

11-3-2001

University Chamber Orchestra

Chapman University Chamber Orchestra

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CHAPMAN UNIVERSITY
SCHOOL OF MUSIC

presents the

CHAPMAN UNIVERSITY
CHAMBER ORCHESTRA

31st Season

John Koshak
Music Director & Conductor

Justin Grossman, *composer and conductor*

Junko Hayashi, *violin*

Abby Orr, *percussion*

Dan Reighley, *percussion*

Nathaniel Robinson, *percussion*

Melissa Roskos, *percussion*

David Whitehill, *conductor*

Saturday, November 3, 2001 • 8:00 PM
Salmon Recital Hall • Chapman University

PROGRAM

SCHUBERT (1797-1828)

Symphony No. 6 in C Major, D. 589 (1817-18)

Adagio; Allegro

Andante

Scherzo: Presto

Allegro Moderato

INTERMISSION

BRAHMS (1833-1897)

Hungarian Dance No. 5 in G Minor

Mr. Whitehill, *conductor*

SARASATE (1844-1908)

Zigunerweisen for Violin and Orchestra, op. 20

Ms. Hayashi

BRITTEN (1913-1976)

Matinées Musicales, op. 20 (1941)

March

Nocturne

Waltz

Pantomime

Moto Perpetuo

GROSSMAN (b. 1979)

Concerto for Four Percussionists and Orchestra [in One Movement] (2001)

World Premiere

Ms. Orr

Mr. Reighley

Mr. Robinson

Ms. Roskos

Mr. Grossman, *conductor*

ARNOLD (b. 1921)

Little Suite No. 2 for Orchestra, op. 78

Overture

Ballad

Dance

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. 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 recently began 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 conducting on March 8, 2002 and a recital of his complete chamber music (1998-2002) on March 10, 2002. He looks forward to beginning work on a Ph.D. in composition next fall.

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 music therapy and violin performance. At Chapman, she studies violin with Professor Mischa Lefkowitz. For the past four 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 during their West Coast and European tours in 2000. In March 2001, she performed the Tchaikovsky *Violin Concerto* with the chamber orchestra.

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 Shelund 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 Ryoosaku 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.

Abby Orr, *percussion*

Abby Orr began playing piano in 1985 while living in Chicago. She moved to Mission Viejo, CA in 1989 and continued studying piano until discovering percussion her freshman year of high school. She

performed with the Mission Viejo High School marching band and drumline, specializing in mallet percussion and playing under the instruction of Mr. Jim Wunderlich and Mr. John Hannan. These outstanding ensembles won numerous regional and national awards. She also studied jazz vibes and improvisation with Paul Carman. As section leader her senior year, she received the award for most outstanding senior. During her freshman year at Chapman University in 1998, she received the Golden Ear Award for music theory and ear training. She studied with Mr. Kent Hannibal from her first year through the first semester of her junior year. Since that time, she has studied with Mr. Robert Slack. She has given a junior recital and will give her senior recital this March. Abby hopes to attend graduate school for contemporary percussion and establish a career playing in percussion ensembles, musicals and soundtracks.

Daniel Reighley, *percussion*

Daniel Reighley is currently a senior at Chapman University. He has been studying percussion for eight years and has studied with Mr. Kent Hannibal and Mr. Robert Slack. In May, he will graduate with a Bachelor of Music in Percussion Performance. He has served as Principal Timpanist and Percussionist in the Chapman Symphony Orchestra, Chapman University Chamber Orchestra, and the Chapman University Wind Symphony.

Nathaniel Robinson, *percussion*

Nathaniel Robinson, born June 1980, is from Pedley, California. He has studied percussion since the age of nine when he began playing percussion in elementary music programs. In High school, he studied with several teachers including Keith Higgins and Dean Diomedes. While at Chapman University, Nathaniel has studied with Mr. Kent Hannibal, Mr. Bill Schlitt, Mr. Tim Curle, and currently with Mr. Robert Slack. Nathaniel has performed with the Chapman University Chamber Orchestra, Chapman Symphony Orchestra, Chapman Wind Symphony, Chapman Percussion Ensemble and Jazz Ensemble. Nathaniel has appeared in two opera productions, American Celebration 2000, Chapman Spring Dance Concert (Spring 2000), and has performed in the Music of the 20th Century concerts with the Percussion Ensemble. Other performing groups include Knott's Berry Farm's *Beach Bang Boom!*, *Calico Saloon Show*, and *Calico Stompede* and currently plays drumset for Elektrik Groove (elektrikgroove.com).

