

Chapman University

## Chapman University Digital Commons

---

Printed Performance Programs (PDF Format)

Music Performances

---

10-15-2005

### University Chamber Orchestra & University Wind Symphony

Chapman University Chamber Orchestra

Chapman University Wind Symphony

Follow this and additional works at: [https://digitalcommons.chapman.edu/music\\_programs](https://digitalcommons.chapman.edu/music_programs)

---

#### Recommended Citation

Chapman University Chamber Orchestra and Chapman University Wind Symphony, "University Chamber Orchestra & University Wind Symphony" (2005). *Printed Performance Programs (PDF Format)*. 381.  
[https://digitalcommons.chapman.edu/music\\_programs/381](https://digitalcommons.chapman.edu/music_programs/381)

This Other Concert or Performance is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact [laughtin@chapman.edu](mailto:laughtin@chapman.edu).

CHAPMAN UNIVERSITY  
*School of Music*

*presents the*

**University Chamber Orchestra**

*and the*

**University Wind Symphony**

**Dr. Robert Frelly**  
*Conductor*



\* \* \* \* \*

8:00 p.m. • October 15, 2005  
Memorial Auditorium

## University Chamber Orchestra

Slavonic Dance, Op. 46, No. 8

Antonin Dvorak  
(1841-1904)

Waltz from Serenade for Strings, Op. 48

Peter I. Tchaikovsky  
(1840-1893)

Capriccio espagnol, Op. 34

Nicolai Rimsky-Korsakov  
(1844-1908)

*Alborada*

*Variazioni*

*Alborada*

*Scena e canto Gitano*

*Fandango austuria*

*Intermission*

## University Wind Symphony

Overture to *Colas Breugnon*

Dmitri Kabalevsky  
(1904-1987)  
*trans. by D. Hunsberger*

Salvation is Created

Pavel Tschesnokoff  
(1877-1944)  
*trans. by R. Frelly*

El Camino Real

Alfred Reed  
(1921-2005)

\*\*\* Future Events \*\*\*

Saturday, November 12, 2005 • 8 p.m.

Chamber Orchestra

Saturday, November 19, 2005 • 8 p.m.

Wind Symphony

Sunday, November 20, 2005 • 4 p.m.

Symphony Orchestra

Friday and Saturday, December 2 and 3, 2005

Wassail Dinner and Concert

*For further information regarding activities within the School of Music,  
please call (714) 997-6871.*

## PROGRAM NOTES

Written by Robert Frelly

### Slavonic Dance, Op. 46, No. 8

Antonin Dvorak

The early years of Dvorák's creative life were marked by a struggle to come to terms with the great traditions of German music. German composers had come to dominate European musical life, especially in the Slavic countries then under the political sway of the Austrian Empire. He dutifully imitated the music of his idols Beethoven and Brahms, learning to handle the formal and harmonic tools they had developed to construct coherent large-scale musical forms, but eventually he discovered his own musical language, resonant with the rhythms and folk-melodies of his Bohemian homeland. This native character, combined with the formal techniques he had learned from the Germans resulted in an unmistakable personal style that, in works like the immensely popular *Slavonic Dances*, took Europe by storm.

Dvorák's music first came to the attention of Johannes Brahms in 1877. Brahms offered to help the modest Czech composer get his works published by Simrock in Berlin, writing to the publisher "There is no doubt that Dvorák is very talented -- and then he is also poor." When Simrock published the first set of eight *Slavonic Dances* for piano four-hands in 1878, the firm soon realized they had uncovered a hidden wealth in terms of both their musical and monetary value. Copies were snatched up from music stores as fast as they could be printed. By the time Dvorák completed the second set of *Slavonic Dances* (Op. 72) in 1886 he was an internationally acclaimed composer, and Simrock had made a fortune.

The infectious melodies and dancing rhythms of Dvorák's Slavic heritage permeate these brief, intensely colorful pieces whose overflowing wealth of ideas are underpinned by an unerring "Germanic" sense of form and proportion. Unlike Brahms, who quoted several authentic folk tunes in his *Hungarian Dances*, Dvorák didn't use folk melodies in the *Slavonic Dances*. Instead, he used the rhythms of Bohemian and Slavic dance forms as the framework upon which he lavishly poured his own melodic inspiration. Both sets of dances were originally written for piano duet and later orchestrated by Dvorák.

