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### Chapman University Wind Symphony "Dreams, Dances, and Visions"

Chapman University Wind Symphony

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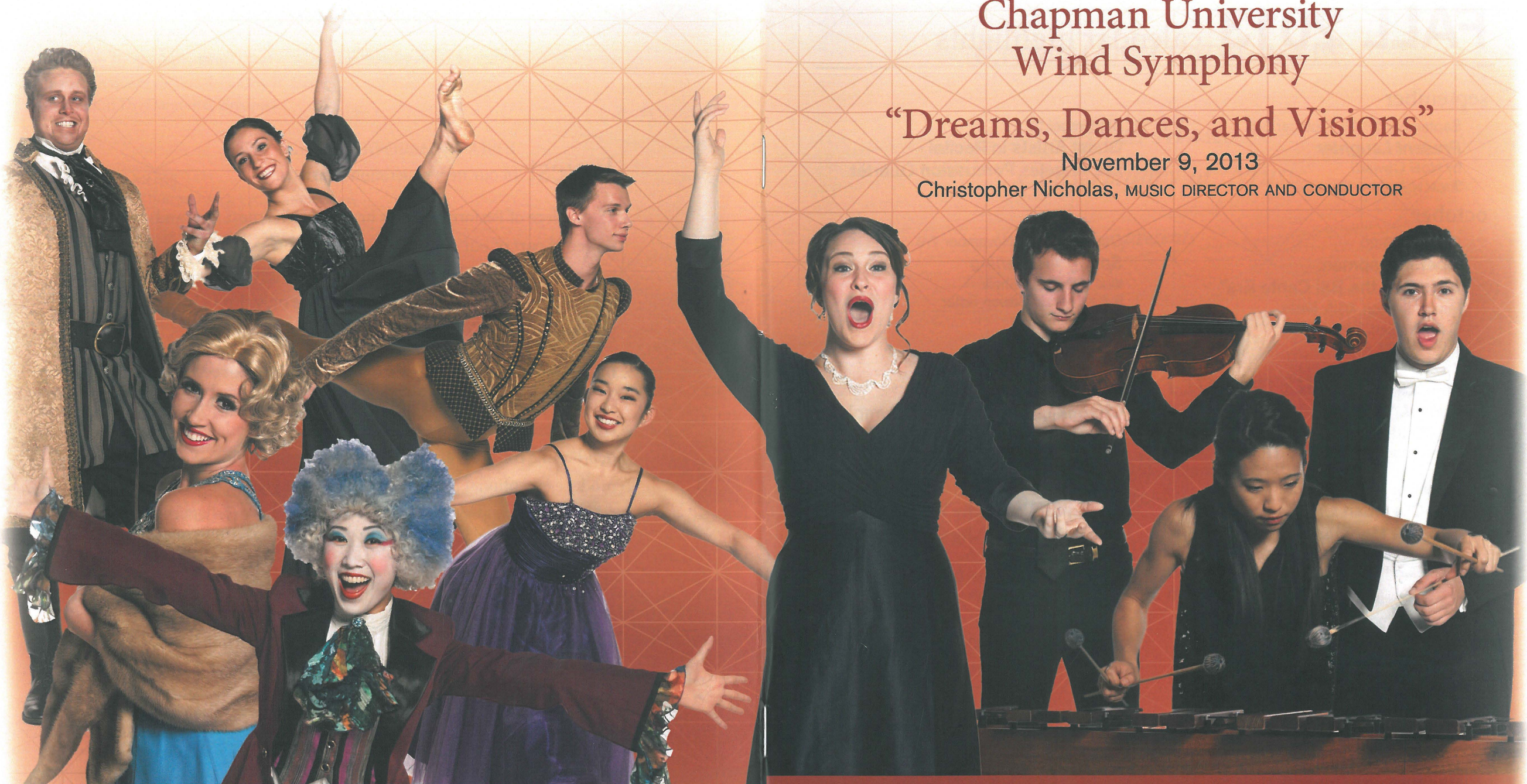


