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CHAPMAN UNIVERSITY
SCHOOL OF MUSIC

presents the

Chapman Symphony Orchestra

Larry Curtis, conductor

Kathleen Mangusing, violin
Laura Recendez, flute

April 1, 2006 • 8:00 P.M.
Memorial Hall Auditorium

Program

American Salute

Morton Gould
(1913-1996)

Shenandoah

Traditional
orch. Carmen Dragon
(1914-1984)

Concerto for Violin and Orchestra, Op.14
Allegro molto moderato

Samuel Barber
(1910-1981)

Ms. Mangusing

Poem for Flute and Orchestra

Charles Tomlinson Griffes
(1884-1920)

Ms. Recendez

Intermission

Symphony No. 9 in E Minor, Op. 95
(*From the New World*)

Antonín Dvořák
(1841-1904)

Adagio; Allegro molto

Largo

Molto Vivace

Allegro con fuoco

Program Notes

Morton Gould - American Salute

Morton Gould, like Aaron Copland, is among those American composers who have tried to establish an 'American idiom' by incorporating folk elements in their music. His music has a somewhat jazzy reflection due to his use of early African American based syncopation, much like Gershwin, but the two are very different sorts of composers. While Gershwin had achieved popular success before he began to write "serious" music like the Concerto in F and Rhapsody in Blue, Gould started with serious music and moved toward more popular idioms. He began to compose at the age of four, and graduated from New York University when he was fifteen. He was classically trained, but began playing on Broadway to earn a living. He played at Radio City Music Hall for a while, and then moved to N.B.C. It was his radio show which brought his name to the public.

The American Salute is a short set of variations based on the historically popular pre-Civil War folk melody "When Johnny Comes Marching Home." The theme is so recognizable today that it needs no further introduction.

Traditional, arr. Carmen Dragon - Shenandoah

This Carmen Dragon orchestration is one of the best-known of all American folk tunes. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation. The origin of the tune is not entirely clear. There was a Shenandoah who was an Indian chief who lived along the Missouri River. The words of the song, as sung by sailors in the 19th century, tell a story of a sailor in love with Shenandoah's daughter. Given the musical setting with its overlapping waves of resonant arpeggios, it's hard not to hear the song as a declaration of love. There is also an equally compelling version about the Shenandoah river whose valley runs along the Appalachian mountains along the eastern border of West Virginia. In Dragon's arrangement the strings of the orchestra show a welcome lush, sensual sound which could reflect the beauty of nature and its resplendence. One can certainly believe this early American folk tune could evoke in the mind of the listener the breathtaking scenery and natural wonder of the Appalachian Shenandoah Valley.

Samuel Barber - Concerto for Violin and Orchestra, Op.14

Samuel Barber knew from the start that he would be a composer. He started playing the piano at age six, and began composing music a year later. At age ten he wrote a short opera, *The Rose Tree*, which he performed with his sister Sara. West Chester was a conservative Quaker-influenced community where musicians and theater people were regarded with suspicion. Young Sam's parents tried to steer him towards more 'normal' boyish activities, but, as we can see, he resisted stubbornly. Fortunately, he had allies in his aunt Louise Homer, a well-known operatic contralto, and her husband Sidney, a composer. They encouraged him to pursue his love of music, and their faith in him was justified when, at the age of 14, he became one of the first students at the newly established Curtis Institute of Music in Philadelphia. At the age of 19 Barber won the Bearns Prize of \$1,200 for his Violin Sonata. He went on to become one of America's most beloved composers, writing in a stubbornly conservative 'neo-Romantic' style. This may explain why his music is still so popular; it is frankly lyrical, with clear and striking melodic lines, firmly rooted in traditional harmonic structure and musical form. Barber composed his violin concerto in 1939-40. The public premiere was played on February 7, 1941 by the Philadelphia Orchestra, with violinist Albert Spalding. The concerto's beauties have since made it a favorite with violinists around the world. This was Barber's first work for solo instrument, and its unabashed romanticism is evident from the very first bars as the solo violin plays the flowing, warmly lyrical principal theme of the first movement. A second theme whose lilting dance rhythms recall the Scottish highlands is presented by the clarinet, but the full-throated opening theme dominates the discourse of the movement, rising to an impassioned climax before the gentle close.

Charles Tomlinson Griffes - Poem for Flute and Orchestra

Born in Elmira, New York, Griffes began piano studies early and left for Berlin by 1903 to train as a concert pianist. His good fortune to work briefly with the beloved composer Engelbert Humperdinck, however, steered him toward composing, and Griffes' natural talent quickly blossomed. In 1907, he returned to the United States to help support his widowed mother. He took a post as music director of the Hackley School for Boys in Tarrytown, New York, and remained there until his death.

