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### University Wind Symphony 10th Season

Chapman University Wind Symphony

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## 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 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 Frelly at (714) 997-6917,  
or at [frelly@chapman.edu](mailto:frelly@chapman.edu).*

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### **\* 2004-2005 Season \***

January 3 – 16, 2005 • West Coast Performance Tour

Sunday, February 12, 2005 • 4 p.m.  
3<sup>rd</sup> 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

## CHAPMAN UNIVERSITY *School of Music*

*presents the*

### **University Wind Symphony** *10<sup>th</sup> Season*

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

*with*

*Eric Jay*  
*Evan Meier*  
**Webster Peters**  
*trumpet soloists*

\*\*\*\*\*

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

## PROGRAM

Olympic Fanfare John Williams  
(b. 1932)

Four Scottish Dances Malcolm Arnold  
(b. 1921)  
*Pesante*  
*Vivace*  
*Allegretto*  
*Con brio*  
arr. by Paynter

Bugler's Holiday Leroy Anderson  
(1908-1975)  
*Eric Jay, Evan Meier, Webster Peters*  
*trumpeters*

### Intermission

Elsa's Procession to the Cathedral Richard Wagner  
(1813-1883)  
trans. by Calliet

Armenian Dances (Part I) Alfred Reed  
(b. 1921)  
*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 Frelly*

### Olympic Fanfare

*John Williams*

John Williams (b. 1932) began his formal composition studies at UCLA with noted teacher Mario Castelnuovo-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 folk music. 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**

**Richard Wagner**

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**

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.

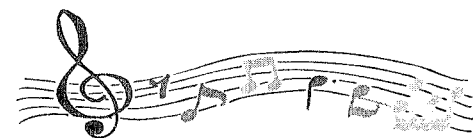
In his *Armenian Dances*, Alfred Reed has captured many of the styles, tempos, and subtleties of the Armenian folk songs and dances. Part I, completed in 1972, is based on five authentic Armenian folksongs drawn from the vast collection of Gomidas Vartabed (1869 - 1935). Gomidas has been credited as 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.

### **Amparito Roca**

**Jaime Texidor**

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.

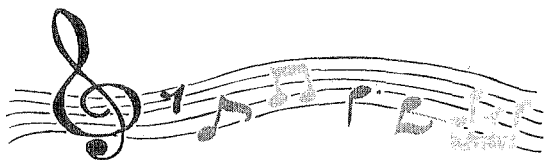


## ROBERT FRELLY

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 22<sup>nd</sup> 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 Kiriakos  
*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*  
Evan Meier  
*B.M. music composition*  
Nozomi Nishino  
*B.M. music therapy*  
Webster Peters  
*B.M. music education*

### TROMBONE

Lindsay Johnson +  
*B.M. music education*  
Jeremy DelaCuadra  
*B.M. music education*  
Michael Fisk  
*B.M. music education*  
Jeff Whitlach  
*B.A. film*  
David Nguyen  
*B.M. music composition*

### 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 Itchon  
*B.M. piano performance*  
Jacob Koseki  
*B.M. music therapy*

### TIMPANI

Bernie Diveley  
*B.M. performance*

+ principal

## WIND SYMPHONY

### STAFF

Tizoc Ceballos  
*Librarian*  
Bill Gustakus  
*Manager*

## THEATRE OPERATIONS

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