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Chapman University Chamber Orchestra

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CHAPMAN UNIVERSITY  
SCHOOL OF MUSIC

*presents the*

CHAPMAN UNIVERSITY  
CHAMBER ORCHESTRA  
33rd Season

Aaron Valdizán  
*Student Conductor*

Saturday, March 6, 2004 • 8:00 PM  
Memorial Hall Auditorium • Chapman University

## Program

*Hungarian Dance No. 1 in G Minor* (1873)

Johannes Brahms  
(1833-1897)

*Violin Concerto No. 2 in G Minor* (1935)

Sergei Prokofiev  
(1891-1953)

Johanna Kroesen, *violin*

*The Hebrides Overture, Op. 26*

Felix Mendelssohn-Bartholdy  
(1809-1847)

*The Disintegration of Hope* (2004)

*World Premiere*

Sean Heim  
(b.1967)

## Intermission

*Symphony No. 4 in Bb Major, Op. 60*

Ludwig Van Beethoven  
(1770-1827)

*Adagio-Allegro vivace*

*Adagio*

*Menuetto, Allegro vivace Trio: un poco meno allegro*

*Allegro ma non troppo*

## PROGRAM NOTES

### Johannes Brahms (1833-1897) • *Hungarian Dance No. 1*

In the mid-Nineteenth Century much of Europe was in a state of social upheaval. The revolutionary spirit of France spread throughout Europe and in 1848 the Hapsburg monarchy's reign over Hungary was challenged by the more liberal Louis Kossuth. Though the Hungarian revolution wasn't a complete success, it led to the formation of the Austro-Hungarian Empire (in which Hungary had a greater influence) and nationalism swept the nation.

A well-known Hungarian nationalist, who was exiled to America as a revolutionary, was the violinist Ede Remenyi. Remenyi visited Brahms in Hamburg in 1852 and together they went on a three-month tour of various towns and villages performing Magyar gypsy music. It is these folk melodies that Brahms wrote down and later used in his *Hungarian Dances*.

After nine years of gestation, the composer wrote his first set of *Hungarian Dances* in 1861 as a collection of ten pieces for piano four-hands. On the title page he was careful to note that they were arrangements of traditional melodies but, upon their widespread success and acclaim, Remenyi was outraged and claimed that Brahms had stolen his music. It wasn't until 1874 that the music journal *Allgemeine Musikalische Zeitung* identified the composers of the original melodies. In that same year, free of Remenyi's fury, he began writing his second set of dances that were published in 1880 as eleven dances for the piano.

*Hungarian Dance No. 1* is one of only three dances (the others being *Nos. 3 and 10*) from the piano edition that Brahms orchestrated himself in 1872. Over time others have been arranged for orchestra by various composers, the most famous being *Nos. 17 to 21* by Antonin Dvorak. The *Dance in G Minor* in its orchestrated form was premiered by the Leipzig Gewandhaus Orchestra on January 29, 1874, with Carl Reinecke conducting.

Brahms describes his dances in this manner:

"I offer them as genuine gypsy children which I did not beget, but merely brought up with bread and milk."

### Sergei Prokofiev (1891-1953) • *Violin Concerto No. 2*

Written in 1936, Serge Prokofiev's Second Violin Concerto signals the arrival of a new style for this famed Russian composer. Along with its near-contemporaries (*Romeo and Juliet*, *Lieutenant Kije*, and *Peter and the Wolf*) this work reveals a renewed interest in textural transparency and simplicity, meshing favorably with Prokofiev's personal attraction to socialist modernity. Completed just before his return to Moscow, the Second Concerto abandoned all the pomp and frippery consuming Prokofiev's fashion-conscious Parisian years. Unlike the First Concerto, this work is deliberately less audacious and relies on the complex harmonic variation of two themes. The Concerto opens with an unaccompanied solo line, presenting a first theme that is not contained by meter and thoroughly stereotypical of Russian lament and tragedy. Whether or not one finds in its somber opening that "image of the snow-covered plains of Russia" as perceived by Israel Nestyev, Prokofiev's authorized

