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Chapman University Chamber Orchestra 32nd Season

Chapman University Chamber Orchestra

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Chapman University Orchestras
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CHAPMAN UNIVERSITY
SCHOOL OF MUSIC

presents the

Chapman University Chamber Orchestra
32nd Season

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
Salmon Recital Hall • Chapman University
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 democracy 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 Concento; 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 extended and each ends not with the traditional cadence, but in an atmosphere of light, cerebral form. The first movement opens with tremolo 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 flavor. The music gradually slows down and the tremolo strings return to bring back the original theme. The movements end 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 Salzburg 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 manuscript 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 rewrote the Serenade (mainly shortening it by removing an introductory march and a second movement) 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 left and right - a technique that has found its way into other serenades - which produces a surprising variety. 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-paced 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's, with a bit of peasant-dance influence, but the central Trio has a more lifting quality. The Finale contains an interesting melodic reference: the main theme presented in the first couple of measures seems to have been based on Osborne's final aria "Hab! Wie ich triumphen!" from The Abduction from the Seraglio. The mood of this movement is mostly joyful, though 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 Szomolnok piano score 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 Allegro Moderato 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 Dedek. 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 1990 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 Trex. 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 Shaktan Scholarship for excellence in music performance. Among the many people she studied and received coaching from are Mr. Richard Trex, Dr. Michael Martin, Dr. John Balleino, and Mr. Robert Becker at Chapman; and Professor Chieko Matsui, Professor and Mrs. Takatsuki Sumi, Sir Ryosuke 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)