11-4-2000

Chapman Symphony Orchestra 47th Season

Chapman Symphony Orchestra

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The Chapman University Symphony Orchestra and Chamber Orchestra, under the leadership of Professor John Koshak, have received wide recognition for their outstanding performances and are considered to be among the finest university ensembles on the West Coast.

The Chapman Symphony has received international recognition during its concert tours in Europe, China, Hong Kong, and Japan. In January, 2000, following their West Coast tour, the Chapman Orchestra toured Europe with concerts in Prague, Budapest, Vienna, and Salzburg.

The Chapman Symphony has received critical acclaim for its performances. A Los Angeles Times reviewer wrote, "The Chapman Symphony Orchestra, under the leadership of John Koshak, has demonstrated its ability to deliver with precision and musical expression." The orchestra has received enthusiastic reviews from critics throughout California. The Orange County Register described the orchestra's performance of Ives' Unanswered Question, as "elegant, exciting, innovative, and enriching." A Los Angeles Times critic described the Chapman Chamber Orchestra's performance of Mozart's Revenge, Berg and Milhaud, which displayed the skill and musical promise of the orchestra. He added, "The ensemble responded to the thoughtful direction of conductor John Koshak with precision, balance, clean articulation, and dynamic intensity."

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PROGRAM

Karelia Overture, Op. 10
Jean Sibelius
(1865-1957)

Karelia Suite, Op. 11
Intermezzo
Ballade
Alla Marcia

Intermission

Symphony No. 2 in B Minor, Op. 5
Alexander Borodin
Allegro
Scherzo: Prestissimo-Allegretto-Prestissimo
Andante
Finale: Allegro

(1833-1887)

CHAPMAN UNIVERSITY INSTRUMENTAL MUSIC FACULTY
John Koshak, Director of Instrumental Music and University Orchestras

Mincha Lefkowitz
Violin

Robert Becker
Viola

Richard Treat
Cello

David Black
String Bass

Lawrence Kaplan
Flute

Leslie Reed
Oboe

Michael Grego
Clarinet

John Campbell
Bassoon

Gary Matsusura
Saxophone

Brian Drake
Horn

Warren Gref
Trumpet

David Washburn
Trombone

David Stetson
Tuba

Kent Hannibal
Percussion

Mindy Ball
Harp

Jeffrey Cogan
Guitar

Gary Matsusura
Jazz Ensemble

Robert Freely
Wind Ensemble

Joni Lynn Steshko
Guest Conductor

UPCOMING SCHOOL OF MUSIC EVENTS

November 10, 8:00 PM
University Choirs

November 11, 8:00 PM
University Chamber Orchestra

November 12, 8:00 PM
University Guitar Ensemble

November 14, 8:00 PM
University Jazz Ensemble

November 19, 8:00 PM
Instrumental Chamber Music

December 1, 2, & 3, 6:00 PM
Annual Holiday Wassail

December 5, 8:00 PM
University Percussion Ensemble

December 9, 8:00 PM
University Wind Ensemble

For additional information, please call the Chapman University School of Music office at (714) 997-6871.

JONI LYNN STESHKO
During the past decade, Joni Lynn Steshko has conducted orchestras throughout North America and in St. Petersburg, Russia. Professional orchestras she has conducted include the Santa Barbara Symphony, the St. Petersburg (Russia) Congress Orchestra, the Huntsville (Canada) Festival Orchestra, the Aspen Music Festival, the Savannah Symphony, and the New World Symphony. She has conducted University and Conservatory orchestras at the University of Southern California, the University of California, Los Angeles, and California State University (Fullerton), as well as the youth orchestras of the Irvine Youth Symphonies, the California State University Northridge Youth Academy, the Pacific Symphony Institute, and the Young Musicians Foundation Debut Orchestra.

