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11-17-2001

## Chapman Symphony Orchestra 48th Season

Chapman Symphony Orchestra

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## CHAPMAN UNIVERSITY ORCHESTRAS

The Chapman University Symphony Orchestra and Chamber Orchestra, under the leadership of Professor John Koshak, have received wide recognition for their outstanding performances and are considered to be among the finest university ensembles on the West Coast.

The Chapman Orchestras received national recognition when they were presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for their performances of music by American composers.

In frequent demand for performances, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences and the Chamber Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. The Chamber Orchestra tours annually on the West Coast of the United States and has performed extensively on international tours in Europe, China, Hong Kong, and Japan. In January, 2000, following their West Coast tour, the Chamber Orchestra toured Europe with concerts in Prague, Budapest, Vienna, and Salzburg.

The Chamber Orchestra received international recognition during its concert tours in Europe and the Orient. In Brno, Czechoslovakia, a reviewer wrote: "The Chamber Orchestra conducted by John Koshak, showed its sound technical skill, remarkable balance and richness of expression." The orchestra has received enthusiastic reviews from critics throughout California. The Orange County Register described the orchestra's per-

formances of Ives' Unanswered Question, as "esoteric, exotic, innovative and enlightening." A Los Angeles Times critic described the Chapman Chamber Orchestra's performance as "an attractive combination of Mozart, Stravinsky, Berg and Milhaud, which displayed the skill, and musical promise of the orchestra." He added, "The ensemble responded to the tasteful direction of conductor John Koshak with precision, balance, cleanly articulated phrasing and dynamic subtlety."

The Chapman Symphony Orchestra has also received critical acclaim for its performances. A Los Angeles Times reviewer wrote, "John Koshak and his orchestra admirably negotiated the complexities of Paul Hindemith's Symphonic Metamorphosis. A good deal of forward motion characterized this reading. In the finale, Koshak masterfully controlled the balances, transitions and dramatic paces." Another Los Angeles Times reviewer said, "Two major 20th-century symphonies offered formidable challenges for the Chapman Symphony Orchestra, but under John Koshak's assured leadership, the ensemble laid all fears to rest. Koshak has clearly put a great deal of thought into Shostakovich's 12th Symphony. The conductor knew each movement has its own particular character, and he allowed the transparent adagio to act as a period of repose and reflection. Before intermission, the orchestra put the same energy and zeal into Stravinsky's Symphony in Three Movements (1945). Koshak made the most of the work's rhythmic traits; the syncopated string pizzicato, timpani strokes and brass chords were all delivered with panache and precision."

### CHAPMAN SYMPHONY ORCHESTRA

JOHN KOSHAK, MUSIC DIRECTOR & CONDUCTOR

<b>Flute/Piccolo</b> Lauren Kamieniecki* Charla Camastro-Lee Yoon Cho Hiroko Yamakawa	<b>Trumpet</b> Phillip Pacier* Diana Joubert Webster Peters Aaron Valdizán	<i>(violins continued)</i> Shigeru Logan Dan Louie Beth McCormick Bud Neff Sam Nordrum Lina Nguyen Pat Pearce Vanessa Reynolds Diana Salazer Miki Toda Helen Weed Sam Yoon	<i>(cellos continued)</i> Rick Meier Hilkka Natri David Whitehill
<b>Oboe</b> Maralynne Mann* Decie Boone Pamela Curtis Matthew LaGrange	<b>Trombone</b> Jeremy DelaCuadra* Michael Fisk Nicole Tondreau	<b>Bass</b> David Vokoun* Mark Davidson Stan Gray Robert Klatt Carlos Rivera David Weniger	
<b>English Horn</b> Matthew LaGrange	<b>Tuba</b> Matthew Minegar*	<b>Instrumental Music Staff</b> Justin Grossman, <i>Administrative Assistant &amp; Staff Coordinator</i> Jori Alesi, <i>Sr. Librarian</i> Katie Anderson, <i>Librarian</i> Justin Dubish, <i>Assistant Orch. Manager and Librarian</i> Aubrey Acosta, <i>Librarian</i> Jon Calvert, <i>Librarian</i> David Whitehill, <i>Orchestra Manager</i> Jeremy DelaCuadra, <i>Wind Symphony Manager</i>	
<b>Clarinet</b> Monica Mann** Samantha Pankow** Kirsten Edkins Jim Meier	<b>Timpani/Percussion</b> Dan Reighley* Elizabeth Beeman Abby Orr Nathaniel Robinson Melissa Roskos	<b>Viola</b> Jared Turner* Olga Goija*** Cathy Alonzo Matthew Byward Kelly Derrig Justin Grossman Eileen Halcrow Cristina Lopriore Joe Martinez Noelle Osborne Tracy Salzer Victoria Schultz Alicia Thomas Diane Wynn	
<b>Bass Clarinet/E-flat Clarinet</b> Jim Meier	<b>Piano</b> Sha Wang*	<b>Auditorium Staff</b> Jane Phillips Hobson, <i>Manager</i> Brian Fujii, <i>Assistant Manager</i>	
<b>Bassoon</b> Heather Cano** Mindi Johnson**	<b>Violin</b> Junko Hayashi † Johanna Kroesen †† Anna Komandyan* Ian Wang*** Adonis Abuyen Jori Alesi Grace Camacho Marjorie Criddle Jennifer Deirmendjian Adrian Estabrook Sarah Garbett Bill Lee Rocky Lee	<b>Cello</b> Meaghan Skogan** Justin Dubish** Katie Andersen Sue Campbell Alex Harrison Seungmi Hur Anna Jin	
<b>Horn</b> Valerie Nordrum* John Acosta*** Aubrey Acosta Michelle Cabral Laura Chase Erin Crampton Matthew Murray Pat Taylor		† <i>Concertmaster</i> †† <i>Assistant Concertmaster</i> * <i>Principal</i> ** <i>Co-Principal</i> *** <i>Assistant Principal</i>	

## CHAPMAN UNIVERSITY SCHOOL OF MUSIC

presents the

# Chapman Symphony Orchestra

48th Season

John Koshak  
*Music Director and Conductor*

*"Beethoven Meets the Americans"*

Saturday, November 17, 2001 • 8:00 PM  
Chapman Auditorium • Chapman University

## PROGRAM

*"Beethoven Meets the Americans"*

*El Salón México (1936)*

Aaron Copland  
(1900-1990)

*New England Triptych: Three Pieces for Orchestra*  
*after William Billings (1956)*  
Be Glad Then, America  
When Jesus Wept  
Chester

William Schuman  
(1910-1992)

## INTERMISSION

*Symphony No. 7 in A Major, op. 92 (1811-12)*

Poco sostenuto; Vivace  
Allegretto  
Presto; Assai meno presto  
Allegro con brio

Ludwig van Beethoven  
(1770-1827)

## JOHN KOSHAK

John Koshak, noted American conductor and teacher of conducting, is highly recognized for both his work with orchestras and as a conducting pedagogue. He is the Director of Orchestras, Professor of Music, and Director of Instrumental Music at Chapman University. Professor Koshak is the author of the conducting book *The Conductor's Role: Preparation for Individual Study, Rehearsal and Performance*.

Professor Koshak has been enthusiastically reviewed by critics both at home and abroad. A Los Angeles Times reviewer wrote: "Carefully regulating each crescendo, Koshak made every climax powerful, dramatic and exhilarating without exhausting his resources at the first fortissimo." In Germany, the Rhein Zietung review wrote: "Both the overall harmonic picture and the artistic discipline can be attributed to conductor, John Koshak." Of the Brahms *Symphony No.1*, the critic described Koshak as a "true Salzburgian." While in Australia, the Sydney Herald music critic wrote: "John Koshak presided over first rate string sounds in the Barber *Adagio*, and in a Gabrielli Canzona made the brass ring out triumphantly, while Bernstein's *Candide Overture* hustled along with irresistible panache." He has conducted orchestras in Australia, China and Europe, and has conducted honor, festival and all-state orchestras in California, Nevada, Montana, Washington, and New York. He has served as artist-in-residence and guest conductor at the Sydney (Australia) Conservatorium of Music and was twice invited as guest conductor of the Pan Pacific Music Festival in Australia.

Maestro Koshak has toured extensively with his orchestras,

including performances in Europe, China, Hong Kong, Japan, and New York. He has conducted in some of the world's greatest concert halls, including the Mozarteum in Salzburg, Austria; the Opera House in Sydney, Australia, and New York's prestigious Carnegie Hall.

In addition to his conducting and teaching responsibilities at Chapman University, Professor Koshak serves as Music Director of the Orange County Youth Symphony Orchestra. Prior to his appointment to the faculty of Chapman University, he was a public school music educator and conductor in New York, Germany, New Jersey, and California. In Orange County, California, Professor Koshak was recognized for his work in music education when he received the Irene Schoepfle Award for Distinguished Contributions to Orange County Music. While conducting and teaching in Europe, Professor Koshak received recognition by the United States Government, who granted him the Superior Performance award for his work in Germany. He and his orchestras have twice received the ASCAP award from the American Symphony Orchestra League for the performance of American music. At Chapman University, Professor Koshak received the Faculty of the Year award from the Chapman University Alumni Association for his outstanding teaching and conducting.

Professor Koshak received his Bachelor of Music degree from The Pennsylvania State University, his Master's degree from Columbia University, and his Conducting Diploma from the Mozarteum in Salzburg, Austria.

## CHAPMAN UNIVERSITY INSTRUMENTAL MUSIC FACULTY

John Koshak, *Director of Instrumental Music and University Orchestras*

Mischa Lefkowitz  
*Violin*

Brian Drake  
*Horn*

Paul Manaster  
*Violin*

David Washburn  
*Trumpet*

Robert Becker  
*Viola*

David Stetson  
*Trombone*

Richard Treat  
*Cello*

Fred Greene  
*Tuba*

David Black  
*String Bass*

Robert Slack  
*Percussion*

Lawrence Kaplan  
*Flute*

Mindy Ball  
*Harp*

Leslie Reed  
*Oboe*

Jeffrey Cogan  
*Guitar*

Michael Grego  
*Clarinet*

Gary Matsuura  
*Jazz Ensemble*

John Campbell  
*Bassoon*

Robert Frelly  
*Wind Symphony*

Gary Matsuura  
*Saxophone*

Larry Curtis  
*Guest Conductor, Wind Symphony*

## UPCOMING SCHOOL OF MUSIC EVENTS

Sunday, November 18, 8:00 PM

Instrumental Chamber Music

Friday, November 30, 6:00 PM

Annual Holiday Wassail

Saturday, December 1, 6:00 PM

Annual Holiday Wassail

Sunday, December 2, 4:00 PM Orange County Youth Symphony Orchestra

Tuesday, December 4, 8:00 PM

Chapman Jazz Ensemble

Sunday, January 20, 8:00 PM

Chamber Orchestra Post Tour Concert

For additional information, please call the Chapman University  
School of Music office at (714) 997-6871.

# CHAPMAN MUSIC ASSOCIATES

## 2001-2002 Members

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Dr. & Mrs. James Doti  
Mrs. Norma Lineberger

### Conductor's Circle

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## 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 of upcoming concert dates, please fill out the form below and return to the Chapman University box office in the lobby or mail to:

Chapman University Orchestras  
One University Drive  
Orange, CA 92866

Please Print.

First Name

Last Name

Street

City, State

Zip Code

I want information for:  Chapman University Orchestras  Orange County Youth Symphony Orchestra

## PROGRAM NOTES

### *El Salón México* (1936) • Aaron Copland (1900-1990)

Aaron Copland was born in Brooklyn in 1900. He studied in Paris with Nadia Boulanger, and is probably her most successful student. Recognized in his lifetime as the "Dean of American Composers," to many he is considered America's greatest composer. His music is well known all over the world—especially his ballet music (*Appalachian Spring*, *Rodeo*, and *Billy the Kid*). He died in 1990 after a long life of composing, writing on music and teaching.

*El Salón México* was first performed in Mexico City in 1937. It is based on the composer's impressions of a Mexican dance hall, and incorporates traditional Mexican folk songs, such as "El Palo Verde," "La Jesusita," and "El Mosco."

The introduction is divided into five sections. The first theme, marked "Allegro vivace," is derived from "El Palo Verde." The second theme is played by the solo trumpet and uses "La Jesusita" as its melodic source. A rhythmically modified version of "El Mosco" serves as the third theme and is played by bassoon and bass clarinet. The fourth theme is a melodic modification—heard in the strings—of the second

strain of "El Paso Verde."

The main section of the composition is, again, marked "Allegro vivace" and begins with a variant of "El Palo Verde." This is immediately subjected to development that joins fragments of the "El Palo Verde" and "El Mosco" themes. Later, the themes are heard in a similar manner, but this time, are closer to the original songs. The section ends with a brilliant treatment of its opening theme.

A recurring clarinet solo begins the second section—the theme based on "La Jesusita." The passage is then repeated, this time by muted violins. The remainder of the middle section serves as a development, leading to the return of the main section.

The return of the main section of the work is ordered differently than the previous; its tonal center is also altered by a half-step. The music dramatically continues to build to the coda. The music from the introduction—with a more grandiose orchestration—serves as the coda, ending with one final trumpet fanfare.

James Lee, Conducting Major

### *New England Triptych* (1956) • William Schuman (1910-1992)

William Schuman, born August 4, 1910, is an important figure in American music of the 20th Century. He came to composition rather late in life after first dabbling in the study of business. In 1930, he withdrew from business school and began studying at Columbia University, earning a B.S. in Music Education in 1935. He then began teaching at a local university in New York while he continued studying music at Columbia. He received a Master of Arts from Columbia in 1937 where he studied with the great American symphonist, Roy Harris. During this time, other composers, like Aaron Copland, began to take note of the promising young Schuman. In 1943, Schuman received the Pulitzer Prize in music (the first ever awarded in music) and by 1945, was appointed President of the Juilliard School of Music. His success as an administrator paralleled his success as a composer and a few years after joining the Juilliard School, he was appointed the first Director of Lincoln Center.

Schuman's *New England Triptych* is a setting of songs by the early American songwriter, William Billings. The work, completed in 1956, begins with "Be Glad Then, America." It is a free setting of Billings' orig-

inal song. The timpani begins the movement with a short introduction which is developed in the strings. The brass then enter with the melody that will serve as primary melodic element of the movement. The theme is subjected to imitative and fugato development. A variant on the opening theme abruptly returns in the piccolo and oboe, and then pushes to then final climax and close of the movement.

"When Jesus Wept" begins with a lonely quasi-trio for tenor drum, bassoon and oboe. The g minor tonality changes mode when the strings enter. The string sonority Schuman creates is effective and clearly expresses the non-existent text. The oboe, bassoon and tenor drum return, leaving G major and bringing a new tonality with them.

In a chorale setting, "Chester" is first heard in the woodwinds. A faster, more lively variant follows, leading to a series of woodwind flourishes. A new figure appears in the strings and is suddenly interrupted by the chorale again, this time set in the brass. What follows is a final section and coda, brilliantly ending the composition.

Justin Grossman, Composition and Conducting Major

### *Symphony No. 7 in A Major, op. 92* (1811-12) • Ludwig van Beethoven (1770-1827)

Beethoven began work on his *Symphony in A Major* in the summer of 1811, while he was resting in the Bohemian spa town of Teplitz (in the modern-day Czech Republic). The work was completed a year later and premiered at the University of Vienna in 1813, as part of a benefit concert for wounded Bavarian soldiers from the Napoleonic Wars. The *Seventh Symphony*, which was well received by the Viennese public, got mixed reviews from music critics. The fast dance-like rhythms of most of the movements were a delight to some but considered tasteless by others. Some of his musical contemporaries believed him to be thoroughly mad for writing such energetic music. After the premier, the composer Carl Maria von Weber said that Beethoven was "now quite ripe for the madhouse."

The music expresses many of the conflicting emotions that must have been inside Beethoven at the time. You will hear virtually everything from near-maniac explosions of energy to moments of solemn concentration. Beethoven was also influenced by his love of nature and pastoral settings. Some historians call the *Seventh*, "the second *Pastoral Symphony*" due to the folk dance feel of many of the movements. Regardless of being misunderstood in its early years, Beethoven's monumental *Seventh Symphony* has stood the test of time and is one of the most important works in the symphonic repertoire.

The first movement opens with a majestic orchestral tutti out of which the oboe presents the first musical idea. Several bars later, a second idea comes out of the flutes and oboes, forming the basis for the introduction of the movement. The main body of music is then brought to life with a rhythmic motive that starts in the flutes and builds until the entire orchestra comes along for the ride. This galloping little rhythm is the basis for the entire movement and gives the music vibrant intensity,

just one of the reasons Wagner called the *Seventh*, "the apotheosis of the dance."

The *Allegretto* can best be described in one word: yearning. The openness of the chords gives a feeling that something is lacking and the internal anguish of the music shows the desire for completion. It is especially in this movement that Beethoven's soul is exposed for all humanity to see. The famous "long - short-short - long - long" motive persists throughout the entire movement. The tension and sorrow of the first section is temporarily relieved when the somber key of A minor is interrupted by an A major tune that starts in the clarinets. Nevertheless, the sadness returns and the movement ends with the same hollow chord heard at the beginning of the movement.

The *Scherzo* brings back the furious pace that began in the main section of the first movement. A staccato theme is contrasted with the wonderfully legato melody of the *Trio* section. Some believe this melody to be adapted from the "Austrian Pilgrim's Hymn." This movement is unusually long with the *Scherzo* occurring three times and the *Trio* twice.

The last movement brings the composition to a crashing climax. With furious tempi and sudden stops we see the boisterous and coarse side of Beethoven. Once again a quick rhythmic motive is used for the duration of the movement. It is this whirling dance that impressed on many of its early listeners the sense of a festival. Some have gone as far as calling it a "bacchic orgy" and the musician Friedrich Wieck considered the first and fourth movements to be music "composed only in an unfortunate drunken condition." Intoxicated or not, Beethoven's *Symphony No. 7* has emerged to be recognized as one of the greatest and most important works in the symphonic repertoire.

Aaron Valdizán, Conducting Major