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CHAPMAN UNIVERSITY WIND SYMPHONY:

TRIBUTES, MEMORIALS, AND CELEBRATIONS

*Christopher Nicholas,
Music Director & Conductor*

November 14, 2014



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music

Fall 2014

FALL 2014 calendar highlights

september

September 18

Keyboard Conversations Jeffrey Siegel: The Power and Passion of Beethoven

october

October 2-4, October 9-11

"Hot Mikado"

Book and Lyrics Adapted by David H. Bell; Music Adapted and Arranged by Rob Bowman; Based on The Mikado by W.S. Gilbert and Arthur Sullivan
Directed by Nina LeNoir Music Direction by Bill Brown

October 4

The Chapman Orchestra

Daniel Alfred Wachs, Music Director and Conductor John Elias Kaynor ('13), cello

October 12

Big Band Bubbly Brunch

Part of the Chapman Family Homecoming Celebration.

October 17-19, October 24-26

Opera Chapman: "The Glory of French Opera"

Peter Atherton, Artistic Director; Carol Neblett, Stage Director; Christian Nova, Stage Director; Janet Kao, Musical Direction; Paul Floyd, Musical Direction

november

November 6-8, November 13-15

Anna in the Tropics

by Nilo Cruz Directed by Nicholas C. Avila

November 7

Chapman University Singers in Concert

Stephen Coker, Conductor

November 8

The Chapman Orchestra

Daniel Alfred Wachs, Music Director and Conductor

November 9

Chapman University Choir and Women's Choir in Concert

Angel Vázquez-Ramos, Conductor
Stephen Coker, Conductor

November 14

Chapman University Wind Symphony: Tributes, Memorials, and Celebrations

Christopher Nicholas, Music Director and Conductor

december

December 5 and 6

51st Annual Wassail Banquet and Concert

University Choir Angel Vázquez-Ramos, Conductor
University Choir and University Singers Stephen Coker, Conductor, Chapman Orchestra Daniel Alfred Wachs, Conductor

December 10-13

Fall Dance Concert: Re/invented

Directed by Jennifer Backhaus

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The Chapman University Wind Symphony

21st Season

Tributes, Memorials, and Celebrations

CHRISTOPHER J. NICHOLAS

Music Director & Conductor

Program

Alleluia! Laudamus Te	Alfred Reed (1921 – 2005)
A Movement for Rosa	Mark Camphouse (b. 1954)
Ikaruga Suite I. II. III. IV.	Tetsunosuke Kushida (b.1935)
Rest	Frank Ticheli (b.1958)

~ Intermission ~

Fetês Lointains	Yo Goto (b. 1958)
The Promise of Living from <i>The Tender Land</i>	Aaron Copland (1900-1990)
Raymond Overture (The Queen’s Secret)	Ambroise Thomas (1811-1896)

About the Conductor

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, the Caribbean, 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 and has served as a guest conductor for the *Ensemble des Instruments a Vent Ecole Sainte Trinite* based in Port-au-Prince, Haiti.

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.

Program Notes

Alleluia! Laudamus Te (1973)

Alfred Reed is a composer, a conductor, and a trumpet player. Reed began playing professionally while he was still in high school where subsequently began his first compositions and arrangements. His first job consisted of arranging and composing for the Radio Workshop until he served in World War II with the 529th Air Force Band. This is where his love for the concert band style was fostered resulting in over 100 compositions and arrangements. After the war, Reed attended Julliard School of Music for a short time until in 1948 he took up the job as staff composer and arranger for first NBC and then ABC. He finally finished his bachelors and masters work at Baylor University while also serving as the conductor for the Baylor Symphony Orchestra. Thereafter, Reed continued work in education and building a college-level Music Industry program at the University of Miami. Reed is known to have composed abundantly and had many commissions still lined up until he passed in 2005.

Alleluia! Laudamus Te is a hymn of praise without words, with the band serving as a single massive choir and, at times, broken down into individual sections, each performing as a separate choir. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the orchestra as it is developed.

The work was commissioned by Richard S. Mountford and the Malone College Concert Band, which premiered the work, conducted by Reed, at its third annual band festival in February 1973.