Dr. Steshko is currently Guest Conductor (2000-2001 season) at Chapman University where she conducts the Chapman Symphony Orchestra, Chamber Orchestra, and Opera, as well as teaching conducting. She has served as Orchestra Manager for the USC Thornton Symphony (Sergiu Comissiona, principal conductor), Thornton Chamber Orchestra (Yehuda Gilad, Artistic Director) and Thornton Opera (Timothy Lindberg, conductor). In addition, Dr. Steshko is the assistant conductor of the Colburn Symphony Orchestra, Ronald Leonard, Music Director. She recently served as the assistant conductor of the Santa Barbara Symphony, Giese Ben Dor, Music Director. In addition, she held the position of conductor with the Irvine Youth Symphony. In December of 1996 she acted as cover conductor for the San Francisco Ballet’s Nutcracker performances in the Los Angeles area. For three years, she was the Assistant Conductor of the USC Symphony, Chamber Orchestra and USC Opera, as well as conductor of the USC Conductor’s Orchestra. In 1995, Dr. Steshko was Apprentice Conductor of the Huntsville (Canada) Festival Orchestra and in 1985 she was Music Director of the UCLA Theater Arts Fall production.

Dr. Steshko is a graduate of the renowned conducting program of the University of Southern California where she studied with Daniel Lewis. Other conducting studies were with Murray Sidlin of the Aspen Music Festival, Alexander Politshuk and Georgy Ergemsky of the St. Petersburg Conservatory, and Jon Robertson of UCLA. In addition, she studied choral conducting with the late Roger Wagner and opera with William Vendris of the Los Angeles Music Center Opera, the late Henry Holt, and Gunther Schuller.

In 1991 Dr. Steshko was awarded a Fullbright Scholarship for study at the Stravinsky Archives in the Paul Sacher Foundation in Basel, Switzerland. While at USC, she received the Fritz Zweig Conducting Award, the Conducting Studies Department Award, and the Brandon Mehrle Commendation.

In 1999 Dr. Steshko was awarded a Fulbright Scholarship for study at the Stravinsky Archives in the Paul Sacher Foundation in Basel, Switzerland. While at USC, she received the Fritz Zweig Conducting Award, the Conducting Studies Department Award, and the Brandon Mehrle Commendation.

Dr. Steshko recently completed her doctoral dissertation on Igor Stravinsky’s Firebird Ballet, the result of which will be a new, critical edition of the 1919 Firebird Suite to be published by Schott Music in Mainz, Germany.
CHAPMAN MUSIC ASSOCIATES
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- in memory of James Young

Mailing List

If you would like to be added to the Chapman University Orchestras or Orange County Youth Symphony Orchestra mailing lists to inform you of upcoming concert dates, please fill out the form below and return to the Chapman University box office in the lobby or mail to:

Chapman University Orchestras
One University Drive
Orange, CA 92866

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PROGRAM NOTES AND TRANSLATIONS

The Bach “Coffee” Cantata was composed ca. 1732. Picander, author of this and many of Bach’s sacred and secular texts, wrote his first satire on coffee drinking in 1727. Coffee had been introduced in Europe about a century before the birth of Bach. It’s wide spread popularity in England, France and Holland eventually led to the new drink conquering Germany as well. Reactions to the new craze differed widely. Some rulers tried to outlaw coffee drinking; others saw it as a welcome source of revenue. Coffeehouses opened everywhere, becoming the favorite meeting place for artists, scientists and men of letters. Women were not allowed, but did not want to be deprived of something men could have.

Of all German cities, Leipzig seems to have been the most “coffee-conscious town.” If 1725, shortly after Bach’s arrival in Leipzig, there were already eight coffeehouses. It is thought that Bach composed this cantata for the Collegium musicum whose concerts were usually given in a coffeehouse. The original text finished with Ano No. 8. Bach added the final recitative and trio, giving the story a humorous twist.

1. Historicus: Be quiet! Stop chattering, and listen to what is taking place. Here comes Herr Schlendrian with his daughter, Lieschen. He is growing like a honey bear. Hear for yourselves what she has done to him.

