

11-15-2003

Chapman University Chamber Orchestra

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CHAPMAN UNIVERSITY
School of Music

presents the

Chapman University Chamber Orchestra
Mark Laycock, Conductor

with

David Washburn, trumpet

November 15, 2003 • 8pm
Chapman Auditorium

PROGRAM

Concerto in Eb Major ("Dumbarton Oaks")

Igor Stravinsky
(1882-1971)

I. Tempo giusto

II. Allegretto

III. Con moto

Concerto for Trumpet and
Orchestra in Eb Major

Johann Nepomuk Hummel
(1778-1837)

I. Allegro con spirito

II. Andante

III. Rondo

David Washburn, trumpet

INTERMISSION

Rounds for String Orchestra

David Diamond
(b. 1915)

Dances of Galánta

Zoltán Kodály
(1882-1967)

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Program Notes

The trumpet concertos of Johann Nepomuk Hummel and Joseph Haydn stand as the earliest (and, arguably, the finest) works in the genre. Though Hummel was younger than Haydn by more than a generation, Haydn's concerto predates Hummel's by a mere seven years. Both works were written for the same instrument, the so-called "organized trumpet" developed and promoted by Anton Weidinger, a trumpeter in the Viennese Court Orchestra. (For years, instrument makers and performers had been devising ways to circumvent the limitations of the natural trumpet. Weidinger's solution was an instrument with multiple holes in the bore covered by padded keys.) Hummel's teachers, a veritable who's who of Classical masters, included Mozart, Salieri, Clementi, and Albrechtsberger. Hummel met Haydn in 1791 while on tour in London. Four years later, he undertook organ lessons with Haydn and, in 1804, would succeed him as *Kapellmeister* to Prince Nicholas Esterházy at Eisenstadt. Hummel's Trumpet Concerto, composed in 1803, is a three-movement showcase of technical virtuosity. The first movement, a brilliant *Allegro con spirito* in sonata form, features fanfare-like thematic material and rapid figuration. The contrasting *Andante* follows with long, arching phrases and refined ornamentation. Like Haydn's masterwork in the genre, Hummel's concerto ends with a rousing rondo, set into motion with exuberance by a light-hearted stuttering figure in the solo instrument.

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In the fall of 1944, the Dumbarton Oaks estate in Washington, DC, was the site of an international conference at which the concept of the United Nations was first proposed. Six years earlier, its denizens, Mr. and Mrs. Robert Woods Bliss, commissioned a *concerto grosso* in honor of their thirtieth wedding anniversary. *Concerto in Eb* was premiered on the property May 8, 1938. Nadia Boulanger, the renowned French music pedagogue, conducted the first performance for an ailing Stravinsky. True to his commission, the work does indeed exhibit traits of the *concerto grosso*, a Baroque orchestral form in which a group of solo instruments is juxtaposed with the full ensemble. Dense counterpoint, fugal passages, and sections of busy passagework above static harmony conjure images of Bach's orchestral works, particularly the third and sixth Brandenburg concertos. The archaic features, however, are ultimately subsumed within Stravinsky's unambiguously modern compositional style. Rhythmic complexity abounds, including asymmetrical and changing meters, shifting metric emphasis, and pervasive syncopation. Sharp dissonances, often built around the tri-tone, contribute to unexpected harmonic progressions. Biting accents and staccato articulation combine to create a kind of antiseptic aural landscape. The work marks the end of Stravinsky's neo-classic period, an era which included the Octet for Wind Instruments (1923), *Concerto for Piano and Wind Instruments* (1924), and *Piano Sonata* (1924).

