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Chapman University Chamber Wind Orchestra

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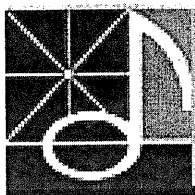
CHAPMAN UNIVERSITY
School of Music

presents the

University Chamber Winds

Dr. Robert Frelly
Music Director and Conductor

The Masters



* * * * *

4:00 p.m. • March 18, 2007
Memorial Auditorium

PROGRAM

Serenade no. 11 in B-flat major, K. 361

Largo; Allegro Molto

Menuetto; Trio I; Trio II

Rondo

Wolfgang A. Mozart

(1756 -1791)

~ Intermission ~

Serenade for winds in D minor, Op. 44

Moderato, quasi Marcia

Minuetto, tempo di Minuetto

Andante con moto

Finale, Allegro molto

Antonin Dvorak

(1841 - 1904)



University Chamber Winds

Sunday, May 11, 2007

Salmon Recital Hall

8:00 pm

University Wind Symphony

Saturday, April 28, 2007

Memorial Auditorium

8:00 pm

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

CHAPMAN UNIVERSITY CHAMBER WINDS

The Chamber Winds is comprised of the most outstanding wind and percussion students within the School of Music. Dedicated to the performance of the finest wind literature from the Renaissance to the present, the Chamber Winds utilizes a flexible approach to instrumentation, allowing for stylistic accuracy in the performance of wind music. The Chamber Winds, along with the University Wind Symphony will participate in the 2007 CMEA Conference where they will present a featured performance and a clinic session entitled "History of the American Band". The wind and percussion ensembles tour bi-annually on the West Coast of the United States, and the Wind Symphony recently returned from a triumphant performance tour of Australia that included a featured performance in the world-renowned Sydney Opera House.

PROGRAM NOTES

Serenade no. 10 in B-flat major, K. 361

Wolfgang A. Mozart

Wolfgang Amadeus Mozart showed such a prodigious talent for music in his early childhood that his father, also a composer, dropped all other ambitions and devoted himself to educating the boy and exhibiting his accomplishments. Between ages six and fifteen, Mozart was on tour over half the time. By 1762, he was a virtuoso on the clavier - an early keyboard instrument and predecessor of the piano - and soon became a good organist and violinist as well. He produced his first minuets at the age of six, and his first symphony just before his ninth birthday, his first oratorio at eleven, and his first opera at twelve. His final output would total more than 600 compositions. Much has already been said and studied in the popular media about Mozart's roguish lifestyle and apprehension of conformity. It was this aspect of his personality that never won him the support of royalty or the church, which, at that time, was critical to any composer's survival. As such, Mozart died young, ill, poor, and relatively unappreciated ... only to become the mostly widely acknowledged orchestral composer in history.

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, and 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. 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."

Serenade for Winds in D minor, Op. 44

Antonin Dvorak

In May 1879, Johannes Brahms wrote to his friend, the reknowned violinist Joseph Joachim: "Take a look at Dvorák's *Serenade for Wind Instruments*; I hope you will enjoy it as much as I do.... It would be difficult to discover a finer, more refreshing impression of really abundant and charming creative talent. Have it played to you; I feel sure the players will enjoy doing it!" Only one year earlier, Brahms had recommended the music of Dvorák to his publisher in Berlin, Simrock, who accepted Dvorák for publication and suggested that he compose a set of Slavonic Dances as Brahms had composed Hungarian Dances. Dvorák obliged, and the result, the *Slavonic Dances*, Op. 46 brought the hitherto unknown composer immediate international success.

The opening march pays tongue-in-cheek homage to the serenades of Mozart and central European wind-band music, 'harmoniemusik'. The second movement is actually comprised of two Czech folk dances, the 'sousedska' (neighbor's dance) and a furiant as the "Trio" section. In the third movement, Dvorák unfolds a typically lovely melody while the finale rolls along with high-spirited folk dances and a reminiscence of the opening march theme to end the work jubilantly in the key of D major.

CHAPMAN UNIVERSITY CHAMBER WINDS

Dr. Robert Frelly, music director and conductor

FLUTE

Rachel Mercier

B.S. biology

Holly Reynolds

B.M. music therapy

OBOE

Kimberly DeSantis

B.M. music therapy

Celeste Noreen

B.A. film studies

DOUBLEBASS

Mark Buchner

B.M. music performance

BASSOON

Christopher Hughes

B.S. computer science

Teren Shaffer

B.M. music education

CLARINET

Mark Brownlee

Community member

Celeste Markey

B.M. music education

Dan St. Marseille

B.M. music performance

Daphne Wagner

B.M. music education

FRENCH HORN

Jon Harmon

B.M. music composition

Jacob Vogel

B.M. music education

Rebecca Walsh

B.M. music education

TRUMPET

Travis Baker

B.M. music education

TROMBONE

Javier Cerna

B.M. music education

Brent St. Mary

B.A. film production

PERCUSSION

Collin Martin

B.M. performance

Casey Gregg

B.M. music therapy

WIND STUDIES STAFF

Librarians

Kimberly DeSantis

Casey Gregg

Managers

Travis Baker

Christopher Hughes

Jacob Vogel

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 Music Director of the Yorba Linda Symphony Orchestra, and is the Founder and Music Director of the Orange County Junior Orchestra, a program of 160 musicians in 5 ensembles now in its 24th season. His previous posts include Associate Conductor of the Long Beach Symphony, 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, he has conducted for film and opera, and is a frequent guest conductor for all-state and regional honor bands and orchestras. On the international stage he has led performances in 12 countries and is the Artistic Director of *Orchestrating Sydney*, an international music festival at the famed Sydney Opera House. Recently he was appointed Artistic Director of *An 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 received national recognition on three occasions with the "First Place ASCAP Award for Programming of Contemporary Music". He has presented clinics and workshops for numerous local, regional, and national arts organizations, and has served in various leadership roles with prominent arts organizations, including the ASOL, MENC, CMEA, and ACSO. Dr. Frelly holds a DMA in Music Education from USC, a MM in Instrumental Conducting from CSU, Long Beach, and dual BM degrees in Music Education and Composition from Chapman University.