Melissa Roskos, *percussion*

Melissa Roskos is a graduating senior at Chapman University. She is receiving degrees in music therapy and percussion performance. She has been playing percussion for ten years. Melissa has studied with Mr. Kent Hannibal, Dr. Ken Piascik, and Mr. Frank Wyant. She currently studies percussion with Mr. Robert Slack. She has performed two undergraduate recitals and she will perform her senior recital in the spring.

David Whitehill, *conductor*

David Whitehill began the study of conducting at the age of fifteen with Maestro Alfred Gershfeld at Lucerne Music Center the Philadelphia Orchestra's summer home in upstate New York. During the 1995-96 season of the Palm Beach Baroque Strings in Florida, Mr. Whitehill held the position of Assistant Conductor and continued on to serve as their Guest Conductor for two more seasons. Mr. Whitehill received top prize and was awarded a gold medal at the 1996 Florida Orchestra Association Conducting Competition. He has attended the Conductors Institute at Bard College and The Conductors Guild workshop in Seattle. In 1998, Mr. Whitehill was appointed Apprentice Conductor of the Orange County Youth Symphony Orchestra and is now in his fourth season with the orchestra. Mr. Whitehill is a recipient of Temple Beth El's Pasternak Feldman Memorial Fund for aspiring young musicians and was awarded the Erwin Johnson Scholarship by the Chapman University School of Music.

Mr. Whitehill is in his senior year at Chapman University where he is studying conducting with Professor John Koshak and is a candidate for a Bachelor of Music degree in Orchestral Conducting. He is in his third season serving as a Student Assistant Conductor of the Chapman University Orchestras and has conducted the Chapman University Chamber Orchestra on both their West Coast and European concert tours. While at Chapman University, he has participated in master classes with some of our country's top conducting pedagogues, including working with Professor Kimo Furamoto, Professor Gustav Mier, and Professor Daniel Lewis. Mr. Whitehill also plays cello in the Chapman University Symphony and Chamber Orchestra. In addition to his involvement in the School of Music, he is

President of Sigma Alpha Epsilon Fraternity.

Mr. Whitehill will give his senior recital in conducting with the Chapman University Chamber Orchestra on March 9, 2002. After graduating, he plans to begin a career in Arts Administration.

PROGRAM NOTES

Franz Schubert (1897-1928) • *Symphony No. 6 in C Major, D. 589 (1817-18)*

In 1817 a young Schubert left the shelter of his family and ventured out into the world to make it on his own as a freelance composer. At that time the Viennese musical scene was in a frenzy over the light-hearted works of Rossini and the "Italian style" was popular. It was in this atmosphere that the *Sixth Symphony* was born.

Fueled by an urgency for funds and a desire to be successful, Schubert composed several pieces in the style that was en vogue. One of these was his *Symphony No. 6*, that some say sounds more like Rossini than Schubert.

The first movement, after a slow introduction, has a bright and cheerful tune that originates in the flutes and is later combined with a more fluid second theme. These themes are fragmented and developed throughout the middle of the movement and then the first melody returns in full form. The movement ends with a *piu moto* coda that brings about a snappy Rossinian close with its punching orchestral tutti.

The second movement has a sentimental theme reminiscent of Mozart. This light, soft melody is gradually replaced by a darker triplet idea that reaches its climax about midway through the movement. Calm is restored a few bars later and the music fades smoothly into a pianissimo F Major chord.

