11-20-2004

University Wind Symphony 10th Season

Chapman University Wind Symphony

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The Wind Symphony at Chapman University has earned a reputation for its breadth of musicality and consistently high level of performance. Since its formation in 1995, the ensemble has presented featured performances for the state conference of the California Music Educators Association (1997, 1999, 2001, 2003), the Invitational Band Festival at the Orange County Performing Arts Center, and the Orange County Millennium. The 2004-2005 season of the Wind Symphony includes a 14-day performance tour through Washington, Oregon, and California, and an invitation to perform in the famed Carnegie Hall in New York.

While the ensemble is comprised of primarily music majors, students from all disciplines are invited to participate in the Wind and Percussion Program at Chapman University. Goals of the Wind Symphony include the development of musical expression and individual and ensemble skills through the identification, rehearsal, and performance of the finest wind literature.

For additional information, or to be placed on our mailing list, please contact Dr. Robert Frely at (714) 997-6917, or at frely@chapman.edu.

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* 2004-2005 Season *

January 3 – 16, 2005 • West Coast Performance Tour

Sunday, February 12, 2005 • 4 p.m.
3rd Annual Chapman University
High School Honor Band Concert
Chapman University

Sunday, March 6, 2005 • 3 p.m.
Orange Band Festival
Nachita Center for the Performing Arts
Lutheran High School of Orange

Saturday, March 12, 2005 • 8 p.m.
Chapman Auditorium

Saturday, April 30, 2005 • 8 p.m.
Chapman Auditorium

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8:00 p.m. • November 20, 2004
Memorial Auditorium
PROGRAM

Olympic Fanfare

John Williams
(b. 1932)

Four Scottish Dances

Malcolm Arnold
(b. 1921)

arr. by Paynter

Leroy Anderson
(1908-1975)

Intermission

Elsa’s Procession to the Cathedral

Richard Wagner
(1813-1883)

trans. by Calliet

Armenian Dances (Part I)

The Apricot Tree

The Partridge’s Song

Hoy, Nazan Eem

Go, Go

Amparito Roca (Spanish March)

Jaime Texidor
(1884-1957)

PROGRAM NOTES

Written and compiled by Robert Freyly

Olympic Fanfare

John Williams (b. 1932) began his formal composition studies at UCLA with noted teacher Mario Castelnuevo-Tedesco. Following advanced studies at the Juilliard School, he gained employment in the Hollywood film studies as a session pianist. Williams has composed the music and served as music director for over 70 films, including Jaws, E.T., Star Wars, Superman, Raiders of the Lost Ark and Schindler’s List, and has been awarded two Emmys, five Oscars, and 17 Grammy Awards, as well as several gold and platinum records. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra. He has written many concert pieces and is also known for his themes and fanfares written for the 1984, 1988, and 1996 Olympics. Olympic Fanfare was composed for the opening of the 1984 Olympic Games in Los Angeles.

Four Scottish Dances

Malcolm Arnold

Born in 1921 in Northampton, England, Malcolm Arnold has created for himself a significant and somewhat unique position in contemporary British music. At a time when much new music was foreboding or despairing, his optimistic outlook and high spirits were greeted with great enthusiasm. Arnold was educated at the Royal College of Music, where he studied with Gordon Jacob, and to where he would later return as an instructor. An accomplished trumpet player, he served many years as principal trumpet in the London Philharmonic Orchestra and the BBC Orchestra.

Arnold’s list of works includes nine symphonies, twenty concertos, much chamber music, five ballets, and music for several film; he received an Oscar for his music for the 1958 film, Bridge on the River Kwai. His suites of English, Scottish, and Cornish dances are hallmarks of his repertoire. The Four Scottish Dances, composed in 1957, are original works that employ traits and timbres derived from Scottish folkmusic. The opening movement (Pesante) is in the style of a strathspey, a slow Scottish dance from the strath valley of Spey, with a hint of bagpipes and their drones. A lively reel starts off the second movement (Vivace). The bassoon’s melody brings visions of the town drunk, who is whisked away with the return of the reel. In the third movement (Allegretto), Arnold provides “an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides.” The last movement (Con brio) is a lively fling filled with a sense of abandonment.

