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Chapman University Chamber Orchestra 31st Season

Chapman University Chamber Orchestra

Lauren Kamieniecki
Chapman University

Meaghan Brown Skogen
Chapman University

Sha Wang
Chapman University

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presents the

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

31st Season

John Koshak

Music Director & Conductor

Lauren Kamieniecki, *flute*
Meaghan Brown Skogen, *cello*
Sha Wang, *piano*

Saturday, April 27, 2002 • 8:00 PM
Salmon Recital Hall • Chapman University

PROGRAM

*Fantasia para un gentilhomme
for Flute and Orchestra (1954)*
Villano y Ricercare
Canario

Lauren Kamieniecki, *flute*

*Concerto No. 1 in C Major
for Cello and Orchestra (1760-65)*
Moderato

Meaghan Brown Skogen, *cello*

Eight Russian Folk Songs, op. 58 (1906)
Religious Chant: Moderato
Christmas Carol: Allegretto
Plaintive Song: Andante
Humorous Song: Allegretto
Legend of the Birds: Allegretto
Cradle Song: Moderato
Round Dance: Allegro
Village-Dance Song: vivo

Joaquin Rodrigo
(1901-1999)
arr. James Galway

Joseph Haydn
(1732-1809)

Anatol Liadov
(1855-1914)

INTERMISSION

*Concerto No. 1 in B-flat Minor
for Piano and Orchestra, op. 23 (1874-1875)*
Allegro non troppo e molto maestoso—Allegro con spirito

Sha Wang, *piano*

Piotr Tchaikovsky
(1840-1893)

Overture to La Gazza Ladra (1817)

Gioacchino Rossini
(1792-1868)

ABOUT THE SOLOISTS

Lauren Kamieniecki, *flute*

Lauren Kamieniecki began studying flute in 1993 and is currently a student of Larry Kaplan. She is pursuing a major in performance at Chapman University and has performed in numerous orchestras in both Washington and California. While at Chapman she has presented two full recitals and appeared as a featured soloist with the University Wind Symphony during the 2001 West Coast Tour. Ms. Kamieniecki has been principal flutist of the Chamber and Symphony Orchestras for the past two years as well as the Wind Symphony for the previous three. In 2001 she received the Sholund Scholarship for Excellence in Music Performance and is planning to continue her studies in music after graduation.

Meaghan Brown Skogen, *cello*

Meaghan Brown Skogen is a Senior Cello Performance and Music Education double major. She began studying at age nine with Ian McKinnell until attending Chapman University, where she has studied with Richard Treat. Mrs. Skogen has served as a principal cellist in the Chapman Symphony Orchestra for the last two years. She has been the recipient of the Placentia Cultural Arts and Placentia Linda Teachers Association Scholarships for 1998-1999, and is the current recipient of the 2001-2002 Erwin Johnson Scholarship. She has served in the capacity of Orchestra Vice President for two years, and is currently this year's Orchestra President.

Mrs. Skogen was a soloist with the Santiago String Youth Orchestra for their 10-year anniversary, and freelances throughout Orange County. She has recorded with various bands and performance groups, including, Midsummer, J. Cabrera, and the Dave Elliot Five. She teaches cello lessons and has served as an orchestra clinician for the Fullerton Community College 2000 Music Festival, and chamber coach for Valencia High School.

Upon graduating, Mrs. Skogen plans on pursuing a Masters Degree in Cello Performance, and looks forward to a career in performance.

Sha Wang, *piano*

Born into a musical family in Tianjin, China, Sha Wang started her formal training in both piano and music theory at the age of five. She came to the United States in 1998 and has been majoring in piano performance at Chapman University, where she studies with Mrs. Karen Scoville. While in school, she has given numerous recitals, both on and off campus. She has won the Adult Seminar sponsored by MTAC and was invited to play at their State Convention in Monterey. Ms. Wang has also given solo recitals for the Classical Music Fan Club of L.A. and Chapman University.

In 2000, she won the grand prize of the concerto competition of Long Beach Mozart Festival, playing Beethoven's *Emperor Concerto*. The critic said, "this young lady is a real talent..."

In the summer of 2001, she was accepted as a scholarship recipient by the Aspen Music Festival and School, where she studied with Mr. John Perry. During the festival, she flew to Washington, D.C. and won the first place in the 16th Annual International Young Artists Piano Competition. After graduating from Chapman, she plans to continue her study at the graduate level.