-William Johnson for the San Luis Obispo Wind Orchestra. Reprinted with permission.

A Movement For Rosa (1992)

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950's. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the frontispiece of his book, *Stride Toward Freedom*, a copy of which he gave to Mrs. Parks: "To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom." Throughout the history of our great nation, we have glorified (and rightly so) various heroes, most frequently presidents, military figures and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who

Program Notes

worked as a tailor's assistant in a men's clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement. America's proud heritage and the accomplishments of its people have been, and continue to be, darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups. Mrs. Parks addresses this continuing problem in her 1992 book entitled *Rosa Parks: My Story*.

A Movement for Rosa, commissioned by the Florida Bandmasters Association was composed and orchestrated over a three-month period: August - November, 1992.

With a duration of approximately 11 1/2 minutes, this 'movement'-- a quasi-tone poem -- contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, *We Shall Overcome* (foreshadowed in sections I and II by motivic fragmentation), is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society. In his book *Stride Toward Freedom*, Dr. King states: "When the history books are written in future generations, the historians will have pause and say, 'There lived a great people - a black people - who injected new meaning and dignity into the veins of civilization.' This is our challenge and responsibility."

Clearly, Rosa Parks met those challenges and responsibilities with great dignity and courage. As Congressman John Conyers aptly said: "Rosa Parks moved civil rights issues from the back of the bus to the front of America's conscience."

- Mark Camhouse

Ikaruga (Suite for Band) (1997)

Tetsunosuke Kushida was born in Kyoto in 1935. While majoring in mathematics at Kyoto University of Education, he studied composition with Tadashi Fukumoto. After graduation, he continued studies under Nagomi Nakaseko and film-music composer Nakaba Takahashi. He also participated in the group "Tsu-ku-ru, Composers' Group in Kyoto" and began his wide compositional activities. Kushida was born in a family of Japanese musicians and grew up surrounded by Japanese instruments so his compositional style is generally based on traditional Japanese music.

After he won the Ongaku-no-Tomo-sha Coporation Prize for Composition in 1969 for *Stone Garden* he studied composition and arranging for brass music under Paul Yoder, ABA

Program Notes

first president, and Ichitaro Tsujii, the premiere conductor for Asuka. Tsujii has been a major influence on Kushida's works for brass. Asuka was recorded by the Tokyo Kosei Wind Orchestra and judging from its frequent performances both in Japan and foreign countries, it can be said that the piece has entered under major repertory status.

Kusida has produced many works with Japanese historical inspiration, which include *Collage for Band – on Folk Songs for the Tohoku District*, *Clouds in Collage*, *Ritual Legend*, *Snow-Moon-Flower*, *Sagano*, *Kagerobi* ("Shimmering Air"), and *The Clouds Add Colors*. He has also written many works for wind instruments, which include works for recitals by Keiji Munesada, Keiji Shimoji, and Masahiro Maeda, and works for saxophone ensembles.

In 1995, he was also awarded the 5th Academy Award, Wind Music Japan. In the same year, his work *Autumn in Heian-Kyo* was premiered by Baden Württemberg Wind Ensemble. He was also invited as a special guest professor to Osaka College of Music and gave a lecture under the title of "Japanese Traditional Music and Brass Music." In March 1997, he presented a lecture and concerto under the same title in Hiroshima and Okayama, in collaboration with the Symphonic Wind Orchestra of Nagoya University of Arts.

Seeking broader activities as a composer, Kushida has also been working on pursuing the creativity of "Structural Art" (art as multimedia), which unifies a variety of fields such as paintings, architecture, photography, and film. He has also been very active as an event and sound coordinator, surpassing the boundaries of his activities as a composer, arranger and conductor. He participated in establishing the music Projects Kyoto "Gosho-no-Mori," a center for musical activities, and has been serving as vice president. He currently teaches at the Faculty of Literature and Education of Kyoto Women's College and Academy Concert Kyoto.

