

5-12-2001

Chapman University Chamber Orchestra 30th Season

Chapman University Chamber Orchestra

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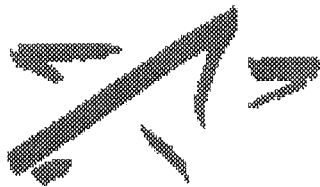
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- in memory of James Young

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CHAPMAN UNIVERSITY
SCHOOL OF MUSIC

presents the

CHAPMAN UNIVERSITY
CHAMBER ORCHESTRA

30th Season

John Koshak
Music Director

Joni Lynn Steshko
Guest Conductor

Justin Grossman, *composer*
Junko Hayashi, *violin*
James Lee, *conductor*
Jena Tracey, *violin*
Jared Turner, *viola*
David Whitehill, *conductor*
Dale Yang, *piano*

Saturday, May 12, 2001 • 8:00 PM
Salmon Recital Hall • Chapman University

PROGRAM

- Colas Breugnon* Overture
Dmitri Kabalevsky
(1904–1987)
David Whitehill, *conductor*
- Concerto in A minor for Piano and Orchestra, Op. 54
Allegro Affettuoso
Robert Schumann
(1810–1856)
Dale Yang, *piano*
- Variations for Orchestra (2001)
Justin Grossman
(b. 1979)
- Theme. Andante
Variation I. Moderato
Variation II. Adagio
Variation III. Very, Very Fast
Variation IV. Andante
Variation V. [Circus] March: Allegro
Variation VI. Nocturne: Andante
Variation VII. Waltz: Allegro
Finale. Chaconne: Allegro Molto
World Premiere
- INTERMISSION
- Die Loreley* Overture
Max Bruch
(1838–1920)
James Lee, *conductor*
- Concerto for Violin and Orchestra, Op. 14
Andante
Samuel Barber
(1910–1981)
Jena Tracey, *violin*
- Suite Hébraïque* for Viola and Orchestra (1951)
Rapsodie
Ernest Bloch
(1880–1959)
Jared Turner, *viola*
- Concerto in D Major for Violin and Orchestra, Op. 35
Allegro Moderato–Moderato assai
Piotr Tchaikovsky
(1840–1893)
Junko Hayashi, *violin*

ABOUT THE SOLOISTS

Justin Grossman, *composer*

Justin Grossman was born and raised in Las Vegas, Nevada and is currently studying at Chapman University where he is a candidate for a Bachelor of Music degree in Composition and Orchestral Conducting. He studies composition with Dr. Michael Martin and conducting with Professor John Koshak and Dr. Joni Steshko. He has twice been the recipient of the Veeh Scholarship in music and has twice been awarded the Smith Award in Music Composition. Recently he was awarded a grant for creative/scholarly research from Chapman University.

Mr. Grossman recently served as Guest Composer and Clinician with the Las Vegas Youth Philharmonic, where he lectured on his *Short Symphony* as well as supervised the final rehearsals and performance. The *Short Symphony* was premiered by the Chapman University Chamber Orchestra in 1999 and was also featured on their 2000 West Coast and European concert tours. Most recently the work was performed by the Henderson Civic Symphony (NV).

In January 2001, Mr. Grossman served as Guest Composer for the CMEA Bay Section Honor Orchestra where his *Essay for String Orchestra* was premiered. In March 2001, he was a featured composer at the Society for Composers, Inc. (SCI) Student Conference at Indiana University where his *A Piece for Flute and Piano* was performed. Last week he conducted the Orange County Youth Symphony Orchestra, performing his *Essay for String Orchestra*.

In addition to his composition and conducting studies at Chapman, Mr. Grossman is a violist in the university orchestras and is the Coordinator of the Instrumental Music Library. He is also a tutor for the advanced music theory courses and teaches private music theory and composition lessons. He just completed his second season serving as Apprentice Manager and Apprentice Conductor with the Orange County Symphony Youth Orchestra.

Junko Hayashi, *violin*

Junko Hayashi was born in Mie, Japan and began playing violin at the age of four and piano at age five. In Japan she graduated from the Kunitachi College of Music, where she received a degree in violin performance. She came to the United States in 1996 and attended Hope International University while studying violin with Mr. Edward Persi.

