3-8-2002

Chapman University Chamber Orchestra 31st Season and Senior Conducting Recital

Chapman University Chamber Orchestra

Justin Grossman
Chapman University

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2001-2002

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CHAPMAN UNIVERSITY
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presents the

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

31st Season

John Koshak
Music Director & Conductor

Justin Grossman
Student Guest Conductor
Senior Conducting Recital

Friday, March 8, 2002 • 8:00 PM
Salmon Recital Hall • Chapman University

PROGRAM

Slavonic Dance No. 7 in C Minor, op. 46 — Antonín Dvorák *(1841-1904)*

Cello Concerto No. 1 in A Minor — Camille Saint-Saëns *(1835-1921)*
Allegro non troppo; Un peu moins vite

Seungmi Hur, *cello*

Elegy for String Orchestra (1998) — Justin Grossman *(b. 1979)*

World Premiere

Piano Concerto No. 3 in C Minor, op. 37 — Ludwig van Beethoven *(1770-1827)*
Allegro con brio

Kelly Cho, *piano*

INTERMISSION

Symphony No. 8 in F Major, op. 93 — Ludwig van Beethoven
Allegro vivace e con brio
Allegretto scherzando
Tempo di Minuetto
Allegro vivace

ABOUT THE SOLOISTS

Justin Grossman, *student guest conductor*

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. He has twice been the recipient of the Veeh Scholarship in music and has twice been awarded the Smith Award in Music Composition. Last year, he received a grant for creative/scholarly research from Chapman University.

In 2000, Mr. Grossman 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. The work has also been 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.

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 nearing the end of his third season serving as Apprentice Manager and Apprentice Conductor with the Orange County Symphony Youth Orchestra.

Mr. Grossman will give his senior recital in composition which will include his chamber music (1998-2002) on March 10, 2002. He looks forward to studying composition in graduate school next fall.

Seungmi Hur, *cello*

Born in Seoul, South Korea, Seungmi Hur began studying piano with her mother at an early age. At age ten, she decided to pursue cello as her primary instrument. Before transferring to Chapman University, Ms. Hur attended El Camino College where she studied cello with Dorothy Muggeridge. While studying El Camino College, she was chosen to perform Faure's *Elegy for Cello and Orchestra* with ECC Symphony Orchestra.

In 2000, Ms. Hur transferred to Chapman University where she now studies with Richard Treat. At Chapman, she performs in both the Chamber Orchestra and Symphony Orchestra. In addition to her studies, Ms. Hur teaches private cello lessons and performs frequently as a soloist and chamber musician.

She has been awarded the Music Faculty Scholarship at El Camino College and a Provost Scholarship from Chapman University. Ms. Hur plans to continue her studies in graduate school and hopes to become a college professor.

Kelly Cho, *piano*

Kelly Cho was born in Pusan, South Korea and began piano lessons at the age of six. That same year she was awarded the second prize at the Han Kook Ilbo Piano Competition. When she entered SunHwa Junior High School of the Arts in Korea, she realized the importance of music in her life and began studying the piano intensively. After graduation from SunHwa Junior High School, she came to the United States to study piano. Ms. Cho studied at the Orange County High School of the Arts and was selected twice as the "Outstanding Performer of the Year". During her junior year of high school, she won first prize in the PTA Council Reflections Contest in Composition. After high school, she entered he Musicians Institute in Hollywood.

At Chapman University, Ms. Cho has received the "Piano Award" and the "Fedderman Scholarship". In addition to giving many recitals, she has also played in several chamber orchestras including the Pacific Symphony Orchestra and the Chapman University Chamber Orchestra. Two teachers in particular helped her to develop her natural virtuosity: Dr. Joseph Matthews and Mr. Mitch Hanlon.

PROGRAM NOTES

by Justin Grossman

Slavonic Dance No. 7 in C Minor, op. 46 • *Antonín Dvorák (1841-1904)*

Born in 1841, Antonín Dvorák is Bohemia's most well-known and perhaps greatest composer. Following his studies at the Prague Organ School he lived as a freelance musician and began to compose. Some years later, performances of his works gained public interest. Dvorák then began to compose more prolifically and also began submitting his compositions to various competitions.

On the jury of one of these competitions was Johannes Brahms. Brahms took great interest in the music of Dvorák, who was only eight years the master's junior. Brahms sent a letter and copy of some of Dvorák's music to Simrock, who was Brahms' publisher. Simrock agreed to publish Dvorák's piece and paid the young composer, despite Brahms' hints, an overwhelming nothing. They did, however, commission a set of piano pieces in the style of Brahms' *Hungarian Dances,* which had been a great success.

