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University Wind Symphony 12th 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 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 24th 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 Australia, Austria, Canada, China, England, France, Germany, Hong Kong, Italy, Japan and Switzerland, 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 invited to develop 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 on-line 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*.

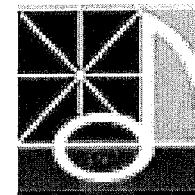
CHAPMAN UNIVERSITY *School of Music*

presents the

University Wind Symphony *12th Season*

Dr. Robert Frelly
Music Director and Conductor

A Musical Tapestry



8:00 p.m. • November 11, 2006
Memorial Auditorium

PROGRAM

Festive Overture

Dmitri Shostakovich
(1906 – 1975)

Shepherd's Hey

Percy Grainger
(1882-1961)

Second Suite in F major

March

I'll Love My Love

Song of the Blacksmith

Dargason

Gustav Holst
(1874-1934)

Fairest of the Fair

John Philip Sousa
(1854-1932)

~ Intermission ~

Slava!

Leonard Bernstein
(1918-1990)

Irish Tune from County Derry

Percy Grainger

Symphony on Themes of Sousa

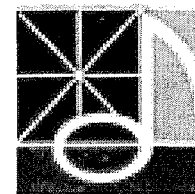
mv. III, After Fairest of the Fair

Ira Hearshen
(b. 1948)



Hearshen has steadily worked since in Motion Pictures, T.V., and Recordings, for such composers as Randy Newman, Lalo Schiffrin, John Debney, and Stanley Clarke. His most recent credits include all of the rhythm section arrangements of orchestral film cues in the upcoming release *Undercover Brother*, as well as many cues in *The Scorpion King*. He also orchestrated the complete scores for *Rush Hour* and *Rush Hour 2*, as well as *A Bug's Life*, and *Toy Story 2*. He was also co-orchestrator on *Monsters Inc.* and was the arranger for both the rhythm section and the orchestra on *If I Didn't Have You*, which won Randy Newman the Oscar for best song at the 2001 Motion Picture Academy Awards.

As a child, Ira Hearshen was stirred and fascinated by the music of John Philip Sousa. Later, as a composer, he felt the challenge to develop a symphonic work that would pay homage to the March King. Originally conceived as a light concert suite of four to six movements, it was recast into a full-scale symphony, with each movement being based upon one of Sousa's marches.



University Chamber Winds

Saturday, December 9, 2006

Salmon Recital Hall

2:00 pm

free concert

5th Annual Honor Band Festival

February 10-11, 2007

Showcase Performance

Sunday, February 11th

Memorial Auditorium

4:00 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

CHAPMAN UNIVERSITY WIND SYMPHONY

Dr. Robert Frelly, music director and conductor

Fairest of the Fair

John Philip Sousa

John Philip Sousa, the man who would become known as "The March King" was fittingly born in Washington, D.C. He began formal musical instruction at the age of 6 and appeared as a violin soloist at the age of 11. Two years later, he began his career in the U.S. Marine Band, serving as an apprentice. He became leader of the Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own. Sousa was a prolific composer who found themes for his compositions in his country's history, dedication events, and military groups. Before his death at the age of 78, Sousa had composed 136 marches, 15 operettas, 70 songs, 11 waltzes, and a wide variety of incidental works. His most famous march, *The Stars and Strips Forever*, has been designated as the official march of the United States.

The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers' Association. The Sousa Band was the main attraction for several seasons, so the creation of a new march honoring the sponsors of the 1908 Boston Food Fair was the natural outgrowth of a pleasant business relationship. In fairs before 1908, Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would some day transfer his impressions of her onto music. When the invitation came for the Sousa Band to play a 20-day engagement in 1908, he wrote this march. Remembering the comely girl, he entitled the new march *Fairest of the Fair*.

Irish Tune from County Derry

Percy Grainger

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.

Symphony on Themes of Sousa, mv. III

Ira Hearshen

Ira Hearshen received his Bachelor of Music degree in applied theory and composition from Wayne State University, where he played trumpet in the University Wind Ensemble and Orchestra. Shortly after graduation, Hearshen moved to Los Angeles in 1972 and began studying commercial and film music at the Grove School with teachers such as Kim Richmond, Allyn Ferguson, Dick Grove, and Albert Harris. In 1983 Harris recommended Hearshen to composer Joe Harnell who needed orchestration help on two concurrent series: *Cliffhangers* and *The Incredible Hulk*, and thus began his career as a film music arranger/orchestrator.