Soviet biographer, the seductive second theme is, without doubt, conceived in pure romantic lyricism. The composer is true in the Concerto's structure, not straying from a traditional sonata-allegro form, complete with coda. Also conventional is Prokofiev's orchestration, with its pairs of woodwinds, horns, and trumpets. However, what gives this composition its idiomatic 1930s sound is the bold juxtaposition of new key areas, a unique approach to chromaticism, and a truly creative metric fabric. Tight eight-bar phrases and ostinati are perverted or, rather, enriched with extra beats and extra bar prolongations. The two themes are clearly presented as separate ideas, as they then become ornately complicated and compacted together within the center of the work. Prokofiev's methods of developing these themes seem effortless, revealing the composer as a true master of orchestration and ingenuity. In all, the work hints at homages to Rachmaninoff, Tchaikovsky, and Stravinsky, combining high romanticism, pervasive rhythmic manipulation, and oftentimes jolting tonalities.

### Felix Bartholdy Mendelssohn (1809-1847) • *The Hebrides Overture*

In 1829, the same year he shook the musical world with his discovery and revival of Bach's *St. Matthew Passion*, Mendelssohn's father sent him on an extensive trip to England and Scotland. His trip was marred by frequent bouts of seasickness but left a lasting memory that inspired not only the *Hebrides Overture*, but the Third Symphony as well.

The first evidence of the Hebrides Islands' effect on the composer is a drawing he made of them on August 29, 1829. Musical evidence came a few hours later on the same day when in a letter home he wrote, "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there" — after which he sketched twenty-one measures of what became the *Hebrides Overture*.

The origin of the second title for this work, *Fingal's Cave Overture*, comes from a large cave seven miles off the coast of Scotland. This cave is the legendary home of the fabled Ossian (the mythical ancient poet whose writings were actually penned by James Macpherson in the Eighteenth Century and were quite popular in Mendelssohn's time) and its characteristic purplish-black rock pillars are a popular tourist attraction. Since Mendelssohn had not yet seen Fingal's Cave at the time he began sketching the overture and this name was appended later in the compositional process, *Hebrides Overture* is a more accurate title.

The overture was completed in Rome the following year and had its premiere in London on May 14, 1832. Mendelssohn uses the orchestra in a manner consistent with his German predecessors but adds a few exotic twists that allude to sea voyage and the Hebrides Islands themselves. The opening sea-like theme is the backbone of the work and can be found in various forms throughout. Much like the tide, this piece ends as softly as it begins.

Sean Heim (b. 1967) • *The Disintegration of Hope*

Ukraine: 1932-1933	7,000,000
Armenian Genocide: 1915-1918	1,500,00
Nazi Holocaust: 1938-1945	6,000,000
Bosnia Herzegovina: 1992-1995	200,000
USSR: - 1945-1991	22,500,000
Rwanda: 1994	800,000
Burundi: 1959 – 2001	330,000
Sudan: 1956-1972	2,000,000
Democratic Republic of the Congo: - 1945-1997	2,500,000
Mozambique: 1975-1994	1,000,000
Guatemala: 1950's – 1980's	200,000
Mexico: 1945 – present	20,000
Columbia: 1948-1958	150,000
Brazil/Venezuela: 1945-1970's	2,000+
North Korea: 1949-present	2,000,000
Peoples Republic of China: 1949-present	35,000,000
Indonesia: 1965	500,000
Nanking: 1937-1938	300,000
Khmer Rouge: 1966-1975	360,000
1975-1979	2,200,000
Vietnam: 1954-1975	1,000,000
East Timor: 1965-2000	200,000
India/Kashmir: 1947-present	100,000
Bangladesh: 1971	1,250,000
Burma: 1945-present	115,000
Afghanistan: 1978-present	1,000,000
Pakistan: 1947 – 61,000, 1971	1,500,000
Tibet: 1959-present	1,600,000
Sri Lanka: 1983-present	1000s
Iraq: 1961-present	190,000
Iran: 1953-1992	86,000
Lebanon: 1974-1991	55,000
The Americas: 1492-present	60-80,000,000
Australia: 1788-present	245,000
New Zealand: 1788-present	200,000
etc.....	

