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In Concert: The Chapman Orchestra and Chapman University Wind Symphony

Chapman Orchestra

Chapman University Wind Symphony

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IN CONCERT:
**The Chapman Orchestra
&
Chapman University Wind Symphony**

*Daniel Alfred Wachs, Music Director and Conductor
Christopher Nicholas, Music Director and Conductor*

November 14, 2015



FALL 2015 calendar highlights

september

September 17
**Keyboard Conversations® with
Jeffrey Siegel: *The Passionate Love
Music of Robert Schumann***

october

October 1-3, October 8-10
Rent
Book, Music and Lyrics by Jonathan Larson;
Loosely based on Puccini's *La Bohème*;
Matthew McCray, *Director*; Diane King Vann,
Music Direction

October 10
**The Chapman Orchestra & Chapman
Wind Symphony in Concert**
Daniel Alfred Wachs, *Music Director and
Conductor*; Christopher Nicholas, *Music
Director and Conductor*

October 16-18, October 23-25
**Opera Chapman presents:
Shakespeare in Opera**
Peter Atherton, *Artistic Director*; Carol
Neblett, *Associate Director*; Christian Nova,
Assistant Director; Janet Kao and Paul Floyd,
Musical Direction

October 30
University Singers in Concert
Stephen Coker, *Conductor*

We value your feedback!

Please take our brief survey:
www.chapman.edu/artssurveyfall15

november

November 12-15
Eurydice
by Sarah Ruhl
Theresa Dudeck, *Director*

November 13
**University Choir &
Women's Choir in Concert**
Stephen Coker, *Conductor*
Chelsea Dehn, *Conductor*

November 14
**The Chapman Orchestra &
Chapman Wind Symphony in Concert**
Daniel Alfred Wachs, *Music Director and
Conductor*; Christopher Nicholas, *Music
Director and Conductor*

November 17
Big Band & Jazz Combos
Albert Alva, *Director*

december

December 4 & 5
**52nd Annual Holiday Wassail Banquet
and Concert**

December 9-12
Fall Dance Concert

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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The Chapman Wind Symphony & The Chapman Orchestra

Come. Hear. Chapman.

CHRISTOPHER NICHOLAS

Conductor, The Chapman Wind Symphony

DANIEL ALFRED WACHS

Conductor, The Chapman Orchestra

November 14, 2015 ■ 7:30 P.M.
Chapman Auditorium, Memorial Hall

Welcome

Dear Friends:

Welcome to our second performance of The Chapman Orchestra and Chapman Wind Symphony of the 2015-16 season! This concert continues an exciting intradepartmental collaboration and cooperation within the Hall-Musco Conservatory of Music as we are once again delighted to unite the audiences of our two large instrumental ensembles for an evening brimming with melodic and stylistic contrasts, folk music sources from around the world, and compelling historical connections.

In addition to The Chapman Orchestra’s performance of Robert Schumann’s majestic **Symphony No. 3**, you will hear the Wind Symphony in a follow-up work to David Maslanka’s **Liberation** from our October program, a colorful and uniquely powerful fanfare entitled **Mother Earth**; Johann Sebastian Bach’s inimitable **Fugue in G minor** (“The Little”); Percy Grainger’s beautiful **Australian Up-Country Tune**; Los Angeles composer Frank Ticheli’s intricate and thrilling **Postcard**; and a celebration of the upcoming 40th anniversary of one of the cornerstone works for wind ensemble, the virtuosic **Variations on a Korean Folk Song** of John Barnes Chance, one of the first winners of the American Bandmasters Association Ostwald prize for composition. We hope that you enjoy this evening’s performance featuring the wonderful work of our student musicians!

