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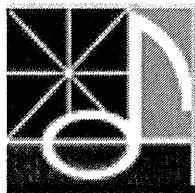
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CHAPMAN UNIVERSITY
School of Music

presents the

University Wind Symphony

Dr. Robert Frelly
Conductor



* * * * *

8:00 p.m. • November 19, 2005
Memorial Auditorium

Program

- | | | |
|---|--|--|
| 1 | Canzona septimi toni no. 2 | Giovanni Gabrieli
(c. 1554-1612) |
| 2 | Overture to <i>Colas Breugnon</i> | Dmitri Kabalevsky
(1904-1987)
<i>trans. by D. Hunsberger</i> |
| 3 | Salvation is Created | Pavel Tschesnokoff
(1877-1944)
<i>trans. by R. Frelly</i> |
| 4 | Southern Harmony
<i>The Midnight Cry</i>
<i>Wondrous Love</i>
<i>Exhilaration</i> | Donald Grantham
(b. 1947) |

Intermission

- | | | |
|-----------|-------------------------|---------------------------------------|
| 5 | Folk Song Suite 12-40 | Ralph Vaughan-Williams
(1872-1958) |
| 3:51-4:17 | Seventeen come Sunday | |
| 7:59-8:17 | My Bonny Boy | |
| | Folk Song from Somerset | |
| 6 | Army of the Nile - | Kenneth Alford
(1881-1945) |
| 7 | El Camino Real - | Alfred Reed
(1921-2005) |

* * * Future Events * * *

Sunday, November 20, 2005 • 4 p.m.
Symphony Orchestra

Friday and Saturday, December 2 and 3, 2005
Wassail Dinner and Concert

Saturday, January 28, 2006
Chamber Orchestra
Post-tour Concert

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

PROGRAM NOTES

Cazon septimi toni, no. 2

Giovanni Gabrieli

Giovanni Gabrieli composed his *Canzon septimi toni* no. 2 for the majestic St. Mark's Cathedral in Venice, where he was organist and principal composer from 1585 until his death. Gabrieli came from a musical family - he succeeded his uncle Andrea as principal composer at St. Mark's and edited many of the latter's works for publication. After Gabrieli's father died in 1572, when Giovanni was a teenager (the year of his birth is unknown, but speculation places it between 1554 and 1557), uncle Andrea was likely his guardian and teacher.

The *Canzon* comes from a collection of music for brass that Gabrieli composed for church use and published in 1597 under the title *Sacrae symphoniae*. This was the first collection devoted exclusively to Gabrieli's works, and it reflects his experience as a church musician. The *Canzon septimi toni* (so-called because it is written in the Mixolydian church mode, which is based on G, the "seventh tone") shows Gabrieli developing musical material in dialogue between instrumental groups.

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 by Romain 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 writer Romain 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.*

Southern Harmony

Donald Grantham

Southern Harmony was composed on commission from the Southeastern Conference of Band Directors and premiered on February 27, 1999 at the National Convention of the College Band Directors National Association. *Southern Harmony* is based on a songbook of the same name that was first published in 1835 William "Singin' Billy" Walker. This remarkable collection contains, according to its title page, "a choice collection of tunes, hymns, psalms, odes, and anthems, selected from the most eminent authors in the United States." In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folksongs, others are traditional sacred hymns, while some are revival songs that were widely known and sung throughout the South. The book was immensely popular, selling 600,000 copies before the Civil War, and commonly stocked "along with groceries and tobacco" in the stores across the American frontier.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonies were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American Character. In his use of several tunes from the songbook "Southern Harmony," the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind symphony and the individual characteristics of each song.

Folk Song Suite

Ralph Vaughan-Williams

Ralph Vaughan-Williams was a prolific writer, musicologist and champion of British cultural heritage. He was also one of the most respected of English composers. Vaughan Williams received his formal education at Charterhouse in London, Trinity College, and the Royal College of Music. He also studied with Max Bruch in Germany and Maurice Ravel in Paris.

At the turn of the 20th century, Vaughan-Williams set out to liberate English music from its German academic tradition by collecting English folk tunes and editing English church music. Along with English madrigals, these sources greatly influenced his style of composition. His professional career spanned more than six decades, with nine Symphonies, several concertos, a ballet, a few operas and countless choral works. He even composed film music to aid the efforts for the Second World War, including music for 'The 49th Parallel', 'Coastal Command', and 'Story of a Flemish Farm'.

