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Chapman University Wind Symphony

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Cochin

The Paris foundry Deberny & Peignot was the first to use this design in 1912 (also known as Sonderdruck, it was used by many other foundries in the 1920s). This version was created in 1977 by Matthew Carter for Linotype. Cochin, named after 18th-century printer Nicolas Cochin, has a small x-height, long ascenders and several unusual letter shapes, notably the lowercase italic. Cochin brings an unusual look to standard text or display work such as invitations, packaging, and advertising.

Spring 2008 Events Preview

ART:

Professional Graphic Design Exhibition.....Feb. 4 – March 15
Junior Graphic Design Exhibition 1 and 2..... March 24 – April 4
Junior Studio Exhibition 1 and 2.....April 7 – April 18
Senior Studio Exhibition 1 and 2..... April 21 – May 2
Departmental Exhibition May 8 – 16

THEATRE:

Student Directed One Acts.....Feb. 13 – 17
How I Learned to Drive.....March 5 – 9; 11 – 12
School for Scandal..... April 11 – 13; 16 – 19

MUSIC:

University Choir Home ConcertFeb. 1
Chapman Chamber Orchestra & Pacific Symphony Orchestra.....Feb. 11
Chapman University Wind Symphony March 1, April 26
Opera Chapman celebrates 150 years of Puccini..... April 4 – 6
Sholund Scholarship Concert.....May 3

DANCE:

Works in Progress..... March 1
Concert InTimeApril 3 – 5
Spring Dance Concert.....May 7 – 10

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CHAPMAN UNIVERSITY

Conservatory of Music

presents the

University Wind Symphony

Robert Frelly
music director and conductor

A Musical Tapestry

November 10, 2007 • 8:00 pm
Memorial Auditorium

Program

Magic Overture
(from Austria)

Thomas Doss
(b. 1966)

Elsa's Procession to the Cathedral
(from Germany)

Richard Wagner
(1813 – 1883)
Transcribed by Lucien Cailliet

Fiesta!
(from England)

Philip Sparke
(b. 1951)

Intermission

“The Gum-sucker's” March
(from Australia)

Percy Grainger
(1882 – 1961)

The Cowboys
(from the United States)

John Williams
(b. 1932)

Fugue on Yankee Doodle
(from the United States)

John Philip Sousa
(1854 – 1932)

Program Notes

Magic Overture

Magic Overture was composed as an anniversary present for the Burgermusik Gotzis in Austria. The magic of the music and landscape in Austrian Vorarlberg are spread throughout the little village. Once touched by a the magic, every visitor will gladly return time after time.

The first part of this overture reflects a carefree, cheerful atmosphere. Exuberant themes and motifs lead to the quite part of the piece, where we find ourselves on a walk in a snowy night. The icy chill is refreshing, and the dark yellow row of street lamps radiate warmth. We can hear our footsteps crunching in the snow. A glance into the houses, illuminated by fireplaces, gives us a n impression of coziness, comfort, and peace. However, before we can become accustomed to this comfortable feeling, the music returns to the exuberant themes heard in the beginning of the piece. In high spirits, we rush towards the coda of the overture to enjoy a sparkling celebration together with the people of Gotzis!

-- written by Thomas Doss

Elsa's Procession to the Cathedral

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 Athurian 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.

-- compiled by Robert Frelly

Fiesta!

Born in London in 1951, Philip Sparke studied composition, trumpet and piano at the Royal College of Music, where he earned an Associate degree. His participation in the wind band at the College, together with a brass band that he formed, piqued his interest in wind music. Over the years Sparke has been commissioned to compose several notable works for both ensembles, including works for the brass band championships in the United Kingdom, Switzerland, Holland, Australia, and New Zealand.

Fiesta! was commissioned by the United States Army Field Band to celebrate their 50th Anniversary. Sparke writes: "As the title suggests, it is a celebratory piece which opens with a broad, confident theme played by horns and saxes. The rest of the brass join in, adding themes of their own until the woodwinds take centre stage with a delicate second subject. A short bridge passage leads to a legato central theme, again played by the woodwinds. A second bridge passage leads to an expressive *Andante* section, but it's not long before the opening material reappears. The legato theme is this time taken up by the whole band until a short coda brings the piece to a close."