Musically yours,



Daniel Alfred Wachs
Music Director & Conductor
The Chapman Orchestra



Christopher Nicholas
Music Director & Conductor
The Chapman Wind Symphony

Mr. James Brown & Mrs. Victoria Brown Robert & Lori Burke Betty L. Burtis Mary & Herman Bustamante Mr. Michael J. Byrne '67 & Mrs. Susan Byrne Helen K. Carbon*, In Honor of Margaret Richardson Barbara Cargill, In Honor of Chase Cargill R.J. Castaneda '08 Mrs. Leslie L. Cena Ms. Claire Chamblless* Sallie Dougherty '64 & James Dougherty '62 Michael & Carol Duffey Ms. Carol Eltiste Mr. & Mrs. Joseph R. Enos, Jr. Mrs. Joanne Escobar Pamela Ezell Ms. Dorothy A. Farol Dr. Ira E. Felman, In Honor of Rebecca Felman '16 The Fetherolf Family Mrs. Debra Finster Dr. Grace Fong Mr. Ray Francis & Mrs. Maria Francis* Laila & Dudley Frank	Ms. Amy Nelson Frelinger Mrs. Martha H. Garrett Mr. Joseph A. Gatto* Harold & Jo Elen Gidish Mr. Richard Gold Jay Grauer, In Honor of Edgar Sholund Dave & Sharon Gray Ms. Katherine Greenwood Kathryn M. Hansen Stephanie K. Hanson Mr. & Mrs. David J. Hock Dr. Charles E. Hoger & Mrs. Anita Hoger David & Sue Hook* Dr. Vera Ivanova Karen & James Jackman Stephen & Janalee Johnson Mr. Christopher Kawai & Mrs. Elaine M. Kawai Mr. & Mrs. John Kleindienst, In Memory of Mrs. Cynthia A. Piper Mr. & Mrs. Warren E. Koons Bill & Julie Lanesey Mr. & Mrs. James W. Ley Mrs. Bey-Bey Li Mr. & Mrs. Edwin C. Linberg, In Honor of Jenna Wall Mr. & Mrs. William S. Linn Jr.	Ms. Kathleen Malcomb* Mr. Peter Marks & Mrs. Elizabeth H. Marks Dr. Armand T. Masongsong & Dr. Martina B. Masongsong, In Honor of Amanda B. Masongsong Mr. Jim McKeehan Mr. Alfred Neukuckatz Mrs. Allison Novosel*, In Honor of Margaret Richardson Mrs. Esther Kyung Hee Park Mr. Ronald H. Peltz Mr. & Mrs. Ragey Amalia & Samuel Rainey Mrs. Cathy Ravera Dand & Dianne Rime, In Memory of Cpl. Claudio Patiño Ms. Karen K. Ringer Dr. Francine H. Rippy Mr. Peter Rogers & Ms. Valarie Crotty, In Honor of Ms. Margaret C. Rogers Ms. Christina E. Romano Mrs. Rachel Repko Mrs. Lenore Richter Mrs. Esther Rupp Mrs. Linda Sanchez	Mrs. Marylou Savage, In Honor of Dennis Savage Michael & Julie Schwarz Richard & Cheryl Sherman Betty Bayram Sirri Mr. & Mrs. Joseph Soonkue Park Mrs. Jane C. Spence '00 Sharon & Wayne Spring Mr. & Mrs. Harry K. Stathos, Jr. Mr. George F. Sterne '78 & Ms. Nicole Boxer Robert & Jodi Stiffelman Alyce Thomas Susan Thompson Mey Ling Tsai Dr. Angel M. Vázquez-Ramos & Jody R. Vázquez Linda Vinopal & Robert Fodor & Paige Fodor '12 Christine Tunison Wait Ms. Darlene J. Ware* Mrs. Nancy G. Weintraub Mr. & Mrs. Zierer
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The College of Performing Arts relies on your generous support of the Fund for Excellence, helping to provide our students with valuable learning experiences as they become artists. We gratefully recognize each and every one of our donors for their contributions to our Fund for Excellence. For more information on how to make a donation, please visit: www.chapman.edu/copa and click “Support Our Programs.”