Despite a successful record of achievement with Simrock, Dvorák eventually became disenchanted his publisher for two reasons: the 300 marks he received for the Op. 46 set of dances was a tiny fraction of the wealth that the publisher earned from them; and, Simrock's refusal to print the Czech form of his Christian name (Antonín) on his scores rather than the German-style "Anton". Amicable relations between composer and publisher were restored when Simrock agreed to pay 3000 marks for the second set of dances: ten times what he had received for Op. 46 set, but a fair price considering the money Simrock had already made.

### Waltz from Serenade for Strings, Op. 48

Peter I. Tchaikovsky

Though Tchaikovsky was a solidly romantic composer, one of his idols was Mozart, whom he once referred to as "the Christ of music." So strong was Mozart's influence that Tchaikovsky related that how a performance of Don Giovanni he attended at the age of 10 introduced him to the power of music to express deep emotion. Years later, Tchaikovsky decided to write an orchestral serenade that would serve as homage to Mozart's own serenades.

*Serenade for String Orchestra*, one of Tchaikovsky's most popular works, came about almost "accidentally." In 1880 he wrote his patroness Madame von Meck "My muse has been so kind that in a short time I have got through two long works: a big festival overture for the Exhibition, and a serenade for string orchestra in four movements. I am busy orchestrating them both. The overture will be very showy and noisy, but will have no artistic merit because I wrote it without warmth and without love. But the Serenade, on the contrary, I wrote from

inner compulsion. This is a piece from the heart.”” The “big festival overture” was the 1812 Overture, a work he came to loath, but the serenade remained a favorite of the composer.

In September of 1880 he had begun to sketch “either a symphony or string quartet.” By October it had evolved to a suite for string orchestra, but by November it had become *Serenade for String Orchestra*. Upon completing it, Tchaikovsky wrote his publisher “I am violently in love with this work and cannot wait for it to be played.” The first public performance took place nearly a year later in St. Petersburg to enthusiastic response, with the *Waltz* encored. Performances the next year in Moscow brought further acclaim

While recalling the rococo/classical period use of the term “Serenade,” a multi-movement instrumental piece for entertainment, Tchaikovsky crafted his work formally in four-movements and a tight network of motivic connections associated with descending and ascending scales. Tchaikovsky, no stranger to waltzes, provides one of most enchanting and memorable of his waltz melodies built on an ascending scale. Though the *Waltz* does not sound precisely like Mozart, Tchaikovsky intended his work to be classical in form and spirit as a 19<sup>th</sup>-century answer to the minuets of Mozart’s serenades.

This graceful dance seems never far from the style of Tchaikovsky’s enchanting ballets.; in fact the movement, with portions of the rest of the work, was used by George Balanchine in his *Serenade* (1936). (Balanchine eventually expanded his ballet to include Tchaikovsky’s entire piece.) Each string section takes a turn carrying the dancing melody in counterpart to rhythmic lines from the other sections with the movement ending in a gentle pianissimo.

### Capriccio espagnol, Op. 34

Nicolai Rimsky-Korsakov

To composers, conductors, teachers, and musicians alike Nicolai Rimsky-Korsakov is regarded as a master orchestrator. Though he studied piano as a child, Rimsky-Korsakov did not hear an orchestra until he was twelve when, in the opera house in Saint Petersburg, he encountered such works as Weber’s *Der Freischütz* and Glinka’s *A Life for the Tsar*. Having discovered a new world of sonorous colors, he expressed to his parents his desire to formally study music. Other plans were in store for young Nicolai as he was enrolled at the Naval Academy at Saint Petersburg, where he also pursued musical studies.

In 1861 Rimsky-Korsakov became an associate of the Russian composer Mily Balakirev, the dominant figure of a group of young, nationally conscious Russian composers including Aleksandr Borodin, Modest Mussorgsky, and César Cui. Together with Rimsky-Korsakov this group of composers became known as The Five. After his retirement from active service in the navy in 1873, Rimsky-Korsakov was made inspector of naval bands, the knowledge from which he subsequently utilized to great advantage in the scoring of his compositions.