PICCOLO

Maya Kalinowski
B.M. performance

FLUTE

Rachel Mercier +
B.S. biology
Maya Kalinowski
B.M. performance
Diana Szecek
B.M. music therapy

OBOE

Celeste Noreen +
B.A. film
Kimberly DeSantis
B.M. music therapy

ENGLISH HORN

Danielle Freedman +
undecided

E♭ CLARINET

Celeste Markey
B.M. music education

CLARINET

Daphne Wagner +
B.M. music education
Melinda Highbaugh
B.M. music therapy
Emily Horton
B.M. music therapy
Celeste Markey
B.M. music education
Amanda Sweeney
B.A. film

BASS CLARINET

Celeste Markey
B.M. music education

BASSOON

Monica Pearce +
B.M. music education
Teren Shaffer
B.M. music education

+ *principal*
++ *co-principal*

SOPRANO SAXOPHONE

Jessica Bogenreif
B.M. performance

ALTO SAXOPHONE

Joseph Zamudio +
B.M. music therapy
Jessica Bogenreif
B.M. performance

TENOR SAXOPHONE

Katrina Coffman
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 Anderson
B.A. creative writing
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

WIND SYMPHONY STAFF

Librarians
Kimberly DeSantis
Daphne Wagner

Managers

Celeste Markey
Jacob Vogel

PROGRAM NOTES

Prepared by Robert Frelly

Festive Overture

Dmitri Shostakovich studied at the Leningrad Conservatory under Glazunov, among others. International fame came to Shostakovich at the age of nineteen when his powerful and mature First Symphony was performed in Leningrad, and later in Moscow. Following this success, his next works were disappointing and attacked by the Soviet press as a product of "bourgeois decadence." Like many Soviet composers, Shostakovich found himself constantly under pressure from restrictions imposed by the Soviet musical world with its concern for the moral and social, rather than the purely aesthetic aspects of music.

The post-Stalin era in the Soviet Union was a time of great relief and increasing freedom for artists. With the artistic climate vastly improved, Shostakovich's expressive language ironically turned conservative and he even began to criticize the avant-garde. *Festive Overture* came near the beginning of this period and is as conservative a composition ever to come from his pen. It is a light work written to celebrate the 37th anniversary of the Bolshevik Revolution. Its joyous mood and lack of pomp clearly suggest the composer viewed politics in a different light now and felt that political leaders no longer had to be feared.

Slava!

The son of a Russian immigrant, Leonard Bernstein began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland, beginning a friendship that was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. His vast talents, charming personality, and mastery of semantics enabled him to communicate to others his intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups.

Bernstein incorporated jazz elements in many of his compositions, including *Slava!*. The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two is a canonic tune in 7/8 meter. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end, they are combined with a quotation (proclaimed by the trombones) from the Coronation Scene of Moussorgsky's "Boris Goudonov", where the chorus sings the Russian word *slava!* meaning *glory!* In this way, of course, the composer is paying an extra four-bar homage to his friend Mstislav "Slava" Rostropovich, to whom the overture is fondly dedicated.

Dmitri Shostakovich

Shepherd's Hey

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*.

Percy Grainger

The word 'Hey' in *Shepherd's Hey* denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of 'Morris Men' decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and tabor' (a sort of drum and fife) in several agricultural districts in England. The 'hey' involves the interweaving of generally two lines of dancers, which may be symbolized by the use by Grainger of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variations.

Second Suite in F major

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.

Gustav Holst

This suite, composed in 1911, uses English folk songs and folk dance tunes throughout. The opening march movement uses three tunes, the first of which is a lively morris dance. The folk song *Swansea Town* is next, played broadly and lyrically by the euphonium, followed by the entire band. *Claudy Banks* is the third tune, brimming with vitality and vibrancy. The first two tunes are repeated to conclude the first movement. The second movement is a setting for the English folk song *I'll Love My Love*, a sad story of a young maiden driven into Bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The Hampshire folk song, *The Song of the Blacksmith*, is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer's rhythm on the blacksmith's anvil. The English country dance and folksong, *The Dargason*, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune *Greensleeves* is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart.