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Chapman University Chamber Orchestra

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CHAPMAN UNIVERSITY
School of Music

presents the

*Chapman University
Chamber Orchestra*

28th Season

John Koshak

Music Director and Conductor

Gary Matsuura, Woodwind Soloist

Student Soloists

Suzanne Crandall, Clarinet

Valerie Johnson, Horn

Joshua Mikus-Mahoney, Cello

Phillip Pacier, Trumpet

Kaori Yoshihara, Piano

Student Conductors

Benjamin Makino

David N. Whitehill

Saturday, March 20, 1999

8:00 PM

Salmon Recital Hall

Program

Piano Concerto No. 2 in g minor Camille Saint-Saens
Andante Sostenuto (1835-1921)

Kaori Yoshihara, Piano
Benjamin Makino, Conductor

Cello Concerto in e minor Antonio Vivaldi
Largo (1678-1741)

Allegro
Largo
Allegro

Joshua Mikus-Mahoney, Cello
David N. Whitehill, Conductor

Prayer of Saint Gregory Alan Hovhaness
(b. 1911)

Phillip Pacier, Trumpet
Benjamin Makino, Conductor

Concerto No. 2 for Horn K.417 W.A. Mozart
Allegro maestoso 3:50 - (1756-1791)

Valerie Johnson, Horn

Clarinet Concerto No. 1 C.M. Von Weber
Allegro (1786-1826)

Suzanne Crandall, Clarinet

Intermission

Concerto for "Buddy" 2:10 - 12:37 Fred Katz
Moderato ~~12:37 (ends)~~ (9:45) (b.1919)

Slow - Mystical - 12:40 - 19:10 (6:38)

Quickly 19:50 -

Gary Matsuura, Woodwind Soloist
John Koshak, Conductor

Program Notes

Camille Saint-Saens - Piano Concerto No. 2

Saint-Saens Piano Concerto No. 2 in g minor was written in 1868. Out of the five piano concerti Saint-Saens wrote, his second is the most recognized and famous. The first movement, *Andante Sostenuto* is unusual in that it starts with a cadenza-like piano solo without orchestra. It is said that Faure, a student of Saint-Saens, came to a lesson with his unfinished piece for voice and organ, *Tantum ergo*. The melody was so beautiful that Saint-Saens took it and used it in the first movement of this concerto.

Antonio Vivaldi - Concerto in E minor

Of the ten sonatas for cello and continuo that have been preserved, six appeared in print in Paris 1740. These works represent the cream of the best cello works of the time and are laid out similarly to the Opp. I, II, and V sonatas, with the predominating sequence *Largo - Allegro - Largo - Allegro*. The *Allegro* movements of the Paris sonatas have a markedly dance-like character. From the formal point of view, the first modulates into the dominant, whereas the second is split up into two parts with a short development-like group and a kind of reprise. The slow movements of the sonatas are distinguished by a far-flung cantabile melodic style, while the *Allegros* contain ideas which proceed with a sort of virtuosity and show an elegant melodic line profusely spiced with syncopations.

Alan Hovhaness - Prayer of Saint Gregory

An American composer of Armenian & Scottish descent, Alan Hovhaness has published over 300 works. Almost all of his works are religious in nature, and have elements of Asian and Armenian folk songs - especially the use of modes. Saint Gregory was the "patron saint of music," who in the sixth century elevated music to a high place in the church. Sit back and close your eyes, and imagine listening to this piece being performed in a basilica of some great cathedral in England.

W. A. Mozart - Concerto No. 2 for Horn, K.417

During the eighteenth century, the French Horn still lacked valves and its diatonic range was very limited compared to the modern horn. A hornist had to cup his hand within the bell of the instrument to produce more notes. This made composing for the French Horn, as well as performing, quite difficult.

Mozart composed his four horn concertos with fellow Austrian, Joseph Leutgeb, in mind. This association was partly due to the fact

(Mozart, Horn Concerto, con't) that Leutgeb was one of five horn players during the middle to late 1700's that was capable of playing such virtuosic works. He was also a close family friend who shared many humorous exchanges and practical jokes with Mozart.