# Chapman University Wind Symphony

## "Dreams, Dances, and Visions"

November 9, 2013

Christopher Nicholas, MUSIC DIRECTOR AND CONDUCTOR



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PERFORMING ARTS

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music

fall 2013



# FALL 2013

## calendar highlights

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### september

September 26-28, October 3-5

#### ***Present Laughter***

by Noël Coward

Directed by Andrew Barnicle

September 27

#### **Guest Artists in Recital -**

**Los Angeles Percussion Quartet**

### october

October 18-20

#### **Opera Chapman:**

#### **"Gems of the Bel Canto Era"**

Peter Atherton, Artistic Director

Carol Neblett, Associate Director

October 24-26, November 7-9

#### ***Spring Awakening***

Music by Duncan Sheik

Book and Lyrics by Steven Sater

Directed by Jim Taulli

### november

November 5

#### **Guest Artists in Recital -**

#### **Ray/Kallay Duo**

Featuring Aron Kallay and Vicki Ray

November 9

#### **Chapman University Wind Symphony:**

#### **"Dreams, Dances, and Visions"**

Christopher Nicholas, Music Director and Conductor

November 15

#### **The Chapman Orchestra:**

#### **"Gods & Monsters"**

Daniel Alfred Wachs, Music Director and Conductor

John Elias Kaynor, cello

November 16

#### **Chapman University Women's**

#### **Choir and University Choir**

#### **in Concert**

Angel Vázquez-Ramos, Conductor

Stephen Coker, Conductor

November 20-23

#### **Fall Dance Concert**

Directed by Liz Maxwell

November 24 and 25

#### **Chapman University Singers:**

#### **Britten's *War Requiem***

James Conlon, Conductor

### december

December 6 and 7

#### **50th Annual Holiday Wassail**

#### **Banquet and Concert**

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*Conservatory of Music*

*presents*

Chapman University

Wind Symphony

*20th Season*

Christopher J. Nicholas

*music director and conductor*

November 9, 2013 ■ 7:30 P.M.

Chapman Auditorium, Memorial Hall



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## Program

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Firefly	Ryan George (b. 1978)
Symphony No. 3 "Slavyanskaya" <i>I. Allegro</i>	Boris Kozhevnikov (1906 – 1985) Trans. Bourgeois
Elegy for a Young American	Ronald Lo Presti (1933 – 1985)
March from <i>Symphonic Metamorphosis</i> <i>of Themes by Carl Maria Von Weber</i>	Paul Hindemith (1895 – 1965) trans. Keith Wilson

### ~ Intermission ~

Selections from <i>The Danserye</i> <i>I. La Morisque</i> <i>II. Bergerette</i> <i>VI. Ronde &amp; Salterelle</i> <i>VII. Ronde &amp; Aliud</i> <i>IX. Pavane: La Bataille</i>	Tielman Susato (c.1510 – c.1570) arr. Patrick Dunnigan
Colonial Song	Percy Aldridge Grainger (1882 – 1961)
Symphony No. 2 <i>III. Apollo Unleashed</i>	Frank Ticheli (b. 1958)

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## About the Conductor

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*Christopher J. Nicholas, D.M.A.*  
*Conductor, Chapman University Wind Symphony*  
*Director of Bands, Director of Woodwind & Brass Studies*

**Dr. Christopher Nicholas** is the Director of Bands and Director of Woodwind and Brass Studies at the Hall-Musco Conservatory of Music at Chapman University. Prior to his appointment at the Chapman Conservatory, Dr. Nicholas served as the Director of Bands at Colorado State University, as well as on the music faculties of the University of Wyoming, Grinnell College, and Kirkwood College. Dr. Nicholas received degrees from University of Illinois at Urbana-Champaign (BME) and the University of Iowa (MA, DMA).

An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the distinction of "Top Prof" for exceptional contributions to the University of and service to the students. In addition, Dr. Nicholas has received the UW College of Arts and Sciences Extraordinary Merit in Teaching Award, the University of Illinois Divisional Achievement Award in Music Education, and was the first band conductor to receive the prestigious Iowa Doctoral Performance Fellowship.

