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CHAPMAN UNIVERSITY
School of Music

presents

Chapman University
Symphony Orchestra

Mark Laycock, conductor

with

Mira Khomik, *violin*
Anastasiya Dudar, *violin*

April 2, 2005 • 8pm
Chapman Auditorium

PROGRAM

An Orkney Wedding, with Sunrise (1985) Peter Maxwell Davies
(b.1934)
Tucker Flemming, *solo bagpipe*

Violin Concerto in D Minor, op. 77 Johannes Brahms
I. Allegro non troppo (1833-97)
Anastasiya Dudar, *violin*

Intermission

Violin Concerto in D Major, op. 47 Jean Sibelius
I. Allegro moderato (1865-1957)
Mira Khomik, *violin*

L'Oiseau de Feu Suite (1919) Igor Stravinsky
Introduction (1882-1971)
L'oiseau de feu et sa danse
Variation de l'oiseau de feu
Ronde des princesses: Khorovode
Danse infernale du roi Katscheï
Berceuse
Finale

An Orkney Wedding, with Sunrise • Peter Maxwell Davies

English composer Peter Maxwell Davies was born in Salford, Greater Manchester, in 1934. Early piano lessons led to initial forays in composition; his first works date from 1942. He attended the Royal Manchester College of Music and Manchester University, where he studied with Alexander Goehr and Harrison Birtwistle. His most important works include a number of Expressionist music-theatre pieces dating from the late 1960s. Since settling in Orkney in 1971, Davies has focused on lighter music, much of it inspired by local folk traditions. In 2004, he was named Master of the Queen's Music, a ten-year honorary appointment, *An Orkney Wedding, with Sunrise* was commissioned by the Boston Pops Orchestra on the occasion of its centennial in 1985. Davies describes it as "a picture-postcard recording of a wedding day on Hoy, Orkney, with the guests arriving out of violent weather, the processional, the tuning up of the band, the increasingly inebriated dance, the walk home through the night across the island, then the sunrise." The colorful, descriptive score, rife with snappy dotted rhythms, features bold dynamic gestures and a pervasive rollicking spirit.

The Firebird Suite • Igor Stravinsky

"Am I too critical? Does *The Firebird* contain more real musical invention than I am able (or willing) to see? I would this were the case." The early and unmitigated success of *The Firebird* proved both a blessing and a curse for Stravinsky. While the ballet garnered its author immediate and widespread acclaim and launched a trio of renowned Russian ballets written for Diaghilev, *The Firebird* would remain Stravinsky's most popular work, much to his consternation. Dismissing it as an "audience lollipop," he bemoaned the score's accessibility and instant appeal, the very qualities that have enthralled listeners since its June 25, 1910, premiere.

The influence of his teacher Rimsky-Korsakov is readily apparent, particularly in the brilliant orchestration and the use of exotic scales. The Introduction, rising from the depths of the orchestra, exploits the salient harmonic motives of the ballet: the tritone and juxtaposed major and minor thirds. (Throughout, Stravinsky follows the customary procedure of reserving chromatic material for the villains and diatonic gestures for the protagonists.) Terse, sharply accented figures in the woodwinds also are prominent. For the character of the *Firebird*, Stravinsky offers an animated, shimmering subject that darts dramatically between the orchestral strings. Among the ballet's most consonant music is that of the princesses' dance, with its folk-like simplicity and exquisite beauty.

The *Danse Infernale*, ogre Katschei's grotesque masquerade, is a study in rhythmic propulsion. Pervasive syncopation, anxious and unsettled, characterizes the principal theme. Increasingly frantic figuration in the woodwinds and strings, coupled with powerful brass sonorities, create a mood of ominous foreboding. Finally, a breathless *accelerando* leads to a cataclysmic culmination. In contrast, the stunning *Berceuse* is a lullaby of sparkling elegance. Its plaintive theme is sung by a single bassoon in its most expressive register. In much the same manner, the finale builds from a lone *cantabile* voice, that of solo horn. The movement features an extended passage in asymmetrical meter, a favorite device that Stravinsky would develop to perfection just three years later in *The Rite of Spring*. Calling the original orchestration of *The Firebird* "wastefully large," the composer fashioned orchestral suites for more modest forces in 1919 and 1949. Stravinsky's motivation was financial as well: the Revolution of 1917 stripped his earliest works of copyright protection.