A native of Rochester, New York, David Diamond studied composition with Bernard Rogers, Roger Sessions, and Nadia Boulanger. In the mid-twentieth century, he was perhaps best known as the youngest of Aaron Copland's inner circle of composers. Together with the likes of Roy Harris, Virgil Thomson, Walter Piston, and Samuel Barber, Diamond continued to explore traditional forms—most notably the symphony—long after they fell from favor with more modernist composers. Among his eleven symphonies, ten string quartets, numerous sonatas, and a host of other works utilizing standard musical genres, his most popular piece continues to be *Rounds for String Orchestra*. Commissioned in 1944 by Dimitri Mitropoulos for the Minneapolis Symphony, *Rounds* is an ebullient, energetic work, replete with rhythmic vitality and an optimistic spirit. As the title suggests, persistent imitative counterpoint is the overriding force, though the overall texture remains remarkably light and transparent. The first movement opens with a lively rhythmic motive constructed using the interval of a minor third. This becomes the backdrop for a more leisurely, gently syncopated secondary theme. The lush, consonant sonorities of the lyrical *Adagio* reveal the frequent use of seventh chords. A pair of contrasting themes also dominate the finale: the first, heavily accented and brusque, the second *legato* and gently arching. Diamond restates the obsessive rhythmic motive from the opening movement before bringing the work to a thrilling close. The three movements are played without pause.

Many European composers active in the late 19th and early 20th centuries focused their energies on nurturing an indigenous musical style, a form of

nationalistic expression free from the pervasive influence of Teutonic tradition. In Hungary, the leading proponents of musical nationalism were Zoltán Kodály and Béla Bartók. In 1906, the two undertook the massive task of collecting, recording, notating, and cataloguing folk music throughout the Hungarian countryside. Their work, detailed in books and treatises, resulted in the identification and classification of more than 3,000 melodies. Perhaps most importantly, their intimate contact with such an immense corpus of material would exert lasting influence throughout their creative lives. Kodály's early years may have also contributed to his appreciation for things bucolic: The son of a Hungarian State Railway official, he lived a nomadic life. (Among the provincial towns the family lived in was Galánta, a market village on the railway between Budapest and Vienna.) Through such compositions as the opera *Háry János* and the *Marosszék* and *Galánta* dance suites, Kodály brought Hungarian folk music to concert halls throughout the world. *Dances of Galánta* was commissioned in 1934 for the 80th anniversary of the Budapest Philharmonic Society. The suite begins *Lento* with a declamatory melody introduced by the cellos. A pair of clarinet cadenzas lead to the second tune, a majestic *Andante* accompanied by strings. (Structurally significant, it reappears at key points throughout the work.) Dotted rhythms characterize the next dance, first intoned by solo flute. A gradual tempo increase ensues, leading to yet another melody, a graceful, syncopated theme initially heard in the oboe. The final *Allegro vivace* is characterized by rushing sixteenth notes, sudden dynamic shifts, and playful accents. A brief, heart-stopping grand pause clears the air before the rambunctious conclusion.

Chapman University Chamber Orchestra

2003-04 Personnel

Violin I

#Mira Khomik
#Kathleen Mangusing
Anna Komandyan
Anastasia Dudar
Adriana Hernandez
An Wang

Violin II

*Johanna Kroesen
Sarah Silver
Kendra Morse
Miki Toda

Viola

*Olga Goijs
Noelle Osborne
Cathy Alonzo
Si Tran

Cello

*Justin Dubish
Sarah Awaa
Brent Dickason
Alex Wilson

Bass

*David Weniger
James Bennett

Flute

*Laura Recendez
*Hiroko Yamakawa

#Concertmaster
*Principal

Oboe

*Elizabeth Beeman
*Pamela Curtis

Clarinet

*Monica Mann
*Samantha Pankow

Bassoon

*Heather Cano
Mindy Johnson

Horn

I-Marco DeAlmeida
II-Aubrey Acosta
III-Piotr Sidoruk
IV-Mark Freeman

Trumpet

*Todor Ivanov
Webster Peters

Trombone

*Jeremy DelaCuadra
Lindsay Johnson
Michael Fisk

Tuba

Miles Leicher

Percussion

*Brandon Miller
Angela Rolandelli
Bernie Diveley