Bugler’s Holiday

Leroy Anderson

Famous for his “concert music with a pop quality” (his own words), Leroy Anderson (1908 - 1975) possessed not merely a skill in technique and a rich melodic gift, but also an engaging sense of humor. He was particularly successful in creating descriptive pieces that effectively borrowed sounds and rhythms of the extra-musical world, such as the ticking of a clock, the clicking of a typewriter, and the ringing of sleigh bells. Anderson first studied music with his mother, who was a church organist. He earned a B.A. degree in music at Harvard University in 1929
and an M.A. degree in foreign language there the following year. As a student, he conducted the Harvard Band from 1928 to 1930. He became a music instructor at Radcliffe College from 1930 to 1932 and returned to Harvard as band conductor from 1932 to 1935. Later, he served as a church choir director, an organist, a conductor, and a composer-arranger, whose works in the "encore" category have few equals.

*Bugler's Holiday* is a classic example of Anderson's ability of writing memorable 'tunes' that leave audiences humming long after the final strains are played. Our soloists this evening are Eric Jay (senior music therapy major), Evan Meier (sophomore music composition major), and Webster Peters (senior music education major).

**Elsa's Procession to the Cathedral**

An intellectual and philosopher, Richard Wagner was one of the world's greatest composers. He became obsessed with music as a teenager after hearing works by Beethoven at the Gewandhaus in Leipzig, Germany, and he used his musical inspiration and knowledge of the theater to compose operas. Wagner was a remarkable innovator both in harmony and in the structure of his work, creating his own version of the Gesamtkunstwerk, dramatic compositions in which the arts were brought together into a single unity. He developed the use of the Leitmotiv (leading motif) as a principle of musical unity, his dramatic musical structure depending on the interweaving of melodies or fragments of melody associated with characters, incidents or ideas in the drama. In the later part of his career Wagner enjoyed the support of King Ludwig II of Bavaria and was finally able to establish his own theatre and festival at the Bavarian town of Bayreuth.

Lucien Cailliet's setting of Wagner's *Elsa's Procession to the Cathedral*, from *Lohengrin*, is one of the great classics of the concert band repertoire. *Lohengrin* takes its subject from Arthurian legend, depicting Lohengrin's search for the Holy Grail. The *Procession* is the wedding scene between Elsa and Lohengrin, mystic knight of the Round Table. In this transcription, Cailliet has succeeded in building into the instrumental framework of the modern band a true representation of all that Wagner so eloquently describes for chorus and orchestra.

**Armenian Dances, Part I**

Alfred Reed was born on Manhattan Island in New York City on January 25, 1921. His formal music training began at the age of 10, when he studied the trumpet. As a teenager, Reed played with small hotel combos in the Catskill Mountains where he became interested in arranging and composing. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, Reed enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned both the Bachelor of Music and Master of Music degrees. Reed's interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. He continues to compose and has made numerous appearances as guest conductor in many nations, most notably in Japan.

In his *Armenian Dances*, Alfred Reed has captured many of the styles, tempos, and subtleties of the Armenian folk songs and dances. Part I, completed in 1972, is based on five authentic Armenian folksongs drawn from the vast collection of Gomidas Vartabed (1869-1935). Gomidas has been credited as the founder of Armenian classical music for his work on preserving and documenting over four thousand folk songs. The opening *(The Apricot Tree)* is a sentimental song with a declamatory beginning. The *Partidge's Song* is an original song by Gomidas. Its simple, delicate melody is intended for a children's choir and is symbolic of that bird's tiny steps. A young man sings the praises of his beloved (named Nazan) in the lovely, lively love song *Hoy, My Nazan*. *Alagyaz* is the name of a mountain in Armenia represented by a beloved folk song that is as majestic as the mountain itself. Part I ends with a delightful and humorous laughing-song *(Go, Go!)* with an ever accelerating tempo.

**Amparo Roca**

Jaime Texidor Dalmau was a composer, conductor, and publisher who lived most of his life in Baracaldo, a picturesque city in northern Spain. Early in his life he played saxophone in a military band. For many years, from 1928 until his death in 1957, he directed the Baracaldo Municipal Band. Though best known for *Amparito Roca*, Texidor was a prolific composer of music for band. His compositions became so numerous, eventually totaling over 500, that he decided to start his own publishing company.

