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## **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



Currently Principal Trumpet of the Los Angeles Chamber Orchestra, **David Washburn** has served on the Chapman faculty since 1989. He also holds principal positions with the Pasadena Pops Orchestra and the California Philharmonic and is a member of the Los Angeles Opera Orchestra. He is active in the recording studios, having numerous motion picture soundtracks to his credit. Some of the most recent recordings include principal trumpet on *A Beautiful Mind*, *Windtalkers*, *The Grinch*, *The Perfect Storm*, *Titanic*, *Deep Impact*, *Ransom*, *Mighty Joe Young* and *Bicentennial Man*. Washburn is a member of the faculty at Chapman University, California State University Northridge, Biola University and Idyllwild School of Performing Arts. He has also served as principal trumpet and soloist with the Hong Kong Philharmonic Orchestra and has held teaching positions at Redlands University and the Hong Kong Academy of Performing Arts.

Washburn received his Master of Music degree, with distinction, from the New England Conservatory of Music in Boston and his Bachelor of Music from the University of Southern California Thornton School of Music. His trumpet instructors have included Rob Roy McGregor, Robert Nagel, John Clyman and Joan LaRue. Recently Washburn has been featured as soloist with the Los Angeles Chamber Orchestra, San Diego Chamber Orchestra, SummerFest La Jolla, University of California Irvine Symphony, South Bay Chamber Orchestra, Glendale Symphony, Bach Camerata, California Philharmonic, Pasadena Pops Orchestra and the Burbank Symphony.

#### 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 19<sup>th</sup> and early 20<sup>th</sup> 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 80<sup>th</sup> 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 Gojja  
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