A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, and Central America. Dr. Nicholas has served as an invited guest conductor of the Liatoshinsky Chamber Orchestra in Kiev, Ukraine, the Symphonic Band of the *Societe Musicale D'Alaquas* in Valencia, Spain, and was recently named principal guest conductor of the Municipal Youth Band of Guatemala City under the auspices of the *Sistema de Coros, Bandas, Y Orquestas* of Guatemala. He also currently performs with and serves on the teaching faculty of the *Opera Maya* summer opera festival, based in Tulum, Mexico.

Dr. Nicholas is active as a clinician and adjudicator in the United States and abroad, and his articles have appeared in the National Band Association Journal, School Band and Orchestra Journal, Wyoming Music Educators Journal, the Journal of the Iowa Bandmasters Association, and the Bands of America Summer Symposium handbook. In addition, Dr. Nicholas will serve as a contributing author in the upcoming GIA publication "Teaching Music Through Performance in Band," Vol. 10. Professional affiliations include the College Band Directors National Association, the World Association of Symphonic Bands, the National Band Association, and honorary memberships in Phi Mu Alpha Sinfonia and Tau Beta Sigma.

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# Program Notes

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## Firefly

Ryan George currently resides in Austin, Texas where he is active as an arranger and composer. His works, ranging from music for the stage to music for the football field, have been performed throughout the United States, Asia, and Europe.

George writes the following regarding his inspiration for *Firefly*:

I'm amazed at how children use their imagination to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure and a blanket stretched over two chairs becomes a cave to hide in. And things found in nature; birds, waterfalls, flowers, and even insects can take on mythic identities when viewed through the eyes of a child.

The idea for *Firefly* was born one night as I watched my 4-year old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone, 'Dad, that is not a firefly... that's Tinkerbell, and she's come to take me with her on an adventure!'

*Firefly* is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.

- Fornine Music

## Selections from *The Danserye* (c.1551)

Arranger Patrick Dunnigan is Professor of music education and Associate Director of Bands in the College of Music at Florida State University. He teaches conducting, wind band literature and music education courses.

Dunnigan writes the following about the *Selections from the Danserye*:

*The Danserye* is a set of instrumental dances based on popular tunes of the mid 16th century, arranged by Susato and published in 1551 as *Het derde musyck boexken*. Specific instrumentation is not indicated, thus suggesting that the tunes were performed by whatever combination of winds and strings were available. *Selections from the Danserye* is a new setting for wind band consisting of dances fashioned into an extended "symphonic suite."

The arrangement utilizes the full resources of the modern wind band featuring various sections in alteration with powerful tutti passages. While the wind parts

# Program Notes

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remain faithful to the original material, the dances are energized with a healthy dose of contemporary percussion effects and acoustic guitar. This blend of sound generates a "new, but familiar" element thus making something very modern out of music that is over 450 years old.

-Priscilla Peraza, Patrick Dunnigan

## Elegy for a Young American (1964)

Ronald Lo Presti is an American composer, born in Massachusetts. Lo Presti graduated from the Eastman School of Music of the University of Rochester in New York. Lo Presti wrote music for the Winfield public schools in Kansas under the auspices of the Ford Foundation, an international organization "for scientific, educational and charitable purposes, all for the public welfare." Lo Presti received several grants from this prestigious organization.

*Elegy for a Young American*, an evocative and patriotic work, was written in dedication to President John F. Kennedy, who was infamously assassinated on November 22, 1963 in Dallas, Texas while campaigning in for the upcoming 1964 election. President Kennedy spent most of his presidency in the Communist fight and was an advocate of America's efforts to support human rights in other countries. The piece begins with a somber three-part clarinet melody, which, in moving from conflict to resolution, sets the mood for the entire piece. Following is a chorale-like passage in the brass, which Lo Presti describes as "reminiscent of an army remembrance march," and toward the end is a fast-moving section representing "American pride and ideologies." The piece finishes in a slow, somber mood, reminiscent of the clarinets at the onset of the piece, and the final tones of the chimes leave the audience with a sense of peace.

