11-17-2001

Chapman Symphony Orchestra 48th Season

Chapman Symphony Orchestra

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CHAPMAN UNIVERSITY ORCHESTRAS

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

The Chapman Orchestra received national recognition when they were presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for their performances of music by American composers.

In frequent demand for performances, the orchestra has performed at the Music Educators National, Divisional, State, and Southern Section Conferences and the Chamber Orchestra has been featured performing ensemble for the CMMEA (California Music Educators Association)/Southern Section Conference. The Chamber Orchestra tours annually on the West Coast of the United States and has performed extensively on international tours in Europe, China, Hong Kong, and Japan.

The Chamber Orchestra received international recognition during its concert tours in Europe and the Orient. In Beno, Czechoslovakia, a reviewer wrote: "The Chamber Orchestra conducted by John Koshak, showed its sound technical skill, remarkable balance and richness of expression." The reviewer said, "The Chamber Orchestra's performance was characterized by precision, balance, and dynamic subtlety."

The Chapman Symphony Orchestra has also received critical acclaim for its performances. A Los Angeles Times critic wrote, "John Koshak and his orchestra admirably negotiated the complexities of Paul Hindemith's Symphonic Metamorphosis. A good deal of forward motion was clearly put into Shostakovich's 12th Symphony. The conductor knew each movement had its own particular character, and he allowed the transparent adagios to act as a period of respite and reflection. Before intermission, the orchestra put the same energy and zeal into Stravinsky's Symphony in Three Movements (1945). Koshak made the most of the work's rhythmic vitality; the syncopated string pizzicato, vibrant strokes and brass chords were all delivered with panache and precision."

CHAPMAN SYMPHONY ORCHESTRA

John Koshak, Music Director & Conductor

CHAPMAN UNIVERSITY SCHOOL OF MUSIC

presents the

Chapman Symphony Orchestra

48th Season

John Koshak
Music Director and Conductor

"Beethoven Meets the Americans"

Saturday, November 17, 2001 • 8:00 PM
Chapman Auditorium • Chapman University
El Salón México (1936)  
Aaron Copland  
(1900-1990)

New England Triptych: Three Pieces for Orchestra  
after William Billings (1956)  
William Schuman  
(1910-1992)

Be Glad Then, America  
When Jesus Wept  
Chester

INTERMISSION

Symphony No. 7 in A Major, op. 92 (1811-12)  
Ludwig van Beethoven  
(1770-1827)

Poco sostenuto; Vivace  
Allegretto  
Presto; Assai meno presto  
Allegro con brio

JOHN KOSHAK

John Koshak, noted American conductor and teacher of conducting, is highly recognized for both his work with orchestras and as a conducting pedagogue. He is the Director of Orchestras, Professor of Music, and Director of Instrumental Music at Chapman University. Professor Koshak is the author of the conducting book The Conductor's Role: Preparation for Individual Study, Rehearsal and Performance.

Professor Koshak has been enthusiastically reviewed by critics both at home and abroad. A Los Angeles Times reviewer wrote: "Carefully regulating each crescendo, Koshak made every climax powerful, dramatic and exhilarating without exhausting his resources at the first forte." In Germany, the Rhein Zeitung review wrote: "Both the overall harmonic picture and the artistic discipline can be attributed to conductor, John Koshak." Of the Beethoven Symphony No.1, the critic described Koshak as "a true Salzburgian." While in Australia, the Sydney Herald music critic wrote: "John Koshak prescribed over first rate string sounds in the Barber Adagio, and in a Gagliardi Canzona made the brass ring out triumphantly, while Bernstein's Candiare Overture bustling along with irresistible panache." He has conducted orchestras in Australia, China, Hong Kong, Japan, and New York. He has conducted in some of the world’s greatest concert halls, including the Mozarteum in Salzburg, Austria; the Opera House in Sydney, Australia, and New York's prestigious Carnegie Hall.