The first movement of the concerto begins with the strings supported by oboes and horns. Mozart then carries the theme into a dark B-flat minor development. The frolic of the beginning returns settling the listener to relaxed gaiety in preparation for the second movement. Technically, Mozart's writing in the upper octaves presented new demands on Leutgeb's prowess as a virtuoso within this dynamic first movement.

Carl Maria von Weber - Concerto No. 1

The German composer Carl Maria von Weber is best known for his romantic operas. He studied composition with Michael Haydn in 1798 and had his first composition published in 1799 at the age of 13. First cousin of Mozart by marriage, he shared something of the same precocious talent, writing an opera, *Das Waldmädchen* (The Forest Maiden), which was produced at Freiburg in 1800, and *Peter Schmoll*, performed at Augsburg in 1803. His first appointment as a conductor came in 1804 at the Stadttheater in Breslau. He resigned this post in 1806 when he became director of music to Duke Eugen of Wurttemberg at Karlsruhe, and he later served as music master to the duke's brother, Ludwig, at Stuttgart.

Biographies

Kaori Yoshihara, Piano, a native of Tokyo, Japan and the daughter of Japanese diplomats, has lived in Iran, Spain, and Egypt before coming to the United States four years ago. A student of Professor Karen Scoville for the past three years, Kaori has won numerous competitions, including the Bartok Competition, Orange County Musician's Union Scholarship Competition and most recently the Victor Valley Symphony Concerto Competition. Already a seasoned participant in master classes, festivals, solo recitals and chamber performances, Ms. Yoshihara will receive the Bachelor of Music Degree in Piano Performance from Chapman University in the Spring of 2001.

Concerto for Buddy

Notes by Fred Katz

The "Buddy" in Concerto for Buddy refers to Buddy Collette – a legend in the world of jazz. I met him when we played together in the Chico Hamilton Quintet. The concerto was written for him because of his "sound" and virtuosity in playing the reed instruments (sax – clarinet – flute). Incidentally, anyone who can play this piece I consider to be a "Buddy." Gary Matsuura is my buddy !!!

The composition is really about improvisation and its mysteries – both of the player and the audience. The first movement is about that period of jazz known as "bop" or "be-bop" – a complex series of chordal structures and technique and lyricism. The second movement is a meditation – a sort of mystical ballad. The third movement is fun time – whimsy and a saucy inward joy that comes forth when you become a master of improvisation.

Many heartfelt thanks to John Koshak and Gary Matsuura for performing "Concerto for Buddy."

Gary Matsuura

Gary Matsuura enjoys an active career as composer, arranger, performer and teacher. Equally at home in the jazz and classical idioms, his compositions and arrangements have been performed by the Capistrano Valley and Garden Grove Symphonies as well as by his own group, the Gary Matsuura Quartet. He has served as music director, arranger and lead woodwind with the Tokyo Disneyland Band, and in the same capacity for two consecutive Los Angeles Nisei Week Coronation Balls.

Mr. Matsuura was a featured soloist in a performance with Celine Dion and Rosie O'Donnell in the 1998 Celine Dion Christmas Special, shown on CBS. In addition, he has played back-up to such entertainers as Helen O'Connell, the Temptations and the Four Tops. His saxophone artistry can be heard on Phillip Keveren's CD "Introspection" on the Soundsage label.

A dedicated music educator, Mr. Matsuura has been teaching music for over 20 years. He is the saxophone and jazz studies instructor at Chapman University, the woodwind coach at Irvine High School and maintains his own private teaching studio. His students and former students have honored him by winning many prestigious awards and by working as professional musicians in the United States and Japan.

In addition to private studies in jazz improvisation from Phil Woods, Gary Matsuura holds a Bachelor of Music Degree in Music Education from Cal State Fullerton and the Diploma in Composition and Arranging from the Grove School of Music.