-Priscilla Peraza

## March from *Symphonic Metamorphosis of Themes by Carl Maria Von Weber*

In general, the lack of contact in music between the producer and the consumer in our time is regrettable; a composer should only write when he knows for what purpose he is composing. The days of simply composing for oneself have perhaps now been lost forever.

-Paul Hindemith

*Symphonic Metamorphosis* was premiered by the New York Philharmonic on 20 January 1944, Artur Rodzinski conducting. It has since become one of Hindemith's more popular and enduring works. It was inspired in part by Choreographer and Dancer Léonide Massine, who suggested to Hindemith that he compose a ballet based on Weber's music. However, after watching one of Massine's ballets and discovering that Massine intended to

## Program Notes

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use sets and costumes designed by Salvador Dali (an artist whom Hindemith disliked), Hindemith decided to part ways with Massine, and the project was dropped. A few years later, Hindemith decided to salvage the music and write a set of variations, or ‘metamorphosis,’ instead.

The suite is in four movements:

**I. Allegro** – A confident and aggressive march with East European flavour. This movement is based on Weber’s *Huit Pièces pour le pianoforte à 4 mains* (Op.60), No.4, composed in 1818.

**II. Turandot, Scherzo** – A whimsical and delicate movement with a distinct oriental flavor. The theme is based on the overture to Weber’s *Turandot* (which is itself based on an original Chinese song). The middle section features the brass, woodwind, and percussion sections in turn.

**III. Andantino** – This slow movement is based on Weber’s *Six Pièces pour le pianoforte à quatre mains* (Op.10), No 2, composed in 1809. The movement closes with an elaborate bit of counterpoint for the flute, which has been said to resemble bird song.

**IV. March** – Possibly the best known movement, it opens with a set of fanfares. Like the first movement, this one is also based on *Huit Pièces pour le pianoforte à 4 mains*, this time focusing on No.7. The original theme was meant to be a funeral march; Hindemith doubles the tempo to give the previously morbid tune a jaunty, catchy feel.

The transcription was completed at Hindemith’s request by his Yale University colleague, Keith Wilson. This evening, the Chapman Wind Symphony will perform the 4<sup>th</sup> movement, *March*.

-Priscilla Peraza, Nikk Pilato

### Symphony No.3 “Slavyanskaya” (1950)

Legend would tell us that the United States Marine Band (“The President’s Own”) performed a feat of great espionage upon their return home from the Soviet Union in 1990. As the military tells us, “Combining music of Sousa with images of Lenin, the Marine Band toured five cities in the former Soviet Union, becoming the only American military band to tour the USSR before its transformation into independent states.” The tour generated a bounty of propaganda during the waning months of the Cold War.

What we did not learn about until years later was the wealth of Russian band music discovered by the Marine Band musicians while on tour and, as some would tell, smuggled into the United States upon the band’s return home. Boris Kozhevnikov’s *Slavyanskaya* Symphony is one of a handful of contraband works heretofore never heard in the Western world until the fall of the Iron Curtain. Although composed in the late 1950s, the

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## Program Notes

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compositional style of this symphony is pure Classicism colored with Romantic sentimentality; the symphony reflects the ideals of Socialist Realism. The conservative compositional language (for the 1950s) provides evidence that Boris Kozhevnikov, a Soviet-era bandmaster and conservatory professor, was equally savvy in playing Communist politics — he composed music that was conservative enough for the censors, yet zestfully Slavic and (perhaps subversively) nationalistic.

The contemporary performance edition of this remarkable symphony is the product of the acclaimed U.S. Marine Band conductor, Col. John Bourgeois.

-Lawrence Stoffel

### Colonial Song (1919)

Percy Aldridge Grainger was an Australian composer known for his musical genius as well as his eccentric and odd personality. Grainger’s parents separated early on in his life and his mother, Rose, became his sole parental figure and a great influence. His mother noticed his extraordinary piano skills at a young age, and moved the family to Germany so Percy could study piano and composition. Over time, he became associated with the composers Roger Quilter, Balfour Gardiner, Cyril Scott, and Norman O’Neill. Together, they formed what is known as the Frankfurt Five. In 1901, he moved to England, where he established himself as a performing pianist and demonstrated a great passion for composing. His desire to compose was inspired by the hundreds of folk songs he collected in England, as well as his friendship with the composer Edvard Grieg. With the breakout of war in 1914, Grainger fled to America.

