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### Chapman University Chamber Orchestra 32nd Season

Chapman University Chamber Orchestra

James Lee

*Chapman University*

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presents the

Chapman University  
Chamber Orchestra

32nd Season



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James Lee

*Student Guest Conductor*

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# CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

## PROGRAM

James Lee, *conductor*

Concerto for Cello and Orchestra in E Minor, Op. 85  
*Adagio, Moderato*  
*Lento, Allegro molto*

Edward Elgar  
(1857-1934)

Katie Andersen, *cello*

Concerto for Double Bass  
*Allegro*

Sergey Koussevitsky  
(1874-1951)

David Vokoun, *double bass*

Suite No. 1 for Small Orchestra  
*Andante*  
*Napolitana*  
*Española*  
*Balalaïka*

Igor Stravinsky  
(1882-1971)

## INTERMISSION

Symphony No. 25 in G Minor  
*Allegro con brio*  
*Andante*  
*Menuetto*  
*Allegro*

Wolfgang Amadeus Mozart  
(1756-1791)

Overture to “The Merry Wives of Windsor”

Otto Nicolai  
(1810-1849)

## PROGRAM NOTES

*Concerto for Cello and Orchestra in E Minor (1919) • Edward Elgar (1857-1934)*

In the summer of 1919, Elgar was on the verge of discontinuing his compositional work. His cello concerto was meant to be his last major orchestral work. He was saddened by the war, was suffering from a chronic ear condition and also dealing with the loss of some close friends. Despite these difficulties, in 1918 he composed his *Violin Sonata*, *String Quartet* and *Piano Quintet* which are intimate, melancholy works. The following year he wrote his *Cello Concerto in E minor*. This work opens with a recitative fading into a *moderato* song, based on a lilting viola melody that moves forward into the next recitative which leads into the second movement, *Allegro molto*. The second movement begins with a few false starts and pauses for thought, then speeds away as a good-humored *Scherzo*. To this day the work is recognized as a deeply emotional masterpiece and seen as a musical equivalent of Great War Poetry.

Katie Andersen, *Senior Performance Major*

*Concerto for Double Bass (1905) • Sergey Koussevitzky (1874-1951)*

Sergey Koussevitzky was one of the great double bass virtuosos of the Twentieth Century. In addition to his accomplishments on the double bass, he was a highly regarded conductor. He began his conducting career in Berlin in 1908. From there he went to Moscow, Paris, and eventually came to America where he conducted the Boston Symphony Orchestra for many years.

Koussevitzky's *Concerto, Op. 3* premiered on February 25th, 1905 in Moscow, with the composer as soloist. Reinhold Gliere, Koussevitzky's friend and fellow composer, assisted in the orchestration of the concerto. The first movement is written in a Romantic style with a passionate melody that is introduced by the horns and returns in the woodwinds and strings at various points throughout the movement. The double bass plays variations on this theme and the virtuosity of the music comes out in the fast-paced rhythms of the soloist that lead to the end of the movement.

David Vokoun, *Performance Major*

*Suite No. 1 for Small Orchestra (1925) • Igor Stravinsky (1882-1971)*

Stravinsky developed several compositional styles. His *Suite No. 1 for Small Orchestra* is considered to be one of his "neo-classical" compositions. The "neo-classical" movement in music began in the early 20th Century as some composers, led by Stravinsky, desired to combine the elegant form, order and balance of 18th-Century music with modern harmonic ideas. *Suite No. 1* originated from Stravinsky's *Five Easy Pieces*, a piano work completed in 1917. He orchestrated the first four movements of that collection in 1925 and they became the suite you will hear here tonight.

The opening movement is a brief and contrasting introduction to three stylized dances. The first dance, *Napolitana*, was written upon Stravinsky's return from a trip to Naples with Picasso. It was on that excursion that they discovered the *commedia dell'arte* that later inspired Stravinsky to write *Pulcinella*. In fact, the *Napolitana* greatly resembles the fourth movement of the *Pulcinella Suite*, both being lively Italian folk-dances. The *Española* movement was inspired by a trip to Spain. In it you will hear the prominent and primitive rhythms that Stravinsky is famous for. The last movement was written in the style of a Russian nationalistic dance. Here too, Stravinsky's driving rhythmic ideas can be heard in the string section. Throughout the work, listen for the unique orchestral coloring that Stravinsky creates by blending the instruments in non-traditional ways and harmonies.