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Program

Mother Earth Fanfare David Maslanka
(b. 1943)

Postcard Frank Ticheli
(b. 1958)

Australian Up-Country Tune Percy Grainger
(1882-1961)

David Scott, ‘18, conductor

Fugue in G Minor (“Little”) Johann Sebastian Bach
(1685-1750)
Transcribed by Lucien Cailliet

Variations on a Korean Folk Song John Barnes Chance
(1932-1972)

Intermission

Symphony No. 3 “Rhenish” Op.97 Robert Schumann
(1810-1856)

- I. Lebhaft
- II. Scherzo: Sehr mäßig
- III. Nicht schnell
- IV. Feierlich
- V. Lebhaft

Mr. Scott is an instrumental conducting student of Professor Wachs

About the Artists

DANIEL ALFRED WACHS, *conductor*

Director of Orchestral Activities, Chapman University Conservatory of Music

Music Director, Orange County Youth Symphony Orchestra



Conductor **Daniel Alfred Wachs** emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg in November 2010, leading a world première by Toshio Hosokawa at the Grosses Festspielhaus. The Austrian press praised: *“Engaging, rhythmically inspired, precise in its execution, the “Mambo” was equal to a performance by Gustavo Dudamel and the Simón Bolívar Youth Orchestra!”* Wachs has guest conducted Orange County’s Pacific Symphony, the Auckland Philharmonia, the National Symphony Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Oakland East Bay Symphony, the Monterey Symphony, the Spartanburg Philharmonic, and New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati Opera and for the French première of Bernstein’s *Candide* at the Théâtre du Châtelet, a Robert Carsen co-production with La Scala and the English National Opera. He has conducted the West Coast Premiere of Mark-Anthony Turnage’s “Frieze” with the Orange County Youth Symphony, a co-commission with the New York Philharmonic and the National Youth Orchestra of Great Britain. In 2015, Wachs makes his debut on the acclaimed new music series Jacaranda: Music at the Edge in Santa Monica conducting works by Weill and Stravinsky.

A pianist as well as a conductor, Wachs’ performance with the Minnesota Orchestra *“proved a revelation, delivering a technically impeccable, emotionally powerful performance of two Mozart piano concertos and a pair of solo works,”* raved the St. Paul Pioneer Press. With the encouragement of Zubin Mehta, Wachs began his studies with the late Enrique Barenboim in Tel Aviv before pursuing studies at the Zürich Academy and graduating from The Curtis Institute of Music and The Juilliard School. He has also participated at such festivals at Aspen, Tanglewood and Verbier. Wachs has also been entrusted with preparing orchestras for Valery Gergiev to Vladimir Spivakov, and has served as Assistant Conductor to Osmo Vänskä at the Minnesota Orchestra and at the National Orchestra of France under Kurt Masur. Additionally, he has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

Committed to the cause of music education, Wachs leads the Orange County Youth Symphony Orchestra (OCYSO) and is Music Director of The Chapman Orchestra at Chapman University. Of a recent OCYSO performance, *The Los Angeles Times* states, *“The performance was smashing thanks in no small part to the exceptionally well-practiced pre-professionals.”* Both the OCYSO and The Chapman Orchestra were finalists for the 2012 American Prize in Orchestral Performance and



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Dear Alumni, Parents and Friends:

On behalf of our faculty, staff and students, I want to thank you for joining us for today’s performance. Your support allows us to provide excellent education opportunities for our students, and your presence here is a tangible reminder of the strength of the Chapman family.

In the College of Performing Arts we are passionately dedicated to providing the best possible education for our students in all of our disciplines. Musco Center for the Arts, to be inaugurated in the spring of 2016, is a sign of the University’s commitment to ensure that the arts at Chapman will be second to none. Thanks to Musco Center, our students will continue to be given exceptional opportunities to learn from the best and to experience performance in a state-of-the-art facility. Marybelle and Paul Musco, as well as the many other donors who contributed to the project, are strongly dedicated to the educational mission of this exceptional facility and we hope you will return often to experience the performing arts in our new performance home.

Many other factors, however, help us maintain the highest educational standards to benefit our students directly. The Fund for Excellence, in particular, helps us make a huge difference in the experience of all our students throughout the year. Thanks to your support, the Fund has a direct impact on our programs by helping us pay for:

- Production costs for the 100-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for master classes and performances on campus;
- Scholarships and travel funds for our student touring ensembles and conferences.

Every single student in the College is touched directly by your generosity. What’s more, the entire Chapman student body and members of our surrounding community benefit from the privileged access to these extraordinary productions every year. Your gift to the Fund has a ripple effect, touching so many lives through the gift of dance, theatre and music.