Grainger provides the following notes in his highly colorful (and quite unique) description of the piece:

No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning inactive sentimental wistful emotion that we find so touchingly expressed in much American art; for instance in Mark Twain’s “Huckleberry Finn”, and in Stephen C. Foster’s adorable songs “My Old Kentucky Home,” “Old Folks at Home,” etc.

I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness

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Program Notes

and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression), which are also reflected here.

-Priscilla Peraza

Symphony No. 2: III. Apollo Unleashed (2004)

The composer, Frank Ticheli, writes the following about the piece:

The finale, "Apollo Unleashed," is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and gal- loping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (Wer Gott vertraut, hat wohl gebaut). This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

Frank Ticheli is an American composer most notable for his works for concert band. He received his masters and doctoral degrees from the University of Michigan in composition. Ticheli has held the prestigious position of composer-in-residence for the Pacific Symphony, and currently serves as composition professor at the USC Thornton School of Music. He has received three awards from the Academy of Arts and Letters, and his *Symphony No. 2* was winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest.

- Priscilla Peraza

Chapman University Wind Symphony

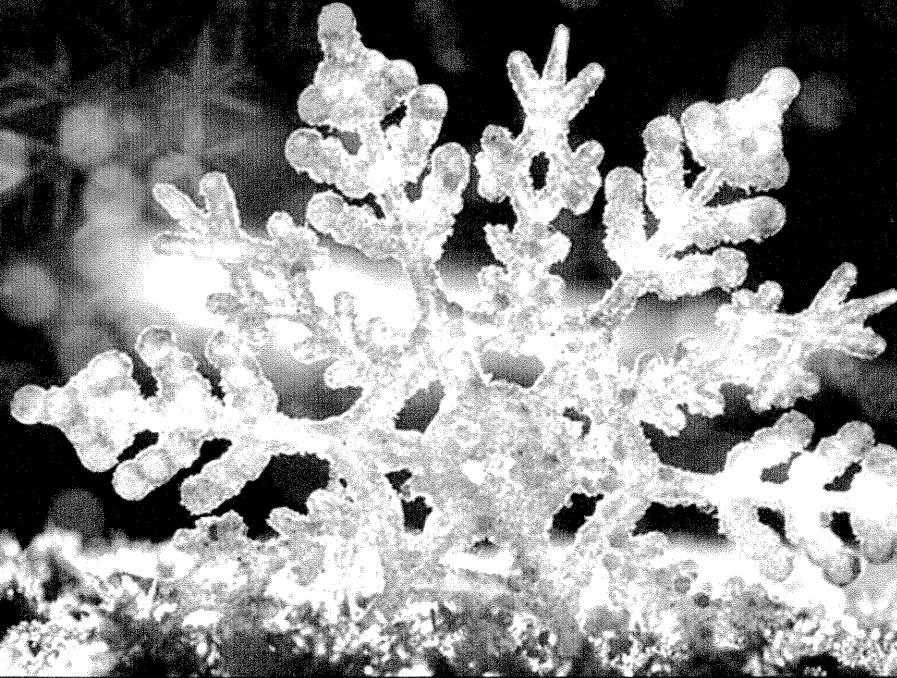
Christopher J. Nicholas, *Music Director & Conductor*

