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### Season Finale

Chapman University Wind Symphony

Chapman University Chamber Winds

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## CHAPMAN UNIVERSITY WIND SYMHONY

### PICCOLO

Maya Kalinowski  
B.M. performance '08  
Rachel Mercier +  
B.S. biology '08

### FLUTE

Rachel Mercier +  
B.S. biology '08  
Maya Kalinowski  
B.M. performance '08  
Holly Reynolds  
B.M. music therapy '09

### OBOE

Celeste Noreen ++  
B.A. film '10  
Kimberly DeSantis \*#  
B.M. music therapy '10  
Danielle Freedman  
Undeclared '09

### ENGLISH HORN

Danielle Freedman  
Undeclared '09

### BASSOON

Monica Pearce +  
B.M. music education '08  
Chris Hughes \*±  
B.A. computer science '09  
Teren Shaffer \*  
B.M. music education '08

### CONTRABASSOON

David Naubauer \*  
Community member

### CLARINET

Daphne Wagner ++  
B.M. music education '10  
Mark Brownlee \*  
Undeclared '08

Melinda Highbaugh  
B.M. music therapy '09

Emily Horton  
B.M. music therapy '10  
Dan St. Marseille \*  
B.M. performance '09

### BASS CLARINET

Celeste Markey \*  
B.M. music education '10

### ALTO SAX

Teren Shaffer  
B.M. music education '08

### TENOR SAX

Katrina Coffman  
B.M. music education '09

### BARITONE SAX

Patrick Shiroishi  
B.M. music therapy '09

### FRENCH HORN

Jacob Vogel ++±  
B.M. music education '09

Andrew Fisher  
B.M. music education '09

Jon Harmon \*  
B.M. composition '08

Shana Makos  
B.A. english '10

Miwa Sugiyama  
B.M. performance '09

Rebecca Walsh \*  
B.M. music education '10

### TRUMPET

Travis Baker ++  
B.M. music education '09

Kyle Higgins  
B.A. film '08

Joshua Huihui  
B.M. music education '09

Ryan Yoshida  
B.A. business '10

### EUPHONIUM

Brad Harris  
Community member

### TUBA

Lauren Bevilacqua  
B.M. music therapy '09

### TROMBONE

Javier Cerna ++  
B.M. music education '10

Brent St. Mary ++  
B.A. film '10

Ed White  
B.A. music '07

### PERCUSSION

Jared Eben  
B.M. piano performance '09

Casey Gregg #  
B.M. music therapy '10

Diane Patterson  
B.M. piano performance '09

Zander Vessels  
B.M. music therapy '10

David Zedaker  
B.M. piano performance '09

### TIMPANI

Collin Martin +  
B.M. performance '09

+ principal

++ co-principal

\* Chamber Winds

# Librarian

± Manager

### 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 5 ensembles now in its 24<sup>th</sup> 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, including Doc Severinsen, Bill Conti, Skitch Henderson, and the Empire Brass. 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 that brings together youth and college musicians from around the world for musical and cultural interactions at the famed Sydney Opera House. Recently he was appointed Artistic Director 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. 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". Dr. Frelly has presented clinics and workshops for numerous local, regional, and national arts organizations, including MENC, the Mid-West International Band and Orchestra Clinic, the American Symphony Orchestra League, and CMEA. At present, he 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. 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 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.

## CHAPMAN UNIVERSITY School of Music

*presents the*

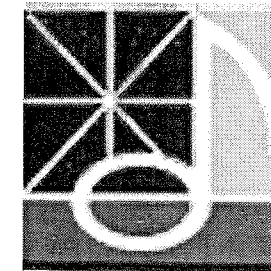
# University Wind Symphony

*and the*

# University Chamber Winds

*Dr. Robert Frelly  
music director and conductor*

## *Season Finale*



**8:00 p.m. • April 28, 2007**  
**Memorial Auditorium**

PROGRAM

Serenade No. 10, K. 361, *Gran Partita* (1784)  
    *Largo* — *Allegro molto*  
    *Menuetto* — *Trio I* — *Trio II*  
    *Adagio*  
    *Menuetto* — *Trio I* — *Trio II*  
    *Romanze*  
    *Thema mit Variationen*  
    *Rondo*

