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Chapman University Wind Symphony

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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

Chapman University
Wind Symphony

22nd Season

Dr. Christopher J. Nicholas,
Music Director and Conductor

Julianne Argyros Orchestra Hall,
Musco Center for the Arts

April 29, 2016 ■ 7:30 PM
Musco Center for the Arts

Program

Armenian Dances (Part 1) Alfred Reed
(1921-2005)

Symphony No.3: "Slavyanskaya"
Allegro Boris Kozhevnikov
(1906-1985)

Cloudburst Eric Whitacre
(b. 1970)
arr. Whitacre

Toccat and Fugue in D minor, BWV 565 J. S. Bach
(1685-1750)
arr. Hunsberger

~INTERMISSION~

Tempered Steel Charles Rochester Young
(b. 1965)

Passacaglia: Homage on B-A-C-H Ron Nelson
(b. 1929)

Celebrations John Zdechlik
(b. 1937)

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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, 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 Orquestreas* 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.

Program Notes

Armenian Dances (Part 1) (1972)

Alfred Reed, born in New York, has become an important composer for standard repertoire. As he was working on his Masters at Baylor University, he conducted the Baylor Symphony Orchestra and acted as a great advocate of music education seeking to expand and add variety to repertoire of school bands, orchestras, and choruses. Reed published over 250 works for concert band, wind ensemble, orchestra, chorus, and other chamber groups. His work, *Armenian Dances*, is based on Gomidas Vartabed's (1869 – 1935) collection of Armenian folk songs. Played today is Part I, the first movement of the suite, comprised of five distinctive folk songs to create a rhapsody for wind ensemble. In order, these are *Tzirani Tzar* (The Apricot Tree), *Gakavi Yerke* (Partridge's Song), *Hoy, Nazan Eem* (Hoy, My Nazan), *Alagyaz* and *Gna, Gna* (Go, Go).

Dr. Violet Vagramian, faculty at Florida International University describes each piece as:

“*The Apricot Tree* consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song. *The Partridge's Song* is an original song by Gomidas...It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge. *Hoy, Nazan Eem* was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune. *Alagyaz* (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment...It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself. *Go, Go* is a humorous, light-textured tune...Its repeated note pattern musically depicts the expression of laughter.”

These works were commissioned by Dr. Harry Began and premiered by him with the University of Illinois Symphonic Band in 1973 (Part I).

-Program Note by Wind Repertory Project

Chapman University Wind Symphony

Christopher J. Nicholas,
music director & conductor

Piccolo

Melissa Hulett ★

Flute

Ariel Flach •

Karen Yu

Brittany Buendia

Jaqueline Ewens

Oboe

Emilia Lopez-Yañez •

Sara Petty

Olivia Gerns

Cynthia Navarette

Clarinet

Sam Ek •

David Scott

Cynthia Ley

Taylor Kunkel

Rebekah Dennis

Holly Kintop

Bass Clarinet

Heather Moore

Bassoon

Yuki Katayama • ★

Rebecca Rivera ❖

Alto Saxophone

Christian Minnisohn •

Carlos Hernandez

Tenor Saxophone

Alexa Burn

Baritone Saxophone

Matthew Matilla

French Horn

Alvin Ly •

Allison DeMeulle

Robert Loustaunau

Malinda Yuhas

Sara Heinz

Trumpet

Matthew Labelle •

Christopher Traynor

Mitchell Sturhann

Kyler Zach

Arthur Priest

Trombone

Nolan Delmer •

Alexander Goldman ★

Jesse Tellez ★

Euphonium

Jordan Gault •

Tuba

Michael Kolinsky •

Ryan Wasserman

String Bass

Rafael Zepeda •

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Program Notes

Eta-Omicron Chapter of Phi Mu Alpha Sinfonia, The United States Air Force Band, and the University of Cincinnati College-Conservatory of Music, Wind Studies Department in celebration of the 125th Anniversary of the founding of The University of Cincinnati College-Conservatory of Music.

-Program Note by Ron Nelson

Celebrations (1988)

John Zdechlik is a native of Minneapolis, Minnesota. He developed an interest in composition while playing in his high school jazz band, and went on to earn degrees in music education, composition, and theory, from the University of Minnesota (Ph.D. in 1970) where his composition instructors included Paul Fetler and Frank Bencrisutto. Zdechlik is now retired from his position as Professor and Chairman of the Music Department at Lakewood Community College. He has written numerous commissioned and published works for high school and college concert bands, including Celebrations, Chorale and Shaker Dance, Grand Rapids Suite, Passacaglia, and Z's Blues. An active member of the American Bandmasters Association, Zdechlik has conducted in 35 states and in Japan, England, and Scotland.

In 1988, John Zdechlik was commissioned to compose a work to commemorate the 20th anniversary of the Medalist Concert Band of Bloomington, Minnesota, Dr. Earl C. Benson, conductor. Serving the Twin Cities, this 70-member community concert band was awarded the prestigious Sudler Silver Scroll in 1996. Celebrations is a dynamic work that alternates between two themes. The first theme employs rapid ascending phrases in the woodwinds against a punctuated background tempo provided by the brass and percussion. A second sustained and majestic theme is interwoven into the composition to provide an opportunity to reflect on past accomplishments. Both themes combine in a final, stately conclusion.

