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11-11-2000

## **Chapman University Chamber Orchestra 30th Season**

Chapman University Chamber Orchestra

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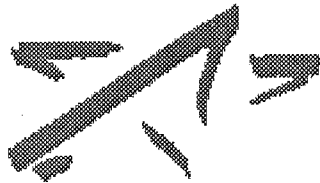
*presents the*

CHAPMAN UNIVERSITY  
CHAMBER ORCHESTRA  
30th Season

John Koshak  
*Music Director*

Joni Lynn Steshko  
*Guest Conductor*

*Member of the*



*American Symphony Orchestra League*

Saturday, November 11, 2000 • 8:00 PM  
Salmon Recital Hall • Chapman University

## PROGRAM

- Overture to *A Life for the Tsar (Ivan Susanin)* Mikhail Glinka  
(1804-1857)
- Czech Suite, Op. 39* Antonín Dvořák  
(1841-1904)
- Preludium (Pastorale)  
Polka  
Sousedská (Minuetto)  
Romance (Romanza)  
Finale (Furiant)

## INTERMISSION

- Pulcinella Suite* Igor Stravinsky  
(1882-1971)
- Sinfonia (Overture)  
Serenata  
Scherzino  
Tarantella  
Toccata  
Gavotta con due variazioni  
    Variazione Ia  
    Variazione Iia  
Vivo (Duetto)  
Minuetto  
Finale

Junko Hayashi, *Violin I Soloist*  
Jena Tracey, *Violin II Soloist*  
Jared Turner, *Viola Soloist*  
Hsueh-Hwa Lu, *Cello Soloist*  
Karen Middlebrook, *Bass Soloist*

## JONI LYNN STESHKO

During the past decade, Joni Lynn Steshko has conducted orchestras throughout North America and in St. Petersburg, Russia. Professional orchestras she has conducted include the Santa Barbara Symphony, the St. Petersburg (Russia) Congress Orchestra, the Huntsville (Canada) Festival Orchestra, the Aspen Music Festival, the Savannah Symphony, and the New World Symphony. She has conducted University and Conservatory orchestras at the University of Southern California, the University of California, Los Angeles, and California State University (Fullerton), as well as the youth orchestras of the Irvine Youth Symphonies, the California State University Northridge Youth Academy, the Pacific Symphony Institute, and the Young Musicians Foundation Debut Orchestra.

Dr. Steshko is currently Guest Conductor (2000-2001 season) at Chapman University where she conducts the Chapman Symphony Orchestra, Chamber Orchestra, and Opera, as well as teaching conducting. She has served as Orchestra Manager for the USC Thornton Symphony (Sergiu Comissiona, principal conductor), Thornton Chamber Orchestra (Yehuda Gilad, Artistic Director) and Thornton Opera (Timothy Lindberg, Conductor). In addition, Dr. Steshko is the assistant conductor of the Colburn Chamber Orchestra, Ronald Leonard, Music Director. She recently served as the assistant conductor of the Santa Barbara Symphony, Gisele Ben Dor, Music Director. In addition, she held the position of conductor with the Irvine Youth Symphony. In December of 1996 she acted as cover conductor for the San Francisco Ballet's *Nutcracker* performances in the Los Angeles area. For three years, she was the Assistant Conductor of the USC Symphony, Chamber Orchestra and USC Opera, as well as conductor of the USC Conductor's Orchestra. In 1995, Dr. Steshko was Apprentice Conductor of the Huntsville (Canada) Festival Orchestra and in 1985 she was Music Director of the UCLA Theater Arts Fall production.

Dr. Steshko is a graduate of the renowned conducting program of the University of Southern California where she studied with Daniel Lewis. Other conducting studies were with Murray Sidlin of the Aspen Music Festival, Alexander Politschuk and Georgy Ergemsky of the St. Petersburg Conservatory, and Jon Robertson of UCLA. In addition, she studied choral conducting with the late Roger Wagner and opera with William Vendice of the Los Angeles Music Center Opera, the late Henry Holt, and Gunther Schuller.

