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Chapman University Chamber Orchestra

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CHAPMAN UNIVERSITY

SCHOOL OF MUSIC

presents the

Chapman University
Chamber Orchestra

32nd Season



Chapman University Orchestras

Chapman University celebrates John Koshak's 32-year legacy of musical and educational leadership. Join the Chapman Orchestras and Professor Koshak in his finale season at Chapman University.

Saturday, November 9th • 8:00 PM
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JOHN KOSHAK, MUSIC DIRECTOR & CONDUCTOR

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Yoon Cho

Oboe & English Horn

Maralynne Mann*

Pamela Curtis

Clarinet

Monica Mann**

Samantha Pankow**

Bassoon

Heather Cano**

Mindi Johnson**

Horn

Aubrey Acosta**

Erin Crampton**

Trumpet

Aaron Valdizán**

Todor Ivanov**

Trombone

Jeremy DelaCuadra*

Michael Fisk

Tuba

Matthew Minegar

Piano & Celeste

Clara Choi

Harp

Mindy Walters

Timpani & Percussion

Bernie Diveley**

Brandon Miller**

Elizabeth Beeman

James Lee

Violin

Junko Hayashi †

Johanna Kroesen††

Anna Komandyan *

Erica Fong

Myroslava Khomic

Shigeru Logan

Kathleen Mangusing

Vanessa Reynolds

Sarah Silver

Stephanie Smith

Charles Snyder

Miki Toda

Ian Wang

Viola

Olga Goija*

Matthew Byward

Noelle Osborne

Tracy Salzer

Danielle Thomas

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PROGRAM NOTES

Overture to “The Marriage of Figaro” (1786) • Wolfgang Amadeus Mozart (1756-1791)

A lively overture made up of two themes, one brisk, the other lyrical, sets the mood for Mozart's four-act vivacious *opera buffa* (comic opera). The satirical play by Beaumarchais, on which the opera was based, received a completely different emphasis at the hands of Mozart and the librettist Da Ponte. Because of the original play's pointed attack on the decadent aristocracy of the day, it had been banned by the ruling powers at that time in Vienna. However, when Mozart and Da Ponte promised to purge the play of political and social implications, they did receive permission from the emperor to proceed. The resulting masterpiece therefore became farce - reflecting the psychology of individuals - rather than social satire. The music is in turn sentimental then noble, poetic then mocking. The work has won a permanent place in the world of opera as perhaps the "perfect *opera buffa*."

Concerto No. 1 in D Major for Violin and Orchestra (1918) • Sergei Prokofiev (1891-1953)

The original title for the violin piece was *Concertino*; only gradually did it expand to its larger but still modest dimensions. The premiere was scheduled for November 1918, in St. Petersburg, but the turbulent political situation forced it to be postponed. The delay stretched to five years. It debuted on October 18, 1923, in Paris, where Prokofiev had settled after spending two years in the United States. It is more a lyrical work rather than a virtuosic one. Prokofiev gave it an unusually formal and emotional layout. The outer movements are largely restrained and each ends not with the traditional loud, grand gestures, but in an atmosphere of light, ethereal fantasy. The first movement opens with tremelo strings followed by the entrance of the melody in the solo violin. Throughout this slow section, woodwinds have light flowing passages that augment the subtle tones of the soloist. The middle section is faster and has the feeling of a light dance. An ostinato (repeated) rhythm occurs in the low strings and carries us through this portion of the music. There is an abrupt change to a faster tempo where the flute and oboe play a melody that has a definitely Russian flare. The music gradually slows down and the tremelo strings return to bring back the original theme. The movement ends as softly and calmly as it began, fading into silence.

Symphony No. 35 in C Major, “Haffner” (1782) • Wolfgang Amadeus Mozart (1756-1791)

Mozart's *Symphony No. 35* was originally part of a *Serenade* he composed to celebrate the promotion of Salzburgian Mayor Sigmund Haffner to the rank of nobility. Mozart's father, a childhood friend of Haffner, approached the composer about writing the work when he was at a very high point in his career. Still reeling from the success of his *Abduction from the Seraglio*, Mozart was scrambling to arrange various transcriptions of the more popular music in that opera before others could beat him to it. This being his priority at the moment, he initially had no time or interest in writing any music for his father's friend in Salzburg. However, his father persisted and within two weeks a six-movement *Serenade* was on its way to his father (quite a feat considering he also had a wedding and honeymoon during that time). He wrote the composition so quickly that he did not even remember it five months later when his father returned the music to him. "My new Haffner symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." In February of 1783 he reworked the *Serenade* (mainly shortening it by removing an introductory march and a second minuet) and it became the "*Haffner*" *Symphony* that is performed today.

The symphony begins with a noble D Major theme from the entire orchestra: a reflection of this work's original ceremonial intent. (Mozart apparently chose D Major because it was his father's favorite key.) This opening movement surprisingly contains only one theme (instead of the customary two) that is used throughout the movement. This single theme is subjected to constant turns to the minor and quirky modulations that give this music a surprisingly unsettled tone. The two middle movements were clearly intended for the courtly world of Salzburg and sound very much like pieces from his earlier serenades. The lovely *Andante* - by far the longest movement in the work - is a lightly-scored series of beautiful melodies which are embellished and decorated throughout. The *Minuet* that follows is perhaps a bit more rough-edged than courtly. The outer sections sound much like Haydn, with a bit of peasant-dance influence, but the central *Trio* has a more lilting quality. The *Finale* contains an interesting melodic reference: the main theme presented in the first couple of measures seems to have been based on Osmin's final aria “Ha! Wie will ich triumphieren!” from *The Abduction from the Seraglio*. The mood of this movement is mostly joyful, though as in the opening movement, there are several surprising turns to the minor.

