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### University Wind Symphony

Chapman University Wind Symphony

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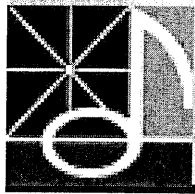
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CHAPMAN UNIVERSITY  
*School of Music*

*presents the*

**University Wind Symphony**  
*12<sup>th</sup> Season*

**Dr. Robert Frelly**  
*Music Director and Conductor*



\* \* \* \* \*

4:00 p.m. • March 11, 2007  
Memorial Auditorium

## PROGRAM

Canzona septimi toni no. 2	Giovanni Gabrieli (c. 1554-1612)
Chester	William Schuman (1910-1992)
Suite Francaise <i>Normandie</i> <i>Brittany</i> <i>Ile-de-France</i> <i>Alsace-Lorraine</i> <i>Provence</i>	Darius Milhaud (1892-1974)
First Suite in E-flat major <i>March</i>	Gustav Holst (1874-1934)
~ <i>Intermission</i> ~	
<i>Serenade No. 10 in Bb major, K. 361 (Grand Partita)</i> <i>Rondo</i>	W.A. Mozart (1756-1791)
Irish Tune from County Derry	Percy Grainger (1882-1961)
Armenian Dances, Part I	Alfred Reed (1921-2005)
Pas Redouble (Double-quick step)	Camille Saint-Saens (1835-1891) arr. by Frankenpohl



# CHAPMAN UNIVERSITY WIND SYMPHONY

*Dr. Robert Frelly, music director and conductor*

## PICCOLO

Maya Kalinowski  
*B.M. performance*

## FLUTE

Rachel Mercier +  
*B.S. biology*  
Maya Kalinowski  
*B.M. performance*  
Holly Reynolds  
*B.M. music therapy*

## OBOE

Celeste Noreen +  
*B.A. film*  
Kimberly DeSantis  
*B.M. music therapy*  
Danielle Freedman +  
*undeclared*

## ENGLISH HORN

Danielle Freedman +  
*undeclared*

## CLARINET

Daphne Wagner +  
*B.M. music education*  
Mark Brownlee  
*undeclared*  
Melinda Highbaugh  
*B.M. music therapy*  
Emily Horton  
*B.M. music therapy*  
Dan St. Marseille  
*B.M. music performance*  
Erin Steele  
*B.M. music education*

## BASS CLARINET

Celeste Markey  
*B.M. music education*

## BASSOON

Monica Pearce +  
*B.M. music education*  
Chris Hughes  
*B.A. computer science*

## ALTO SAXOPHONE

Andy Perlitch  
*B.A. film production*  
Teren Shaffer  
*B.M. music education*

## TENOR SAXOPHONE

Katrina Coffinan  
*B.M. music education*

## BARI SAXOPHONE

Patrick Shiroishi  
*B.M. music therapy*

## FRENCH HORN

Jacob Vogel +  
*B.M. music education*  
Andrew Fisher  
*B.M. music education*  
Shana Makos  
*B.A. english*  
Miwa Sugiyama  
*B.M. piano performance*  
Rebecca Walsh  
*B.M. music education*

## TRUMPET

Travis Baker +  
*B.M. music education*  
Tizoc Ceballos  
*B.M. music education*  
Kyle Higgins  
*B.A. film*  
Joshua Huihui  
*B.M. music education*  
Nozomi Nishino  
*B.M. music therapy*

## EUPHONIUM

Kelly Mahon  
*B.A. film*

## TUBA

Lauren Bevilacqua  
*B.M. music therapy*

## TROMBONE

Javier Cerna ++  
*B.M. music education*  
Brent St. Mary ++  
*B.A. film*  
David Nguyen  
*B.A. music*  
Ed White  
*B.M. music therapy*  
Jeff Whitlach  
*B.A. film*

## PERCUSSION

Collin Martin +  
*B.M. performance*  
Jared Eben  
*B.M. piano performance*  
Casey Gregg  
*B.M. music therapy*  
Diane Patterson  
*B.M. piano performance*  
Zander Vessels  
*B.M. music therapy*  
David Zedaker  
*B.M. piano performance*

## TIMPANI

Collin Martin +  
*B.M. performance*

## PIANO

David Zedaker  
*B.M. piano performance*  
  
+ *principal*  
++ *co-principal*

## WIND SYMPHONY

### STAFF

#### Librarians

Kimberly DeSantis  
Casey Gregg

#### Managers

Travis Baker  
Jacob Vogel

## PROGRAM NOTES

*Prepared by Robert Frelly*

### **Cazon septimi toni, no. 2**

**Giovanni Gabrieli**

Giovanni Gabrieli composed his *Cazon 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 *Cazon* 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 *Cazon 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.