In describing the genesis of *Capriccio espagnol* in his autobiography, *My Musical Life* Rimsky-Korsakov recalled that in 1886 he had been pleased with the *Fantasy on Russian Themes*, for violin and orchestra, which he had “. . . composed that year and took it into my head to write another virtuoso piece for violin and orchestra, this time on Spanish themes. However, after making a sketch of it I gave up that idea and decided instead to compose an orchestral piece with virtuoso instrumentation that was to glitter with dazzling colors.”

Offering further commentary, Rimsky-Korsakov wrote: “The opinion formed by both critics and the public that the *Capriccio* is a *magnificently orchestrated piece* is wrong. The *Capriccio* is a brilliant *composition for orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, the brief virtuoso cadenzas for solo instruments, the rhythm of the percussion instruments and so on,

here constitute the very *essence* of the composition, and not its clothing. The Spanish themes, predominantly of dance character, provided me with rich material for employing various orchestral effects. All in all, the *Capriccio* is undoubtedly a purely external piece."

The *Capriccio* was given its premiere in St. Petersburg in 1871 with Rimsky himself conducting. The work is laid out in five brief sections, which fall into two larger divisions. The first of these larger divisions comprises a vigorous *Alborada* for full orchestra, a set of five *Variations* on a theme announced by the horns, and a repetition of the *Alborada* with certain changes, and exchanges, in the instrumentation. (A clarinet solo from the first section is assigned now to the violin, a violin cadenza given now to the clarinet, etc.) The second division is a two-part finale whose first section, *the Scene and Gypsy Song*, is a sequence of five cadenzas (to balance the five variations heard earlier) for various solo instruments or small groups, capped by the impassioned and soaring Gypsy song in the strings. This is interrupted by the assertive arrival of the *Fandango of the Asturias*, in which themes from the preceding sections are recalled along the way to the tumultuous conclusion.

Tchaikovsky, who saw the score before the work's premiere, ended a letter to Rimsky with the declaration "that your 'Spanish Capriccio' is a colossal masterpiece of instrumentation, and you may regard yourself as the greatest master of the present day." The day after the premiere Tchaikovsky sent a gift of a silver laurel wreath. The musicians in the orchestra were no less enthusiastic, interrupting rehearsals frequently to applaud the composer. At the premiere the audience demanded a full repetition as soon as the work ended. When the score was published, Rimsky saw to it that the dedication was not merely to the orchestra as a collective body, but to every one of the musicians, whom he named individually.

### Overture to *Colas Breugnon*

### Dmitri Kabalevsky

Early on, Dmitri Kabalevsky showed a talent for music, playing the piano by ear at the age of six and, soon after, trying to compose. His musical education waited until Kabalevsky was fourteen, when he and his family moved to Moscow. There he attended the Scriabin School of Music from 1919 to 1925. In 1925, he entered the Moscow Conservatory, where he studied composition with Nikolai Miaskovsky, and where he was later to become an instructor. His style is marked by clear tonality and energetic rhythms, which made it easy for him to abide by the Communist Party's decree for music that was socially usable. He never abandoned his early interest in young people and produced numerous instrumental compositions and songs for them. He regularly corresponded with some 150 high schools, giving them advice and direction in their musical interests.

Kabalevsky composed his opera *Colas Breugnon*, after the novel of the same name byomain Rolland, in 1937. Though the opera was first performed in the State Opera Theater in Leningrad (now St. Petersburg) on February 22, 1938, Kabalevsky kept revising his score even after the premiere, so that the opera did not receive its definitive form until 1968. In the meantime, the overture to the opera became widely known in the West thanks to the American premiere given by Arturo Toscanini and the NBC Symphony on April 11, 1943.

*Colas Breugnon* contains obvious elements of appeal to the authorities in the Soviet Union, with its satire on the ruling classes. "Life is good; its only flaw is that it is too short" - declares the proud Burgundian Colas Breugnon, the protagonist of a 1918 novel by French writeromain Rolland (1866-1944) who had won the 1915 Nobel Prize in Literature and was one of Europe's leading cultural luminaries in the first half of the 20th century. This historical novel, set in the 16th century, is cast in the form of a diary and introduces us to Colas Breugnon, a master carpenter, free thinker and incurable optimist, who always takes life's trials in stride without ever losing his taste for good wine and a good laugh. This "simple child of the

people" seemed to have all the qualities Soviet cultural politics could have asked for in the 1930s. As an opera topic, it was certainly much more compatible with party dictates than were the controversial high dramas of his contemporaries.