Aaron Valdizán, *Instrumental Conducting Major*

*Symphony No. 25 in G Minor (1773) • Wolfgang Amadeus Mozart (1756-1791)*

Mozart's *Symphony No. 25*, often called the "little" *G-Minor Symphony* to distinguish it from the more famous *G-Minor Symphony* written during his final years, is probably the first of Mozart's works to have been inspired by his older colleague, Franz Joseph Haydn. Its anguished minor-mode opening, in particular, seems to derive directly from Haydn's *Sturm und Drang* (storm and stress) style that colors many of his works from the early 1770s. Moreover, the symphony as a whole is decidedly more ambitious in all respects than Mozart's other symphonic music from this period, which probably speaks as well to Haydn's influence. Even so, it seems fairly astounding that such an anguished outcry should emerge from someone in his mid-teens -- not because Mozart was immune to adolescent trauma (for we know all too well that he was not), but because the "voice" of the symphony seems in every way to be an adult voice. No wonder then, that the makers of *Amadeus* began the action of the film with this work, setting Salieri's attempted suicide to the sharply edged throb of its opening unison passage and the explosive "rocket" theme that follows it.

Within the first movement, Mozart balances the distraught opening tone with more cheerful episodes. Over the course of the symphony, he continues to play these contrasting elements off each other, with the second movement and middle section of the *minuet* offering temporary relief from the prevailing angst, which returns, however, to dominate both the main part of the *minuet* and much of the *finale*.

compiled by James Lee, *Instrumental Conducting Major*

Overture to “The Merry Wives of Windsor” (1847) • Otto Nicolai (1810-1849)

Born in Prussia in 1810, Otto Nicolai spent much of his youth being exploited as a musical prodigy by his father. He later became the court conductor in Vienna and founded the Philharmonic Society. Nicolai produced *The Merry Wives of Windsor* in 1849, when he was Kapellmeister of the Berlin Opera in 1849, just two months before his death. It remains one of the most popular comic operas of the 19th century.

The opera is based on the play by William Shakespeare. It tells the story of the audacious knight, Sir John Falstaff, who courts two married women simultaneously. Unbeknownst to him, the two women are best friends and share every detail of his amorous attempts. They get their revenge by leading him on, humiliating him and then nearly scaring him to death in the woods at midnight. Having been lured into the woods, the terrified Falstaff finds himself surrounded by this evil ritual. Followed by a grand chorus in which the demons, their masks removed, reveal themselves to be the merry wives, the embarrassed and chastised Falstaff joins in the singing.

Edward Downes vividly describes the magical and playful character of the overture in his *Guide To Symphonic Music*:

"The Overture begins with the music of the opera's final scene: moonlight over Windsor Forest, with shimmering high violins and sentimental melody that seems to rise from the shadowy depths of the orchestra, climbing, until we hear it in the high violins and a sentimental melody that seems to rise from the shadowy depths of the orchestra, climbing, until we hear it in the high gleaming tones of the flute. The lively Allegro, principal part of the Overture follows with the prank, in which a swarm of neighbors' children disguised as forest fairies and fanciful forest insects punish the fat knight Falstaff for his attempted sins. They tease him until he begs for mercy and in forgiven.

The most infectiously lilting theme of the Overture, however, never occurs in the opera itself, which seems a pity since it has almost irresistible grace and chard. The melody is so beautiful that Wagner, was not ashamed to appropriate it for his *Meistersinger*. The rest of Nicolai's Overture is mostly a potpourri of fantastic refrains of the pretended forest fairies and the gales of musical laughter which the opera ends."

compiled by David Whitehill, *Instrumental Conducting and Music Education Major*

James Lee, conductor

Mr. Lee is attending Chapman University, and this year is his senior year. Previously, Mr. Lee served for two years as Assistant Conductor of the Southbay Youth Symphony Orchestra under Dr. William Doyle. He currently studies conducting with Professor John Koshak.

Mr. Lee has participated in several conducting master classes including those by Daniel Lewis, Carl St. Clair, and Kimo Furimoto. He was also coached by Larry Rachleff, Harold Farberman, Nan Washburn, Apo Hsu, Eduardo Navega, Donald Portnoy, Peter Jeffe, Kate Tamarkin, and Paul Vermel during several summer workshops.

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

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Hiroko Yamakawa

Oboe

Maralynne Mann\*\*  
Pamela Curtis\*\*

Clarinet

Monica Mann\*\*  
Samantha Pankow\*\*

Bassoon

Heather Cano\*\*  
Mindi Johnson\*\*

Horn

Aubrey Acosta\*\*  
Erin Crampton\*\*  
Marco DeAlmeida\*\*

Trumpet

Todor Ivanov\*  
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Trombone

Jeremy DelaCuadra\*  
Michael Fisk

Tuba

Matthew Minegar

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Erica Fong  
Shigeru Logan  
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Charles Snyder  
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Olga Goija  
Danielle Thomas  
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Hilkka Natri  
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Bass

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