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Chapman Symphony Orchestra

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CHAPMAN UNIVERSITY
School of Music

presents the

**Chapman
Symphony
Orchestra**

44th Season

John Koshak
Music Director and Conductor

Joseph Matthews and Karen Scoville
Piano Soloists

Saturday, March 28, 1998
8:00 p.m.
Chapman Auditorium

Program

Symphony in Three Movements

Igor Stravinsky
(1882-1971)

Overture; Allegro
Andante; Interlude: L'istesso tempo
Con moto

English Dances, Set No. 2

Malcolm Arnold
(b. 1921)

Allegro non troppo
Con brio
Grazioso
Giubiloso - Lento e Maestoso

Intermission

Scottish Ballad

Benjamin Britten
(1913-1976)

Joseph Matthews and Karen Scoville, Piano Soloists

Ushers Provided by Chapman Music Associates
and Delta Omicron, Gamma Tau Chapter

Program Notes and Biographies

Stravinsky's *Symphony in Three Movements*

Russian-born composer Igor Stravinsky (1882-1971), lived in France many years before settling in the United States and becoming an American citizen. He rose to fame quickly in the years before the First World War with the three scores he produced for the Diaghilev Ballet - *The Firebird*, *Petrushka*, and *The Rite of Spring*. The war put an end to such big productions and Stravinsky began to compose on a much smaller scale with works such as *The Soldier's Tale* for three actors and a small jazz-style band and *Les Noces* for chorus and soloists, four pianists and percussion. He also entered what some call his 'neo-classical' period, composing such works as the *Octet for Wind Instruments* and the opera-oratorio *Oedipus Rex* in a cool, unemotional style.

Stravinsky went on in his life to compose several more ballet scores and later began to make use of twelve-tone methods of composition. His life passed through a number of distinct periods and styles, and he remains one of music's most influential figures during the first half of this century and beyond.

The *Symphony in Three Movements*, one of Stravinsky's works which marked his return to a more expressive style along with the *Symphony of Psalms* and the opera *The Rake's Progress*, was written between the years of 1942 and 1945. The symphony is dedicated to the New York Philharmonic Orchestra, which introduced it in New York on January 24, 1946, with Stravinsky conducting. He reflects different elements of the European tradition in technique, form, instrumentation, with references to the old Concerto Grosso form in its alternation of tutti passages with small ensemble and even solo passages. There is an allusion to the Baroque style evident in the Andante which the listener can distinctively identify before it soon becomes alienated. The *Symphony* is completely independent of formal symphonic structure. There is no set form, no development, and no recapitulation.

The first movement is essentially an Allegro, though it has no metronomic markings. It can be described as a toccata in three sections, the first and third being harmonic and the middle being polyphonic. The second movement has a chamber-music texture with a concertino-style formed by harp and flutes. This movement dispenses with trumpets, trombones and percussion. A majestic theme involving

(Stravinsky, con't) full orchestra prefaces the third and final movement which, like the first, is in three sections, though they could be regarded as variations on the original theme. A fugue, unusual in its rhythmic and interval construction leads to a coda-like finale.

Malcolm Arnold's *English Dances*

Malcolm Arnold's (b. 1921) musical output is prodigious: the newly-published Faber catalogue of his music lists over 300 works, including many film-scores. Inevitably certain favorites have established themselves over the years, particularly the two sets of *English Dances*, and what keeps them alive is the freshness and quality of the tunes and the ever-renewing imaginativeness of their settings. Arnold rarely indulges in decorative lines or counterpoints, still less in elaboration or development. He knows his tunes are strong enough to withstand straight, simple repetition; it is the orchestral colours that change, not the tunes. Arnold's forms, too, are of the simplest; either he repeats the tunes over and over, or employs an A B A format in which B is basically a transitional section leading to the return of A.

The two sets of *English Dances* show Arnold at his best. They came about in response to a request from the composer's publisher, Alfred Lengnick, that he (and others) provide some English counterparts to Dvorak's *Slavonic Dances*. The eight pieces blend jollity and *alfresco* vigor with that sweet melancholy which is one of the enduring characteristics of English art.