In 1991 Dr. Steshko was awarded a Fulbright Scholarship for study at the Stravinsky Archives in the Paul Sacher Foundation in Basel, Switzerland. While at USC, she received the Fritz Zweig Conducting Award, the Conducting Studies Department Award, and the Brandon Mehrle Special Commendation.

Dr. Steshko recently completed her doctoral dissertation on Igor Stravinsky's *Firebird* Ballet, the result of which will be a new, critical edition of the 1919 *Firebird Suite* to be published by Schott Music in Mainz, Germany.

## PROGRAM NOTES

### Mikhail Glinka (1804-1857) • *Overture to A Life for a Tsar*

Mikhail Glinka was born June 1, 1804 in Novospasskoye outside of St. Petersburg. It is unknown when his musical training started, though most of his training occurred outside of St. Petersburg. Glinka traveled to Germany, Italy, and France, where he studied and adapted many different Western musical styles.

The St. Petersburg composer Caterino Cavos had already set the patriotic subject of Ivan Susanin to music in 1815, three years after Napoleon's failed invasion of Russia. The 20th anniversary celebration of the victory over Napoleon gave rise to nationalistic and patriotic feelings in Russia, making the Susanin theme an inspiring subject for Glinka. Many Russian folk tunes share certain characteristic turns of phrase or underlying shapes, and Glinka's early acquaintance with folk music enabled him to incorporate certain features into the melodies for *A Life for the Tsar*.

*A Life for the Tsar (Ivan Susanin)*, written in 1834 through 1836, was Glinka's first opera. This opera was much influenced by Western European musical style. *A Life For the Tsar* has a nationalistic character because of its subject matter. On December 9, 1836, the premiere was given to a satisfied audience and received great reviews in the press. Overnight Glinka was recognized as Russia's leading composer.

In Act I, Ivan Susanin is preparing for his daughter's marriage to Sobinin, who has just returned from battle. Sobinin reported incorrectly that the Russian army had driven the Polish soldiers from Russia. When Susanin heard that the Russian successor to the Tsar's throne had been chosen, he approved of his daughter's marriage to Sobinin.

In Act II, the Poles celebrate their victories over the Russians. A messenger arrives to report the news regarding the Tsar's succession and relates that the Russians, led by the new Tsar, are fighting back. Meanwhile, the new Tsar is hiding in a forest from the Poles, who tried to capture him.

In Act III, during the marriage of Antonida and Sobonin, the Polish soldiers interrupt the celebration. They demand to be led to the Tsar's hiding place. Susanin leads the Polish troops in the wrong direction while Vanya, Susanin's son, goes to warn the Tsar and his soldiers and Sobonin tries to rescue Susanin.

In Act IV, in the forest, Sobonin and his companions are unable to locate Susanin, but Sobinin is determined to rescue him. Vanya warns the Tsar and his soldiers of the Polish raid. The Polish had suspected that Susanin led them in the wrong direction, and they beat Susanin to death.

Finally in the Epilogue, the Russian people celebrate their victory over the Polish. Antonida, Sobonin, Vanya, and all the people of Russia mourn Susanin who sacrificed himself in order to save the Tsar. A hymn to the new Tsar concludes the opera.

In Tsarist Russia, the opera *A Life for the Tsar* was popular due to the theme of self sacrifice for the sake of the monarch. After the revolution, the name was changed to *Ivan Susanin* in order to emphasize the role of the peasant who sacrificed himself for the sake of the country. In recent years, the work is known by both titles.

James Lee, Conducting Major

### Antonín Dvorák (1841-1904) • *Czech Suite*

The later 19th century brought an increasing consciousness of national identity to classical music. Dvorák, born in a Bohemian village, followed Smetana as the leading exponent of Czech musical nationalism, firmly within the classical traditions of Central Europe. His early musical training was followed by employment for some years as a violist, for a time under Smetana, and then, with the positive encouragement of Brahms, by a life primarily devoted to composition. Dvorák won recognition abroad and rather more grudging acceptance in Vienna. Between 1892 and 1895 he spent some time in the United States as director of the new National Conservatory, a period that brought compositions combining American and Bohemian influence. At home again he was much honored, resisting invitations from Brahms to move to Vienna in favor of a simple life in his own country. He died in 1904, shortly after the first performances of his last opera, *Armida*.