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Casey Dye	Rebecca Rivera • <i>f</i>	Kevin Baker
	Sara Goya	
<i>Flute</i>	<i>French Horn</i>	<i>Percussion</i>
Melissa Hulett •	Matthew Bond •	Christina Cheon • 🎵
Karen Yu	Robert Loustaunau	Brietta Greger • 🎵
	Alvin Ly	Nolan Petrehn
<i>Oboe</i>		Katie Eikam
Austyn Estey-Ang •	<i>Trumpet</i>	Maggie Telles
Cynthia Navarette	Jonathan Ballard • 🎵	Cole Castorina
	Saul Reynoso 🎵	
<i>Clarinet</i>	Tim Mathiesen 🎵	<i>Guitar</i>
Ben Lambillotte • 🎵	Matthew Labelle	Sean Aktison
Sam Ek	Afton Siegel	
Kristen Yu	Natalie Tom	<i>Piano</i>
Cynthia Ley	Kevin Hewitt	Scott Stedman 🎵
<i>Bass Clarinet</i>	<i>Trombone</i>	<i>Harp</i>
Heather Moore	Nolan Delmer •	Lauren Arasim
	Joey Haeck	
<i>Alto Saxophone</i>	David Stetson <i>f</i>	
Kevin Homma • 🎵		
Clarence Kung	<i>Euphonium</i>	
	Moo-Bin Lee •	
<i>Tenor Saxophone</i>	Kyle Smith 🎵	
Carlos Hernandez		
	<i>Tuba</i>	
<i>Baritone Saxophone</i>	Jonny Kimbro • 🎵	
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Dale A. Merrill, Dean



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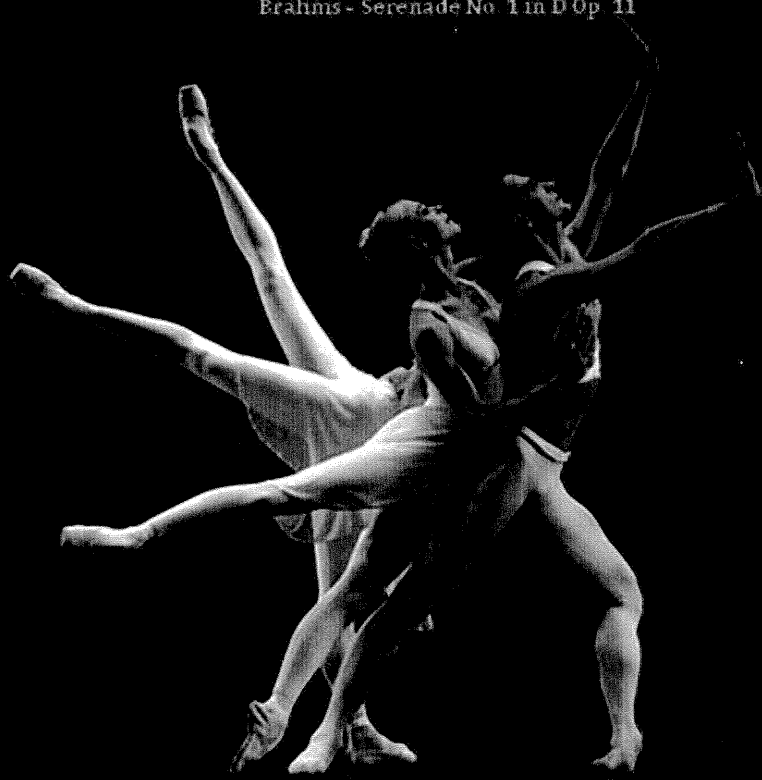
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# THE CHAPMAN ORCHESTRA

## Gods & Monsters

Daniel Alfred Wachs, *Music Director and Conductor*  
Jesse Simons ('14), *conductor*  
Featuring guest faculty artist Louise Thomas, *piano*

Program to include:  
Stravinsky - Apollon musagete  
Shostakovich - Piano Concerto No. 1 for Strings & Trumpet  
Brahms - Serenade No. 1 in D Op. 11



Presented in conjunction with the  
Pacific Symphony's 2014 Music Unwound Series



Fish Interfaith Center, Wallace All Faiths Chapel  
Friday, November 15, 2013 at 7:30 pm  
\$15 general admission; \$10 senior citizens, alumni,  
and non-Chapman students.  
For tickets, call 714-997-6812 or visit [www.chapman.edu/copa](http://www.chapman.edu/copa)



COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
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**music**

# Chapman University Women's Choir & University Choir in Concert

NOVEMBER 16, 2013

ANGEL VÁZQUEZ-RAMOS & STEPHEN COKER, CONDUCTORS

A fall choral concert featuring secular and sacred classics of Victoria,  
Bach, Bruckner, Pablo Casals, Stephen Paulus and  
R. Murray Schafer as well as folk songs from around the world.