2. Schlendrian: Don’t our children cause us one hundred thousand troubles! What I say every day to my daughter lieschen bears no fruit. You stubborn child, you wicked girl, when will I achieve my purpose? Put the coffee away!

3. Lieschen: Dear father, don’t be so strict. If I can’t drink my little cup of coffee there times a day, to my distress, I’ll be like dried-up roast goat.

4. Lieschen: Oh, how sweet the coffee tastes, nicer than a thousand kisses, mellower than wine. Coffee, coffee, I must have, and if anyone want to please me, then pour me a cup of coffee.

5. Schlendrian: If you won’t give up coffee, then you can’t go to weddings, nor will I permit you go for walks.

6. Schlendrian: Maidens have difficult dispositions and are not easily convinced. Yet, if one finds the right approach then one may happily succeed.

7. Schlendrian: Now do what your father says!

8. Schlendrian: You’ll get no more silver or gold ribbons for your hat.

9. Lieschen: Yes, yes! But leave me my pleasure.

10. Schlendrian: Cats must have their mice and maidens their coffee. Mother loves coffee, and the grandmother drank it away!

11. Schlendrian: Now I have the little monkey ... I will get you no more whalebone petticoats of fashionable width.

12. Lieschen: Oh yes, but leave me my coffee!

13. Schlendrian: You are now little monkey. I will get you no more whalebone petticoats of fashionable width.

14. Lieschen: I can easily agree to that.

15. Schlendrian: You shall not go to the window to see people passing by.

16. Lieschen: This too – only I beg you to leave me my coffee.

17. Schlendrian: You’ll get no more silver or gold ribbons for your hat.

18. Lieschen: Yes, yes! But leave me my pleasure.

19. Schlendrian: You naughty Lieschen, so you agree to everything!

20. Schlendrian: Maids have difficult dispositions and are not easily convinced. Yet, if one finds the right approach then one may happily succeed.

21. Schlendrian: Just as now I have the little monkey ...

22. Lieschen: Yes, yes! But leave me my coffee!

23. Schlendrian: Now I have the little monkey ...

24. Lieschen: Yes, yes! But leave me my pleasure.

25. Schlendrian: Maidens have difficult dispositions and are not easily convinced.

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62. Lieschen: Yes, yes! But leave me my coffee!

63. Schlendrian: Now I have the little monkey ...

64. Lieschen: Yes, yes! But leave me my pleasure.

Three Wunderhorn: Songs: from fourteen songs to texts from Des Knaben Wunderhorn or Youth’s Magic Horn. The texts of these songs are all taken from the famous anthology of German folk poems, collected by Ludwig Archem von Arnim and Klemens Brentano and published in the first decade of the nineteenth century under the title of Des Knaben Wunderhorn. They were first published in 1822. As Dika Newlin puts it, the Wunderhorn anthology was “a typical product of the romantic Zeitgeist,” with its stress on the simple, artless life of the “little people” and the glamour of bygone days. This is perhaps why it was so popular because of the nineteenth century’s nostalgic yearning after the lost innocence of a remote past.
Rheingoldench (Rhine Legend)
Standing on the river bank I am thinking about my sweetheart who doesn’t stay around.
I shall throw my golden ring into the river!
It flows gently down the river to the ocean.
A fish swallows the ring, that fish is served to the King for dinner.
The King says “Whose ring is this?”
My sweetheart says “That is my ring.”
He jumps up and runs to me, bringing the golden ring back!
So when you stand on the river bank, be sure to toss in your golden ring!

Das Irdishe Leben (The Earthly Life)
The child ented, “Mother, I am so hungry! Give me bread or I shall die!”
“Wait my child. Tomorrow we shall do the harvesting.”
When the harvest work was completed the child continued to cry.
“Mother, I am so hungry!”
“Give me bread or I shall die!”
“Wait my dear child. Tomorrow we will prepare the grain!”
When the grain was prepared the child continued to cry.
“Mother, I am so hungry! Give me bread or I shall die!”
“Wait my darling child. Tomorrow we will bake the bread!”
And when the bread was baked the child was dead.

