3-8-2003

Chapman University Chamber Orchestra 32nd Season

Chapman University Chamber Orchestra

James Lee
Chapman University

Follow this and additional works at: http://digitalcommons.chapman.edu/music_programs

Recommended Citation
http://digitalcommons.chapman.edu/music_programs/1093

This Other Concert or Performance is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact laughtin@chapman.edu.
CHAFTMAN MUSIC ASSOCIATES
2002-2003 Members

Founder's Circle
Mr. & Mrs. Bobby Bramlett
Mrs. Norma Lineberger

Conductor's Circle
Mr. & Mrs. Howard Fox
Mr. & Mrs. Dale Hachiya
Mr. & Mrs. Carlson Mengert
Mrs. Elizabeth Pankey

Patrons
Mr. & Mrs. Gary Aston
Ms. Barbara Bauer
Mr. & Mrs. Ray Beeman
Mr. & Mrs. Thomas Colella
Mr. Lawrence Collier
Mr. & Mrs. Fred Fry
Prof. & Mrs. John Koshak
Mr. & Mrs. Bruce Lineberger
Mr. & Mrs. Fred MacDonald
Ms. Dana McKenna
Mr. & Mrs. Phillip Myer

Mr. & Mrs. Ted Rasmussen, Jr.
Mr. & Mrs. Nash Rivera
Mr. Douglas Wight

Mr. & Mrs. Michael Allen
Mr. Michael Byrne
Mr. & Mrs. Severn Coute
Mrs. Connie Decker
Mrs. Wendy Glynn
Mr. & Mrs. Arthur Harvey
Mr. Jeffrey Hurton
Mr. & Mrs. Stephen Johnson
Mr. & Mrs. Jeffrey Mann
Mr. Robert Mault
Mr. & Mrs. Alfred Neukuckatz
Miss Linda Pinkey
Mr. & Mrs. Paul Rutkowski
Mr. & Mrs. Ronald Shepard
Mrs. Betty Sirri
Mr. & Mrs. George Skarda

MAILING LIST

If you would like to be added to the Chapman University Orchestras or Orange County Youth Symphony Orchestra mailing lists to inform you of upcoming concert dates, please fill out the form below and return to the Chapman University box office in the lobby or mail to:

Chapman University Orchestra
One University Drive
Orange, CA 92866

Please Print.

First Name ___________________________ Last Name ___________________________
Street ___________________________ City, State, Zip Code ___________________________

I want information for:  [ ] Chapman University Orchestras  [ ] Orange County Youth Symphony Orchestra

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.

James Lee
Student Guest Conductor

Saturday, March 8th • 8:00 PM
Salmon Recital Hall • Chapman University
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 leading into a moderate song, based on a libretto 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 “neo-classical” compositions. The “neo-classical” movements 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 tonight.

The opening movement is a brief and contrasting introduction to three stylised dances. The first dance, Napoletana, was written on 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 Espanola 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.

David Vokoun, Performance 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 abandoned 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-tens — 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 thrust 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.
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 Overture to Windsor (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 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 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 fantastic forest insects punish the fat knight Falstaff for his attempted sins. They tease him until he begs for mercy and 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.

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 infectious folly is the 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 Tamashio, and Paul Vermel during several summer workshops.