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Chapman Symphony Orchestra

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CHAPMAN UNIVERSITY  
SCHOOL OF MUSIC

presents the

**Chapman**  
**Symphony Orchestra**  
47th Season

John Koshak  
*Music Director and Conductor*

Joni Lynn Steshko  
*Guest Conductor*

Saturday, March 24, 2001 • 8:00 PM  
Chapman Auditorium • Chapman University

# PROGRAM

*in memory of Robert Lineberger*

Serenade No. 1 in D Major, Op. 11

Johannes Brahms  
(1833-1897)

Allegro Molto + TONING

Scherzo: Allegro non troppo

Adagio non troppo

Menuetto I-Menuetto II-Menuetto I

Scherzo: Allegro

Rondo: Allegro

## Intermission

2 Dedication

*Romeo and Juliet*, Excerpts from the Ballet

Sergei Prokofiev  
(1891-1953)

3 Romeo at the Fountain

4 Morning Dance

5 Minuet

6 Masks

Montagues and Capulets

7 Romeo and Juliet (Balcony Scene)

8 Death of Tybalt

9 Romeo at Juliet's Before Parting

10 Romeo at Juliet's Tomb

Death of Juliet

11 Applause

## Robert Lineberger

The School of Music and Chapman Symphony Orchestra wishes to dedicate this concert to the memory of Robert Lineberger, one of the great leaders and benefactors of our university.

Bob became a trustee of the university in 1970 and during his tenure served in numerous positions on the board of trustees, including chair of the finance committee. His focus, energy and drive, the same energy and drive that led to his success as a senior vice president at Beckman Instruments, helped lead Chapman out of financial calamity. Bob became a life trustee in 1987.

The Lineberger name is well known at Chapman. The Lineberger Loggia Terrace in Argyros Forum and Lineberger Conference Room in Beckman Hall are named in honor of Bob and his wife Norma. They also helped fund Liberty Plaza, the home of our Berlin Wall. Indeed, they selected the quotations on liberty that grace the seating areas around the plaza. Even the U.S. flag outside memorial is named in honor of Norma's father, Charles Sohn.

The contributions the Lineberger's have made to the

School of Music and its numerous events have also been significant. They have underwritten tables, many of them for students, at every one of our nineteen American Celebrations and have been Diamond Center contributors to the Chapman Music Associates since the group was founded. When the choir needed funds to go to San Francisco in 1973, Bob and Norma came to the rescue.

After Bob was first re-elected to the board of trustees, he wrote a letter to then President Kleckner that at the time may have been viewed as a flight of fancy but now seems prophetic: "We can move Chapman College forward and make it an important intellectual and cultural center of Orange County—and of the world." The university is committed to keeping Bob's legacy by maintaining his commitment to American values and traditions alive and vital here at our university.

The Lineberger family has earmarked donations made in the memory of Bob to be used to establish the Robert Lineberger Scholarship in Accounting for Chapman business students.

*Taken from a letter to the campus community by President Jim Doti*

# CHAPMAN MUSIC ASSOCIATES

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### *Founder's Circle*

Mr. Steeve Kay  
Mr. & Mrs. Robert A. Lineberger

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Ms. Janet Stevens  
Mrs. Lorraine Walsh  
Mrs. Warren P. Waters  
Mrs. Sheri Weniger  
Mrs. Alice Young  
- in memory of James Young

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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