Most of the music that found its way into the *Czech Suite* was originally intended for a third serenade. Dvorák began the sketches while still working on a string quartet. When finished, he changed his mind about writing another serenade and instead began to fashion the work later titled *Czech Suite*, Op. 39, German publishers call it *Bohemian Suite*. The rather low opus number was a case of Dvorák attempting to deceive his publishers. His agreement to compose new works was evaded by simply claiming that this work was old rather than new. Of the five movements, only the *Romance* is free of dance elements. The first strongly suggests the music of the national bagpipe with the hint of a polka thrown in for good measure. The actual *Polka* is a cheerfully elegant version of the dance. The *Sousedská (Mimuet)* doesn't contain much of either dance; instead it more closely approximates a mazurka with the heavy beat falling on the second beat of each bar. The work closes with a brilliant *Furiant*, a dance filled with powerful accents. Dvorák even throws in a folk-song and brings back a wistful theme from the *Romance*. The work was first performed in Prague on May 16, 1879.

David Whitehill, Conducting Major

### Igor Stravinsky (1882-1971) • *Pulcinella Suite*

Igor Stravinsky (1882-1971), one of the great composers of the twentieth century, is known for his varied style, distinct use of rhythm and fresh sonorities. Among his most popular works are the three early ballets, *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913). As seemingly revolutionary as the ballets might be, they were indeed—especially *The Firebird*—logical given his studies with the Russian composer and orchestrator Nikolai Rimsky-Korsakov.

The early ballets were written for the impresario Sergei Diaghilev's *Ballet Russes*. The success of Stravinsky's contribution to the *Ballet Russes* led to a great artistic association that would last for many years.

Within a decade of the ballets, Stravinsky began to turn away from the romantic tradition to which he had been exposed and in which he had been writing. He sought out new ideas, eventually leading to what would be one of his most stable and long-lasting styles of composition, Neoclassicism.

Among Stravinsky's first Neoclassical works was the ballet *Pulcinella*, also commissioned by Diaghilev as part of the *Ballet Russes*. Stravinsky was approached by an excited Diaghilev to write the ballet based on some Italian man-

uscripts he had received. The manuscripts were considered authentic sketches of Giovanni Baptiste Pergolesi, an eighteenth century Italian composer who died at the age of 26 just as he was gaining international recognition. The Pergolesi manuscripts Diagilev and Stravinsky used as the foundation of their *Pulcinella* collaboration became one of the biggest scandals in music and a topic still being researched and discussed.

It is not uncommon, especially in previous centuries, for composers and publishers to place another, more successful composer's name on a work in order to sell it and ensure performances. Given the success of Pergolesi, much music was sold with his name as composer; however, a great number of these compositions were not his, and some were actually written years after his death. In the manuscripts Diagilev had attained and that Stravinsky used for *Pulcinella*, the music turned out to be that of Pergolesi, Wassnaer, Domenico Gallo and Carlo Monza.

*Pulcinella* was first produced in Paris in 1920 and the great artist was Picasso was among the contributors, designing the decor for the production. The original ballet is about twice as long as the suite and includes singers. As is often done, a suite was extracted to get more performances of the work. Along with some of the excess musical material, the voices were omitted in the suite, sometimes replaced by instruments. The literary source of the ballet comes from a manuscript dated 1700. The manuscript contains several comedies based on the life of a fictional character named Pulcinella; the ballet *Pulcinella* tells one of these comedies.