In the melodies of Kabalevsky's spirited overture, major and minor variants of the same motivic material often alternate playfully. This device was something of a Kabalevsky fingerprint; it is also found in his 1948 violin concerto and, in particular, in the many instructive piano pieces that for many years were extremely popular with young piano students. In the *Colas Breugnon* overture, this playful theme contrasts with a more regular, "one-key" melody; yet it dominates most of the piece right up to the highly comical ending.

### **Salvation is Created**

**Pavel Tschesnokoff**

A Russian composer who devoted himself exclusively to choral composition, both secular and sacred, Pavel Tschesnokoff embodies the traditional rich harmonic structure and use of the low bass. Devoted to his religion, Tschesnokoff was a composer for the Russian Orthodox church before the time when communism rose to power. Since the shift of governmental power brought greater control over what composers were permitted to write, Tschesnokoff was presented with two options: continue writing sacred choral works and have his family taken away and possibly killed by the ruling party; or, abandon his love of composing for the church and thus protect his life and that of his family. Tschesnokoff opted to save his family, and never composed another piece of sacred music.

Years after his death, communism fell, the Berlin Wall came down, the Russian Orthodox church opened its doors again, and *Salvation is Created* became the unofficial anthem of the church. Sadly, Tschesnokoff never heard the piece performed, but his children were finally able to hear it performed years later. The simple text of the hymn is as follows: *Salvation is created in the midst of the earth, O Lord, our God. Alleluia.*

### **El Camino Real (A Latin Fantasy)**

**Alfred Reed**

Alfred Reed's formal music training began at the age of 10 as a trumpet player. 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. Upon his graduation, Reed pursued all avenues of music that interested him. His varied experiences included serving as conductor of the Baylor University Symphony Orchestra, executive editor of Hansen Publishing, and professor of music at the University of Miami. He continued to compose until his recent death and has made numerous appearances as guest conductor in many nations, most notably in Japan.

*El Camino Real* ("The Royal Road" or "King's Highway") was commissioned by, and is dedicated to, the 581<sup>st</sup> Air Force Band. Composed during the latter half of 1984 and completed in 1985, it bears the subtitle: *A Latin Fantasy*. The music is based on a series of chord progressions common to countless generations of Spanish flamenco guitarists, whose fiery style and brilliant playing captivate audiences throughout the world. Together, with the folk melodies they have underscored, they have created a vast body of what is often regarded as authentic Spanish music. The first section of the composition is based upon the dance form known as the "Jota", while the second, contrasting section is derived from the "Fandango", but here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part pattern: fast-slow-fast.

# CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

## VIOLIN

Mira Khomik \*  
Kathleen Mangusing \*  
Adrianna Hernandez +  
Vincent Bartens  
Lauren Jackson  
Ryan Lam  
Nadejda Lesinska  
Amanda Salazar