-- compiled by Robert Frelly

"The Gum-Suckers" March

Best known for his settings of folk songs, the brilliant, eccentric Grainger was born in Australia, educated in Europe, and lived in the United States for most of his life. 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 for rural types to sing into. During World War II, Grainger served as an arranger in the United States Coast Guard Band, using many of his folk song discoveries in compositions for band, including *Irish Tune and Shepherd's Hey from County Derry* and *Lincolnshire Posy*.

The composer wrote: "*Gum-sucker* is an Australian nick-name for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called 'gums', and the young shoots at the bottom of the trunk are called 'suckers'; so 'gum-sucker' came to mean a young native son of Victoria, just as Ohioans are nick-named 'buck-eyes'."

-- compiled by Robert Frelly

The Cowboys

John Williams is well known as a composer and music director of over 70 films, including *Jaws*, *E.T.*, *Star Wars*, *Superman*, *Raiders of the Lost Ark* and *Schindler's List*. He 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 Olympic Games.

The Cowboys suite is a typical example of John Williams' capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life. Taken from the 1972 motion picture "The Cowboys" starring John Wayne, the music complements the story of a 60-year-old Montana cattleman who enlists (and ultimately mentors) ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. The 400-mile cattle drive provides the boys with a different and harsher schooling as they learn the rigors of the job and have to deal with rustlers. The music conveys the high spirit of wild horses and their taming. Jollity around the campfire is contrasted against the loneliness of the open range. In the end, the hard work of the cattle drive succeeds in maturing the boys into men.

- - compiled by Robert Frelly

Fugue on Yankee Doodle

The man who would become known as "The March King" was born in Washington D.C. on November 6, 1854 to a German mother and Portuguese father, who at the time was serving as a member of the United States Marine Band. John Philip Sousa 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 own career in the U.S. Marine Band, serving as an apprentice "boy" to receive instruction "in the trade or mystery of a musician." Sousa 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.

Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches. He was a prolific composer who found themes for his compositions in his country's history, dedication events, military groups, and even newspaper contests. 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 Stripes Forever*, has been designated as the official march of the United States.

"Yankee Doodle" is one of America's oldest and most endearing marching airs. It was written several years before the American Revolution, but like so much folk music, its exact origin is unknown. *Fugue on Yankee Doodle* is a compilation by the arrangers from three different Sousa publications of "Yankee Doodle". The first two settings appear just as they were composed, while the third setting has been augmented and lengthened by several measures.

-- compiled by Robert Frelly

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 Association for Music Education (1997, 1999, 2001, 2003, 2007), 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.

Most recently the University Wind Symphony received the prestigious honor of being selected to perform for the 2008 MENC (the National Association for Music Education) Biennial Conference to be held in April, 2008 in Milwaukee, Wisconsin. Selected by blind audition from over 200 university applicants, the Wind Symphony will be one of only 2 university bands to perform at the nation's largest gathering of music professionals. MENC (the National Association for Music Education) is the world's largest arts organization with over 130,000 members

Robert Frelly

Robert Frelly serves as Music Director and Conductor of the University Wind Symphony, 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 Southern California Youth Philharmonic, a program of 5 ensembles now in its 25th 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 recently served as 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. His additional international appointments include: Artistic Director of *An American Orchestral Salute to the Olympics*, an orchestra festival for *Beijing Perform In Harmony - With Olympic Spirit*, the countdown program for the summer games to be held in China in 2008; Artistic Director of *Follow in Holst's Footsteps*, a band festival to be held in London in January, 2009; and, Artistic Director of the *Haydn Orchestra Festival* to be held in central Europe in June 2009.

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. His past leadership roles include President of CMEA/Southern Section and Chairman of the Youth Orchestra Division of the ASOL.

Dr. Frelly holds a Doctor of Musical Arts from the University of Southern California and a Master of Music 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 Bachelor of Music Degrees in Music Education and Music Composition from Chapman University and is a member of *Who's Who in America* and *Who's Who Among America's Teachers*.

