

4-27-2003

Chapman University Chamber Orchestra 32nd Season

Chapman University Chamber Orchestra

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CHAPMAN UNIVERSITY SCHOOL OF MUSIC

presents the

Chapman University Chamber Orchestra

32nd Season

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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

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

**Chapman University celebrates John Koshak's
32-year legacy of musical and educational leadership.**

Sunday, April 27th • 4:00 PM
Salmon Recital Hall • Chapman University

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

PROGRAM

Concerto for Piano and Orchestra in A Minor, Op. 16

Allegro molto moderato, Piu lento

Kelly Park, *piano*

Edvard Grieg

(1843-1907)

Threnody (World Premiere)

Maralynne Mann, *oboe*

Jonathan Green

(b. 1964)

Mala Suita for Orchestra

Fujarka

Hurra Polka

Piosenka

Taniec

Witold Lutoslawski

(1913-1994)

INTERMISSION

Symphony No. 1 in C major, Op. 21

Adagio molto, Allegro con brio

Andante cantabile con moto

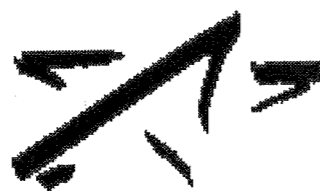
Menuetto - Allegro molto e vivace

Adagio, Allegro molto e vivace

Ludwig Van Beethoven

(1770-1827)

Member of the



American Symphony Orchestra League

PROGRAM NOTES

Concerto for Piano and Orchestra in A Minor, Op. 16 • Edvard Grieg (1843-1907)

Edvard Grieg began work on his famous *Piano Concerto* in June of 1868. It was a joyous time in his life, his first child being born that April, and it was a welcome retreat to the Danish countryside that prompted the concerto's composition. The work was completed the following winter at the family home in Oslo, Norway. At that time Norwegian audiences were dwindling and it was impossible to fund the premiere of a new work. Consequently, the premiere of the *A Minor Piano Concerto* took place in Copenhagen, Denmark in 1869 without the composer present. It was a smashing success that even pleased the local critics and at several times during the performance the audience erupted in a "thunderous chorus of applause."

Grieg's music was very much influenced by the music of Robert Schumann; the *Piano Concerto* was especially modeled after Schumann's and in the same key. Grieg was also a nationalist composer, as his music was often influenced by Norwegian folk songs. This is evident in the principal theme of the first movement of this concerto. The famous timpani roll brings us to a descending melodic theme in the piano solo that is reminiscent of many Norwegian folk tunes. Just as we think the piano will introduce an equally dramatic orchestral line, Grieg throws us a curve ball by giving us a slow melody in the oboes that extends to encompass the string section. For the rest of the movement there are many contrasts in tempi and style. As themes are bounced back and forth, the orchestra serves as more of a contrast to the soloist than mere accompaniment. The movement is characterized by many cadenza-like sections where the pianist displays the full tone of the instrument in rich and powerful harmonies. It is this dramatic sound that has made the *Piano Concerto in A Minor* a favorite with audiences throughout generations.

Aaron Valdizán, *Instrumental Conducting Major*

Threnody • Jonathan Green (b. 1964)

Jonathan D. Green is Associate Dean of Academic Affairs at Sweet Briar College where he also directs the choir and chamber orchestra. He is the author of five music-reference books, editor of *The Journal of the Conductors Guild*, and as a composer, has received awards from ASCAP, the North Carolina Arts Council, and the Virginia Center for the Creative Arts. His work, *Riding the Winds of December*, was commissioned for the official centennial celebration of *FirstFlight in Kitty Hawk* this December.

"I began an oboe concerto on 10 September 2001. After the subsequent tragedy, I intended to turn it into a memorial piece; however, this was interrupted because an upcoming concert with my concert choir needed to provide a musical response to those then very fresh events. When I returned to the oboe work a few weeks later, the music started going in a very different direction resulting in a one-movement commemorative dance, which is a Threnody."

Jonathan D. Green, *Composer*

Mala Suita for Orchestra • Witold Lutoslawski (1913-1994)

Witold Lutoslawski was indisputably one of the major composers of the Twentieth Century. Born in Warsaw in 1913, he showed prodigious musical and intellectual talent from an early age. He took up piano and violin as a teenager before entering the Warsaw Conservatory to study keyboard and composition.

In summarizing the style of Lutoslawski's music, Bohdan Pocij wrote, "For him sound is primary, but this does not mean that he tends in the direction of impressionism; rather the superior position given to sound quality is combined with an unusually acute sense of proportion and of the expressive capacities of shape. The sources of his music may be traced to the deepest and most vital European traditions, and he has renewed and developed currents of musical thought basic to those traditions: the idea of form in sound as a manifestation of beauty and the idea of dramatic form generated by conflict."