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City, State

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Zip Code

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

# CHAPMAN UNIVERSITY INSTRUMENTAL MUSIC FACULTY

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

Mischa Lefkowitz  
*Violin*

Warren Gref  
*Horn*

Robert Becker  
*Viola*

David Washburn  
*Trumpet*

Richard Treat  
*Cello*

David Stetson  
*Trombone*

David Black  
*String Bass*

Fred Greene  
*Tuba*

Lawrence Kaplan  
*Flute*

Robert Slack  
*Percussion*

Leslie Reed  
*Oboe*

Mindy Ball  
*Harp*

Michael Grego  
*Clarinet*

Jeffrey Cogan  
*Guitar*

John Campbell  
*Bassoon*

Gary Matsuura  
*Jazz Ensemble*

Gary Matsuura  
*Saxophone*

Robert Frelly  
*Wind Ensemble*

Brian Drake  
*Horn*

Joni Lynn Steshko  
*Guest Conductor*

## UPCOMING SCHOOL OF MUSIC EVENTS

March 30, 8:00 PM

Opera Chapman: *The Magic Flute*

April 1, 4:00 PM

Opera Chapman: *The Magic Flute*

April 20, 8:00 PM

Faculty Recital: Laszlo Lak, *piano*

April 22, 8:00 PM

Instrumental Chamber Music

April 29, 8:00 PM

Chapman Guitar Ensemble

May 5, 8:00 PM

Sholund Scholarship Concert

May 11, 8:00 PM

University Wind Ensemble

May 12, 8:00 PM

Chapman University Chamber Orchestra

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

## PROGRAM NOTES

### Johannes Brahms (1833-1897) • Serenade No. 1 in D Major, Op. 11

Brahms composed his first Serenade as a large chamber work for nine instruments, five winds and four strings. Joseph, the eminent violinist and close friend of Brahms, urged the composer to rewrite the work for full orchestra. Brahms composed but unfortunately destroyed the original version in the process. Though hard to imagine today, critics found the work lacking in simple, straightforward expression. After the serenade's Boston premiere, in 1882, one reviewer pronounced the work, "Generally unintelligible and not enjoyable."

From the beginning to the end the serenade reflects Brahms classical nature. The very first sound of the serenade immediately reminds us of the finale of Haydn's "London" symphony, with its D major pedal point in the lower strings and the statement of a folk like theme in the horn. After building up to a restatement of the first theme, Brahms introduces a new idea in a secondary key which emphasizes the composer's favorite rhythmic game of two versus three. If the opening bars

were reminiscent of an earlier composer, no one but Brahms could have composed the theme. Frequent use of solo wind instruments give the Serenade a chamber music feel. The Scherzo is elaborate, making use of canonic techniques. The Adagio is a unique slow-movement sonata including a lengthy development, a full recapitulation and coda. Brahms' lush development is full of thirds and sixths in the woodwinds, paired with string accompaniment and a sensuous horn call that makes the music sway. The paired Minuets are perhaps final reflections of the chamber version of the Serenade, since they call for the same instrumentation. The horn, silent during the Menuett, introduces the second Scherzo with a theme that immediately recalls the early Beethoven. The Rondo finale concludes the Serenade in a burst of high spirits and energy.

*David Whitehill, Conducting Major*

### Sergei Prokofiev (1891-1953) • Romeo & Juliet, Excerpts from the Ballet

Sergei Prokofiev was one of Russia's leading composers and pianists. Born in Ukraine on 23 April 1891, the composer died in Moscow on 5 March 1953—the same day as Stalin. His first piano teacher was his mother, but in the spring of 1904, Prokofiev moved to St. Petersburg, and on the advice of Glazunov, applied for entrance to the Conservatory where his primary teachers were Liadov, Rimsky-Korsakov, and Nikolai Tcherepnin. In 1918 Prokofiev journeyed to the United States where his career reached its lowest point. Having no desire to return to Russia, the composer moved to Paris in 1920. Prokofiev met with great success in Europe—it was in France that he wrote many of his works over a period of sixteen years. In 1923, Prokofiev received his first official invitation to return to Russia when the Leningrad Philharmonic Orchestra offered him a series of concert engagements. The composer eventually settled in Moscow with his wife and family in the spring of 1936. For the remainder of Prokofiev's life, his music was harshly scrutinized by Stalin's government and his works were often withdrawn from public performance.