Benjamin Britten's *Scottish Ballad*

English composer, Benjamin Britten (1913-1976), is considered by some English critics to be the greatest composer since Henry Purcell. Britten's music is widely performed and recorded because of its versatility. There is no area of composition to which he has not made significant contributions. Though he was attracted to the atonal music of Schoenberg and Mahler's post-Romanticism, Britten has adhered to no single style. He was specially successful in the writing of realistic music set to a definite verbal text, in both song and opera. He had great talent in creating atmospheric backgrounds in his music and for evoking the mood of the text. Works of his include the operas *Peter Grimes*, *Billy Budd*, *The Turn of the Screw*, and *Death in Venice*. He wrote 'Spring' Symphony (for voices and orchestra), Variations and Fugue on a Theme of Purcell (*The Young Person's Guide to the Orchestra*) and *Let's Make an Opera* and other works for children.

Britten wrote the significant *Scottish Ballad* for two pianos and orchestra during his residence in the United States during the early years of World War II. The work was premiered in Cincinnati on November 28, 1941. Eugene Goossens conducted the Cincinnati Symphony and the soloists were Ethel Bartlett and Rae Robertson.

The thematic material is taken from old, Scottish tunes, but, as he explained, he had no intention of writing a melody, but to "evoke a sequence of ideas and emotions that have been characteristic of the life of the Scottish people during centuries of stormy history." In this work three sections are played without interruption. There is a short introduction (Lento) in the beginning of the work in which a psalm tune, "Dundee," is heard. This leads into a funeral march based on the lament, "The Flowers of the Forest." A recall of the psalm tune from the introduction, harmonized slightly, is then used as a transition into the concluding section (Allegro). This Scottish reel, which starts out pianissimo, works up into an exciting climax. Placing the lively music of a reel after a recollection of a funeral march is characteristically Scottish, because after military funerals, pipers have always returned to camp playing lively tunes.

Compiled by: Kara Brennan, Principal Flute
and Jena Tracey, Principal Second Violin
Chapman University Orchestras

JOSEPH MATTHEWS

Dr. Joseph Matthews received both his Bachelors and his Masters degrees from the University of Missouri and received his Doctorate from Indiana University. His former piano instructors include Abbey Simon, Sidney Foster and Gyorgy Sebok. As a vocal accompanist, he has played for Eleanor Steber, Gianna D'Angelo, Agnes Davis and Walter Bricht. During the past several years Dr. Matthews has been an active member of the Music Teachers' Association of California. His students have received high honors from that organization, as well as numerous international, state and local competitions. In 1982 he was one of ten West Coast college and university professors selected by Pomona College and the American Council of Learned Societies to receive the Arnold L. and Lois P. Graves Award for outstanding teaching in the humanities. He has recently appeared as piano soloist with the Long Beach Community, the Saddleback and Chapman symphonies, and in duo piano recitals with Ms. Scoville. Dr. Matthews is currently Director of Keyboard Studies and Professor of Music in Piano at Chapman University.

KAREN SCOVILLE

Karen Scoville received her early musical training at the Juilliard School of Music. She went on to earn a Bachelors degree in Music and English Literature from Indiana University where she studied with Sidney Foster and Abbey Simon. She also holds a Master of Fine Arts Degree from S.U.N.Y. at Buffalo where she worked with Frina Arshanska Boldt.

She has appeared as a duo piano partner with Tania Fleischer, Joseph Matthews and as assisting artist with the duo Arshanska & Boldt. Other duo partnerships have included performances with cellists Elizabeth Anderson, Margery Enix, and violinist Mischa Lefkowitz.

Ms. Scoville's solo performances include a recital at Merken Concert Hall in New York where she premiered the *Fantasy for Piano* by Emma Lou Diemer.

A Chapman University faculty member for the last ten years, Ms. Scoville also maintains a successful teaching studio in the Pasadena area, where she lives with her husband Dale and daughters Sylvie and Abby.