Mailing List

If you would like to be added to the Chapman University Orchestras or Orange County Youth Symphony Orchestra mailing lists to inform you about upcoming concert dates, please fill out the form below and return to Chapman University box office in the lobby or mail to:

**Chapman University Orchestras
333 North Glassell Street
Orange, CA 92866**

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Joshua Mikus-Mahoney, Cello, is a senior majoring in Instrumental Music Performance. Mr. Mikus-Mahoney has been playing the cello for twelve years and studies with Richard Treat. For the last two years he has been Principal Cellist of the Chapman University Chamber and Chapman Symphony Orchestras. He is also a member of one of the University string quartets. After graduation, Mr. Mikus-Mahoney will continue his studies at the University of Washington for a Masters Degree in Music Performance.

Phillip Pacier, Trumpet, began playing the trumpet at age 10. While in high school, he became interested in solo performing, and performed the Haydn Trumpet Concerto in his senior year. After graduating high school, he began his studies in music at Fullerton College, where he was principal trumpet in the wind ensemble and was a member of the jazz ensemble. He then was at Cal State Long Beach, until transferring to Chapman University, where he now studies trumpet with David Washburn. Mr. Pacier is graduating in May with degrees in music education and trumpet performance. He plans to attend graduate school and earn a masters degree in trumpet performance.

Valerie Ann Johnson, Horn, has been studying the French Horn for eight years. She is currently a senior at Chapman University where she is a candidate for a Bachelor of Music degree in horn performance. Ms. Johnson is the president of the instrumental music ensemble, and this is her second year serving in that position. She has also been the tour coordinator of the University Chamber Orchestra and Wind Ensemble. While at Chapman, Valerie has enjoyed her experiences playing as Principal Horn in the Wind Ensemble for the past four years and Principal Horn in the Chapman Symphony and Chamber Orchestra for the last three years. She was one of the winners of the 1997 Wind Ensemble award. Ms. Johnson is studies with Chapman faculty member Brian Drake, who is a member of the Los Angeles Philharmonic. After graduation, Valerie is planning to study privately for a year and then attend graduate school.

Suzanne Crandall, Clarinet, began her musical training at the age of five with piano lessons. She continued her piano studies until middle school, when she began playing the clarinet. She played in the All-Southern and All State honor bands in her junior and senior years of high school, as well as being involved in her school's music program. Suzanne has studied privately with Kalman Bloch of the Los Angeles Philharmonic, and currently studies with Dr. Michael Grego. Suzanne is a double major in Biomolecular Sciences and Exercise Physiology, and plans a career in medicine. She is involved on campus with the Chapman Symphony

(Suzanne Crandall, con't) Orchestra and Chamber Orchestra, the Gamma Beta Phi Honor Society and Omicron Delta Kappa Leadership Honoraria, and the Student Scientific Society. In her not too spare time, she enjoys cooking, reading, figure skating and playing with her two cats.

Benjamin Makino, Conductor, a native of Orange County, is a junior at Chapman University studying piano with Dr. Joseph Matthews and conducting with Professor John Koshak. Previously, Mr. Makino has performed as a pianist with the Chapman University Orchestras, and has performed on both the Chapman Chamber Orchestra tour and the Chapman University Choir tour. In addition to his work with Chapman University, Mr. Makino has served as musical director for several musical theater productions, and is an Apprentice Conductor with the Orange County Youth Symphony Orchestra.

David N. Whitehill, Conductor, began the study of conducting at age fifteen with Maestro Alfred Gershfeld at Lucerne Music Center in upstate New York. Mr. Whitehill is the recipient of Temple Beth El's Pasternak Feldman Memorial Fund for aspiring musicians. From 1995 to 1996, he held the position of Assistant Conductor of the Palm Beach Strings orchestra in Palm Beach, Florida. At the 1996 Florida Orchestra Association conducting competition he received the highest rating. Mr. Whitehill is currently a sophomore at Chapman, where he is studying conducting with Professor John Koshak and is a candidate for the Bachelor of Music degree in Orchestral Conducting. He conducted the Chapman University Chamber Orchestra in January 1997 on their West Coast Tour, and is currently Apprentice Conductor with the Orange County Youth Symphony Orchestra. He also plays cello in the Chapman Symphony Orchestra and the Chapman University Chamber Orchestra. Along with involvement in the School of Music, Mr. Whitehill is an active member in the Sigma Alpha Epsilon National Men's Fraternity.

