Singers, and Opera Chapman. In addition, Ashley has been a featured soloist in Chapman's "American Celebration" performing numerous roles from many different musicals. Ashley plans on a career in the music industry as performing artist following his studies at Chapman University.

Rachel Hendrickson

Rachel Hendrickson is a senior vocal performance major where she studies with Margaret Denhing. This past summer, she was selected to be a participant in the University of Miami Frost School of Music summer program in Salzburg, Austria. Performance credits include Susanna in the fourth act of *Le Nozze di Figaro* and Second Woman in *Dido and Aneas*. Rachel will also be performing the role of Pamina in Opera Chapman's spring production of *Die Zauberflöte*. Awards include: third place in the NATS Young Artist Auditions (Apprentice Division, 2005), fifth place in the Opera 100 Competition (2005), and Chapman University's School of Music Academic Excellence Award (2005). Rachel's future goals include further study within a graduate program and participating in a Young Artist program and singing with an opera company.

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B.M. performance
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B.M. performance

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B.M. performance

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B.M. performance

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Laura Recendez +
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Maya Kalinowski
B.M. performance

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Brianna Peckham
B.M. music therapy

ENGLISH HORN

Emily Jones
B.A. psychology

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Erin Steele +
B.M. education
Tony Vaughan
B.M. composition

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Christopher Hughes
B.A. computer science

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