PROGRAM NOTES

Fantasia para un gentilhombre for Flute and Orchestra (1954)

Joaquín Rodrigo (1901-1999) • arr. James Galway

Joaquín Rodrigo was born in Sagunto, Spain on November 22, the day of Santa Cecilia, patron of music. He lost his sight at age three during an outbreak of diphtheria and was almost completely blind his entire life. He began studying music at age eight at the Valencia Conservatory although he was not officially enrolled as a student. He moved to France in 1927 and began to study with Paul Dukas. While in Paris his music would continue to show his characteristic delicate and lyrical style with a harmonic colors reminiscent of Ravel.

The majority of Rodrigo's works are concertos, the best known is the *Concierto de Aranjuez* for guitar and orchestra. The *Fantasia para un gentilhombre* was also written for guitar and orchestra and was transcribed for flute in 1978 by Sir James Galway. The world premiere of the *Fantasia* was given in 1958 in San Francisco. The work, inspired by solo guitar music by the 17th century composer Gaspar Sanz (1640-1710), is upbeat and combines the mood of 17th century Spanish courtly dances with 20th century style. The movements retain the original titles by Sanz and are expanded on by Rodrigo. The first movement is a lyrical *Villiano* followed by a *Ricercar*, an early form of the fugue that consists of many expositions strung together. The final movement, *Canario*, is both a popular dance in the Canary Islands and influenced by the Canary, as bird like song can be heard near the end of the movement.

Lauren Kamieniecki

Concerto No. 1 in C Major for Cello and Orchestra (1760-65)

Joseph Haydn (1732-1809)

This particular cello concerto was lost for nearly 200 years. Found in 1961 by Pulkert in the National Museum of Prague, it has become a much sought after staple of the cello repertoire. It is assumed that the concerto was written between the years of 1760-1765 Haydn originally wrote it for Joseph Weigl, a cellist in the Esterhazy Capelle and a close friend.

The concerto is written in what is referred to as Haydn's "C Major Eisenstadt courtly style." This style is influenced by the French Overture and can be broken down into three parts. First is a strong dotted rhythm, which is heard in the opening of the cello solo, and occurs quite frequently throughout the work. The second is the "Lombard rhythm," which is a reverse dotted rhythm; it can be heard in the double stops in the solo cello. Last is the orchestration, consisting of strings, oboes, horns, and bassoons (regarded as a basso continuo). The first movement is very courtly and full of challenging technique for the soloist. The cadenza being performed today was written by John Waltz.

Meaghan Brown Skogen

Eight Russian Folk Songs, op. 58 (1906) • Anatol Liadov (1855-1914)

Anatol Liadov was born in St. Petersburg in 1855 and died there in 1914. He came from a long line of professional musicians, and was honored in his day, achieving a professorship at the conservatory in St. Petersburg, where he had previously studied under Rimsky-Korsakov. He had the misfortune to follow in the wake of such giants as Tchaikovsky, Glinka, and Rimsky-Korsakov, and his work seems too imitative of others for him to have received much acclaim.

Liadov was active in the collection of Russian folk music, and thus had some influence in the development of Soviet music with its emphasis on the common man. The *Eight Russian Folk Songs* will remind listeners of the works of a number of later Russian composers, particularly, Stravinsky, because he prompted the use of folk themes in serious music.

The eight folk songs are divided so as to form three groups, each one beginning with a slow movement. There are two movements in the first group, and three in the next two groups.

The first movement, *Religious Song*, consists of a simple melody repeated four times, with the themes overlapping in such a way as to remind one of a round. Each time the theme is repeated, a new instrument is featured. Gradually, the whole orchestra is involved, and the effect is of chiming church-bells, reminding one of Mussorgsky's *Boris Godounov* or Rimsky-Korsakov's *Russian Easter Overture*.

The second movement, *Christmas Song*, is in E minor. It is a quicker movement with a richly orchestrated mid-section. The opening work of the second section is *Plaintive Song* and features the cellos.

The next piece in the second section, *Humorous Song*, is given over to the woodwinds. The third piece of the middle group is the *Legend of the Birds*. It opens with an imitation of a chicken, reminding one of Mussorgsky's *Pictures at an Exhibition*. This piece offers the richest orchestration so far.

The third group opens with *Cradle Song*, reminding some of the later *Firebird*, by Stravinsky. This is followed by a very short, but lively *Round Dance*, for piccolo. The final piece, *Village-Dance Song*, shows off the entire orchestra. The work begins and ends in the key of C major, with a midsection in keys related to the subdominant. This, together with the alternating rhythms, contributes to the unity of the work.