In 1934 the Kirov Theatre in Leningrad commissioned Prokofiev to compose a ballet based on Shakespeare's tragedy, *Romeo and Juliet*. He started work on the ballet in Leningrad in May of 1935 and finished

it in Moscow later that September. *Romeo and Juliet* was controversial from the start, and the Kirov Theatre soon abandoned the project, but the Bolshoi Theatre in Moscow picked up where the Kirov left off. Surprisingly, the ballet premiered on 30 December 1938 in Brno, Czechoslovakia, not the Soviet Union. In fact, *Romeo and Juliet* was not performed in the USSR until 1940, after the composer was forced by the Stalinist regime to rework many parts of the score. Faced with an uncertain ballet premiere, Prokofiev endeavored to secure performances of various excerpts in concert settings. To that end, Prokofiev selected movements from the ballet which he arranged into three orchestral suites arranged with no reference to the ballet's (or play's) chronology. The first two suites were completed in 1936 and the third in 1946. Thus, the first suite premiered in 1937—a year before the first staged performance of the complete ballet while the second suite premiered in 1942, and the third suite in 1947. The selections in tonight's performance are extracted from the three suites and are arranged in the same order as in the ballet and the Shakespeare original.

*James Lee, Conducting Major*

## 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 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 • JONI LYNN STESHKO, GUEST CONDUCTOR

<b>Flute</b> Lauren Kamieniecki* Yoon Cho	<i>(horns continued)</i> Laura Chase Matthew Murray	<i>(violins continued)</i> Lina Nguyen*** Jori Alesi Grace Camacho Marjorie Criddle Josie Davidson Jennifer Deirmendjian Peter Eykemans Megan Julyan Johanna Kroesen Shigeru Logan Christa Mulker Marisol Padilla Pat Pearce Vanessa Reynolds Diana Salazer Miki Toda Sam Yoon	<i>(cellos continued)</i> Seungmi Hur Anna Jin Hilkka Natri David Whitehill
<b>Piccolo</b> Charla Camastro-Lee	<b>Trumpet</b> Cornelius Mootz* Diana Joubert Aaron Valdizan Kenneth Wood		<b>Bass</b> Karen Middlebrook* Mark Davidson Robert Klatt Mike Wendell David Weniger
<b>Oboe</b> Maralynne Mann* Decie Boone Matthew LaGrange	<b>Cornet</b> Cornelius Mootz		<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> Kenny Wood, <i>Wind Ensemble Manager</i>
<b>English Horn</b> Matthew LaGrange	<b>Trombone</b> Stefanie Freeman* Melissa Ferdolage Nathan Siler		
<b>Clarinet</b> Suzanne Crandall** Deanne Saum** Monica Mann	<b>Tuba</b> Matthew Minegar*	<b>Viola</b> Jared Turner* Matthew Byward Pamela Curtis Justin Grossman Helen Hayward Joe Martinez Noelle Osborne Tracy Salzer Luisa Schlinger Victoria Schultz Alicia Thomas	<b>Auditorium Staff</b> Jane Phillips Hobson, <i>Manager</i> Brian Fujii, <i>Assistant Manager</i>
<b>Bass Clarinet</b> Eric Underwood	<b>Timpani</b> Dan Reighley*		
<b>Saxophone</b> Greg Wuchner	<b>Percussion</b> Nathaniel Robinson* Adrian Hernandez Abby Orr Melissa Roskos		
<b>Bassoon</b> Heather Cano** Mindi Johnson** Kelly Derrig	<b>Harp</b> Mindy Walters* Tomoko Sato		
<b>Contrabassoon</b> John Campbell	<b>Violin</b> Junko Hayashi † Jena Tracey †† * Anna Komandyan †† *	<b>Cello</b> Meaghan Brown* Katie Andersen Justin Dubish Eric Harris Alex Harrison	† <i>Concertmaster</i> †† <i>Assistant Concertmaster</i> * <i>Principal</i> ** <i>Co-Principal</i> *** <i>Assistant Principal</i>
<b>Horn</b> Elisha Wells* Aubrey Acosta John Acosta			