-Program Note by Roy Stehle

Program Notes written by:
David Scott, '18 Bachelor of Music Education; Bachelor of Music Performance in Conducting

Program Notes

Symphony No.3: "Slavyanskaya" (1950)

Boris Kozhevnikov was a very popular Russian composer, whose music was widely recognized throughout Russia, especially for its sense of nationalism, and was used by Stalin to unify the country under his rule. Kozhevnikov lived well in the years Communist rule in Russia. Kozhevnikov was creative enough to write music within the communist confines but still produce rich and beautiful music. He often wrote band music for the Soviet military bands. His music, specifically his Symphony No. 3 and Symphony No. 5, was not discovered in America until after the 1990's largely because of the "Iron Curtain" that had been in place to separate Soviet Russia from the rest of Europe. Among the few of his pieces played in America, Symphony No.3 was arranged and conducted for the United States Marines by U.S. Marine Band conductor, Col. John Bourgeois. The symphony contains folk songs from his native town and is supposed to represent Socialist Realism. The first movement, preformed today, is decisive, aggressive yet expressive.

- Program Note by Priscilla Peraza

Cloudburst (1995)

Cloudburst was my second classical work, originally written for chorus in the fall of 1991; it was inspired by an astonishing thunderstorm I witnessed earlier that Spring while on tour in Northern California.

In the fall of 2001 the Indiana All State commissioned me to write an original work for their top festival band, and I convinced them to let me adapt Cloudburst for symphonic winds. The way this new orchestration has transformed the piece is simply amazing to me: I distinctly remember being at the first rehearsal and just being completely speechless. Where the choral version is intimate and delicate, the version for winds is strong and assured, and to my ears it sounds like it's suddenly in technicolor., on a 50 foot screen.

Cloudburst was premiered on March 16th, 2002, at the Indiana All-State Festival, with yours truly at the helm of that magnificent band. It is lovingly dedicated to my dear friend and mentor, Dr. Jocelyn Kaye Jensen.

-program note by Eric Whitacre

Program Notes

Toccatà and Fugue in D minor, BWV 565

With a family tree which boasted approximately 200 musical ancestors, it is not surprising that Johann Sebastian Bach (1685 - 1750) developed a keen interest in music at an early age. He mastered the violin and clavier and devoted himself to the study and mastery of the organ, as well as composition. A devout Lutheran, Bach, like his fellow baroque composers, felt that everything a man does and believes is religious. They believed that their music and art helped protect people against the advance of doubt bred by Renaissance ideas of scientific, rational inquiry. During his lifetime, Bach was more famous as an organist and church musician than as a composer, because his baroque compositions were considered too elaborate. His works were largely unknown until rediscovered some eighty years after his death. We are fortunate to enjoy them now as his legacy.

The first three notes of this piece are probably the most famous notes of all organ literature. Its titanic diminished chords, thunderous pedal lines, and theatrical dynamic contrasts have brought this work notoriety beyond the church and concert hall and into films ranging from "Fantasia" to "Rollerball." The toccata (derived from the word, toccare, to touch) was a technical work in which difficulties of execution were always present. Rather than considering that this work presents a fugue preceded by a toccata, the title of this work is best interpreted as the brilliant composition of a fugue phrase itself, weaving through the blazing, triumphant chords. After the announcement of the theme, the rhythm of sixteenth notes continues almost without interruption to the final measures.

-Program Note by Roy Stehle

Tempered Steel (1997)

Charles Rochester Young's "Tempered Steel" was the first commission solicited by the Big 12 Band Director's Association. It is a challenging work infusing fully 505 measures with great activity and excitement, as well as evocative lyricism. "Tempered Steel" is a celebration of triumph over adversity, employing driving rhythms, marcato declarations, and dynamic energy to suggest an indomitable spirit. Continuing the metaphoric nature of the work are many metallic sonorities available in the modern concert band,

Program Notes

including suspended cymbals, chimes, xylophone, bells, tam tam, two brake drums, vibraphone, and large and small triangles. All of these colors bring a mechanical cast to the work and, in combination with the woodwinds and brasses, yield significantly original sonorities. The dominant compositional device employed in this truly original work is a symmetric hexachord that is exposed and developed through a wide variety of gestures and themes, juxtaposing the hexachord against itself and other derivative expressions.

The work begins with an explosive fanfare in compound meter and explores all ranges of forte. Mixed meters ensue before the compound meter returns in a more transparent and thinly scored presentation of the motivic material. A haunting lyric section then occurs, wandering from major to minor in its voicings. The remainder of the work combines the lyricism, the aforementioned fanfare and the driving, aggressive statements to a truly thunderous finale. This work gets one's attention immediately and holds it firmly in its grasp.

- Program Note by Gregory B. Rudgers, Southern Music

Passacaglia: Homage on B-A-C-H (1992)

Passacaglia (Homage on B-A-C-H) is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is stated, in various registers, twenty-five times. It is a seamless series of tableaux which move from darkness to light.

Written in homage to J.S. Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature, i.e. B-flat, A, C, and B natural. Bach introduced this motive in his unfinished Art of the Fugue, the textures of which are paraphrased (in an octatonic scale) in the fourth and fifth variations. The seventh variation incorporates Gustave Nottebohm's resolution (altered) of the unfinished final fugue of The Art of Fugue. The famous melody from Bach's Passacaglia in C minor appears once (also altered) in variation nineteen.

Passacaglia (Homage on B-A-C-H) was commissioned by the