Ludwig van Beethoven (1891-1953) • *Symphony No. 4 in Bb Major*

1806 was a very productive year for Beethoven; his projects included the *Fifth Symphony*, *Violin Concerto*, *G Major Piano Concerto*, three "Razumovsky" *String Quartets*, the "Appassionata" *Sonata*, and a revision of his opera *Fidelio* in addition to the Fourth *Symphony*. That autumn he visited his patron, Prince Lichnowsky, at his estate in Silesia (the modern Czech Republic) and was introduced to Count Franz von Oppersdorf. The Count was an ardent fan of Beethoven's music and arranged for a performance of his *Symphony No. 2* during their stay. The Count made an agreement to pay a fee in advance for six

months' exclusive rights to Beethoven's next symphony. The intended symphony (what became the famous *Symphony No. 5*) was temporarily tabled and the *Fourth Symphony* was completed in a few months. Before giving Oppersdorf the work he was promised, the business savvy Beethoven didn't miss the opportunity to maximize his profits by selling the publishing rights for the symphony to Breitkopf & Härtel and having it premiered by Prince Lobkowitz' orchestra for a considerable profit in March of 1807. In the end all Oppersdorf's 500 florins got him was his name on the dedication page!

The apparent disdain for these noblemen most likely stemmed from an argument between the composer and Prince Lichnowsky during this time. Near the end of his stay in Silesia, the Prince asked Beethoven to perform for a group of French officers and the composer, still livid with rage at Napoleon's tyranny, grew angry and stormed off the premises after a dramatic confrontation. The next day Beethoven penned a letter to the Prince firmly stating, "There have been and will be thousands of Princes. There is only one Beethoven."

The wonderful qualities of this work have often been obscured by the towering symphonies that precede and follow it. Schumann referred to it as, "a slender Greek maiden between two Norse giants" and that sense of diminution has stuck throughout the ages. The *Symphony No. 4* remains one of the most balanced of all Beethoven's symphonies and, though conservative and highly balanced in its structure, the witty and often coarse humor of Beethoven can be clearly heard within its sudden dynamic contrasts and often ridiculously fast tempi. The light-hearted character of this piece reflects this optimistic time in Beethoven's life, not only was he at his best in productivity but was allegedly engaged to Theresa von Brunswick (though for a short time). Berlioz describes the nature of this symphony as, "generally lively, nimble, joyous, or of a heavenly sweetness."

In true Beethoven fashion, every effort is made to mislead the listeners and give them the unexpected. This is evident from the beginning of the first movement, a very gloomy introduction that suddenly jolts us into a playful *Allegro vivace* that provides the defining cheerfulness of the entire work. The *Adagio* movement contains a most gentle and sensual melody contrasted by a continuous bouncing accompaniment. This melody is then varied by ornamentation and modulation until the timpani (with an off-beat version of the accompaniment rhythm, another humorous moment) closes the movement. Beethoven then plays a joke on the orchestra in his *Menuetto* clearly marked in triple meter but with accents that occasionally give it a duple feel or hemiola. These rhythmic complexities combined with sudden tempo changes at a frantic pace make the third movement a most formidable task for the orchestra and conductor alike. We then burst into the flying finale that has merciless running string passages characteristic of the playful quality of the symphony. Humorous elements continue as the bassoon plays the main theme at a comically fast tempo. At the end Beethoven saves his greatest trick for last, the orchestra crashes to a sudden stop on a long chord (feigning an ending) only to have the low strings jump back into the race until another climactic halt, convincing us the piece is over. Beethoven can't help himself at this point and after another pause the violins play the main theme at an absurdly slower tempo that continues to drag the orchestra to yet another held chord which is again interrupted by ripping string notes that throw the orchestra to a final boisterous ending.