Verlorne Miih’ (All in Vain)
Girl: Little Fellow, do you want to go out and play?
We can go look at the lambs. Come along!
Boy: Foolish Girl! I will not come along!
Girl: Well then, maybe you would like to nibble something?
Here, I have something in my pocket. Go ahead! Take a bite! Take it, Little Fellow.
Boy: No, Foolish Girl, I will not take it from you?!
Girl: Well... I think it’s my heart you want. Is that right?
You want my heart? You shall think of me forever and ever and ever!
Take it, fellow, take my heart!
Boy: No! Foolish Girl, I will not take your heart! No!

Joaquin Turina was born in Seville and he kept the flavor of Andalusia in his music even though he left Seville at the age of twenty, never to return. He studied composition in Paris and became close friends with deFalla and studied composition with d’Indy. He taught at the Madrid Conservatory and even though he was persecuted during the Spanish Civil War, he was awarded the Grand Cross of Alfonso X the Wise in 1941.

Poema en forma de cancioncito (Poems in the Form of Songs) poetry by Ramon Campoamor
Nunca Olvides...(Never Forget...)
Now that I am leaving this world, before giving account to God
I will give my confession here between the two of us.
With all my soul I forgive those whom I’ve always hated.
You, whom I’ve loved so much, I will never forgive!

Canarios (Song)
Oh! I feel closest to me when I leave you,
Because your face is always present with me in the shadow of my kind.
Oh! Say it to me again, for whilst I was under your spell,
I would listen to you without hearing you and I would look on you without seeing you.

Los dos miedos (The Two Fears)
At eventide of that day, she was far from me.
“Why do you get so close!” she would say. “I am frightened of you!”
And after the night had passed, she said near to me:
“Why do you always distance yourself from me?!! I am frightened without you!”

Las locas por amou (Crazy for Love)
I will love you, goddess Venus. If you prefer, I will love you a long time and sanely.
And the goddess Cintres responded, “I prefer, like all women, to be loved a short time and insensibly.”
I will love you, goddess Venus, I will love you.

CHARLES E. IVES was one of America’s most individualistic composers. He had begun to experiment with orthodox harmonies and sonorities long before such experimentation was fashionable among American composers.
Ives’ concluding paragraph of the Postface to 114 Songs gives the “best possible introduction to Ives’ idea of a song’s function.” (Howard Coutright)
“A song has a few rights, the same as other ordinary citizens. If it feels like kicking over an ash can, a poet’s castle, or the proverbial law, will you stop it? Must it always be a polite triad...a ribbon to match the voice? Should it not be free at times from the dominion of the chorus, the diaphragm, the ear, and other points of interest?...Should it not have a chance to sing to itself, if it can sing?...If it happens to feel like trying to fly where hurgains cannot fly, to sing what cannot be sung...who shall stop it?—in short, must a song always be a song?”

THE CIRCUS BAND (Ives)
All summer long, we boys dreamed ‘bout big circus joys!
Down Main Street, comes the band.
Oh! Ain’t it a grand and a glorious noise!
Horses are prancing, Knights advancing;
Helmets gleaming, Penetons streaming,
Cleopard’s on her throne!
That golden hair is all her own.

Where is the lady all in pink?
Last year she waved to me I think,
Can she have died?
Can’t! That’s not it!
She is passing but she sees me not.

THE GREATEST MAN (Anne Collins)
My teacher said us boys should write about some great man,
So I thought last night ‘n thought about heroes and men that had done great things,
then I got to thinking ‘bout my pa,
he ain’t a hero ‘n anything but paish!
Say! He can ride the wildest hoss ‘n find minners near the moss down by the creek;
’n he can swim ‘n fish, we keched five new lights, me ‘n him.