Director of Orchestras and Instrumental Studies at Chapman University, **Mark Laycock** holds the rank of Assistant Professor of Music. He conducts the Symphony Orchestra and Chamber Orchestra, administers the instrumental conducting program, and coordinates the applied instrumental faculty. From 1998-2003, Mark served as Director of Orchestral Activities at Iowa State University. Under his leadership, the ISU Symphony Orchestra performed at the 2001 North Central Division Convention of the Music Educators National Association and collaborated with such artists as bass-baritone Simon Estes and pianist-composer Marvin Hamlisch. Mark also served as Music Director of the Central Iowa Symphony, a 75-member community orchestra based in Ames, Iowa.

An active guest conductor, Mark recently led the Slovak State Philharmonic in Kosice, Clemson University Symphony Orchestra, Omaha All-City Orchestra Festival, and the Northwest Iowa Honor Orchestra. Increasingly in demand as a conductor of all-state orchestras, Mark will lead three such ensembles in the coming months: Washington, Nebraska, and Iowa. An experienced educator, Mark was an instructor of strings and orchestra at the middle and high school levels in the Clark County School District in Las Vegas. While a resident of Nevada, he was also Music Director/Conductor of the Henderson Civic Symphony and Assistant Conductor of the Las Vegas Youth Orchestra.

About the Artists

Mira Khomik began her violin training at the age of four in Crimea in the local music school. In 1997 she won the regional competition and in 1998 she became a laureate of the All-Ukrainian Republic Competition "The New Names of Ukraine". In 2000, Mira took part in the master class of Mr. Robert Canetti, professor of violin at the Rubin Academy in Jerusalem. That same year, she won the international youth competition "Remember Enescu" in Romania. She then was selected to perform the Mendelssohn Concerto with the Lvov Philharmonic Orchestra. In 2001 she won the "Silver Bells" International Competition in Uzgorod, Ukraine.

Upon starting her violin training with Mischa Lefkowitz in 2002 at Chapman University, Mira was invited to participate in many concerts as a soloist, as well as with chamber groups. In 2003 she won the first prize in the Bach Competition in Lancaster, CA. Mira played in a Laguna Niguel Orange County Philharmonic Society concert with Professor Lefkowitz and later was invited to debut in a solo recital. Recently she was invited to perform Mozart's Violin Concerto No. 5 with the Orange County Youth Symphony Orchestra under the direction of John Koshak at the Orange County Performing Arts Center.

Anastasiya Dudar was born in 1984 in Budapest, Hungary, of a musical family when her parents were working there at the time. When Anastasiya was seven months old the family went back to Ukraine. She started playing the violin at age six; a year later she entered Lviv Specialized School of Music. At age 13, she had her solo debut with the Lviv Philharmonic Orchestra performing Bruch's Violin Concerto in G Minor. In 2000, she performed Henri Vieuxtemps' Violin Concerto No. 5 with the Lviv Philharmonic.

In 2002, Anastasiya graduated from the Specialized Music School and was accepted to the Lviv Academy of Music, where she studied with Oresta Kohut. Since arriving in the US in 2003, she has studied with Mischa Lefkowitz at Chapman University. Last year, she was a prize-winner in the Gail Newby Concerto Competition. She has participated in master classes with Yosyp Kopelman and James Ehnes. Anastasiya maintains a busy schedule of solo, chamber music, and orchestral performances throughout Southern California.

Chapman University Symphony Orchestra

Violin I

†Kathleen Mangusing
Nadejda Lesinska
Anastasiya Dudar
Mira Khomik
An Wang
Lauren Jackson
Robert Johnstone
Megan Brown
Bud Neff

Violin II

*Adriana Hernandez
Amanda Salazar
Jessica Ross
Graziela Camacho
Pat Pearce
Jena Tracey
Kalena Bovell
Victor Williams
Marjorie Criddle
Vanessa Ceballos

Cello

*Sarah Awaa
Alex Wilson
Justin Dubish
Brent Dickason
Greg Hershberger
Marissa Gohl
Hilkka Natri
Eric Harris

Bass

*James Bennett
Jordan Witherspoon
Robert Klatt
Stan Gray

Harp

Rachel Purcell

† Concertmaster
* Principal

Flute

*Hiroko Yamakawa
Laura Recendez
Maya Kalinowski

Oboe

*Pamela Curtis
Elizabeth Beeman
Doug Hachiya

Clarinet

*Monica Mann
Lisa Valentino

Bassoon

*Teren Shaffer
Kelly Derrig
Monica Pearce

Horn

*Piotr Sidoruk
Jon Harmon
Erin Crampton
John Acosta
Aubrey Acosta

Trumpet

*Eric Jay
Webster Peters

Trombone

*Jeremy DelaCudra
Lindsay Johnson
Michael Fisk

Tuba

Miles Leicher

Percussion

*Brandon Miller
Bernie Diveley
Joshua Foy
André Rossignol

Piano

Kaori Watanabe