Dances of Transylvania (1931) • Béla Bartók (1881-1945)

As with many of Bartók's orchestral compositions, the *Dances of Transylvania* originated as a piano work. The *Sonatina* for piano was composed in 1915 and consisted of three peasant dances collected by Bartók in the Transylvanian region of Romania from 1910 to 1914. The movements were originally titled "Bagpipers," "Bear Dance," and *Allegro vivace* yet in the orchestrated version of 1931 the dance titles are replaced by *Allegretto* and *Moderato*, respectively. In these dances the strings give a gritty and rustic feel to the music which is augmented by jocular interplay between the woodwind instruments.

Mother Goose Suite (1911) • Maurice Ravel (1875-1937)

Pianist and composer Maurice Ravel was born in 1875 in the southern part of France near Spain. Soon after his birth his family moved to Paris where he lived most of his life. After young Ravel began to take piano lessons, his father encouraged him to practice by giving him an extra half franc of allowance for every half hour that he practiced.

In 1889 the 14-year-old Ravel visited the World's Fair in Paris where he saw many wonderful things and heard exotic music from around the world. Throughout his life he wrote music inspired by faraway places. Ravel always loved children and animals, and when visiting friends he would sometimes sneak away from the adult company to play with the children and their toys.

Ravel had some particularly special young friends, Jean and Mimi Dodebski. He loved to read stories to them. To help encourage them to practice the piano he wrote a special set of piano duet pieces for them based on the French fairy tales that he read to them. He called the suite "Ma Mere l'Oye" (Mother Goose). Later Ravel arranged the music to be played by the symphony orchestra, and then even later he used the music to make a ballet about the story of Sleeping Beauty.

The movements of the *Mother Goose Suite* are: 1. *Pavane of the Sleeping Beauty*; 2. *Tom Thumb*; 3. *Little Ugly One, Empress of the Pagodas*; 4. *Dialogue Between the Beauty and the Beast*; 5. *The Enchanted Garden*.

Ravel uses the orchestra to help tell these different stories: The slow, sad music for flute and harp depicts Sleeping Beauty in the Forest. The English horn makes Tom Thumb sound as he discovers that the birds (violins, piccolo, clarinet) have eaten the crumbs that were supposed to guide his family home. Exotic music paints a picture of the little empress taking her bath while the little nodding dolls entertain her by singing and playing tiny instruments. In the story of Beauty and the Beast, listen to the beautiful sound of the clarinet representing Beauty and the bassoon as the Beast. When Beauty agrees to marry the Beast, the harp and solo violin signal the magical moment that the Beast turns back into a handsome prince.

Junko Hayashi, violin

Junko Hayashi was born in Mie, Japan and began playing violin at the age of four and piano at age five. In Japan she graduated from the Kunitachi College of Music, where she received a degree in violin performance. She came to the United States in 1996 and attended Hope International University while studying violin with Mr. Edward Persi.

In 1997, Ms. Hayashi began attending Chapman University, where she is a major in music therapy and violin performance. At Chapman, she studies violin with Professor Mischa Lefkowitz. For the past five years, she has been the Concertmaster of both the Chapman University Chamber Orchestra and the Chapman Symphony Orchestra. She has been a featured soloist at Chapman University on many occasions. In May 1999, she performed as a soloist playing Bach's *Concerto For Two Violins* with Professor Lefkowitz and the Chamber Orchestra. Ms. Hayashi also performed with the Chamber Orchestra both as soloist and Concertmaster during their West Coast Tours in 2000 and 2002 and on their European Tour in 2000. In March 2001, she performed the Tchaikovsky, *Violin Concerto* with the chamber orchestra.

The quartet, in which Ms. Hayashi performs, attended the 1999 Summer Music Festival in Seattle, Washington, where they performed and received coaching from Mr. Richard Treat. As a member of various chamber ensembles, Ms. Hayashi performed for then President Clinton, and Former President and Mrs. Bush, and played a concert with Dr. Christine Engel, the granddaughter of Dr. Albert Schweitzer.

At Chapman, Ms. Hayashi has been the recipient of the 1997-1998, the 1998-1999, the 1999-2000, and the 2001-2002 Edgar Sholund Scholarship for excellence in music performance. Among the many people she studied and received coaching from are Mr. Richard Treat, Dr. Michael Martin, Dr. John Ballerino, and Mr. Robert Becker at Chapman; and Professor Chieko Matsui, Professor and Mrs. Takeaki Sumi, Sir Ryosaku Kubota, and Professor Tsugio Tokunaga in Japan. Ms. Hayashi is an active member of her church music ministry, both in the United States and Japan. She is also the String Coach for the Orange County Youth Symphony Orchestra and has a successful career as a violin instructor. She plans to continue her musical studies at the graduate level after graduating from Chapman University.

PROGRAM

Overture to “The Marriage of Figaro”
Wolfgang Amadeus Mozart
(1756-1791)

Concerto No.1 in D Major for Violin and Orchestra
Andantino
Junko Hayashi, violin
Sergei Prokofiev
(1891-1953)

Symphony No. 35 in C Major, “Haffner”
Allegro con spirito
Andante
Menuetto
Finale
Wolfgang Amadeus Mozart
(1756-1791)

INTERMISSION

Dances of Transylvania
Allegretto
Moderato
Allegro vivace
Béla Bartók
(1881-1945)

Mother Goose Suite
Pavane of the Sleeping Beauty
Tom Thumb
Little Ugly One, Empress of the Pagodas
Dialogue Between the Beauty and the Beast
The Enchanted Garden
Maurice Ravel
(1875-1937)