Lutoslawski discovered the melodies for the *Mala Suita* ("Little Suite") at a festival of Polish folk music from the village of Machów east of Cracow. The original tunes are presented in the suite with only subtle rhythmic modifications. The titles of the movements come from the folk tunes themselves: *Fujarka* ("Fife"), *Hurra Polka*, *Piosenka* ("Song"), and *Taniec* ("Dance"). These melodies are presented as themes, but in the manner of his *Concerto for Orchestra*. The original version of this work, scored for small chamber orchestra, was written in 1950 in response to a commission from Warsaw Radio. In the following year the composer revised and slightly extended the work, and orchestrated it for a larger orchestra. The first performance was given by the Warsaw Radio Symphony Orchestra, conducted by Grzegorz Fitelberg, in Warsaw on 20 April 1951.

David Whitehill, *Instrumental Conducting and Music Education Major*

Symphony No. 1 in C Major, Op. 21 • Ludwig Van Beethoven (1770-1827)

"He was short, about 5 feet, 4 inches, thickset and broad, with a massive head, a wildly luxuriant crop of hair, protruding teeth, a small rounded nose, and a habit of spitting whenever the notion took him. He was clumsy, and anything he touched was liable to be upset or broken. Badly coordinated, he could never learn to dance, and more often than not managed to cut himself while shaving. He was sullen and suspicious, touchy as a misanthropic cobra, believed that everybody was out to cheat him, had none of the social graces, was forgetful, and was prone to insensate rages."

Thus Harold Schonberg described Ludwig van Beethoven, a brash young genius who came to Vienna in 1792. After studying for a short time with Haydn, then Albrechtsberger, Beethoven began work on his *First Symphony*. Sketches for the last movement can be traced back to as early as 1795. Completed in 1800, a high point in his life, the *Symphony No. 1* is filled with joy and callous humor. At this time he was in high demand and well respected as a musician. It was during this period that he wrote to his friend, Franz Wegeler, "I am offered more commissions than it is possible for me to carry out." It was also the time when he began to experience an annoying ringing in his ears. This annoyance later became the tragic deafness that transformed the proud young composer into the tormented soul we meet in the suicidal Heiligenstadt Testament of 1802.

The *Symphony in C Major* is Beethoven's most conservative effort in the medium. He conforms to the stylistic and formal principals of his time, as established by Haydn and Mozart. However, despite his adherence to Classical constraint, Beethoven's intensely emotional spirit is evident throughout the symphony. From the opening notes, Beethoven boldly announces his unique genius: the first chord is a dissonance that leads away from the key of the entire work (something Haydn or Mozart would have never dared). This *First Symphony* shows us the early signs of an experimental genius who would revolutionize music and fully exhaust the limits of the Classical era. Tovey puts it best in stating that Beethoven's *Symphony No. 1* is "a fitting farewell to the Eighteenth Century."

Aaron Valdizán, *Instrumental Conducting Major*

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

JOHN KOSHAK, MUSIC DIRECTOR & CONDUCTOR

Flute & Piccolo

Lauren Kamieniecki*
Yoon Cho
Hiroko Yamakawa

Oboe

Maralynne Mann**
Pamela Curtis**
Douglas Hachiya

Clarinet

Monica Mann**
Samantha Pankow**

Bassoon

Heather Cano**
Mindi Johnson**

Horn

Aubrey Acosta**
Erin Crampton**
Marco DeAlmeida**

Trumpet

Aaron Valdizán*
Todor Ivanov***
Eric Jay

Trombone

Jeremy DelaCuadra*
Michael Fisk

Tuba

Matthew Minegar

Timpani & Percussion

Bernie Diveley**
Brandon Miller**

Violin

Johanna Kroesen†
Anna Komandyan†
Myroslava Khomic*
Erica Fong
Shigeru Logan
Kathleen Mangusing
Lina Nguyen
Vanessa Reynolds
Sarah Silver
Stephanie Smith
Charles Snyder
Miki Toda
Ian Wang

Viola

Olga Goija*
Tracy Salzer***
Noelle Osborne
Danielle Thomas
Si Tran

Cello

Justin Dubish*
Katie Andersen
Hilkka Natri
David Whitehill
Alex Wilson

Bass

David Vokoun*
David Weniger
James Bennett

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Librarian

† *Co-Concertmaster*

* *Principal*

** *Co-Principal*

*** *Assistant Principal*