David Whitehill

Concerto No. 1 in B-flat Minor for Piano and Orchestra, op. 23 (1874-1875)

Piotr Tchaikovsky (1840-1893)

On many occasions, Tchaikovsky spoke or wrote of his great love and admiration for Mozart's music. Yet anything less Mozartian than his conception of a concerto could hardly be imagined. All his feeling and fervor went into producing a work that is densely symphonic, causing the soloist to battle to sustain his or her role. When, towards the end of 1874 (before it was orchestrated), Tchaikovsky played the concerto for his friend Nicholas Rubinstein, he was mortally offended by Rubinstein's biting comments. Later the quarrel was resolved and Tchaikovsky subsequently revised the piano part and issued a new edition in 1889. But, in the meantime, he dedicated it to Hanz von Bülow, who gave the first performance in Boston in 1875.

The first movement dominates the concerto; it is nearly half of the total playing time of the work. The "grand" manner of the concerto is established during the heroic D-flat major melody at the beginning. But the theme, the very theme which made the concerto become so popular, is only introductory and never returns. Having slipped quickly from B-flat minor into D-flat major, it would be difficult to imagine a more compelling contrast to the dancing folksong inflections of the soloist's B-flat minor theme. This eventually passes into a stately melody which begins with a rising note-by-note pattern and ends with downward leaps. This important melody reaches its full stature in the development and recapitulation. The orchestra and soloist participate in many angry exchanges, but the soloist is often left alone in a number of cadenzas, showcasing his or her technical ability.

Sha Wang

Overture to La Gazza Ladra (1817) • Gioacchino Rossini (1792-1868)

Rossini was one of the most popular musical figures of his day; in the early nineteenth century the "Rossini craze" swept through Europe and his style of Opera Buffa (comic opera) was immensely popular. He was an atypical composer for his time period because most of his music was comical and light-hearted, a drastic contrast to the deep and sensitive works of his Romantic counterparts. He wrote for the public, not for the intellectual. He was also a prolific composer, known to complete operas in a matter of days or weeks.

Rossini began his musical career at the age of twelve when he entered the Bologna Conservatory. He wrote his first significant composition when he was sixteen years old and by his early twenties was an established opera composer. Between 1815 and 1821 he wrote sixteen operas, *La Gazza Ladra* being composed in 1817 and premiered at the Teatro Alla Scala in Milan. His career was short-lived however and in 1829 he wrote his last opera, *Guillame Tell*. At the height of his fame he decided to stop composing and throughout the remainder of his life only composed a few non-operatic works. To this day his overtures are a staple of the orchestral repertoire and *La Gazza Ladra's* overture is no exception.

In Rossini's usual manner, he began composing the overture after he had completed the opera. His infamous procrastination and carefree attitude almost got him in trouble on this occasion. His memoirs state, "I wrote the overture to *La Gazza Ladra* on the actual day of the first performance of the opera, under the guard of four stage-hands who had orders to throw my manuscript out of the window, page by page, as I wrote it, to the waiting copying - and if I didn't supply the manuscript, they were going to throw me out myself. Nothing excites inspiration like necessity."

The overture to *La Gazza Ladra* has no thematic relationship to the opera but contains a wide variety of contrasting styles. The snare drum introduces the stately march which starts the piece then returns to introduce the second theme. This light melody in the strings gradually builds to a famous "Rossini crescendo" and climaxes with a powerful melody in the trombones. Suddenly the orchestra stops completely in its tracks, only to make way for a familiar tune in the woodwinds and horns that any "Looney Tunes" fan will recognize. The trombone theme returns and then the light violin motif comes back as a transition to the woodwind and horn melody. This theme builds to the final section of the work. The orchestra then pushes forward at full force with driving rhythms to a fast and furious finish in typical Rossini style.

Aaron Valdizán

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

JOHN KOSHAK, MUSIC DIRECTOR & CONDUCTOR

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Lauren Kamieniecki*
Yoon Cho
Hiroko Yamakawa

Oboe

Maralynne Mann*
Matthew LaGrange

Clarinet

Monica Mann**
Samantha Pankow**

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Aubrey Acosta**
Erin Crampton**
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Diana Joubert*
Webster Peters
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Trombone

Jeremy DelaCuadra*
Michael Fisk
Nicole Tondreau

Tuba

Matthew Minegar

Timpani/Percussion

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Elizabeth Beeman
Adrian Hernandez
Dan Reighley

Violin

Junko Hayashi †
Anna Komandyan ††
Johanna Kroesen*
Jori Alesi
Grace Camacho
Jennifer Deirmendjian
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Vanessa Reynolds
Stephanie Smith
Miki Toda
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Jared Turner*
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Cathy Alonzo
Matthew Byward
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