Dad’s some hunter too
He never cried but once ‘n that was when my mother died
“That’s the stuff!” he said when I winked back the tears.

We can’t rid ‘e fish,
(n. fish,

Dad’s gone to the mountains
I know he’s gone to the mountains,
(n. the stuff!
He’s got to go there
He’s got to leave us
He’s got to leave us
He’s got to leave us.

IMMORTALITY (Ives)
Who dares to say our child is dead,
Who dares to say our child is dead,
Who dares to say our child is dead,
Who dares to say our child is dead.
Who dares to say our child is dead.

SERENITY (Whittier)
O, Sabbath rest of Galilee!
O, calm of hills above,
Where Jesus knelt to share with Thee, the silence of eternity Interpreted by love.

Drop thy still dews of quietness, till all our strivings cease:
Take from our souls the strain and stress,
And let our ordered lives confess, the beauty of thy peace.

JEAN ANDEE
I will love you, godess Venus. If you prefer, I will love you a long time and sanely.
And the goddess Cintres responded, “I prefer, like all women, to be loved a short time and insensibly.”
I will love you, goddess Venus, I will love you.
AUTUMN (Ives)
Earth rests!
Her work is done, her fields lie bare,
and 'ere the night of winter comes to hush her song and close her tired eyes,
She turns her face for the sun to shine upon and radiantly,
radiantly, through Fall's bright glow, he smiles and brings the peace of God!

MEMORIES (Ives)
A. Very Pleasant
We're sitting in the opera house;
We're waiting for the curtain to arise with wonders for our eyes;
We're feeling pretty gay, and well we may,
"O, Jimmy, look!" I say, "The band is tuning up and soon
will start to play."
We whistle and we hum, beat time with the drum.
A feeling of expectancy, a certain kind of ecstasy, expectancy and ecstasy..... Sh! Sh! Sh! Curtain!

B. Rather Sad
From the street a strain on my ear doth fall,
A tune as threadbare as that
"old red shawl",
It is tattered, it is tom, it shows signs of being worn,
It's the tune my Uncle hummed from early mom,
"Twas a common little thing and kinda sweet,
But 'twas sad and seemed to slow up both his feet;
I can see him shuffling down to the barn or to the town, a humming.

CHARLIE RUTLAGE (from Cowboy Songs and other Frontier Ballads)
Another good cowpuncher has gone to meet his fate,
I hope he'll find a resting place, within the golden gate.
Another place is vacant on the ranch of the XI T,
"Twill be hard to find another that's liked as well as he.
As a child, he had some lessons with local amateur musicians and tutors, but after entering medical school, his musical training came to an end. His lack of training had an effect on his compositional career; as a result, he often wrote music that was not very advanced. However, with the initial reading of the Symphony No. 1 in E-flat Major, the composer's numerous efforts nearly cost him performance and led to less than favorable initial impressions.

The composition of the Symphony No. 2 in B Minor is among Borodin's principal instrumental works. Given Borodin's career and his limited composition time, he frequently failed to complete works; the second symphony is one of the few works completed entirely by Borodin. The work is scored for full orchestra, with the exception of the offstage clarinet. The first movement, Allegro, opens with a stately motto-like theme that is heard repeatedly throughout the movement. The second part of the theme, though not as grandiose as the first, nonetheless retains some of the first theme's heroic qualities. The second, more lyrical theme complements the first theme nicely. The movement loosely resembles sonata form, though the themes are not fully developed in the German style that had been standard in Western Europe for some years. Instead, the themes are merely juxtaposed in rapid succession. After the recapitulation, a final statement of the motto ends the movement.

The Scherzo is quick and playful in character. The composer Balakiriev added a few notes to this movement before the symphony was first published, the introductory brass chord, for example, is not Borodin's. The middle section of the movement, which is somewhat more sustained and lyrical, is followed by the return of the scherzo section.

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