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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

David Whitehill
Student Guest Conductor
Senior Conducting Recital

Saturday, March 9, 2002 • 8:00 PM
Salmon Recital Hall • Chapman University

PROGRAM

Slavonic Dance No. 7 in C Minor, op. 46

Antonín Dvořák
(1841-1904)

Cello Concerto No. 1 in A Minor
Allegro non troppo; Un peu moins vite

Camille Saint-Saëns
(1835-1921)

Seungmi Hur, *cello*

Elegy for String Orchestra (1998)

Justin Grossman
(b. 1979)

World Premiere

Piano Concerto No. 3 in C Minor, op. 37
Allegro con brio

Ludwig van Beethoven
(1770-1827)

Kelly Cho, *piano*

INTERMISSION

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

Ludwig van Beethoven

ABOUT THE SOLOISTS

David Whitehill, *student guest conductor*

David Whitehill began the study of conducting at the age of fifteen with Alfred Gershfeld and Charles Pletz at Lucerne Music Center in upstate New York. He has attended the Conductors Institute at Bard College and The Conductors Guild workshop in Seattle. During the 1995-96 season of the Palm Beach Baroque Strings in Florida, he held the position of Assistant Conductor.

He received top prize at the 1996 Florida Orchestra Association Conducting Competition. 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 currently studies conducting with Professor John Koshak and is a candidate for a Bachelor of Music degree in Orchestral Conducting. While at Chapman University, he has participated in master classes with some of our country's top conducting pedagogues, including working with Gustav Meier, and Daniel Lewis.

He is in his third season serving as a Student Assistant Conductor of the Chapman University Orchestras and has guest conducted the Chapman University Chamber Orchestra on both their West Coast and European concert tours.

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. In addition to his involvement in the School of Music, he is an active member of Sigma Alpha Epsilon Fraternity serving as their Song Chair.

After graduation, Mr. Whitehill is looking forward to a career in Artistic Administration with the goal of becoming an Executive Director of a major orchestra.

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 Muggerridge. 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 the 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 *David Whitehill*

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

The later 19th century brought an increasing consciousness of national identity to various ethnic groups in Europe and elsewhere in the world. Although Dvořák had been composing seriously since age 24, he was far removed from the German center of the musical mainstream, and none of his earliest works achieved much success.

However, at age 36 he entered a few of his piano works into a contest. One of the adjudicators was Brahms, who was quite impressed. The influential critic Hanslick who was also a judge on the same panel, wrote to Dvořák and told him of Brahms' favorable impression and urged him to submit some of his other works for the master to review. Dvořák happily complied. After hearing them, Brahms recommended to his own publisher Simrock that they consider the works of the obscure but gifted young Czech. Simrock subsequently published several piano pieces that were well received, then commissioned an orchestral work. The ensuing *Slavonic Dances* became the first big break in Dvořák's career.

An intense Nationalist, Dvořák's music incorporates dance rhythms, harmonies, and melodies of traditional Bohemian folk music in his *Slavonic Dances*. In his *Slavonic Dance No. 7*, one of his most-loved works, Dvořák integrates elements of Czech national music with his Classical approach to composition. Dvořák opens the dance with the melody in the oboe, only to be imitated a bar later by the bassoon. The imitating figure recurs throughout the work in different instrument groups. In the middle section Dvořák introduces a new melodic figure using the violins to underline the livelier dance melody. The final section of the piece is a repetition of the beginning section, followed by a long ritardando into the lively ending presto.

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

Saint-Saëns was among the most successful French musicians of his generation: a prolific composer, one of the great organists of the nineteenth century, a piano virtuoso, a teacher, and a highly opinionated, eloquent, and harsh critic. Saint-Saëns, a staunch French nationalist, was also an active player in the sometimes-rough world of French musical politics. He had one of the longest compositional careers of any major composer, writing hundreds of works over a period of nearly seventy years, from the time he was sixteen years old until nearly the day he died. Among these hundreds of works are included several compositions for cello: two sonatas, a suite, two concertos, and four smaller works. His first cello concerto has remained his most widely performed cello work, and has become one of the standard concertos for the instrument. The concerto was composed in 1872 for the French virtuoso Auguste Tolbecque, principal cellist of the Paris Conservatory orchestra.

The concerto is a thoroughly French and Romantic. In the final movement, the cello returns to the distinctive theme of the opening bars, but the mood subsides quickly and the cello introduces a much more passive contrasting idea. As the last movement comes to a close, the solo part becomes a flashy virtuoso showpiece and the cellist is able to display the entire range and technical facility of the instrument. Beginning with a long exposed passage in the lowest range of the cello, the soloist gradually moves to the highest range of the instrument, eventually introducing a brilliant new theme at the ending section of the concerto.

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

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.

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.

About his composition, the composer writes:

"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)

Although Beethoven began sketching this work as early as 1796, it was apparently not finished until 1800 when he needed a concerto for a public appearance. Thus the C-minor Concerto was premiered in what would become one of Beethoven's famous marathon concerts of new works. In Vienna on April 5, 1803, Beethoven presented the first performances of his Second Symphony, the oratorio *Christ on the Mount of Olives*, along with the C-minor Piano Concerto with himself as soloist, plus a repeat performance of the First Symphony. Beethoven actually had several other works he intended to include, but they were dropped from the already large program at the last minute. An eyewitness account from Beethoven's page-turner, reports that many passages in the piano solo part were blank, with Beethoven playing mostly from memory. He did eventually finish writing out the solo piano part so that his pupil, Ferdinand Ries, could play the concerto later that same year.