Written in 1918, the *Poem for Flute and Orchestra* was premiered by the New York Symphony Orchestra under Walter Damrosch in 1919, with the solo part played by one of the world's great flutists, George Barrere. This is one of Griffes' rare non-literary compositions, inspired instead by Barrere's exquisite playing. Its essence, however, is quintessential Griffes: impressionistic and full of lush yet fleeting musical themes. The ethereal string bass opening

and the sumptuous flute passage that follows set the *Poem's* tone—glimpses of mist-covered landscapes painted with opulent intensity. The structure of the work is song-like, with the opening theme acting as a sort of anchoring chorus, alternating with several flute “verses” in changing moods of differing colors and lights. The solo part is in turn lyrical and frenetic, woven with some breath-catching dialogues between the flute and various solo strings. The ending, stirring about in the sultry, low registers of the flute, is like fading twilight.

Antonin Dvorak - Symphony no. 9 in E-Minor "From the New World"

Dvorak's "*New World Symphony*" is one of the best known and best loved pieces of serious music ever written. Its origin is also one of the most controversial. By this stage of his career (it was his last symphony and one of his last major orchestral works of any kind) he was respected as one of the musical world's true giants. As such, he was enticed to spend several years in America as the director of the National Conservatory of Music in New York, to enhance its image. While there he did all he could to experience the land and its culture.

Dvorak was a staunch believer in nationalism and the musical identity of any land. His own earlier works had been based on musical elements drawn from the Czech folk music (the *Slavonic Dances* for example) and even his mature works still reflected the influence of his musical roots. While teaching at the Conservatory he tried to promote the same consciousness of musical values among his students, -campaigning for "an American music based on American roots" instead of European. He looked to the dance rhythms of the American Indian and the melodic inspiration of the Negro spiritual as two sources of musical material for American composers to develop.

While here, he wrote a symphony and gave it the subtitle "From the New World." It was widely assumed that he had done in the symphony, exactly what he counseled in his teaching; used American Indian and Negro songs and rhythms as the source of his musical materials. He denied this and said the subtitle referred to himself, as if writing "from the New World" back to his public in Europe. Furthermore, musicologists point out that he had already used all the harmonic and rhythmic devices of the ninth symphony in his earlier works, long before he became familiar with new world folk music.

Nevertheless, it is hard to deny the influence of the American musical heritage on this essentially European work. The famous largo (played by, English horn in the second movement) could easily have been sung in the cotton fields of the pre-Civil War South. And the spirit of the piece as a whole reflects the vitality he felt in the still-young culture of the new world. It hardly matters whether the music has authentic American roots or not; like the grape, it takes on the character of the soil from which it grew, and mellows into its own classical vintage. The work is a favorite for musicians to play (nearly every section has solos to sing or important musical statements to make) and still more for audiences to hear.

The first movement begins in a melancholy mood in which some listeners find conclusive evidence of Dvořák's homesickness, but that's quickly shattered by the vaulting horn theme. Later, a gentle tune may, as many insist, suggest "Swing Low, Sweet Chariot," but there's no evidence—in the music or elsewhere—to confirm its use.

The first movement ends decisively in E minor, and the great Largo theme begins in the relatively inaccessible key of D-flat major. Dvořák takes the scenic route, via a beautiful progression of seven deep, broad chords that get us to D-flat quickly and without incident. (We now know that Dvořák originally sketched the famous Largo melody in C but transposed it to D-flat just so he could use this series of chords as a bridge.) Near the end, the motto theme barges in, unexpected and full of terror, but the English horn quickly reinstates calm, and the movement ends pianissimo, with the double basses, alone.

The melody and rhythms of the Scherzo were probably drawn from Indian dance scenes he had sketched for a (never completed) opera project based on the story of Hiawatha.

The finale boasts a bold brass theme and two other lovely pastoral melodies of its own, but Dvořák grants visitation rights to the principal themes of the previous three movements early in the development section, and he is thus able to build a thrilling climax by throwing them all together near the end. Even that stately chord progression from the Largo appears.

LARRY CURTIS is a distinguished educator and professional conductor. His diverse musical background is exemplified by his more recent guest conducting engagements which include performances with the Los Angeles Philharmonic Orchestra, the Americus Brass Band, an ensemble which performs on authentic instruments of the 19th century, and "Imagination Celebration" concert in conjunction with New York's Lincoln Center for the Performing Arts, a live concert broadcast from Suisse Romane Studios in Geneva, Switzerland, a command performance for the "Society for the Preservation of Film Music" as well as conducting at the Hollywood Bowl. Larry Curtis has established an international reputation with performances and conducting engagements in Japan, Scotland, Canada, England, Austria, Switzerland, Germany and Australia.

During his 25 year tenure as conductor of wind performance at California State University, Long Beach, the Wind Symphony was considered to be one of the nation's finest collegiate instrumental ensembles. It performed for regional and national conferences of the College Band Directors National Association, American Bandmasters Association, National Wind Ensemble Conference, Japan Bandmasters Association, California Music Educators Association and the Music Educators National Conference. Curtis holds honorary life membership in Phi Mu Alpha Sinfonia, Kappa Kappa Psi and the California Parent Teacher Association.