Please invest generously in the Fund for Excellence and in the College of Performing Arts, as I do, and your gift will be one of the most rewarding experiences you can have when you watch our young artists develop right before your eyes.

Our doors are always open for you, so join us again soon at one of our many performances and events this season!

Sincerely yours,

Giulio M. Ongaro, Dean

Marybelle and Sebastian P. Musco Center for the Arts

Focus on the Arts

The Musco Center for the Arts, opening in Spring 2016, will be a stunning performance venue for students in Chapman University's College of Performing Arts. Designed by renowned architects Pfeiffer Partners, with acoustics tuned by Nagata Acoustics, the Center will welcome world-class performers in music, theatre and dance, and will bring extraordinary learning and performing opportunities to Chapman University students with those same passions. There's never been a better time to focus on Chapman.



About the Artists

OCYSO was the 2012 winner in the youth category. In May 2014, OCYSO was presented by the Philharmonic Society of Orange County to a sold-out Renée & Henry Segerstrom Concert Hall in a performance that included Beethoven's Ninth Symphony. This concert was selected by both the Orange County Register and Los Angeles Times as top picks during the 2013-2014 season. The Orange County Register exclaimed:

"Wachs guided the ensemble with energy, precision, and a welcome sense of clarity and poise. The performance wasn't just good by standards for younger performers, but forceful and exuberant by any standard: genuinely inspiring, technically proficient, structurally sound. The combined choruses were a powerhouse."

Under Wachs' leadership, The Chapman Orchestra completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with LA Opera's Domingo-Thornton Young Artist Program. The Chapman Orchestra's annual Holiday Wassail Concert has also been distributed nationally on PBS. In Orange County, Wachs was selected as one of OC Metro's 2014 "40 Under 40" most impressive young professionals. Wachs' expertise and experience in developing and infusing new life into education concerts has led to repeat engagements with the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborative pianist, Wachs has led *Albert Herring*, *Così fan tutte*, *Le Nozze di Figaro*, *The Impresario*, *Suor Angelica*, *Gianni Schicchi*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and the operas *La Divina* and *Signor Deluso* by Pasatieri. He has accompanied tenor William Burden in recital and recently made his debut on the LA Philharmonic Chamber Music Series at Walt Disney Concert Hall. For more information, please visit www.danielalfredwachs.com

DR. CHRISTOPHER NICHOLAS, *conductor*

Director of Bands, Director of Woodwind & Brass Studies

Chapman University Conservatory of Music



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 and Grinnell 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

About the Artists

exceptional contributions to the University 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. In 2010, Dr. Nicholas was awarded the cultural designation of “Elite of the State” by the office of the President of Ukraine for "promotion and enhancement of international relations in the sphere of culture and popularization of classical chamber music."

A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, and Central America, with performances as a conductor on concert tours of American youth ensembles throughout England, Italy, France, Austria, Germany, and Switzerland; as a featured trombone soloist in concert tours of Taiwan and Hong Kong (under the auspices of the Friendship Ambassadors and the United Nations Youth Band); as a guest trombonist in concert tours of Poland and the Czech Republic, and as a guest conductor in Ukraine, Spain, Guatemala, Mexico, and upcoming in Costa Rica (December 2015). Dr. Nicholas has served as an invited guest conductor of theLiatoshinsky 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 Orquesteas of Gautemala. He also currently performs with and serves on the teaching faculty of the Opera Maya summer opera festival, based in Tulum, Mexico, and will serve as one of the principal conductors for the festival during the 2017 season.

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 recently served as a contributing author in the GIA publication "Teaching Music Through Performance in Band," Vol. 10, and his book entitled “Paul Lavalle: Conductor, Composer, Visionary” will be published this year by Lambert Academic Publishing, based in Saarbrucken, Germany. 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.