In addition to his conducting and teaching responsibilities at Chapman University, Professor Koshak serves as Music Director of the Orange County Youth Symphony Orchestra. Prior to his appointment to the faculty of Chapman University, he was a public school music educator and conductor in New York, New Jersey, and California. In Orange County, California, Professor Koshak was recognized for his work in music education when he received the Irene Schoepfle Award for Distinguished Contributions to Orange County Music. While conducting and teaching in Europe, Professor Koshak received recognition by the United States Government, who granted him the Superior Performance award for his work in Germany. He and his orchestra have twice received the ASCAP award from the American Symphony Orchestra League for the performance of American music. At Chapman University, Professor Koshak received the Faculty of the Year award from the Chapman University Alumni Association for his outstanding teaching and conducting.

Professor Koshak received his Bachelor of Music degree from The Pennsylvania State University, his Master's degree from Columbia University, and his Conducting Diploma from the Mozarteum in Salzburg, Austria.

Program

"Beethoven Meets the Americans"

John Koshak, Director of Instrumental Music and University Orchestras

Mischa Leckowitz  
Violin  
Brian Drake  
Horn

Paul Manaster  
Violin  
David Washburn  
Trumpet

Robert Becker  
Viola  
David Stetson  
Trombone

Richard Treat  
Cello  
Fred Greene  
Tuba

David Black  
String Bass  
Robert Slack  
Percussion

Lawrence Kaplan  
Flute  
Mindy Ball  
Harp

Leslie Reed  
Oboe  
Jeffrey Cogan  
Guitar

Michael Grego  
Clarinet  
Gary Matsuura  
Jazz Ensemble

John Campbell  
Bassoon  
Robert Freely  
Wind Symphony

Gary Matsuura  
Saxophone  
Larry Curtis  
Guest Conductor, Wind Symphony

UPCOMING SCHOOL OF MUSIC EVENTS

Sunday, November 18, 8:00 PM  
Instrumental Chamber Music  
Chapman Jazz Ensemble

Friday, November 30, 6:00 PM  
Annual Holiday Wassail  
Chamber Orchestra Post Tour Concert

Saturday, December 1, 6:00 PM  
Annual Holiday Wassail

Sunday, December 2, 4:00 PM  
Orange County Youth Symphony Orchestra

Tuesday, December 4, 8:00 PM  
Chapman Jazz Ensemble

Sunday, January 20, 8:00 PM  
Chamber Orchestra Post Tour Concert

For additional information, please call the Chapman University School of Music office at (714) 997-6871.
Some of his musical contemporaries believed him to be thoroughly mad for wounded Bavarian soldiers from the Napoleonic Wars. The concentration. Beethoven was also influenced by his love of nature and pastoral settings. Some historians call the symphony "the second "Pastoral" Symphony." The first movement opens with a majestic orchestral tutti—just one of the reasons Wagner called the symphony "the apotheosis of the solo orchestra." It incorporates traditional Mexican folk songs, such as "El Palo Verde" and "El Mosco." The introduction is divided into five sections. The first theme, marked "Allegro vivace," is derived from "El Palo Verde." The second theme is played by the solo trumpet and uses "La lejana" as its melodic source. A rhythmically modified version of "El Mosco" serves as the third theme and is played by bassoon and clarinet, the fourth theme is a melodic modification—heard in the strings—of the second theme.

The first movement opens with a majestic orchestral tutti out of which the oboe presents the first musical idea. Several bars later, a second idea comes out of the flutes and oboes, forming the basis for the introduction of the movement. The main body of the movement is then brought to life with a rhythmic motive that starts in the flutes and builds until the entire orchestra comes along for the ride. This galloping little rhythm is the basis for the entire movement and gives the music vibrant intensity, which the oboe presents the first musical idea. Several bars later, a second idea comes out of the flutes and oboes, forming the basis for the introduction of the movement. The main body of the movement is then brought to life with a rhythmic motive that starts in the flutes and builds until the entire orchestra comes along for the ride. This galloping little rhythm is the basis for the entire movement and gives the music vibrant intensity.