Chapman Symphony Orchestra

John Koshak, Music Director and Conductor

Piccolo

Marshall Fulbright

Flute

Kara Brennan*
Mollie Boltinghouse
Tricia Cummings
Marshall Fulbright

Oboe

Julie Laing*
Tom Henderson
Matthew LaGrange

English Horn

Matthew LaGrange

Clarinet

Suzanne Crandall*
Cynthia Beanez
Leslie Elliott
Bev Malouf
Deanne Saum

Bass Clarinet

Cynthia Beanez

Bassoon

David Haskill*
Jasmine Breninger
April Delgado

Horn

Valerie Johnson**
Amy Maier**
Eileen Halcrow
Brenden McBrien
Pat Taylor

Trumpet

Cornelius Mootz*
Phillip Pacier
Mac Caudill

Trombone

Gary Bufferd*
Jennifer Augustine
Joe Moore III

Tuba

Irene Barker

Timpani

Jenny Taylor

Percussion

Jenny Taylor*
Ami Custodia
Steve Elkins

Piano

Kay Min

Harp

Tomoko Sato

Violin

Junko Hayashi+
Rocky Lee+
Jena Tracey*
Alen Agadzhanian
Marjorie Criddle
Josie Davidson
Jennifer Deirmendjian
Sarah Garbett
Jong-Min Lee
Dan Louie
Pam Moore
Bud Neff
Hong Nguyen
Tien Nguyen
Samuel Nordrum
Marisol Padilla
Pat Pearce
Manual Suarez
Dan Vu
Sam Yoon

Viola

Lindy Grishkoff*
Jared Turner^
Maureen Renee Bonilla
Linda Everett
Carly Griffiths
Joe Martinez
Ed Schatzman
Rebecca Skidmore
Diane Wynn

Cello

Josh Mikus-Mahoney*
Melissa Byrne
Sue Campbell
Lisa Foster
Anna Jin
Hsueh-Hwa Lu
Rick Meier
Jan Myers
Hilkka Natri
John Rasmussen
Hyun Jung Ro
Michelle Shen
David Nathan Whitehill

Bass

Carlos Rivera Jr.*
Brenton Viertel
Karen Middlebrook
Robert Klatt

+Co-Concertmaster

*Principal

**Co-Principal

^Associate Principal

Chapman University Orchestras

The Chapman University Symphony Orchestra and Chamber Orchestra, under the leadership of Professor John Koshak, have received wide recognition for their outstanding performances and are considered to be among the finest university ensembles on the West Coast.

The Chapman Orchestras received national recognition when they were presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for their performances of music by American composers.

In frequent demand for performances, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences and the Chamber Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. The Chamber Orchestra tours annually on the West Coast of the United States and has performed extensively on international tours in Europe, China, Hong Kong, and Japan.

The Chamber Orchestra received international recognition during its concert tours in Europe and the Orient. In Brno, Czechoslovakia, a reviewer wrote: "The Chamber Orchestra conducted by John Koshak, showed its sound technical skill, remarkable balance and richness of expression." The orchestra has received enthusiastic reviews from critics throughout California. The *Orange County Register* described the orchestra's performances of Ives' *Unanswered Question*, as "esoteric, exotic, innovative and enlightening." A *Los Angeles Times* critic described the Chapman Chamber Orchestra's performance as "an attractive combination of Mozart, Stravinsky, Berg and Milhaud, which displayed the skill, and musical promise of the orchestra." He added, "The ensemble responded to the tasteful direction of conductor John Koshak with precision, balance, cleanly articulated phrasing and dynamic subtlety."

The Chapman Symphony Orchestra has also received critical acclaim for its performances. A *Los Angeles Times* reviewer wrote, "John Koshak and his orchestra admirably negotiated the complexities of Paul Hindemith's *Symphonic Metamorphosis*. A good deal of forward motion characterized this reading. In the finale, Koshak masterfully controlled the balances, transitions and dramatic pacings." Another *Los Angeles Times* reviewer said, "Two major 20th-century symphonies offered formidable challenges for the Chapman Symphony Orchestra, but under John Koshak's assured leadership, the ensemble laid all fears to rest. Koshak has clearly put a great deal of thought into Shostakovich's *12th Symphony*. The conductor knew each movement has its own particular character, and he allowed the transparent adagio to act as a period of repose and reflection. Before intermission, the orchestra put the same energy and zeal into Stravinsky's *Symphony in Three Movements* (1945). Koshak made the most of the work's rhythmic traits; the syncopated string pizzicato, timpani strokes and brass chords were all delivered with panache and precision."