## AARON VALDIZÁN, *Student Conductor*

Aaron Valdizán first set foot on the podium at the age of fourteen and has been drawn to the art of conducting ever since. After several conducting experiences in Junior and Senior High School, Mr. Valdizán went on to pursue conducting studies at Chapman University where he is currently attending his final year as a candidate for a Bachelor of Music degree in Instrumental Conducting. He is also in his fifth year under the tutelage of Mentor-Maestro John Koshak.

Mr. Valdizán has had a very successful academic career at Chapman University. He was awarded the 2001-2002 Veeh Scholarship, the 2002-2003 Briggs Scholarship, the 2002-2003 Instrumental Conducting Award, and was also the first ever recipient of the Music History Award in 2003.

Previously, Mr. Valdizán was honored by being the youngest conductor selected to the rank of "Fellow" at the 2002 Conductors Institute of South Carolina. He has worked in master-class and coaching situations with such conducting pedagogues as Daniel Lewis, Carl St. Clair, Kate Tamarkin, and Paul Vermel.

This is his third season as Student Conductor of Chapman University Orchestras, his second as Conductor & Chorus Master of Opera Chapman and his second with the Orange County Youth Symphony Orchestra as their newly appointed Assistant Conductor. He is also the conductor of the Irvine Onnuri Church Youth Orchestra. Upon finishing his Chapman degree, Mr. Valdizán is considering plans to be a music pastor and youth pastor in South Korea.

## JOHANNA KROESEN, *violin*

Johanna Kroesen was born in Long Beach, California where she began her musical training on the violin at the age of four. As concertmaster, she twice soloed with the Irvine High School Symphonic Orchestra and was a soloist with the IUSD High School Honor Orchestra in 1999. Since 1997, she was consecutively named Most Outstanding Freshman, Sophomore, Junior, and Senior Orchestral Musician by the Irvine High School Music Department. Ms. Kroesen also received the String Orchestra Service Award, the 2000 Heritage Award for Performing Arts, the Bank of America Music Achievement Award and was the Jane Pierano Scholarship recipient from Irvine High School. She has been a member of the Colburn School of Performing Arts Orchestras, All-Southern and All-State Honor Orchestra, and National Festival Orchestra under the direction of Lukas Foss. She has also attended the Marrowstone Music Festival summer camp in Port Townsend, Washington for orchestral and chamber music studies. In 2000, she traveled to Washington, D.C. as a member of the National High School Honor Orchestra.

Ms. Kroesen is currently a senior at Chapman University where she is a double major in violin performance and music education. She is a co-concertmaster of the Chapman Chamber Orchestra and the Chapman Symphony. Ms. Kroesen was the Monganthaler Scholarship recipient in 2001 and 2002 and received the Shanely Scholarship in 2003. In addition, she has been the string coach at Irvine High School, Valencia High School, Travis Ranch Middle School, and the Suzuki associated Prelude String Orchestra and Chamber Strings. This is her first year as String



Coach and Library Coordinator of the Orange County Youth Symphony. Principal teachers have been Sandi Rynerson, with the Colburn School of Performing Arts, Los Angeles, and, at Chapman University, Paul Manaster and Mischa Lefkowitz. Additional studies have been with Alice Shoenfeld, master teacher at the Colburn School and Glenn Dictarow, concertmaster of the New York Philharmonic. Ms. Kroesen is the president of the Chapman American String Teacher Association Student Chapter and a private violin instructor.

### SEÁN HEIM, *composer*

Born in Philadelphia on 27th of January 1967, Seán Heim began his first serious musical training in secondary school and soon after began studies in composition with Harold Oliver at Rowan University. He then worked with Native American composer Louis W. Ballard, completed his Masters degree in composition with Chinury Ung at Arizona State University, and holds a Ph.D. from The University of Queensland in Brisbane, Australia. Seán has taught at Rowan University, Rutgers University, Gloucester County Community College, and the Settlement Music School. He is currently an Assistant Professor of music at Chapman University in Orange, California.