CHAPMAN UNIVERSITY WIND SYMPHONY

Dr. Robert Frelly, *Music Director & Conductor*

PICCOLO

Maya Kalinowski
B.A. Music '08

FLUTE

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

OBOE

Morgan Beckett +
B.M. music education '10
Kimberly DeSantis
B.M. music therapy '10

ENGLISH HORN

Kimberly DeSantis
B.M. music therapy '10

E♭ CLARINET

Dan St. Marseille
B.M. music performance '09

CLARINET

Daphne Wagner +
B.M. music education '10
Crystal Holtzendorff
B.M. Music Therapy '09
Emily Horton
B.M. music therapy '10
Laura Lascoe
B.M. music performance '11
Celeste Markey
B.M. music education '10
Dan St. Marseille
B.M. music performance '09

BASS CLARINET

Trevor Garcia
B.M. music education '10

BASSOON

Monica Pearce +
B.M. music education '08
Christopher Hughes
B.A. computer science '09

SOPRANO SAXOPHONE

Collin McClanahan +
B.M. music performance '11

ALTO SAXOPHONE

Collin McClanahan +
B.M. music performance '11
Andrew King
B.M. music education '11

BARI SAXOPHONE

Patrick Shiroishi
B.M. music therapy '09

FRENCH HORN

Jacob Vogel +
B.M. music education '09
Samantha Donelson
B.M. music performance '11
Jon Harmon
B.M. conducting performance '08
Rosa Martin
B.A. film production '11
Stephen Sanders
B.M. music education '10
Rebecca Walsh
B.M. music education '10

TRUMPET

Travis Baker +
B.M. music performance '09
Joshua Huihui
B.M. music education '09
Meggie Malloy
B.A. film production '11
Sam Miller
B.M. music education '11
Beckie Takashima
B.M. music performance '09

TUBA

Lauren Bevilacqua
B.M. music therapy '09

TROMBONE

Javier Cerna +
B.M. music education '10
A.J. Lepore
B.M. music education '10
Brent St. Mary
B.A. film '10

PIANO

Carolyn Kelley
B.M. music education '09

PERCUSSION

Casey Gregg +
B.M. music therapy '10
David Beukers
B.M. composition '09
Amy Brown
B.A. film '11
Jared Eben
B.M. piano performance '09
Diana Patterson
B.M. piano performance '09
Briana Peckham
B.M. music therapy '09
David Zedaker
B.M. piano performance '09

TIMPANI

Zander Vessels
B.M. music therapy '10

+ *principal*

WIND SYMPHONY STAFF

Librarians

Casey Gregg
Javier Cerna

Manager

Christopher Hughes

Coming Events

| | |
|---|--|
| Faculty Recital Jeffrey Cogan, guitar; Roger Lebow, viola; David Kossoff, oboe; Mary Palchek, flute | November 11 • 8:00P.M. Salmon Recital Hall, Conservatory of Music |
| University Choirs Concert Directed by Profs. Joseph Modica, Scott Melvin and Keith Hancock | November 16 • 8:00P.M. St. Andrews Presbyterian Church 600 St. Andrews Rd. • Newport Beach, CA |
| Faculty Recital Cheryl Lin Fielding, piano | November 18 • 7:00P.M. Salmon Recital Hall, Conservatory of Music |
| Modern Music Concert Directed by Drs. Vera Ivanova & Jeffrey Holmes | November 27 • 8:00P.M. Salmon Recital Hall, Conservatory of Music |
| Saxophone Ensemble Directed by Gary Matsuura | November 28 • 8:00P.M. Salmon Recital Hall, Conservatory of Music |
| Percussion Ensemble Directed by Nick Terry | November 29 • 8:00P.M. Salmon Recital Hall, Conservatory of Music |
| Wassail Dinner & Concert Featuring the University Choirs directed by Profs. Joseph Modica, Scott Melvin, and Keith Hancock, and the Chapman Chamber Orchestra directed by Prof. Daniel Wachs. \$60.00 per person | November 30 & December 1 • 6:00P.M. Beckman 404 and Wallace All Faiths Chapel |
| Guitar Ensemble Directed by Jeff Cogan | December 2 • 8:00P.M. Salmon Recital Hall, Conservatory of Music |
| Jazz Combos and Big Band Directed by Albert Alva | December 4 • 8:00P.M. Memorial Auditorium |
| Student Pianists in Recital Directed by Dr. Grace Fong | December 5 • 7:00P.M. Salmon Recital Hall, Conservatory of Music |
| New Music Ensemble Directed by Dr. Shaun Naidoo | December 6 • 8:00P.M. Salmon Recital Hall, Conservatory of Music |
| Instrumental Chamber Music Directed by Prof. Daniel Wachs | December 9 • 2:00P.M. Salmon Recital Hall, Conservatory of Music |

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