The suite begins with the Sinfonia (Overture) based on a theme of Gallo's. The melody is colored with a variety of leaps and syncopation. The interval of an octave is also a part of the Serenata's (Pergolesi's) theme to which Stravinsky adds special effects in orchestration such as harmonics and varied tone colors. The Scherzino, attacca from the Serenata, has three sections and uses music by both Gallo and Pergolesi. Though the solo strings are featured throughout the Suite, they have an expanded role in the Scherzino. The Tarantella (based on a Wassnaer theme), a fast dance moving between 6/8 and 3/4, leads directly and abruptly into the Toccata. The winds are featured in the Gavotta (Monza) movement which is accompanied by two variations. The variations are straightforward compositionally, but Stravinsky adds his own touch with several examples of sharp dissonances and a single occurrence of odd phrasing in the second variation. Vivo (Pergolesi) is an absurd movement that provides a large contrast to the rest of the suite. Featured in the movement are the solo string bass and trombone. The Minuetto (Pergolesi) is very lyrical, but as it continues a percussive accompaniment begins to change the mood; after calming a bit, the melody is imitated and juxtaposed in Stravinskian fashion, causing great tension and leading directly into the Finale (Gallo). The Finale is a rhythmic dance based on a simple two-bar phrase and a contrasting second theme. The two-bar phrase is repeated several times (with a second motive against it) abruptly ending the suite.

Justin Grossman, *Music Composition and Conducting Major*

## CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

JOHN KOSHAK, MUSIC DIRECTOR & CONDUCTOR

JONI LYNN STESHKO, GUEST CONDUCTOR

<b>Flute</b>	<b>Tuba</b>	<i>(cellos continued)</i>
Yoon Cho**	Matthew Minegar*	Seungmi Hur
Lauren Kamieniecki**		Anna Jin
	<b>Timpani</b>	David Whitehill
<b>Oboe</b>	Melissa Roskos*	
Maralynne Mann*		<b>Bass</b>
Decie Boone	<b>Violin</b>	Karen Middlebrook*
Abigail Jones	Junko Hayashi †	David Weniger
Matthew LaGrange	Jena Tracey ††	
	Shigeru Logan*	<b>Instrumental Music Staff</b>
<b>English Horn</b>	Anna Komandyan***	Justin Grossman, <i>Administrative</i>
Abigail Jones	Johanna Kroesen***	<i>Assistant &amp; Staff Coordinator</i>
	Jori Alesi	Jori Alesi, <i>Librarian</i>
<b>Clarinet</b>	Grace Camacho	Katie Anderson, <i>Librarian</i>
Monica Mann**	Jennifer Deirmendjian	Justin Dubish, <i>Assistant Orch.</i>
Deanne Saum**	Lina Nguyen	<i>Manager and Librarian</i>
	Marisol Padilla	Lina Nguyen, <i>Librarian</i>
<b>Bassoon</b>	Vanessa Reynolds	Elisha Wells, <i>Librarian</i>
Heather Cano**	Miki Toda	David Whitehill, <i>Orchestra</i>
Mindi Johnson**		<i>Manager</i>
	<b>Viola</b>	Kenneth Wood, <i>Wind Ensemble</i>
<b>Horn</b>	Jared Turner*	<i>Manager</i>
Elisha Wells*	Noelle Osborne***	
John Acosta	Matthew Byward	<b>Instrumental Music Officers</b>
Laura Chase	Pamela Curtis	Jena Tracey, <i>President</i>
Matthew Murray	Justin Grossman	Meaghan Brown, <i>Vice-President</i>
	Tracy Salzer	Deanne Saum, <i>Vice-President</i>
<b>Trumpet</b>	Victoria Schultz	Justin Grossman, <i>Secretary &amp;</i>
Kenneth Wood*		<i>Treasurer</i>
Diana Joubert	<b>Cello</b>	
	Meaghan Brown**	† <i>Concertmaster</i>
<b>Trombone</b>	Hsueh-Hwa Lu**	†† <i>Associate Concertmaster</i>
Stefanie Freeman*	Katie Andersen	* <i>Principal</i>
Melissa Ferdolage	Justin Dubish	** <i>Co-Principal</i>
Nicole Tondreau	Eric Harris	*** <i>Assistant Principal</i>