In 1997, Ms. Hayashi began attending Chapman University, where she is a major in violin performance, studying with Professor Mischa Lefkowitz. For the past three years, she has been the concertmaster of both of the Chapman University Chamber Orchestra and the Chapman Symphony Orchestra. She has been a featured soloist at Chapman University on many occasions. In May 1999, she performed as a soloist playing the Bach *Concerto For Two Violins* with Professor Lefkowitz and the Chamber Orchestra. Ms. Hayashi also performed with the Chamber Orchestra both as soloist and concertmaster of during their West Coast and European tours in 2000.

The quartet, in which Ms. Hayashi performs, attended the 1999 Summer Music Festival in Seattle, Washington, where they performed and received coaching from Mr. Richard Treat. As a member of various chamber ensembles, Ms. Hayashi performed for then President Clinton, and President and Mrs. Bush, and played a concert with Dr. Christine Engel, the granddaughter of Dr. Albert Schweitzer.

At Chapman, Ms. Hayashi has been the recipient of the 1997-1998, the 1998-1999 and the 1999-2000 Edgar Sholund Scholarship for excellence in music performance. Among the many people she studied and received coaching from are Mr. Richard Treat, Dr. Michael Martin, Dr. John Ballerino, and Mr. Robert Becker at Chapman; and Professor Chieko Matsui, Professor and Mrs. Takeaki Sumi, Sir Ryosaku Kubota, and Professor Tsugio Tokunaga in Japan. Ms. Hayashi is an active member of her church, both in the United States and Japan. She plans to continue her musical studies at the graduate level after graduating from Chapman University.

James Lee, *conductor*

James Lee has attended Chapman University for the past two years. He is a conducting major under the instruction of John Koshak. He has served as assistant conductor of the South Bay Youth Orchestra under Dr. William Doyle between 1996-2000. James is current-

ly studying under Dr. Joni Lynn Steshko. He has been studying piano for nine years under Eunee Yee and Dr. Janice Park. James is an active conductor at his local church. He also enjoys playing viola and clarinet during his free time.

Jena Tracey, *violin*

Jena Tracey began studying violin at the age of 13 in Las Vegas, Nevada, and studied with Shakeh Ghoukasian, before attending Chapman to study with Mischa Lefkowitz. She has been principal second violin of both the Chapman Symphony Orchestra and Chapman University Chamber Orchestra for five years and has been the recipient of the Briggs Leadership Scholarship for three years. She has also been orchestra president for two years. She has been a violinist in her string quartet for three years, performing in Seattle, Washington, and a full recital here at Chapman. She has participated in numerous music festivals across the country, including most recently, the Chautauqua Music Festival in Chautauqua, New York. In New York, she performed as first violinist in her quartet, as well as a first violinist in the Music School Orchestra. She will graduate this month with a Bachelor of Music in Violin Performance and Instrumental Music Education, and plans to return to Las Vegas after graduation.

Jared Turner, *viola*

Jared Turner began his viola studies at the age of ten. Upon reaching the age of twelve, he began formal private studies with Mary-Anne Acosta and continued to study with her until attending Chapman University, from which point he has studied with Robert Becker. Mr. Turner has attended and performed at numerous festivals throughout the country and internationally including the International Suzuki Conference in Dublin, Ireland and the Max Aronoff Viola Festival in Seattle, Washington. At Chapman, he has performed in several different capacities, most prominently as principal violist of both the Chapman Symphony Orchestra and the Chapman University Chamber Orchestra. He has given recitals as both a chamber musician and as a soloist. Upon graduation, Mr. Turner looks forward to a career in performance.

David Whitehill, *conductor*

David Whitehill began the study of conducting at age fifteen with Maestro Alfred Gershfeld at the Lucerne Music Center in upstate New York. During the 1995-96 season of the Palm Beach Strings Orchestra in Palm Beach, Florida, Mr. Whitehill held the position of Assistant Conductor. At the 1996 Florida Orchestra Association Conducting Competition, he received the highest rating. Recently, Mr. Whitehill attended the Discovery Program at the Conductors Institute at Bard College. At the Conductors Institute, he worked with conductors Harold Farberman, Alfred Savia, James Setapen, and Michelle Basile. He is a recipient of Temple Beth El's Pasternak Feldman Memorial Fund for aspiring young musicians.

Mr. Whitehill is currently a junior at Chapman University where he is studying conducting with Professor John Koshak and Dr. Joni Steshko, and is a candidate for a Bachelor of Music degree in Orchestral Conducting. He has served as Student Assistant Conductor of the Chapman University Orchestras and has conducted the University Chamber Orchestra on both their West Coast and European concert tours. Mr. Whitehill also plays the cello in the Chapman Symphony Orchestra and the Chapman University Chamber Orchestra. In addition to his involvement in the School of Music, he is the President of Sigma Alpha Epsilon Fraternity.