The Chapman Wind Symphony

<i>Piccolo</i>	<i>Baritone Saxophone</i>	<i>String Bass</i>
Melissa Hulett ♦	Matthew Mattilla	Rafael Zepeda
<i>Flute</i>	<i>French Horn</i>	<i>Percussion</i>
Ariel Flach • Karen Yu Brittany Buendia	Alvin Ly • Allison DeMeulle Robert Loustaunau Malinda Yuhas	Paul Burdick Cole Castorina Katie Eikam Aaron Grisez Andrea Stain
<i>Oboe</i>	<i>Trumpet</i>	<i>Harp</i>
Emilia Lopez-Yañez • Sara Petty Olivia Gerns Cynthia Navarette Alexandra Cowan	Matthew Labelle • Christopher Traynor Mitchell Sturhann Kyler Zach Grecia Rodas ♦ Arthur Priest ♦	Kate Huntley
<i>Clarinet</i>	<i>Trombone</i>	<i>Staff</i> Priscilla Peraza <i>Wind Symphony Librarian</i> David Scott <i>Librarian Assistant</i> Robert Loustaunau <i>Operations Manager</i> Malinda Yuhas <i>Operations Assistant</i>
Sam Ek • David Scott Cynthia Ley Taylor Kunkel Rebekah Dennis Holly Kintop	Nolan Delmer • Alexander Goldman ♦ Jesse Tellez ♦ Michael Rushman	
<i>Bassoon</i>	<i>Euphonium</i>	
Yuki Katayama •♦ Elizabeth Low-Atwater ♦	Jordan Gault	
<i>Bass Clarinet</i>	<i>Tuba</i>	Senior • Principal Alumnus ♦ Guest ♠ Faculty
Heather Moore	Michael Kolinsky • Fred Greene ♠	
<i>Alto Saxophone</i>		
Christian Mininisohn • Carlos Hernandez		
<i>Tenor Saxophone</i>		
Alexa Burn		

The Chapman Orchestra

<i>Violin I</i>	<i>Flute</i>	<i>Trombone</i>
Chloe Tardif • 🎵	Ariel Flach •	Michael Rushman • 🎵
Kimberly Levin 🎵	Joshua Roberson	Nolan Delmer
Eileen Kim		Jordan Gault
Suzanne Haitz 🎵	<i>Oboe</i>	<i>Timpani</i>
Alicia Correa	Emilia Lopez-Yañez • 🎵	Paul Burdick
Lisa Yoshida	Sara Petty	
Marc Rosenfield 🎵		
<i>Violin II</i>	<i>Clarinet</i>	
Arturo Balmaceda •	Sam Ek •	
William Parker	David Scott	
Michael Fleming 🎵	<i>Bassoon</i>	
Julianne Lussier	Yuki Katayama • ♦	
Safieh Moshir-Fatemi	Elizabeth Low-Atwater ♦	
Emy Eddow		
<i>Viola</i>	<i>French Horn</i>	<i>Staff</i>
Stephanie Calascione • 🎵	Allison DeMeulle •	Stephanie Calascione
Leehyeon Kuen 🎵	Robert Loustaunau 🎵	<i>Orchestra Manager</i>
Ariel Chien	Malinda Yuhas	
Priscilla Peraza 🎵	Alvin Ly 🎵	Alvin Ly
Hannah Ceriani		<i>Orchestra Librarian</i>
	<i>Trumpet</i>	
	Matthew Labelle •	Allison DeMeulle
	Chris Traynor	<i>Apprentice Manager</i>
		Robert Loustaunau
		Malinda Yuhas
		<i>Operations</i>
<i>Double Bass</i>		
Ethan Reed • 🎵		🎵 Senior
Rafael Zepeda		• Principal
		🎵 Alumnus
		♦ Guest
		♠ Faculty

About The Chapman Wind Symphony

This elite concert ensemble of brass, woodwind, double bass and percussion musicians performs standard masterworks of the repertoire, including recent performances of works by composers Paul Hindemith, Johann Sebastian Bach, Samuel Barber, Boris Kohzevnikov, Bela Bartok, and Percy Grainger, as well as cutting edge, modern works and west coast premieres by composers David Maslanka, Frank Ticheli, Tetsunosuke Kushida, and Yo Goto. Under the baton of award-winning educator, conductor and clinician Christopher Nicholas, these outstanding musicians deliver innovative, progressive, and visionary repertoire concepts and present polished, inspired, and powerful performances that shine!

