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### Fall Concert of the Chapman Symphony Orchestra

Chapman Symphony Orchestra

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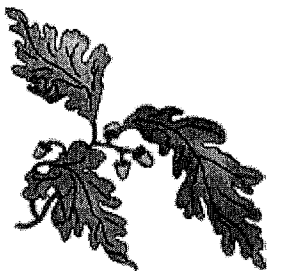
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SCHOOL OF MUSIC

*presents the*



Fall Concert

*of the*

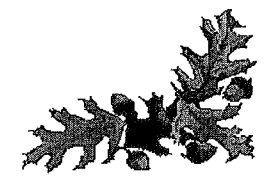
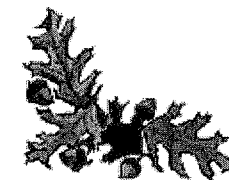


Chapman Symphony  
Orchestra

Mark Laycock, Music Director and Conductor

Aaron Valdizan, Student Conductor

with  
Louise Thomas, piano



Saturday, November 22, 2003 — 8:00 p.m.

Memorial Auditorium  
Chapman University  
Orange, California



## Program

Overture of the Season, op. 89

Tomas Svoboda  
(b. 1939)

Symphony No. 2 ("Mysterious Mountain"), op. 132

Alan Hovhaness  
(1911-2000)

I. Andante con moto

II. Double Fugue: Moderato Maestoso

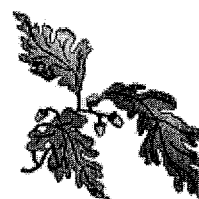
III. Andante espressivo

Oh, Lois!

Michael Daugherty  
(b. 1954)

Aaron Valdizan, conductor

## Intermission



Piano Concerto No. 2 in C Minor, op. 18

Sergei Rachmaninoff  
(1873-1943)

I. Moderato

II. Adagio sostenuto

III. Allegro scherzando

Louise Thomas, piano

**Louise Thomas** is Director of Collaborative Arts at Chapman University in Orange, California. She received her doctorate in piano performance from USC, where she studied with John Perry. A native of Dublin, Ireland, Dr. Thomas is the recipient of all major Irish national awards. After completing her undergraduate music studies at Trinity College Dublin, she received a full scholarship to pursue a graduate piano performance degree at the Hannover Hochschule für Musik in Germany.

In recent years Louise Thomas has concertized throughout the US and in China, Ireland, England, Russia, Austria and Germany. In 1993, she won 2nd prize at the Ibla- Ragusa International Piano Competition in Sicily, where she was awarded the Bela Bartók Prize. In 1998, she won the concerto competition at USC. An active chamber musician, Louise has made a CD recording with the Irish contemporary music group Nua Nós at the Banff Center for the Arts, Canada as well as radio recordings for BBC radio in Northern Ireland and for Moscow Radio. In 2001, she performed at Carnegie Hall and recorded for the Ovation cable arts Channel in Los Angeles. In the summer of 2002 she was invited onto the faculty of the music program, La Fabbrica, in Florence, Italy and in 2003 she was the Festival Choir pianist and a coach at the Idyllwild Arts Festival, California.

## ~Program Notes~

**Tomas Svoboda's** musical talents were nurtured from an early age. Though of Czechoslovakian heritage, he was born in Paris in 1939. He began piano studies at the age of three. At nine years of age, he completed his first composition, *A Bird* for solo piano. It was later published and is still in print. He entered the Prague Conservatory at the tender age of 14, specializing in percussion, conducting, and composition. The success of his First Symphony, completed at age 16, cemented his reputation as one of Czechoslovakia's most important composers. His family immigrated to the United States in 1964, where he undertook graduate study at the University of Southern California. His primary teacher was Halsey Stevens. Svoboda taught composition and music theory at Portland State University in Oregon for 27 years, retiring in 1998. In addition to the First Symphony, his most popular works are those for solo piano, two piano concertos, a marimba concerto, and *Overture of the Season*. Composed in 1978, *Overture of the Season* has received over 200 performances worldwide. Defying easy categorization, the work bears many traits of minimalism, including repetition of short melodic cells, dense layering of musical elements, and static harmonic motion. Other characteristics include striking antiphonal effects between instrument groups, frequently involving metrical displacement. Though a relaxed central section delineates a clear ABA form, the underlying rhythmic pulse remains constant throughout the work.