### **Chester**

**William Schuman**

William Schuman enjoyed a long and fruitful career as a composer, educator, and champion of American music. A native of New York, he completed his university studies at Malkin Conservatory in New York, the Teachers College of Columbia University, and at the Mozarteum Academy in Salzburg, Austria. Upon the completion of his diploma in Salzburg, Schuman returned to the states to become a music instructor at Sara Lawrence College and later was appointed president of the Juilliard School of Music. His compositions include 10 symphonies, numerous orchestral and chamber pieces, band works, cantatas, an opera, ballet music, piano pieces, and music for films. Schuman was the first person to win the Pulitzer Prize in composition for his 1943 work *Secular Cantata No. 2*.

*Chester* is based on a tune born during the the time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Masters Assistant*. The tune *Chester* was so popular that it becdame the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march.

### **Suite Francaise**

**Darius Milhaud**

*Suite Francaise*, Milhaud's first extended work for winds, was composed in 1945 on a commission from the publisher, Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. The work was given its first performance by the Goldman Band in 1945. It was so successful that Milhaud was requested to rescore it for orchestra, which was premiered by the New York Philharmonic. The composer provided the following notes about the work:

"The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country --

Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence."

"I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France."

### First Suite in E-flat major

Gustav Holst

Gustav Holst, one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the first World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. Following the war he continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough London. His *First Suite in E-Flat*, *Second Suite in F*, and *Hammersmith* are hallmarks in the repertoire for wind ensemble.

*March*, the third of three movements, is introduced by a British band quick-march pulse from the brass and followed by Holst's *Land of Hope and Glory* version of the *Chaconne* (movement one) theme in the great *sostenuto* tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the *coda*.

### Serenade No. 10 in B-Flat Major, "Gran partita," K. 361

Wolfgang A. Mozart

After ten years in the employ of Archbishop Colloredo in Salzburg, the treatment Mozart received (Mozart once described the position as that of "valet") and Salzburg's "provincial" attitude toward music led him to seize any opportunity to work elsewhere, but his frequent leaves of absence were permitted only grudgingly by the archbishop. In March of 1781, the archbishop's patience ran out. Mozart, who had already overstayed his leave by several months, was ordered to return to his position immediately. While the composer initially complied, a heated quarrel with the archbishop provoked Mozart to leave his post permanently several months later. As he described the situation to his father in a letter dated May 1781, "In 2 previous audiences [the Archbishop] had said to me already: get out of here if you don't want to serve me properly... Can it be any wonder that finally, after I had been driven completely mad with words like knave, scoundrel, rascal, slovenly fellow, and other such edifying expressions out of the mouth of a prince, I took his get out of here quite literally?" In a single moment, Mozart left the security of Salzburg for the uncertain world of the freelance composer.

It is not known exactly why Mozart composed the "Gran partita," but the work undoubtedly hints at Mozart's new life in Vienna in the 1780s. The Serenade belongs to a category known as Harmoniemusik, music written for a grouping of horns and winds that attempted to capture the sensitive balance of the string quartet. Well suited to performance in the large palaces and gardens of the aristocracy, the Harmonie ensemble was a particular favorite of Emperor Joseph II of Austria, employer of the infamous Salieri and an enthusiastic new patron of Mozart as well. One of the unique features of the Emperor's ensemble was its quality; he employed only the best

musicians from the excellent Burgtheater in Vienna, and was therefore able to entice the virtuoso clarinetist and basset horn player Anton Stadler, a friend of Mozart's, to remain in the city. Although there is no record that Mozart composed the "Gran partita" for the Emperor, its first public performance was given at a benefit concert for Stadler in 1784; as the Wienerblättchen reported, the program featured "a big wind piece of quite an exceptional kind composed by Herr Mozart."

### **Irish Tune from County Derry**

**Percy Grainger**

Best known for his settings of folk songs, the brilliant, eccentric Grainger was born in Australia and educated in Europe, yet lived for most of his life in the United States. His early influences were little-known British folk songs that he discovered while roaming the English countryside with a music pad and a portable recording device. During World War II, Grainger served as an arranger in the United States Coast Guard Band, using many of his folk song discoveries in band compositions, including *Irish Tune and Shepherd's Hey from County Derry* and *Lincolnshire Posy*.

*Irish Tune* is based on a tune collected by a Miss J. Ross of New Town, Limavaday, County Derry, Ireland, and published in "The Petri Collection of Ancient Music of Ireland" in 1885. The original setting was an accapella version for mixed voices, which was much admired by Edward Grieg, with whom Grainger developed a strong friendship. An orchestral version followed and the military band version was completed in 1918. Grainger's knowledge of instrumental voicings lends a richness to the sound and a blending of the interwoven melodies.

### **Armenian Dances, Part I**

**Alfred Reed**

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

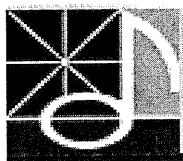
beginning. *The Partidge's Song* is an original song by Gomidas. Its simple, delicate melody was intended for a children's choir and is symbolic of that bird's tiny steps. A young man sings the praises of his beloved (named Nazan) in the lovely, lively love song *Hoy, My Nazan*. *Alagyaz* is the name 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.