-Peter Westonhofer

About The Chapman Orchestra

The Chapman Orchestra (TCO), under the direction of Music Director Daniel Alfred Wachs, is considered among the finest university ensembles on the West Coast. Nobel Peace Prize laureate Elie Wiesel lauded TCO following An Evening of Holocaust Remembrance, an interdisciplinary collaboration with Chapman University’s Rogers Center for Holocaust Studies. In May 2014, TCO and Chapman University Choirs joined forces with the Orange County Youth Symphony Orchestra and international soloists in a performance of Beethoven’s *Ninth Symphony* and the West Coast Premiere of Mark Anthony Turnage’s *Frieze* at a sold-out Renée & Henry Segerstrom Concert Hall, presented under the auspices of the Philharmonic Society of Orange County. This concert was elected by the Orange County Register as a “Must See” performance of the 2013-2014 Season and was also selected as a top pick by the Los Angeles Times for spring 2014. Of the performance, the Orange County Register raved, “The performance wasn’t just good by standards for younger performers, but forceful and exuberant by any standard: genuinely inspiring, technically proficient, structurally sound.” TCO kicked off its 2013-14 season in collaboration with Orange County’s Pacific Symphony, presenting an ancillary concert as part of its acclaimed Music Unwound Series. In the fall of 2009, a live recording of Milhaud’s *La Creation du Monde* was selected by the Phillips Collection in Washington, D.C. to accompany its exhibit, “Man Ray, African Art and the Modernist Lens.” In February of 2008, TCO joined forces with the Pacific Symphony as part of its Eighth American Composers Festival. TCO recently completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with the LA Opera Domingo-Thornton Young Artist Program

Chapman University Orchestras have received national recognition when presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for performances of music by American composers and The Chapman Chamber Orchestra was a finalist in the 2012 American Prize in Orchestral Performance.

In frequent demand, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences. The Chapman Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. The Chapman Orchestra has toured extensively on the West Coast of the United States and has performed on international tours in Europe, China, Hong Kong, and Japan. Closer to home, TCO performs an annual series of concerts at the Nixon Presidential Library in Yorba Linda and St. John’s Lutheran Church in Orange, and serves as the orchestra in residence for Opera Chapman.



Program Notes

impression of the work”. The first movement in a radiant E flat major – the key, incidentally, in which the Rhine was to start flowing through Wagner’s *Das Rheingold* only a few years later – is dominated throughout by the principal subject, which has a fanfare-like brilliance that almost overwhelms the second subject presented by the woodwind and strings. The Scherzo introduces a popular element, in a mixture of Ländler and minuet, while the third movement serves as a lyrical link between the Scherzo and the fourth movement. The Finale restores us to the radiant ambience of the first movement, so that the work closes bathed in the splendor with which it began. The successful first performance of the “Rhenish”, on 6 February 1851, was conducted by the composer.

-Michael Mackelmann
(Translation: Mary Whittall)

Program Notes

North Carolina public schools. Here he produced seven works for school ensembles, including his classic *Incantation and Dance*. He went on to become a professor at the University of Kentucky after winning the American Bandmasters Association’s Ostwald award for his *Variations on a Korean Folk Song*. Chance was accidentally electrocuted in his backyard in Lexington, Kentucky at age 39, bringing his promising career to an early, tragic end.

While serving in Seoul, Korea as a member of the Eighth United States Army Band, Chance encountered “Arirang,” a traditional folk song sung by native Koreans when experiencing circumstances of national crisis. The Korean word “arirang” means literally rolling hills, and the song relates the story of a man who is forced to leave his significant other, despite her persistent pleas to accompany him. Chance overheard “Arirang” while riding a public bus in Korea and later incorporated it into his work, *Variations on a Korean Folk Song*.

Variations on a Korean Folk Song is comprised of a theme and five distinct variations. Though the theme is of Eastern origin, Chance maintains a traditional Western tonal function based on triadic harmony and a pentatonic melody. Formal techniques used in the piece are canon, inversion, imitation, augmentation, ostinato, and polymeter. Chance maintains the theme’s Eastern influence by featuring distinct percussive instruments like gong, temple blocks, cymbals, timpani, vibraphone, and triangle. In 1966, *Variations on a Korean Folk Song* was awarded the American Bandmaster’s Association’s Ostwald Composition Award and the piece remains a standard of band repertoire today.