*Amparito Roca* is one of the band world's most popular pasodobles, yet it's origin isn't exactly clear. Texidor copyrighted the work and had it published in Madrid and, in 1935, in London. However there is inconclusive reason to believe it was actually written by the British bandmaster Reginald Ridewood. A Boosey and Hawkes ad in 1936 included the work as *Amparito Roca, "The Sheltered Cliff"*. However the director of the Baracaldo band once directed by Texidor contends that Texidor dedicated the work to a girl named Amparito (diminutive of Amparo) Roca who lived in that area. Despite it's uncertain beginnings, *Amparito Roca* has stood the test of time to become an audience favorite.
ROBERT FRELLY

Robert Frelly, D.M.A., serves as Music Director and Conductor of the Chapman University Wind Symphony and Director of Music Education within the School of Music. In addition to wind conducting, he is active as an orchestra conductor, having served as Associate Conductor of the Long Beach Symphony Orchestra and Music Director of the Southern California Pops Orchestra, and is in his 22nd season as Music Director and Conductor of the Orange County Junior Orchestra. He recently completed a music instructional video series, An Introduction to the Orchestra, serving as creator, producer, and writer of the project, and is currently preparing a manuscript devoted to conducting and musical interpretation. A champion of new music, Dr. Frelly has received national recognition with the “First Place ASCAP Award for Programming of Contemporary Music in the category of Youth Orchestras” from the American Society of Composers, Authors, and Publishers (1998, 1999, and 2000). He is also the recipient of a Faculty Achievement Award, recognizing excellence in teaching and scholarly/creative activity, from Chapman University, and two Scholarly/creative Grants.

Dr. Frelly is a frequent guest conductor for all-state and regional honor bands and orchestras, with recent appearances in Arizona, Alabama, Florida, and Illinois. He has presented clinics and workshops for numerous organizations, including MENC: The National Association for Music Education, the American Symphony Orchestra League, the Mid-West International Band and Orchestra Clinic, and CMEA: The California Association for Music Education. Dr. Frelly is actively involved in local, regional, and national arts organizations, and at present is a member of the Board of Directors the Association for California Symphony Orchestras, and is Past President of CMEA/Southern Section.

Dr. Frelly holds a Doctor of Musical Arts from the University of Southern California, and a Master of Music in Instrumental Conducting from California State University, Long Beach, where he was inducted as a member of the Graduates Dean’s List of University Scholars and Artists. He also holds dual Bachelor of Music Degrees in Music Education and Music Composition from Chapman University and is a member of Who’s Who Among America’s Teachers.

CHAPMAN UNIVERSITY WIND SYMPHONY

Dr. Robert Frelly, music director and conductor

PICCOLO

Hiroko Yamakawa
B.M. performance

FLUTE

Laura Recendez *
B.M. performance
Hiroko Yamakawa *
B.M. performance
Maya Kalinowski
B.M. performance

OBOE

Pam Curtis +
B.M. music education
Elizabeth Beeman
B.M. music therapy
Emily Jones
B.A. in psychology

ENGLISH HORN

Elizabeth Beeman
B.M. music therapy

CLARINET

Erin Steele +
B.M. music education
Rebecca Eisenberg
B.M. music education
Greg Hansen
B.F.A. English
Kara Kawanami
B.A. psychology
Samantha Pankow
B.M. music therapy
Amber Rhoads
B.M. music therapy
Tony Vaughan
B.M. music composition

BASS CLARINET

Brian Jenkins
B.M. piano performance

BASSOON

Teren Shaffer +
B.M. music education
Monica Pearce
B.M. music education

ALTO SAXOPHONE

Doug Hachiya +
B.M. performance
Eric Schnell
undecided

TENOR SAXOPHONE

Paul Kirákos
undecided

BARI SAXOPHONE

Bill Gustakus
B.M. music education

FRENCH HORN

Piotr Sidoruk **
B.M. music composition
Jon Harmon
B.M. music composition

TRUMPET

Eric Jay +
B.M. music therapy
Tizoc Ceballos
B.M. music education
John Dewar
B.A. film

EUPHONIUM

Kelly Mahon
B.A. film

TUBA

Miles Leicher
B.F.A. Film Production

PERCUSSION

Brandon Miller +
B.M. performance
Yvette Cassali
B.M. music therapy
Eric Cyrs
B.M. music therapy
Noel Itoh
B.M. piano performance
Jacob Koseki
B.M. music therapy

TIMPANI

Bernie Dively
B.M. performance

WIND SYMPHONY STAFF

Tizoc Ceballos
Librarian
Bill Gustakus
Manager

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Jane Hobson
Auditorium Manager
Brian Fujii
Theatre Technician II
Craig Brown
Theatre Technician I