Chapman University Chamber Orchestra

John Koshak, Music Director & Conductor

Flute

Kara Brennan*
Lauren Kamieniecki

Oboe

Matthew LaGrange**
Maralynne Mann**

Clarinet

Suzanne Crandall*
Leslie Elliott
Deanne Saum

Bassoon

Heather Cano*
Jasmine Breninger

Horn

Valerie Johnson*
Elisha Wells
Matthew Murray

Trumpet

Corneliu Mootz**
Phillip Pacier**

Perucussion

Dan Reighley*
Steve Elkins
Abby Orr

Piano

Ben Makino

Guitar

Jeff Cogan+

Violin

Junko Hayashi^^
Rocky Lee^^
Sarah Garbett^
Jena Tracey*
Jori Alesi
Jennifer Deirmendjian
Justin Grossman
Shigeru Logan
Becky Lowell
Hong Nguyen
Tien Nguyen
Marisol Padilla
Dan Vu

Viola

Jared Turner*
Alicia Thomas

Cello

Josh Mikus-Mahoney*
Meaghan Brown
Alex Harrison
Anna Jin
Hsueh-Hwa Lu
David N. Whitehill

Bass

Karen Middlebrook*

^^Co-Concertmaster

^Associate Principal

**Co-Principal

*Principal

+Faculty Guest Artist

Fred Katz

Self-taught composer and arranger Fred Katz was a child prodigy on both piano and cello, making Town Hall debut recitals at a young age. After an 8-year scholarship with the National Orchestral Society at Carnegie Hall under the direction of conductor Leon Barzin, he played with the National Symphony of Washington. During his years of service in the Army, Mr. Katz conducted the Federal Employees Chorus, wrote for the "Treasury Bond Wagon Shows", and was invited twice as a guest of President and Mrs. Roosevelt to the White House where he conducted a chorus performance in a national radio broadcast. After serving in the combat Medical Corp and as Music Director of the 7th Army Head-quarters, Mr. Katz worked as musical director, arranger and pianist for many well-known singers including Lena Horne, Frankie Laine, Tony Bennet, Carmen McCrae, Harpo Marx and instrumentalist Paul Horn.

A founding member of the Chico Hamilton Quintet, Mr. Katz did much of the writing and arranging for that group. With the Quintet he did the first jazz score for the movie "Sweet Smell of Success." Other recording credits include "First Born" for Desilu Studios and the first jazz and comedy albums "Word Jazz" and "Son of Word Jazz" with Ken Nordine for Dot Records. Other firsts were the first jazz and poetry album with Larry Lipton, "Pacific Records" and the first jazz album utilizing ethnic music (Hebrew, African and American) for Warner Brothers.

A member of the A.S.C.A.P. since 1956, Mr. Katz's commercial composing has ranged from TV commercials (Toni's Adorn, "Hunts" Pork and Beans, "Englander" Mattress, beer commercials etc.) to TV programs ("Checkmate," "Grindl," "Hollywood Angel," "Hollywood is my Town," "Insight," "Art in Your Life," etc.) to movies (Little Shop of Horrors, T is for Tumbleweed, Rebel in Paradise and others). His classical works, which utilize jazz roots and Chassidic heritage have been performed in Town Hall in New York as well as at the Bath Music Festival, Los Angeles Music Festival, Oberlin Conservatory (for its Centennial celebration). Among his commissioned works are the "Song of Songs" and "The Jazz Hebraica" which were broadcast over KGIL and on CBS TV. His scores for "The Little Prince" and "God's Troubadour" were performed for the Valyermo Festivals at St. Andrew's Proiry. In the spring of 1992 Fred Katz participated in the Chico Hamilton Quintet Reunion concert tour, during which the group performed at all the major European jazz festivals and was enthusiastically received by appreciative European jazz fans. In 1995 he collaborated with flutist Buddy Collette in concert to mark the opening of a theater in Washington D.C., and in the Spring of 1998 his adaptation of "Porgy and Bess" for cello and piano was premiered in Boston by cellist George Neikrug, now Professor of Cello at Boston University.

Mr. Katz, who resides in Fullerton, now devotes much of his time to composition and theological study.