Chapman Auditorium, Memorial Hall  
Saturday, November 16, 2013 at 7:30pm  
\$15 general admission; \$10 senior citizens, alumni,  
and non-Chapman students.  
For tickets, call 714-997-6812 or visit [www.chapman.edu/copa](http://www.chapman.edu/copa)



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## CHAPMAN UNIVERSITY

President: Dr. James L. Doti  
Chairman Board of Trustees: Doy B. Henley  
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### COLLEGE OF PERFORMING ARTS

Dean: Dale A. Merrill  
Administrative Director: Rick F. Christophersen  
Director of Development: Liz Crozer  
Operations Manager: Joann R. King  
Assistant to the Dean: Heather Westenhofer  
Development Assistant: Jennifer Heatley

### HALL-MUSCO CONSERVATORY OF MUSIC

**Full-time Faculty:** Amy Graziano (*Chair*)

Peter Atherton, Robert Becker, Jeff Cogan, Stephen Coker, Margaret Dehning, Grace Fong,  
Robert Frelly, Sean Heim, Jeffrey Holmes, Vera Ivanova, Christopher Nicholas, Janice Park,  
Dominique Schafer, Jessica Sternfeld, Nicholas Terry, Louise Thomas, Angel M. Vázquez-Ramos,  
Daniel Alfred Wachs

**Adjunct Faculty:** David Alt, Albert Alva, Ron Anderson, Bruce Bales, Mindy Ball, David Black,  
Pamela Blanc, Jacob Braun, Christopher Brennan, David Cahueque, Francisco Calvo, Clara Cheng,  
Tony Cho, Ron Conner, Christina Dahlin, Daniel de Arakal, Justin DeHart, Kyle De Tarnowsky,  
Bridget Dolkas, Kristina Driskill, Cheryl Fielding, Paul Floyd, Patricia Gee, Patrick Goesser,  
Ruby Cheng Goya, Fred Greene, Timothy Hall, Desmond Harmon, Aron Kallay, Janet Kao,  
Hye-Young Kim, Jenny Kim, Milen Kirov, Karen Knecht, Johanna Kroesen, Hedy Lee, Vivian Liu,  
Jonathan Mack, Gary Matsuura, Bruce McClurg, Laszlo Meso, Alexander Miller, Susan Montgomery,  
Yumiko Morita, Mary Palchak, Jessica Pearlman, Rebecca Rivera, Matthew Schalles, Isaac Schlanker,  
Thom Sharp, Lea Steffens, David Stetson, Jacob Vogel, David Washburn, William Wells

**Artist in Residence:** Milena Kitic, Carol Neblett

**Temianka Professorship:** William Fitzpatrick

**William Hall Visiting Professor:** Jeralyn Refeld

**Lineberger Endowed Chair:** Peter Atherton

**Staff:** Casey Hamilton (*Assistant to the Director of Development*) Katie Silberman (*Department Assistant*),  
Peter Westenhofer (*Operations Supervisor*)

**Work-study Students:** Lauren Arasim, Liz Chadwick, Emily Dyer, Sam Ek, Marqis Griffith,  
Chris Maze, Marcus Paige, Nathan Wilen

**Invest** in our next generation of artists.

The College of Performing Arts brings you the most vital and powerful part of our curriculum – live performances of dance, music and theatre. This extraordinary hands-on training for our next generation of artists is possible only through your generosity.

By helping to maintain the resources essential to our curriculum, you allow the College to offer a dynamic learning environment that nurtures the creativity of our students with one-on-one training, ensuring they master their craft. We can produce exceptional performances like what you are about to see only with support from people committed to excellence in performing arts. People just like you.

Help support the College of Performing Arts' talented young students as they transform into tomorrow's professional artists. To learn more about giving to the College of Performing Arts, please contact Liz Crozer, Director of Development, at (714) 289-2085 or [crozer@chapman.edu](mailto:crozer@chapman.edu).