The primary focus of Heim's work as a composer has been to develop an expressive personal language which strongly reflects the compositional techniques and aesthetic of the Western musical tradition as well as the distillation and infusion of indigenous musics and environmental sound elements. His works *Kulbuku* for chamber ensemble, *In the Shadow of Tulum* for wind ensemble, "Welcome to the Crash-site of Unrequited Love" for solo violin, and *Songs from the Jade Flute* for soprano and orchestra are strongly representative of this focus. Seán's work also reflects his deep interest in world philosophy and culture. *sö pa* for chamber ensemble, "there are flowers..." for double bass and didjeridoo, and *In the Between* for solo piano seek to explore and express this interest. Most recently this fusion has developed to a level of greater abstraction both technically and aesthetically. Heim's music continues to evolve in this direction and it has won him recognition in the United States and abroad both as a mature and unique composer.

Seán Heim has received numerous prizes, awards, honors, and commissions from such prestigious institutions as the National Endowment for the Arts, Meet the Composer, the American Music Center, ASCAP, the Atlantic Center for the Arts, Arizona State University, The University of Queensland, a Resolution from the New Jersey State Senate and General Assembly, The ASCAP Foundation Rudolf Nissim Prize for *Songs from the Jade Flute* and six consecutive ASCAP Plus Awards. His music has been performed to critical acclaim throughout the United States and abroad by such distinguished performers as the California E.A.R. Unit, Fellows of the Tanglewood Music Center, Vicki Ray, Perihelion, Demetrius Spaneas, Topology, The University of Queensland Symphony Orchestra, Helix, the Philharmonic of Southern New Jersey, Joseph Mayes, and the Settlement Contemporary Players. His music is available on Capstone Records.

# CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

AARON VALDIZÁN, STUDENT CONDUCTOR

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Laura Recendez\*  
Hiroko Yamakawa\*  
Charla Camstro-Lee\*

## Oboe

Elizabeth Beeman\*  
Pamlea Curtis\*

## Clarinet

Monica Mann\*  
Samantha Pankow\*

## Bassoon

Heather Cano\*

## Horn

Marco DeAlmeida\*  
Aubrey Acosta  
Pitor Sidoruk

## Trumpet

Webster Peters\*  
Eric Jay

## Trombone

Jeremy DelaCuadra\*  
Lindsay Johnson  
Michael Fisk

## Timpani/Percussion

Brrandon Miller\*  
Bernie Diveley  
James Lee

## Piano

Danielle Gidely\*

## Violin

Mira Khomik†  
Kathleen Mangusing†  
Johanna Kroesen  
Anastasia Dudar  
Adriana Hernandez  
Ian Wang  
Anna Komandyan\*  
Sarah Silver\*\*  
Kendra Morse  
Grace Camacho

## Viola

Noelle Osborne\*  
Si Tran\*\*  
Phillip Triggs  
Danielle Thomas

## Cello

Justin Dubish\*  
Sarah Awaa\*\*  
Brent Dickason  
Alex Wilson

## Bass

James Bennett\*

## Head Orchestra Librarian:

Danielle Thomas

## Orchestra Librarians:

Joe Nicosia  
Si Tran

## Orchestra Managers:

Sarah Awaa  
Adriana Hernandez

## Wind Ensemble

### Librarians:

Jermey DelaCuadra  
Phillip Triggs

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† *Concertmaster*

\* *Principal*

\*\* *Assistant Principal*

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2003-2004

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20th Century Music Concert  
Chapman Symphony Orchestra  
Opera Chapman

Friday, March 13th • 8:00 PM  
Friday, March 19th • 8:00 PM  
Saturday, April 17th • 8:00 PM  
April 23rd-25th • 3:00 PM

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