Dvorák's commission became his *Slavonic Dances.* These dances are rich in melody, playful in rhythm and are rather interesting harmonically. The *Slavonic Dance No. 7* concerns itself with imitation; it is truly ingenious writing. The oboe begins the dance with an elegant melody that is imitated one measure later by the bassoon. The imitation then shifts to be only a beat apart and a slight slowing ends the phrase with no real cadence. Both of these elements (the imitation and the ritardando) play important roles in the dance. A gradually descending, more romantic melody follows. Later, a third theme is introduced in the major mode. These ideas continue to develop and are juxtaposed and superimposed ways that demonstrate Dvorák's true mastering of his craft. The dance ends with a final ritardando and one last bang.

Cello Concerto No. 1 in A Minor, op. 33 • *Camille Saint-Saëns (1835-1921)*

Camille Saint-Saëns (1835-1921) began studying music as a toddler and continued seriously throughout his childhood. In 1848, he entered the Paris Conservatory where he studied organ and composition. As a young man, Saint-Saëns was quite radical in his views and actions. Noticing the decline of serious French music, he and a few other fellow composers, established the National Music Society, which gave performances of new works. These performances included compositions of Debussy, Franck, Chebrier, Saint-Saëns, and many others. This organization set the groundwork for what would later become the avant-garde in the twentieth century. Although he started out as a radical thinker, not only was his compositional style rather conservative, but his tastes changed as he became older: whereas he was a great supporter of Debussy and the like in his earlier years, he denounced them later in his life.

The *Concerto for Cello and Orchestra in A Minor* was completed in 1872, and was premiered by, and dedicated to, the cellist August Tolbecque. One of the best orchestrators of his time, Saint-Saëns masterfully balances the orchestral forces with the solo cello. The concerto is in three movements with no pause between them, resulting in one continuous piece of music. Today's performance is of the third movement, Allegro non troppo; Un peu moins vite, which begins with the first movement's theme. The oboe begins with this virtuosic melody from the first movement and is followed by a moaning-like figure in the other winds. A large crescendo and orchestral tutti ensues, quickly getting out of the way to allow the soloist to play the theme. A slower section interrupts the franticness, introducing a romantic theme reminiscent of the second movement's material. The Allegro then returns with a section of nearly non-stop sixteenth notes, demonstrating the agility of both the soloist and orchestra. The slow section appears once again and leads to the arrival of the first theme one final time. This is followed by a swift and brilliant final coda that restates some of the themes heard throughout the concerto.

Elegy for String Orchestra (1998) • *Justin Grossman (b. 1979)*

The *Elegy for String Orchestra* was composed in April 1998 while I was still in high school. With the exception of one measure, the present edition has remained unchanged from the original, even after careful consideration to make changes in late 2001 before the parts were published.

An elegy is a poem or composition expressing sorrow and other emotions associated with death. A loved one's death often brings on an extreme range of emotions, including sadness, anger and happiness. Since these emotions are opposite ends of the spectrum, I chose to set my *Elegy* in the same manner. Tonally, it begins in the key of D Major and ends in A-flat Major—tonal opposites at opposing ends of the composition. The piece is in three sections that are connected by a seemingly unimportant figure first heard in the second violin part at the beginning at the work. This figure later becomes a quasi-ostinato in the cellos during the middle section and returns again in the final section.

Though not originally written for any particular event in my life, I would like to dedicate my *Elegy* to my Grandfathers, both of whom passed away just as I was beginning my "career" in music. I know they both would be very proud.

Piano Concerto No. 3 in C Minor, op. 37 • *Ludwig van Beethoven (1770-1827)*

Ludwig van Beethoven is undoubtly one of the greatest composers to have ever lived; his music thus far has stood the test of time. Born in Bonn in 1770, Beethoven began studying piano, organ, violin and viola early in his life. In 1887, he went to Vienna to study with Mozart, but was summoned back to Bonn immediately because of the death of his mother. He returned to Vienna in 1792 to study with Haydn, as Mozart had died the previous year. During his early days in Vienna, Beethoven established many relations with people and families who would later become sponsors and allow him to, unlike Mozart and Hadyn, live his entire life as a freelance musician.

Beethoven's music is traditionally divided into three periods of composition. The *Concerto No. 3 for Piano and Orchestra in C Minor* lies directly on the line dividing his early and middle periods. It was also around this time that Beethoven first noticed a problem with his hearing, which would later lead to his deafness. For the concerto, Beethoven chose C Minor, one of his favorite keys; it is Beethoven's choice for evoking *Sturm und Drang* (Storm and Stress), the most famous example being his *Symphony No. 5.*

This very idea, Sturm und Drang, is heard in the first theme of the concerto, which is initially presented by the strings. This is then developed by various sections of the orchestra, eventually yielding to the clarinet presenting the second theme. Coming nearly full circle, the orchestra stops, allowing the piano to play three furious C minor scales. The exposition is then repeated, this time with the piano involved. The scale idea in the piano returns signaling the beginning of the development. The relatively short development is followed by the recapitulation, where the entire orchestra plays the opening theme. The various themes are heard again and build to another climax where the orchestra "settles" on a tonally unstable inversion of the C minor chord. At this point, the soloist's technical and musical capabilities are showcased in the cadenza. A series of trills transition into the coda, which is rather ethereal at first. The orchestra rejoins the soloist with the timpani playing a fragment of the opening statement; this is interesting, as we do not often hear timpani solos in Beethoven and especially not in his early works. As the orchestra crescendos to the final climax, the soloist again plays the C minor scales, bringing the movement to a close firmly in C minor.