The *Scherzo* is significant because this is the first time Schubert uses the term, coined and perfected by Beethoven, in one of his symphonies. The movement begins in quick triple meter with a rhythmic motif very similar to Beethoven's scherzi. As is customary, the scherzo section leads into the trio, which takes on a more relaxed pace and gives the listener time to breathe before the first section is repeated. Sudden dynamic contrasts and playful "conversations" between the various sections of the orchestra characterize the music.

The lengthy finale is considered by many to be the most Schubertian movement in the entire symphony. It has a very soft start in the strings and upper woodwinds but the serenity is abruptly broken by a fanfare idea that resurfaces throughout the movement. The rest of the movement has a distinctive dotted rhythmic feel woven into it that gallops the music along until the full orchestra crashes through the final chords.

Aaron Valdizán, Conducting Major

Johannes Brahms (1833-1897) • *Hungarian Dance No. 5 in G Minor*

Modern audiences best know Johannes Brahms as a composer who revered Beethoven and viewed himself as carrying forth the same powerful orchestral tradition. However, Brahms' first significant works were written for much smaller forces, such as chamber ensembles or solo piano. One of the earliest works to earn him wide spread public admiration was a set of dances for piano with four hands. He published two early books of these dances, based on Hungarian folk melodies. Happy, tuneful, and above all, very playable, these were well received—especially by amateur musicians.

The *Hungarian Dances* were written at a time when national pride was growing in Europe, and many composers were turning to folk music for inspiration. These pieces are based on true Hungarian folk melodies. Brahms himself must have considered them relatively minor, because he never assigned them an opus number. However, all have been orchestrated by various composers and now played in many different forms.

David Whitehill, Conducting Major

Pablo de Sarasate (1844-1908) • *Zigeunerweisen for Violin and Orchestra, op. 20*

Pablo de Sarasate, born in Pamplona, Spain in 1844, was one of the greatest violin virtuosos of all time. As a composer, Sarasate wrote exclusively for the violin and often performed his own compositions in concert. The overall characteristic of his music is sheer showmanship.

As the name implies, *Zigeunerweisen* is based on the style and mood of Spanish gypsy music. Sarasate may also have been influenced by Andalusian folk music. This type of folk music employs the use of portamento, the practice of sliding the voice from one note to another. Unbelievably virtuosic,

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

JOHN KOSHAK, MUSIC DIRECTOR & CONDUCTOR

Flute/Piccolo

Lauren Kamieniecki*
Yoon Cho
Hiroko Yamakawa

Oboe

Maralynne Mann*
Matthew LaGrange

Clarinet

Monica Mann**
Samantha Pankow**

Bassoon

Heather Cano**
Mindi Johnson**

Horn

Aubrey Acosta*
Michelle Cabral
Matthew Murray

Trumpet

Diana Joubert*
Webster Peters
Aaron Valdizán

Trumpbone

Nicole Tondreau*
Michael Fisk
Jeremy DelaCuadra

Tuba

Matthew Minegar

Timpani/Percussion

Dan Reighley**
Nathaniel Robinson**
Abby Orr
Melissa Roskos

Piano

Aaron Valdizán

Violin

Junko Hayashi †
Anna Komandyan ††
Johanna Kroesen*
Jori Alesi
Grace Camacho
Jennifer Deirmendjian
Shigeru Logan
Lina Nguyen
Vanessa Reynolds
Aubrey Richmond
Stephanie Smith
Miki Toda
Ian Wang

Viola

Jared Turner*
Olga Goija***
Cathy Alonzo
Matthew Byward
Noelle Osborne
Tracy Salzer

Cello

Meaghan Skogan**
Justin Dubish**
Katie Andersen
Seungmi Hur
Anna Jin
David Whitehill

Bass

David Vokoun*
David Weniger

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2001-2002

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UPCOMING CONCERTS

Chapman University Wind Symphony	Friday, November 16 • 8:00 PM
Chapman Symphony Orchestra	Saturday, November 17 • 8:00 PM
Wassail Dinner and Concert	Friday, November 30 • 6:00 PM
Wassail Dinner and Concert	Saturday, December 1 • 6:00 PM
Orange County Youth Symphony Orchestra	Sunday, December 2 • 4:00 PM

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