Wolfgang A. Mozart  
(1756-1791)

~ Intermission ~

Fanfare for the Common Man

First Suite in E-flat major (1909)  
    *Chaconne*  
    *Intermezzo*  
    *March*

'Mars' and 'Jupiter' from *The Planets* (1924)

Pas Redouble, Op. 86 (1890, 1972)

Aaron Copland  
(1900-1990)

Gustav Holst  
(1874-1934)

Gustav Holst

Camille Saint-Saens  
(1835-1891)  
trans. by Arthur Frackenpohl  
(b. 1924)

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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 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.

The **Chamber Winds** is the newest instrumental ensemble within the School of Music and is comprised of the most outstanding wind and percussion students. 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 participated in the 2007 CMEA Conference (California Association for Music Education) where they presented a featured performance and a clinic session entitled "History of the American Band".

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. By 1762, young Mozart 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. Due to his roguish lifestyle and apprehension of conformity, Mozart never garnered 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.

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 Harmonic 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."

Fanfare for the Common Man

Aaron Copland

Aaron Copland has been called the "dean of American music." He sought a style "that could speak of universal things in a vernacular of American speech rhythms." He seemed to know what to remove from the music of the European tradition, simplifying the chords and opening the melodic language, in order to make a fresh idiom. His music is often tender without being sentimental, all the while retaining its energy and verve.

During World War II, Eugene Goossens, the conductor of the Cincinnati Symphony Orchestra, commissioned a number of American composers to write fanfares to begin his concerts. Copland's contribution, written in the fall of 1942, was one of the most successful. Copland thought well enough of the piece to incorporate it, four years later, in his Symphony No. 3, where it serves as the basis for the introduction to the finale of the work.

First Suite in E-flat (for Military Band)

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. His *First Suite in E-Flat*, *Second Suite in F*, and *Hammersmith* are hallmarks in the repertoire for wind ensemble.

The opening theme of the *Chaconne* is repeated by various instruments as others weave varied figures about the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style, then in a *cantabile* mood, the two styles alternating throughout the movement with remarkable and deceptively simple-sounding counterpoint that is as charming as it is masterful. The *March* 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* theme in the great *sostenuto* tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the *coda*.

'Mars' and 'Jupiter' from *The Planets*

Gustav Holst

A few years after the publication of the band suites, Holst was introduced to astrology through a short-book by Alan Leo called *What is a Horoscope?*, which suggested to Holst possibilities for musically interpreting the influences of each planet. In later years, he stressed that the suite was not intended to be programmatic, and that each movement simply suggested the traits ascribed to the planet's influence on the horoscope.

*The Planets*, originally composed for orchestra between 1914 and 1916, is a suite of seven tone poems, each describing a planet from Mars to Neptune; Earth was excluded and Pluto hadn't been discovered yet. The clearly defined character of each planet suggested the contrasting moods of a work that was unlike anything he had yet written. *Mars, the Bringer of War* is the first movement of the suite. Holst's use of relentless 5/4 and 5/2 rhythms builds tension from the quiet beginnings to the full triple forte of the battles. Perhaps the best-known of the movements, *Jupiter, The Bringer of Jollity*, evokes both a sense of fun and, according to Holst, "the more ceremonial type of rejoicing associated with religious or national festivities." Beginning with a vigorous tune against rapidly moving strings and woodwinds, the movement quickly brings forth several celebratory themes. The central section segues into a stately, ceremonial melody reminiscent that Holst later set as a separate hymn, "I vow to thee my country." The hymn ends on an unresolved chord that is immediately met by the joyous motifs of the first section, drawing to a brilliant finish.