Symphony No. 8 in F Major, op. 93 • *Ludwig van Beethoven*

Typically, Beethoven would compose his symphonies in pairs. The symphonies were usually opposing in style and mood; the odd numbered being more tumultuous and grandiose and the even numbered more restrained. This can be seen with *Symphony No. 7* and *Symphony No. 8.* Both were composed between 1811 and 1812. The *Seventh* premiered to overwhelming success; however, the *Eighth* was not as fortunate. Beethoven had trouble comprehending the reason behind its lack of success, as he believed it was one of his best works.

Without a doubt, "*Eight* is great." It is a sophisticated work that demonstrates not only Beethoven's ability to write elegantly, but a great sense of humor as well. The *Eighth Symphony* lacks a slow movement entirely, instead replacing it with a taunting scherzo. The first movement, *Allegro vivace e con brio,* begins without Beethoven's standard introduction, using instead what some call a "well-mannered" theme. Later, the second theme is introduced. This second theme, occasionally interrupted by a compacted fragment of the first theme, is more lyric, yet rhythmically moves forward. Just before the repeat of the exposition, a four-note rhythmic motive consisting of three eighth notes followed by a quarter note is introduced. The motive plays a significant role in the development, where the first half the first theme is the primary focus. At first, it retains its elegance, but later it becomes more forceful and violent. Without much notice, the recapitulation sneaks in and the melody is heard only in the bassoons, cellos and basses. The thematic material is presented again, this time all in F major. A coda ends the movement with a graceful final statement of the first half of the primary theme.

Allegretto scherzando, the second movement, is some of the most humorous writing in the literature.

Maintaining the elegance so well established in the earlier movement, it seems that the second movement begins where the first ended; however, one soon learns that it is different. There are sudden outbursts in the orchestra and the orchestration makes it seem as if the instruments are mocking each other. The notation of the movement alone must have been a joke to Beethoven, as it is full of fast rhythms, including thirty-second and sixty-fourth notes. During the movement's second theme, Beethoven shows off his orchestrational skills by moving the theme, mid-phrase, from one section of the orchestra to another. Also consistent with the attitude of the movement, the coda sets up certain expectations that are nearly always denied.

The *Minuet* is a little heavier than one would expect, yet it maintains the character one associates with a minuet. Interestingly, a short brass fanfare interrupts the section, bringing the minuet to a close. However, pure elegance is restored in the *Trio*, where a horn duet and a clarinet solo are featured.

The finale, *Allegro vivace*, is deceptive—again, a result of Beethoven's humor. Not only is it fast and frantic, there is often metric uncertainty; beat one can seem like beat two and beat two like beat one. It is brilliant writing. The franticness of the first theme is alleviated (although some of it is maintained in the accompaniment) by the second theme, which is perhaps the most elegant and beautiful in the entire symphony.

The final movement is both metrically and formally ambiguous. One would expect a rondo as the finale and a less-than-careful listen would allow one to believe it is a rondo, but in fact, it is another movement in sonata form (the first movement was also in sonata form). Harmonically, the movement contains great twists, momentarily straying afar, but not leaving for long. An extensive coda (nearly as long as the main part of the movement) ends the work, again confirming F Major and exhausting the rhythmic energy that is such a major component of the movement and symphony itself.

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

JOHN KOSHAK, MUSIC DIRECTOR & CONDUCTOR

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Yoon Cho
Hiroko Yamakawa

Oboe
Maralynne Mann**
Matthew LaGrange**

Clarinet
Monica Mann**
Samantha Pankow**

Bassoon
Heather Cano**
Mindi Johnson**

Horn
Aubrey Acosta*
Erin Crampton
Matthew Murray

Trumpet
Diana Joubert*
Webster Peters
Aaron Valdizán

Trombone
Nicole Tondreau*
Michael Fisk
Jeremy DelaCuadra

Tuba
Matthew Minegar

Timpani/Percussion
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Elizabeth Beeman
Abby Orr
Melissa Roskos

Violin
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Anna Komandyan ††
Johanna Kroesen*
Jori Alesi
Grace Camacho
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Vanessa Reynolds
Stephanie Smith
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Ian Wang

Viola
Jared Turner*
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Cathy Alonzo
Matthew Byward
Noelle Osborne
Tracy Salzer

Cello
Meaghan Skogan**
Justin Dubish**
Katie Andersen
Seungmi Hur

Bass
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