-Tetsunosuke Kushida

Rest (2011)

The composer provides the followings notes for the piece:

Created in 2010, *Rest* is a concert band adaption of my work for SATB chorus, *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to perverse carefully the fragile beauty and quiet dignity suggested by Sara Teasedale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive

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boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

Frank Ticheli is an American composer most notable for his works for concert band. He received his master 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 a compositional professor at the USC Thornton School of Music. He has received three awards from the Academy of Arts and Letters, an incredibly prestigious society dedicated to promoting and assisting the arts in America. His *Symphony No. 2* was winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest, held by the Academy of Arts and Letters.

-Frank Ticheli

Fêtes lointains (2009)

Yo Goto is most well-known for his compositional, pedagogical, and educational work with wind music. He frequently guest conducts, gives lectures, and serves as a clinician at music conferences such as World Association for Symphonic Bands and Ensembles (WASBE), College Band Directors National Association (CBDNA), and The Midwest Clinic. Goto received his Bachelors of Music in Education at Yamagata University and his Masters in Composition and Education at the University of North Texas where he studied with Cindy McTee. He has received numerous awards such as the American Bandmasters Association Sousa/Ostwald and the Academy Award from the Academic Society of Japan for Winds and Band. Goto continues to do research in wind band music in American and European literature and pedagogy.

The composer provides the followings notes for the piece:

I have written some works that explore musical simultaneity in order to liberate the audience from a sense of linear-oriented time. *Fêtes lointains* is included in this series. This piece was commissioned by Osaka Municipal Symphonic Band, Osaka, Japan, in celebration of the 120th anniversary of Osaka City. It premiered on June 5, 2009 under the direction of Norichika Iimori.

Osaka is one of the largest cities in Japan, having a great cultural and historical heritage. Though this piece was written to celebrate the great city, I avoided conventional expressions of "celebration" so that the audience might consider that joy and sadness can and do coincide. In fact, some celebrate, and others feel sad particularly around war. Here the audience observes the "music of celebration"

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from a distance, beyond solemn melodies and bells of mourning. Seeking celebratory examples from a sound world far removed, I borrowed from two festive pieces, Canzon No. 2 (1597) by Giovanni Gabrieli and “Fêtes,” the second movement of Nocturnes (1899) by Claude Debussy.

While the lament predominates musically, it has no specific meaning. It is simply and sorrowfully expressed, while the festive music chaotically surges forth with simultaneous dissimilar rhythms and tonalities.

-Yo Goto

The Promise of Living (1950)

Born at the turn of the century, Aaron Copland is one of the most well known American composers of the 20th century. No doubt this was because his music was categorized as nationalistic in nature. Copland was born in New York, where his parents were Russian immigrants. Copland and his five older siblings helped their parents run their department store, where he learned the skills of business. Copland was close to his older sister, Laurine, who exposed him to varying styles of music and some skills at the piano. By age 12 he was beginning to write music and the preceding year began to take private piano lessons. When he was 16, he began to take compositions lessons. Instead of attending a university after completing his high school education, he continued to take composition lessons and educated himself through attending operas, orchestral concerts, and plays. It was not until 1921 that Copland went to Paris, France to study at the American Conservatory. There he studied under Nadia Boulanger, his most favored and influential composition teacher. Though Copland is most known for his “jazzy” and American “folk” style like in his play “Rodeo:” or “Something Wild”, he encompassed many sounds in his life. After visiting Mexico in 1932, he experimented with the Latin style, for instance in “El Salón México” and also wrote 12-tone work. Nonetheless, Copland is a celebrated American composer, winning the Pulitzer Prize and the Cambridge Conservatory named after him.

Transcribed for Wind Ensemble by Kennetth Singleton, “The Promise of Living” is originally from the opera *The Tender Land* completed in 1954. The story pertains to a poor family living in the rural Midwest in the 1930s and their daughter Laurie who is set to leave home after graduating from high school. “The Promise of Living” is quintet for all leads as the finale to Act I and is labeled as the most loved and excerpted scene. Copland wrote *The Tender Land Suite* for orchestra in 1958 and used this piece at the end. It is noted that the suite seen as more successful than the opera. The piece does reference the folk song “Zion’s Walls” later. This transcription was done for a Symphonic Band and sought to keep Copland’s original key, voicing, and texture.

Program Notes

Raymond Overture (The Queen’s Secret) (1851)

Charles Louis Ambroise Thomas, commonly known as Ambroise Thomas, was a French opera composer. By age 10, he was already proficient and violin and piano and he entered into the Paris Conservatoire at the early age of 17. There he studied with Le Sueur and won the Prix de Rome for one of his cantatas. Thomas mostly wrote for the stage. He focused mainly on the genre of French opéra comique. His most successful operas were *Mignon* and *Hamlet* with which he astonished all audiences with a happy ending. Thomas became director of the Conservatoire in 1871. He did not find much success in his operas written in his later years. However, it is remarkable that his opera *Mignon* has been performed over 1,000 times.

This overture, bearing the sub-title “The Queen’s Secret,” is conventional in form and treatment, but is an excellent example of the composer’s well known ability in handling the orchestral palette. The transcription for band preserves the original coloring to a remarkable degree.

The work opens *Allegro moderato* with a fanfare (four measures) for full band answered by a hunting horn motive (two measures) plus two measures full, the whole repeated in a new key after two measures of silence. New thematic material follows and the *Allegro* ends with a cadenza for baritone.

The second part (*Andantino*, 4/8) contains one of Thomas’s best known melodies, a lyric theme of considerable originality given out by solo clarinets. A legato passage on a pedal point is followed by an ornamental section of eleven measures for clarinets, after which the lyric theme returns in flutes and oboes, and is developed at considerable length.

The concluding portion (*Allegro con moto*, 2/4) is the usual quick finale, beginning pianissimo and working up to fortissimo at G. This subsides to an expressive melody for clarinets at H (*Meno*), after which there is a return to the original tempo of the last movement at the twenty-fifth measure after I. The work ends with brilliant fanfares for full band based on the subject matter of the final movement.”

-Carl Fisher

Program notes written by:
Priscilla Peraza ’16, Bachelor of Arts in Music Education

Chapman University Wind Symphony

Christopher J. Nicholas, *Music Director and Conductor*

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Karen Yu
Brittany Buendia

Oboe

Olivia Gerns •
Cynthia Navarette
Alexandra Cowan

Clarinet

Sam Ek •
David Scott
Cynthia Ley
Taylor Kunkel
Kristen Yu
Holly Kintop

Bass Clarinet

Heather Moore

Bassoon

Austin Liang •
Rebecca Rivera

Alto Saxophone

Carlos Hernandez •
Christian Mininisohn

Tenor Saxophone

Kevin Homma

Baritone Saxophone

Martin Caestecker

French Horn

Alvin Ly •
Malinda Yuhas
Robert Loustaunau
Allison DeMuelle

Trumpet

Matthew Labelle •
Christopher Traynor
Michael Choi*
Grecia Rhodas*
Saul Reynoso
Tim Mathiesen
Kevin Hewitt

Trombone

Nolan Delmer •
Austin Ayers
Joey Haeck
David Stetson

Euphonium

Jordan Gault

Tuba

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Percussion

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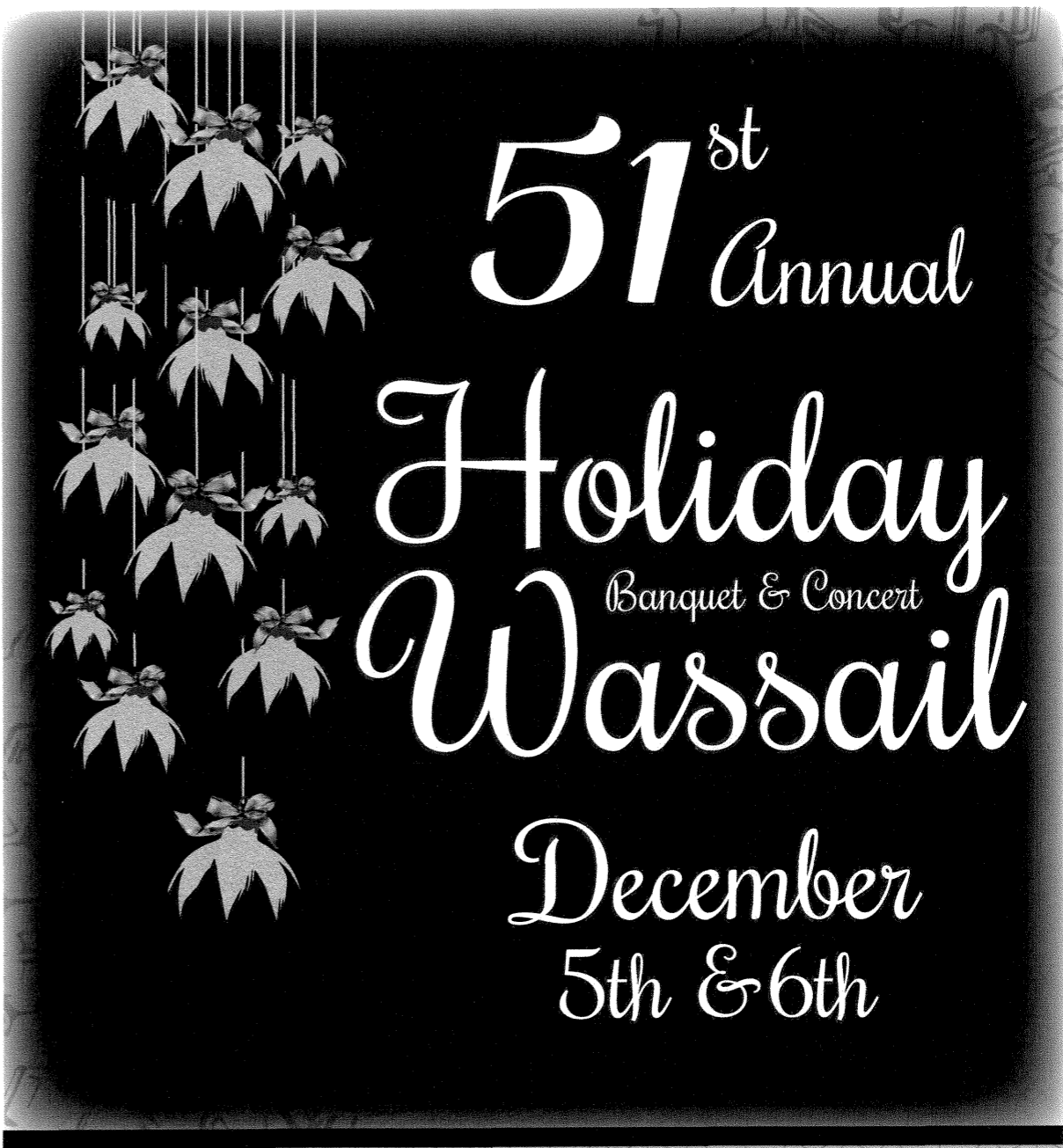
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BFA Graphic Design, '15

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Along with a tribute to Horace Silver, the classic big band sounds of Buddy Rich and Duke Ellington will be explored. Add a touch of funk from arranger Mic Gillette, former lead trumpet with "Tower of Power."

NOVEMBER
18, 2014

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Dear Alumni, Parents and Friends:

One of the most critical skill sets our students will acquire during their time at Chapman is artistic career development to help prepare them for success after graduation. To accomplish this requires a quality and rigor of instruction that is second to none – implemented by faculty members who are not only superb teachers, but successful working artists themselves. And it involves patrons of the arts, like you, who embrace the value the arts bring to our society and the impact the arts have on our communities.

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We invite you to join our community of loyal alumni, parents and community partners who are devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence. The Fund for Excellence supports the College of Performing Arts initiatives, ensuring our ability to continue providing educational and performing opportunities necessary for our students to grow into successful artists. Your gift impacts our program by:

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Performances like the Opera Chapman production you are about to see this evening are a prime example of the type of programming our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 12,000 people in attendance, and I know you have enjoyed and valued the performing arts opportunities we provide. I hope you will take the next step by making a gift to our Fund for Excellence. Please know that each one of our students benefits from your decision to support the College; because of their rigorous training at Chapman, our graduates are performing in major opera houses across the country. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you believe in and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.



Dale A. Merrill
Dean

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BFA Graphic Design, '17

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