The choice of C-minor relates this work to other Beethoven works, especially the Sonata Pathétique and the *Fifth Symphony*, as well as the C-minor Piano Concerto, K. 491, of Mozart, which Beethoven admired so much. The principal theme of the concerto joins two dramatically opposed ideas. In the first four measures, the strings present a rather ominous motive, and after the winds play the same motive a step higher, a second more impassioned phrase is introduced. The coexistence of such diverse and powerful elements throughout the opening movement accounts for much of its energy and tension. The opening gesture of the orchestra outlines the minor triad, ending with a drum-like figure, which will be played by the tympani in the remarkable coda to this movement. The march-like character of this first material stands in contrast to the lyrical singing theme, which is the second idea. After the piano exposition, the piano is given rich figuration in the development section. Beethoven composed an extensive cadenza for this movement, which he probably completed in 1809. The work closes with a return of the opening motive played by tympani, leading to a rousing finale by the soloist and orchestra.

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

Beethoven often worked on more than one composition at the same time, for example, he composed his *Seventh* and *Eighth* symphonies together. The premiere of the *Seventh* in December 1813 had been one of the most successful concerts of Beethoven's life, establishing him without question as the greatest living composer of his time. When Beethoven premiered the *Eighth* two months later, he sandwiched it between repeats of the *Seventh* and *Wellington's Victory*. The size and energy of the *Seventh* simply overwhelmed the audience at the premiere of the *Eighth*, but Beethoven was fully aware of the smaller work's value. When his pupil Carl Czerny remarked that the *Eighth* was much less popular than the *Seventh*, Beethoven replied sternly, "That's because it's so much better."

Surprisingly, the cheerful F-major symphony was largely composed during a period of family strife. Beethoven strongly disapproved of a liaison that his thirty-five year old brother, Johann, was enjoying with his young housekeeper. Beethoven even traveled to Johann's home in Linz to obtain a police order that the girl move out. Johann evaded the issue by marrying her, but not before there had been an ugly confrontation between the two brothers. With this background, Beethoven was finishing his jovial *Eighth Symphony*.

The first movement is in traditional sonata form and adheres to the classical conception of a classical symphony yet it is ingeniously varied. Its principal theme, presented without an introduction in the

opening measures, outlines an F major triad, thus firmly establishing the tonal center of the work. Beethoven soon starts to roam from the tonic key at the second theme, which begins a series of sequentially rising phrases, in the unexpected key of D-major, introduced by the violins. This is followed by a swift modulation, which allows the woodwinds to present the second theme in C, as we would expect. This tonal displacement is accomplished so cleverly, it might even go unnoticed.

Beethoven rounds out the movement's exposition by touching on several supplementary ideas before proceeding to his development passage, in which the initial motif of the principal theme is tossed about the orchestra. The recapitulation does not merely reprise the opening section of the score but offers further perspectives on its thematic material, particularly the important first subject. Beethoven further explores his ideas in the long coda passage that concludes the movement. A quiet remembrance of the opening motif brings the symphony's first movement to a close.

The following Allegretto has become well known in connection with a little vocal canon that Beethoven wrote around the time he composed the *Eighth Symphony*, honoring his friend Johann Malzel, the inventor of the metronome. The canon employs a variant of this movement's principal theme, which includes a stream of steady sixteenth notes that have therefore been taken to be the ticking of Malzel's metronome. Be that as it may, the movement is more notable for its distinctive brand of humor. The first subject is full of unexpected forte outbursts, sudden shifts of the melodic line from upper to lower registers and occasional doubling of rhythmic speeds all being traditional devices of Italian opera buffa. The abrupt ending offers another touch of Beethoven's humor.

The third movement is a minuet. Its outer sections convey a robust, almost pesante quality that echoes Haydn and, of course, the younger Beethoven. The central section, a trio, includes prominent roles for the horn and clarinet.

Having held his horses back, so to speak, for three movements, Beethoven lets them have their head in the merry rush of the rondo-like tune in the finale. It seems about to come to a close on a normal dominant C when it is suddenly jerked up to a C-sharp, only to have the unexpected note drop away as quickly as it had arrived. The same thing happens at the recapitulation. The sheer obtrusiveness of that unexpected C-sharp lingers in the ear, demanding an explanation. Finally, in the immense coda, the same bothersome C-sharp returns with harmonic consequences, generating a great new tonal detour before returning safely home. At this pace, which gives us hardly a chance to consider all that is going on, Beethoven's wit leaves us invigorated but breathless.

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

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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

Dan Reighley*
Elizabeth Beeman
Abby Orr
Melissa Roskos

Violin

Junko Hayashi †
Anna Komandyan ††
Johanna Kroesen*
Jori Alesi
Grace Camacho
Jennifer Deirmendjian
Shigeru Logan
Vanessa Reynolds
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

Bass

David Vokoun*
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