Currently, Curtis serves the City of Long Beach as its Director of Music where his duties include conducting the nation's most distinguished professional community wind band and its related jazz ensembles. The Long Beach Municipal Band is presently enjoying its 96th continuous year of service. Larry Curtis is an author, performer, educator and conductor. His sensitivity, interpretation and dynamic attention to musical detail offer audiences a truly exciting listening experience.

Curtis' latest achievement was the establishment of the American Winds, a professional wind band of symphonic instrumentation, which performed its inaugural concert as part of the 1999 Hollywood Bowl Summer Season. This event marked the first professional wind band concert at the Hollywood Bowl and to date the American Winds has enjoyed four highly successful return engagements performing for an average attendance of 15,000.

KATHLEEN MANGUSING began studying violin at the age of four. After only three short years, she won her first competition. Soon following this, she became a part of the Orange County Junior Orchestra from 1993 to 1998. During her time with OCJO, Kathleen also participated in the Orange County Philharmonic Society program "Musical Encounters" and the Disney Young Musicians' Symphony Orchestra, with which she performed at the Hollywood Bowl. Upon entering high school, Kathleen joined the Orange County Youth Symphony Orchestra, where she was concertmaster and soloist in her senior year. She has attended various summer music programs, such as Idyllwild Arts, San Diego Chamber Music Workshop, and most recently the Meadowmount School of Music in New York, where she was able to work with Alan Bodman, Gerardo Ribeiro, and Kathryn Votapek. As a solo violinist, Kathleen has been privileged to play for Martin Chalifour, James Ehnes, Cho-Liang Lin, Peter Marsh, William Preucil, Alexander Treger, Bing Wang, and most recently Renaud Capucon. She has been granted scholarships from the Los Angeles Philharmonic Fellowships for Excellence in Diversity and the Young Musicians Foundation, and in 2002 she received the Marilyn Cramden Award and Scholarship for her service in OCYSO. Now twenty-one, Kathleen is currently in her fourth year at Chapman University as a recipient of the Shanley and Johnson Scholarships majoring in Violin Performance and Music Education and studies with Paul Manaster. She appears frequently with the Bellflower and Capistrano Valley Symphonies and the Blackbird Music Project. In addition, Kathleen coaches the Prelude String Orchestra and Chamber Strings and maintains a small private studio. After graduating from Chapman, she plans on pursuing her masters degree in music.

LAURA RECENDEZ, originally from Long Beach, California, will graduate from Chapman University in May with a Bachelor degree in flute performance. She began her training at the age of eight with Sheryl Jessup and Kathleen Dyer. During her years in high school, she participated in numerous orchestras and performed as a soloist on several occasions. Last year she was invited to participate in a master class with renowned flute teacher Keith Underwood. Currently, Laura studies with Emmy Award winning flutist Larry Kaplan. While at Chapman, she has been featured as a soloist in the orchestra and worked with multiple chamber groups. She is presently playing with the Capistrano Valley Symphony. Her future goals include pursuing a Master of Music in performance and continuing to build a freelance career with groups in the Southern California area.

Chapman University Symphony Orchestra

Violin I

Mira Khomik**
Kathleen Mangusing**
Lauren Jackson
Gene Wie
Emily Hammer
Bud Neff
Diane Wynn

Violin II

Nadia Lesinska*
Adriana Hernandez
Kalena Bovell
Valerie Macias
Jessica Ross
Vanessa Ceballos
Beth McCormick
Margorie Criddle

Viola

Phillip Triggs*
Si Tran
Amy Noonan
Matt Byward
Dana Grossi
Kelly Derrig

Cello

Sarah Awaa*
Brent Dickason
Alex Wilson
Marissa Gohl
Tiffany Glenn-Hall
Hilkka Natri

Bass

Jordan Witherspoon*
Mark Buchner
Mike Freeman
Candice Grasmeyer
Alec Handerson
Robert Klatt

Harp

Brian Noel

** Co-Concertmasters

* Principals

Flute

Laura Recendez*
Maya Kalinowski

Oboe

Maralynne Mann*
Rebecca Kimpton

Clarinet

Monica Mann*
Carter Willmann

Bassoon

Teren Shaffer*
Chris Hughes

Horn

Piotr Sidoruk*
John Acosta
Aubrey Acosta
Jon Harmon

Trumpet

Eric Jay*
Tizoc Ceballos
Jacob Vogel

Trombone

Lindsay Johnson*
Mike Fisk

Bass Trombone

Jeffrey Whitlach

Tuba

Matthew Morrison

Timpani

Bernie Diveley*

Percussion

Joshua Foy
Collin Martin

Piano

Kaori Watanabe