Dale Yang, *piano*

Dale Yang is a junior majoring in piano performance at Chapman University. He began piano studies at the age of eight, and he received his entire early training from Professor Kyung Ja Bae. Dale has received much recognition for his talent through performing recitals and winning piano competitions. Recently, he was the winner of the SAI Scholarship and the Los Angeles Liszt Competition. Past prizes were received for his performances in the MTAC State Solo Piano Competition, SYMF Open Solo Piano Competition, the Cypress College Music Festival, the CAPMT Competition, and the Southern California Junior Bach Festival. Currently a student of Dr. Joseph Matthews, he was recently named recipient of the Liberace Scholarship at Chapman.

PROGRAM NOTES

Dmitri Kabalevsky (1904–1987) • *Colas Breugnon Overture*

Dmitri Kabalevsky completed his opera, *Colas Breugnon*, The Master of Clamecy, in 1937, based on the novel by Romain Rolland. The plot is set in sixteenth century France and centers about the efforts of Colas to overthrow the cruel lord the duke and free his people from tyranny. The overture clearly depicts the character of Colas as a Burgundian Robin Hood, a jester and philosopher, vine grower and artist, combining in himself a lusty appetite for food, wine, and an ardent love of art.

David Whitehill, *Conducting Major*

Robert Schumann (1810–1856) • *Concerto for Piano and Orchestra*

When listening to the slow section in the first movement of Schumann's Piano Concerto, it is difficult to realize that he suffered from severe, suicidal, and ultimately fatal depressive episodes. However, you probably realize that these mood swings which tormented his life were also responsible for some of the most influential lyrical music ever made.

The A minor Piano Concerto was Robert Schumann's only piano concerto. The first movement was written in 1841 titled "Fantasy in A minor". This piece was originally a single movement work for piano-forte and orchestra. Clara Schumann, the composer's wife, who was pregnant with their first child, insisted on performing the piece with the Gewandhaus Orchestra. The first movement of the A minor Piano Concerto has a beautiful dialogue between orchestra and piano throughout. Unlike many other concertos which neglect either orchestra or piano at instances, Schumann shows his brilliance of equilibrium. The tender main theme is introduced by the oboe and is responded to by the piano. The spirit filled coda is followed by a vigorously-feared cadenza written by the composer. The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings, and solo piano.

Schumann wrote this work most likely for Clara to perform, which she did premiere in Dresden, December 4, 1845 (when the 2nd and 3rd movements were completed).

Dale Yang

Justin Grossman (b. 1979) • *Variations for Orchestra (2001)*

Variations for Orchestra was completed on February 27, 2001 and is one of Justin Grossman's most extensive works to date. Though not your typical "theme and variation" form (containing similar formal, harmonic and phrasal structure), the work is a set of variations on a theme. Motives and principal elements derived from the theme serve as melodic, harmonic, and ostinatic material for variation. The purpose of the work is present the same material (the theme and fragments thereof) in new forms. About the work, the composer writes:

"The work is based on a hexachord (a series of six notes), A-G#-F-F#-G-E, and the theme is formed by juxtaposing the hexachord and its retrograde transposed on the tritone (Bb-Db-C-B-D-Eb), thereby exposing the full chromatic. The work is in nine movements, ranging in duration from mere seconds to several minutes each. It is also divided into two parts: part one includes the theme and variations I to III; part two, variations IV-VII and the finale. The earlier group links the variations by tempo and the latter by formal approach, all being common types of movements. A brief description of the movements follow.

"*Theme*. An accented sonority of C to B is established in the timpani, celli and basses. Above this, the trumpet sings the theme, which the bassoon interrupts. A violin solo ensues leading directly to the first variation.

"*Variation I*. Beginning on the solo violin's last note, the variation explodes with a fury of notes in the woodwinds. The notes from the theme's opening sonority (C and B) are exploited by the percussion and strings between the woodwind flourishes.

"*Variation II*. A lonely clarinet begins the variation on the last four notes of the hexachord. Other instruments join, building to a large climax and quietly fading away.

"*Variation III*. With an aggressive ostinato consisting of the first five notes of the hexachord, the variation's primary melodic focus is on the second hexachord and the theme's inversion. The variation ends with elements from the movement building in ostinatic fashion and the melody presented one last time in the trombone. Unfulfillingly, the movement

fades away with little of the vigor, with which it began, remaining.

"Variation IV. This variation serves as a turning point in the composition; leaving the tempo relations, the variations now present the material in recognizable forms. After a Bernstein-ish introduction, the theme is presented in its entirety—backwards.

"Variation V: [Circus] March. In a mocking manner, this somewhat fast march begins with timpani and a clarinet/bassoon sonority. The melody moves back and forth between the winds and the strings. The timpani remains constant throughout the march regardless of what happens with the meter. This later causes it to be "off the beat" when a 3/8 bar interferes. The trio section begins with tuba and trumpet. The melody uses every other note of the theme, moving backwards when reaching the end. Interestingly, this causes an F Major "tonality" to appear, but the strings fight this by playing the hexachords aggressively. Another motive is introduced in the woodwinds (the first three notes of the hexachord) and another trio follows. This is more sustained and in a 3/4 meter. The first trio then returns and the march thereafter.

"Variation VI: Nocturne. Harp and solo viola begin the movement in the calm manner associated with "night music." English horn is featured in the movement as well. A more turbulent middle section follows, returning to the music of the opening. However, some of the turbulence of the middle section does carry over into the final section.

"Variation VII: Waltz. The whole theme serves as the melody for the Waltz. Juxtaposed to it is the melody's inversion, followed by the superimposition of both forms. The middle section uses a four-note motive from the beginning of the second hexachord presented in a dramatic and yearning form. The waltz then returns, leading, without pause, directly into the finale.

"Finale: Chaconne. How better to end a set of variations than with a variation form? A Chaconne is a variation form that uses a constantly repeating ground bass. The ground bass here is the theme. The ground bass is repeated 16 times in some form throughout the finale. The movement is also in a five-part Rondo (A-B-A'-C-A") with coda. After an introduction (in homage to Brahms), the "A" section begins with oboe and other woodwinds. The "B" section is contrasting and much more sustained. The refrain (A) returns, this time in canon, building towards the next episode. This episode is the climax of the entire piece, abruptly halting and then continuing with the final refrain, a mere five measures long. With the coda, the ostinato from *Variation III* returns, reestablishes the C-B sonority and for a brief few moments settles into the tranquility of the opening as the theme is heard one last time. In a final flourish, the work ends—a trill on the notes A and B-flat in the trumpet (the notes on which the two hexachords begin) and two final sonorities."

Max Bruch (1838–1920) • *Die Loreley* Overture

Max Bruch was born in Cologne on 6 January 1838 and is primarily known for his *Violin Concerto in G Minor*. He began composing at the age of 14 and made artistic breakthroughs in Mannheim around 1863 with the world premiere of this romantic grand opera *Die Loreley*. The libretto had originally been written by Emanuel Geibel for Felix Mendelssohn-Bartholdy, but Mendelssohn turned it down. Max Bruch was also known as a conductor, and was director of Liverpool's Philharmonic Society in 1878. Bruch then moved to Berlin in 1891, where he was appointed professor of composition. He died on 20 October 1920.

James Lee

Samuel Barber (1910–1981) • *Concerto for Violin and Orchestra, Op. 14*

Barber's *Violin Concerto* began in the summer of 1939, as a commissioned work for violinist Iso Briselli. He began the work in Switzerland, and at the end of the summer, sent Briselli the first two movements. Briselli complained that the movements were too easy and not brilliant enough to be called a concerto. When Barber received the reply, he relocated to Paris and began work on the third movement. Before he could complete the movement, all Americans were ordered to leave Paris because of the potential invasion of Poland by the Nazis. Barber returned home to Pennsylvania and completed the movement. It became a huge controversy, with performers complaining of its difficult virtuosic passages. It was branded too difficult to play until Herbert Baumel was recruited for a demonstration. He had two hours to play it at a very fast tempo. He achieved his goal, and the movement was

The first two movements swing between the major and relative minor keys (the first movement in G major and minor and the second movement, moving from C-sharp minor, E minor, and finally E major). The second movement has a searching quality, with a cadenza-like passage. The movement continues until the melody is finally introduced in the solo.

Jena Tracey

Ernest Bloch (1880-1959) • *Suite Hébraïque* for Viola and Orchestra

Swiss Ernest Bloch was trained early in his life as a violinist and not as a violist. This is a shame. His four works for viola, *Meditation and Processional, Suite* (1919) for viola and piano, the incomplete *Suite* for viola solo, and the *Suite Hébraïque* are all examples of fine writing for the viola. Today's *Suite* began life as a Rapsodie and two of a set of three Processionals. For the *Suite Hébraïque* Bloch recycled old Jewish melodies. In his own words: "In some of them, old and traditional melodies; but I have absorbed them to such a point that it may be difficult for future musicologists to determine what is traditional and what is Bloch." The movement to be performed tonight, *Rapsodie*, is characteristic of both Bloch's creative orchestration and his skill of writing for soloist with orchestra.

Jared Turner

Piotr Tchaikovsky (1840-1893) • *Concerto for Violin and Orchestra*

Composer, born in Kamsko-Votkinsk, Russia. He began as a civil servant. He later joined the St. Petersburg Conservatory in 1862 and moved to Moscow in 1865. There he became known for his operas, *Second Symphony*, and *First Piano Concerto*. After an unsuccessful marriage, he retired to the country-side to devote himself to composition, making occasional visits abroad. Among his greatest works are the ballets *Swan Lake* (1876--7), *The Sleeping Beauty* (1890), and *The Nutcracker* (1892), the last three of his six symphonies, two piano concertos, and several tone poems, notably *Romeo and Juliet* and *Capriccio Italian*. Like Beethoven, Tchaikovsky's life was fraught with personal failures. However, through the pain and suffering, Tchaikovsky conjured up the most beautiful tunes in the Romantic era. By April 12, the work as it is known today was completely orchestrated. But poor Tchaikovsky's troubles were just beginning. He inscribed the work to the violinist Leopold Auer, but two years passed and Auer made no attempt to play it—nor did anyone else. It was Adold Brodsky who finally tackled the work, presenting it in Vienna with Hans Richter conducting, on December 4, 1881. The verdict of the best-known music critic of the day, Hanslick, was severely critical of Tchaikovsky, who was deeply hurt by his words, is said to have remembered exactly what he wrote to his dying day. In gratitude to soloist Brodsky, he substituted his name for Auer's in the dedication. Later Auer became an ardent interpreter of the concerto, but posterity remembers his initial lack of courage, as it does Hanslick's cruel verbiage.

1. *Allegro moderato.* After a short orchestral introduction, the solo instrument enters with its own introductory flourish, and then announces the principal theme already hinted at in the introduction. The even more expressive second subject, when it arrives, is found to bear a superficial resemblance to the first, on account of the characteristic grouping of four sixteenth-notes. Technical difficulties increase in the middle section and succeeding cadenza, and are not eased in the recapitulation of coda.

Junko Hayashi

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 Politshuk 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.

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

JOHN KOSHAK, MUSIC DIRECTOR & CONDUCTOR

JONI LYNN STESHKO, GUEST CONDUCTOR

Flute	Trombone	<i>(violas continued)</i>
Yoon Cho**	Stefanie Freeman*	Pamela Curtis
Lauren Kamieniecki**	Eric Starr	Kelly Derrig
		Justin Grossman
Piccolo	Bass Trombone	Noelle Osborne
Charla Camastro-Lee	Tae Il Kim *	Tracy Salzer
		Victoria Schultz
Oboe	Timpani/Percussion	Cello
Decie Boone**	Darlene Briggs	Meaghan Brown*
Maralynne Mann**	Abby Orr	Katie Andersen
Abigail Jones	Dan Reighley	Justin Dubish
Matthew LaGrange	Nathaniel Robinson	Seungmi Hur
		Anna Jin
English Horn	Piano	David Whitehill
Matthew LaGrange	Kelly Cho	
		Bass
Clarinet	Harp	Karen Middlebrook*
Monica Mann**	Tomoko Sato	David Weniger
Deanne Saum**		
Eric Underwood	Violin	
	Junko Hayashi †	
Bassoon	Jena Tracey*	† Concertmaster
Heather Cano**	Jori Alesi	* Principal
Mindi Johnson**	Grace Camacho	** Co-Principal
	Jennifer Deirmendjian	
Horn	Anna Komandyan	
Elisha Wells*	Johanna Kroesen	
Aubrey Acosta	Shigeru Logan	
John Acosta	Lina Nguyen	
Laura Chase	Vy Nguyen	
Matthew Murray	Marisol Padilla	
	Vanessa Reynolds	
	Miki Toda	
Trumpet	Viola	
Kenneth Wood*	Jared Turner*	
Jon Calvert		
Diana Joubert		