-Southern Music Publications

Symphony No. 3 Op. 97 (“Rhenish”)

Robert Schumann (1810-1856)

A few weeks before Schumann began to write his Third Symphony, the so-called “Rhenish”, early in November 1850, he had arrived in Düsseldorf to take up the post of Music Director. The Rhineland made manifold new impressions on him that were still fresh while he was working on the symphony – his last in date of composition. Thus it has always been said that it was the sight of Cologne Cathedral which gave him the first impulse to write the symphony, while the elevation of Archbishop Geissel to the cardinalate in November 1850 was the inspiration for the fourth movement in particular. At the first performance this movement, with its prominent chorale-like passages for the brass was entitled “In the character of the accompaniment to a solemn ceremony”, but this was modified to “Solemn” (“Feierlich”) when the symphony was printed, as Schumann believed that he should not “bare his heart” to people”; it was better if they had “a general

Program Notes

Mother Earth Fanfare (1991)

David Maslanka (b. 1943)

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka’s music for winds has become especially well known. Among his more than 130 works are forty pieces for wind ensemble, including seven symphonies, fifteen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka’s compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

Mother Earth was commissioned by band conductor Brian Silvey as a three-minute fanfare piece. Each piece takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

-David Maslanka

Postcard (1991)

Frank Ticheli (b. 1958)

Postcard was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not

Program Notes

an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief "postcard" as a musical reflection of her character -- vibrant, whimsical, succinct.

It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a *palindrome* -- that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as *Hannah* and *Anna*) to their children. H. Robert Reynolds' first name is *Harrah*. The theme's symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

The B section is based on a five-note series derived from the name *Ethel*: E (E natural) T (*te* in the *solfeggio* system, B flat) H (in the German system, B natural) E (E-flat this time) L (*la* in the *solfeggio* system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.

Postcard was completed in the summer of 1991. Its first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band conducted by H. Robert Reynolds.

-Frank Ticheli

Australian Up-Country Tune (1930) Percy Grainger (b.1892)

George Percy Grainger (born 8 July 1882 in Brighton, Victoria, Australia – died 20 February 1961 in White Plains, New York) was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2 ½ /4). In December 1929, Grainger developed a style of orchestration that he termed *elastic scoring*. He outlined this concept in the essay "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies". In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by

Program Notes

putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education".

Grainger’s *Australian Up-Country Tune* is based on the composer's *Up-Country Song*, written for unaccompanied and wordless voices. "In the tune," the composer wrote, " I had wished to voice an Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs."

-The Wind Repertory Project

Fugue in G Minor (“Little”) Johann Sebastian Bach (1685-1750)

The pinnacle of the German Baroque era, Bach is revered by modern audiences for both his sacred and secular music. He is also held in awe by musical scholars as the one who forever changed the fundamental directions of music by his invention of vertical harmony. During his lifetime, however, Bach was much more famous as a performer than as a composer. Although he played all keyboard instruments, his specialty was the organ.

At that time it was normal for performers to compose their own music, rather than to rely on works written by others (as is common today). Therefore, Bach composed literally hundreds of works for organ, at all stages of his career. He was perhaps the first to treat the organ as unique, rather than just another type of keyboard instrument. Many of his organ works employ effects that are simply impossible on harpsichord or piano (or, its German Baroque predecessor, the *klavier*).

Although its exact date of composition is unknown, the *Little Fugue in G-minor* is one of Bach's earlier compositions for organ, probably written before age twenty. Its fundamental theme is a catchy little tune, only four bars long. That Bach could expand it into such a complex, perfectly inter-locked fugue is one mark of his genius.

-C. Michael Kelly

Variations on a Korean Folk Song (1965) John Barnes Chance (1932-1972)

John Barnes Chance (1932-1972) was born in Texas, where he played percussion in high school. His early interest in music led him to the University of Texas at Austin, where he received his bachelor’s and master’s degrees, studying composition with Clifton Williams. The early part of his career saw him playing timpani with the Austin Symphony, and later playing percussion with the Fourth and Eighth U.S. Army Bands during the Korean War. Upon his discharge, he received a grant from the Ford Foundation’s Young Composers Project, leading to his placement as resident composer in the Greensboro,