### Pas Redouble

### Camille Saint-Saëns

Paris-born Camille Saint-Saëns was a child prodigy, composing his first piece for piano at the age of three. At the age of 13 he entered the Paris Conservatory, where he became a private student of Charles Gounod. Gifted with total recall, any book Saint-Saëns read or tune he heard was forever committed to his memory. He addition to being an exceptional organist, Saint-Saëns was an accomplished pianist, conductor, score reader, and astronomer. As a composer, he wrote in many genres, including opera, symphonies, concertos, sacred and secular choral music, concertos, and chamber music. His highly popular works, including *Danse macabre* (1875) and *Samson and Delilah* were written during a short and tragic marriage that included the loss of his two young sons within a period of six weeks. The Carnival of the Animals is a favorite of children of all ages, but it had only two performances while Saint-Saëns was alive, possibly because he had written it as a parody of some of the popular music of the time.

Pas Redouble was originally written for four-hand piano, and later transcribed for band by Arthur Frackenpohl. The tempo of a pas redouble varies with the proficiency of the performer(s), as well as the wishes of the composer and the customs of that period. During the mid-nineteenth century, military units in some nations were marching to a cadence of about ninety steps per minute for the slow march (pas ordinaire), 120 for the quick march (pas redouble), and 160 to 180 for the double-quick march (pas de charge). Frackenpohl recommends a tempo of 144 for this march.



### University Wind Symphony

Saturday, April 28, 2007

Memorial Hall

8:00 pm

### University Chamber Winds

Sunday, March 18, 2007

Memorial Auditorium

4:00 pm

*free concert*

Friday, May 11, 2007

Salmon Recital Hall

8:00 pm

*free concert*

*For further information regarding the University Wind Symphony and Chamber Winds, please contact Robert Frelly at (714) 997-6917, or at [rfrelly@chapman.edu](mailto:rfrelly@chapman.edu).*



## CHAPMAN UNIVERSITY WIND SYMPHONY

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 Wind Symphony will return to the 2007 CMEA Conference to present a featured performance and a clinic session entitled "History of the American Band". The Wind Symphony tours bi-annually on the West Coast of the United States, and recently returned from a triumphant performance tour of Australia that included a featured performance in the world-renowned Sydney Opera House.

### ROBERT FRELLY

Robert Frelly serves as Music Director and Conductor of the University Wind Symphony and Chamber Winds, as well as the Director of Music Education within the School of Music. In addition to wind conducting, he is active as an orchestra conductor, presently serving as the newly appointed Music Director of the Yorba Linda Symphony Orchestra, and is the Founder and Music Director of the Orange County Junior Orchestra, a program of 5 ensembles now in its 24<sup>th</sup> season. His previous orchestra posts include Associate Conductor of the Long Beach Symphony Orchestra, Music Director of the Southern California Pops Orchestra, and Music Director of the University of Southern California Community Orchestra.

Equally at home in the classical, jazz and pop genres, Dr. Frelly has worked with a number of prominent artists, including Doc Severinsen, Bill Conti, Skitch Henderson, Maureen McGovern, and the Empire Brass, and has conducted for film and opera. Dr. Frelly is a frequent guest conductor for all-state and regional honor bands and orchestras, with recent appearances in Arizona, Alabama, Florida, Illinois, and Nevada. On the international stage he has led performances in 12 countries and is the Artistic Director of *Orchestrating Sydney*, an international music festival that brings together the best youth and college musicians from around the world for musical and cultural interactions at the famed Sydney Opera House. Recently he was appointed as the Artistic Director and Festival Conductor of *An American Orchestral Salute to the Olympics*, an international orchestra festival for *Beijing Perform In Harmony - With Olympic Spirit*, the countdown program for the summer games to be held in China in 2008.

An accomplished conductor and educator, Dr. Frelly is the author of a music instructional video series, *An Introduction to the Orchestra* and is currently preparing a manuscript devoted to conducting and musical interpretation. Dr. Frelly has also authored numerous articles on music and has served as Editor of *Upbeat*, a national publication devoted to the promotion and development of music educational programs for youth. A champion of new music, Dr. Frelly has received national recognition on three occasions with the "First Place ASCAP Award for Programming of Contemporary Music in the category of Youth Orchestras". He is also the recipient of a Chapman University Faculty Achievement Award, recognizing excellence in teaching and scholarly/creative activity, and two Chapman University Scholarly/Creative Grants.

A strong advocate of the arts, Dr. Frelly has presented clinics and workshops for numerous local, regional, and national arts 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. At present, Dr. Frelly is a member of the Board of Directors for the Association of California Symphony Orchestras and the Directors Council of the ASOL, and is serving as a Mentor for MENC, offering advice for its membership. His past leadership roles include President of CMEA/Southern Section and Chairman of the Youth Orchestra Division of the ASOL.

Dr. Frelly holds a DMA from USC, and a MM 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 BM degrees in Music Education and Music Composition from Chapman University and is a member of *Who's Who Among America's Teachers*.