Folk Song Suite (1923) is a three-movement work that follows the traditional fast-slow-fast arrangement of early classical symphonies. Full of great tunes, tellingly set, it pioneered (along with Holst's two Suites for Military Band) serious composition for symphonic wind ensemble in the 20th century. Serious does not mean solemn, however. Vaughan Williams is one of the few composers who was able to compose both heavy and light styles of music with equal ease while remaining recognizably himself.

Army of the Nile

Kenneth Alford

Kenneth J. Alford was the pseudonym used by Frederick J. Ricketts. (Frederick's brother, Randolph, also composed and used a pseudonym, Leo Stanley). As a child, Alford studied both piano and organ. When he was fourteen years old, Alford misrepresented his age and enlisted in the military and played cornet in the Royal Irish Regiment Band. In 1904, after service in India, he became a student at the Royal Military School of Music, Kneller Hall, where he served as organist and assistant director of music from 1906 to 1908.

Subsequent to his graduation in 1908 he became the bandmaster of the Second Battalion Argyll and Sutherland Highlanders, a post he held for two decades and

during which he composed many of his marches. In 1928 he became director of music for the Royal Marines at Deal, near the English Channel, and in 1930 he was transferred to Plymouth where he remained until his retirement in 1944. Though he wrote several instrumental duets and suites, Alford is best remembered for his restrained and dignified "poetic" marches. His marches are finely crafted and bear titles that reflect his patriotism.

Alford composed *Army of the Nile* early in 1941, soon after one of the Allies' first major victories in World War II. The march is dedicated to the memory of General Charles Gordon and his men who were besieged at Khartoum for ten months in 1885. The commander and all of his men were killed two days before a British relief expedition arrived.

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 581st 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 at 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 WIND SYMPHONY

Dr. Robert Frelly, music director and conductor

PICCOLO

Maya Kalinowski
B.M. performance

FLUTE

Laura Recendez +
B.M. performance

Maya Kalinowski
B.M. performance

Rachel Mercier
B.S. kinesiology

Anna Schlotthauer
B.S. mathematics

OBOE

Danielle Freedman +
undeclared

Brianna Peckham
B.M. music therapy

ENGLISH HORN

Emily Jones
B.A. in psychology

CLARINET

Erin Steele +
B.M. music education

Melinda Highbaugh
B.M. music therapy

Kara Kawanami
B.A. psychology

Tony Vaughan
B.M. music composition

BASS CLARINET

Brian Jenkins
B.M. piano performance

BASSOON

Teren Shaffer +
B.M. music education

Andrea Mgebroff
B.S. film production

Monica Pearce
B.M. music education

ALTO SAXOPHONE

Joseph Zamudio +
B.M. music therapy

Eric Schnell
undeclared

TENOR SAXOPHONE

Katrina Coffman
B.M. music education

BARI SAXOPHONE

Bill Gutaskus
B.M. music education

FRENCH HORN

Piotr Sidoruk +
B.A. music

Jon Harmon
B.M. music composition

Miwa Sugiyama
B.M. piano performance

Jacob Vogel
B.M. music education

TRUMPET

Evan Meier +
B.M. music composition

Travis Baker
B.M. music education

Tizoc Ceballos
B.M. music education

Joshua Huihii
B.M. music education

Nozomi Nishino
B.M. music therapy

Rebecah Takashima
B.M. music performance

TROMBONE

Lindsay Johnson +
B.M. music education

David Anderson
B.A. creative writing

Jeff Whitlach
B.A. film

Ed White
B.M. music therapy

EUPHONIUM

Kelly Mahon
B.A. film production

TUBA

Lauren Bevilacqua
B.M. music therapy

PERCUSSION

Collin Martin +
B.M. performance

Yvette Cassali
B.M. music therapy

Jared Eben
B.M. piano performance

Jacob Koseki
B.M. music therapy

Sachin Sabhlok
B.M. music therapy

David Zedaker
B.M. piano performance

TIMPANI

Bernie Diveley
B.M. performance

STRING BASS

Alec Henderson
B.M. performance

PIANO

David Zedaker
B.M. piano performance

+ principal

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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. He has worked with a number of notable artists, including Doc Severinsen, Bill Conti, Skitch Henderson, and the Empire Brass.

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 23rd 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 orchestras and bands, with recent appearances in Arizona, Alabama, Florida, and Illinois, and scheduled appearances in Oregon and Nevada. 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 is a member of the Board of Directors for the Association for California Symphony Orchestras, and is Past-President of CMEA/SS.

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*.