## VIOLA

Phillip Triggs +  
Dana Grossi  
Amy Noonan  
Si Tran

## VIOLONCELLO

Sarah Awaa +  
Brent Dickason  
Marissa Gohl  
Alex Wilson

## STRING BASS

Jordan Witherspoon +  
Mark Buchner

## PICCOLO

Maya Kalinowski

## FLUTE

Laura Recendez +  
Maya Kalinowski

## OBOE

Emily Jones +  
Brianna Peckham

## ENGLISH HORN

Emily Jones

## CLARINET

Monica Mann +  
Tony Vaughan

## BASSOON

Teren Shaffer +  
Christopher Hughes

## FRENCH HORN

Piotr Sidoruk +  
Jon Harmon  
Jacob Vogel

## TRUMPET

Eric Jay +  
Evan Meier  
Travis Baker

## TROMBONE

Lindsay Johnson +  
David Andersson

## TUBA

Matthew Morrison

## PERCUSSION

Bernie Diveley +  
Noel Itchon  
Erik Morales  
Diane Patterson

## TIMPANI

Collin Martin

## HARP

Andrea Guthrie

\* co-concert mistress  
+ principal

# CHAPMAN UNIVERSITY WIND SYMPHONY

## PICCOLO

Maya Kalinowski

## FLUTE

Laura Recendez +  
Maya Kalinowski  
Rachel Mercier  
Anna Schlotthauer

## OBOE

Danielle Freedman +  
Brianna Peckham

## ENGLISH HORN

Emily Jones

## CLARINET

Erin Steele +  
Melinda Highbaugh  
Kara Kawanami  
Tony Vaughan

## BASS CLARINET

Brian Jenkins

## BASSOON

Teren Shaffer +  
Andrea Mgebhoff  
Monica Pearce

## ALTO SAXOPHONE

Joseph Zamudio +  
Eric Schnell

## TENOR SAXOPHONE

Katrina Coffman

## BARI SAXOPHONE

Bill Gutaskus

## FRENCH HORN

Piotr Sidoruk +  
Jon Harmon  
Miya Sugiyama  
Jacob Vogel

## CORNET

Travis Baker  
Rebecah Takashima

## TRUMPET

Eric Jay +  
Tizoc Ceballos  
Evan Meier

## TROMBONE

Lindsay Johnson +  
David Andersson  
Jeff Whitlach  
Ed White

## EUPHONIUM

Kelly Mahon

## TUBA

Matt Morrison +  
Lauren Bevilacqua

## PERCUSSION

Collin Martin +  
Yvette Cassali  
Jared Eben  
Jacob Koseki  
Sachin Sabhlok  
David Zedaker

## TIMPANI

Bernie Diveley

## STRING BASS

Alec Henderson

## HARP

Andrea Guthrie

+ principal

## INSTRUMENTAL

### MUSIC STAFF

### Librarians

Tiffany Glenn-Hall  
Brianna Peckham

### Managers

Alec Henderson  
Christopher Hughes  
Jacob Vogel



## CHAPMAN UNIVERSITY SCHOOL OF MUSIC

The mission of the School of Music at Chapman University is to provide an outstanding education for the professional and intellectual development of artists and scholars in a supportive, rigorous liberal arts environment that enriches the human mind and spirit. We aspire to establish a musical and academic foundation for life-long growth through programs and degrees that are tradition-based and future-oriented and to serve as a cultural center for the University and community at large. The School of Music offers the bachelor of arts in music and pre-professional programs leading to the bachelor of music in composition, music education, music therapy, and performance.

In frequent demand for performances, the instrumental ensembles have performed at the National, Divisional, and State conferences of MENC: The National Association for Music Education. While the ensembles are comprised of primarily music majors, students from all disciplines are invited to participate in the instrumental music program. The ensembles tour annually on the West Coast of the United States, and in the summer of 2006 will embark on a performance tour of Australia to include performances on stage in the world-renowned Sydney Opera House.

### ROBERT FRELLY

Robert Frelly serves as Music Director and Conductor of the Chapman University Wind Symphony and Director of Music Education within the School of Music. For the 2005-06 academic year he is also serving as the Conductor of the University Chamber Orchestra and Director of Instrumental Studies. Prior to his appointment at Chapman in 1994, Dr. Frelly served as Associate Conductor of the Long Beach Symphony Orchestra and Music Director of the Southern California Pops Orchestra. An accomplished conductor and educator, he is the author of *An Introduction to the Orchestra*, a music instructional video series, and is currently preparing a manuscript devoted to conducting and musical interpretation. Dr. Frelly has served as Editor of *Upbeat*, a national publication devoted to the promotion and development of music educational programs for youth, and recently began his 23<sup>rd</sup> season as Music Director and Conductor of the Orange County Junior Orchestra.

A champion of new music, Dr. Frelly has received national recognition on three occasions with the "First Place Award for Programming of Contemporary Music in the category of Youth Orchestras" from the American Society of Composers, Authors, and Publishers. He is also the recipient of a Chapman University Faculty Achievement Award, recognizing excellence in teaching and scholarly/creative activity, 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 American Symphony Orchestra League, the Mid-West International Band and Orchestra Clinic, and CMEA. Dr. Frelly is actively involved in local, regional, and national arts organizations, and at present is a member of the Board of Directors for 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 CSU, 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, is a member of Who's Who Among America's Teachers 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*.