Unlike Svoboda, **Alan Hovhaness** (b. 1911) garnered no parental encouragement for his musical proclivity. Referring to his teenage years, the composer said, "My family thought writing music was abnormal, so they would confiscate my music if they caught me in the act. I used to compose in the bathroom and hide the manuscripts under the bathtub." Also an avid painter, Hovhaness preferred landscapes and other natural subjects. His first formal training in composition came in 1932 under the tutelage of Frederick Converse at the New England Conservatory of Music. He developed an affinity for the music of Jean Sibelius, later traveling to Finland to meet the composer. A lasting friendship ensued, and the Finnish master became godfather to Hovhaness' first child. Hovhaness also felt drawn to Eastern musical styles, most notably those of Armenia (his father's homeland) and India. His career was spent balancing and juxtaposing these opposing influences, resulting in a true "multicultural" approach long before the word became a popular catchphrase. His exceedingly prolific output includes more than 60 symphonies and numerous concertos, chamber works, operas, oratorios, and songs.

Hovhaness' Second Symphony was commissioned in 1955 by Leopold Stokowski for his debut concert as Music Director of the Houston Symphony. It was the conductor who suggested adding a subtitle to the work; Hovhaness appended "Mysterious Mountain" after he had completed the piece. He later said had no specific peak in mind, just the "whole idea of mountains." The work has a spiritual, transcendent quality. The first of three movements begins with a serene string chorale set within an asymmetrical meter. Recurrent dynamic changes create a constant sense of progression and recession. The oboe introduces a chant-like melody to begin the central section. Harp and celesta interject dissonant arpeggios and scales derived from non-Western modes. The opening chorale returns, this time with solo trumpet intoning the melody above. Baroque contrapuntal techniques abound in the central movement, Double Fugue. The subject of the first fugue, smooth and conjunct with a single, gentle syncopation, is introduced in 5- and 7-measure phrases. Later entries, including one in inversion, are reinforced by the woodwinds. The second fugue ensues without pause. The subject begins with four-fold repetition of a nervous rhythmic motive outlining a minor third. After the initial statement, this theme is always accompanied by a counter-subject: an even-note figure which features interval expansion from a fourth to an octave. Later, the first fugue subject reappears in augmentation. The chorale textures of the symphony's opening form the basis of the final movement. Hovhaness interpolates two contrasting sections: a dramatic *con moto* crescendo created by means of additive orchestration and a plaintive *cantabile* featuring woodwind solos and celesta and harp filigree. A stunning valedictory climax builds from the faint strains of eight solo strings.

**Michael Daugherty** is one of today's most renowned American composers. His works, uniquely influenced by American pop culture, have been performed throughout the United States and Europe. Having grown up as the son of a dance-band drummer and the oldest brother of four other professional musicians, Daugherty has been engrossed in America's musical life since birth. His unusual upbringing led him to pursue work as a keyboardist for various jazz, rock, and funk bands before he began composing orchestral music. Leaving the garage bands behind, he went on to study composition with such contemporary giants as Pierre Boulez and György Ligeti. He currently serves as Associate Professor of Composition at the University of Michigan, Ann Arbor.

One of Daugherty's most famous works is the *Metropolis Symphony* (1988-1993), a musical tribute to the Superman comics that was performed in its entirety at Carnegie Hall in 1995 by the Baltimore Symphony Orchestra under the baton of David Zinman. The *Metropolis Symphony* consists of five movements that each portray a character or theme from the Superman myth. *Oh, Lois!* is the fourth movement of this work and is a tribute to the Lois Lane character. This challenging piece, brazenly marked with the tempo "Faster than a speeding bullet," contains very difficult string passages that employ non-traditional techniques such as string harmonics (a technique of creating high frequency pitches by lightly touching the string over the fingerboard) that rapidly fluctuate and slide across the instrument's range. Other interesting musical features include sudden extreme dynamic contrasts, frequent meter changes, and the prominent use of two "flexatones" (rather comical percussion instruments that produce a "wobbling" sound when shaken) placed on opposite sides of the stage to create an exciting antiphonal effect. In his own words, the composer says:

"*Oh, Lois!* invokes Lois Lane, news reporter at the Daily Planet alongside Clark Kent (alias Superman). This five-minute concerto for orchestra, using flexatone and whip to provide a lively polyrhythmic counterpoint, alludes to a cartoon history of mishaps, screams, dialogue, crashes, and disasters, all in rapid motion." [A. V.]

**Rachmaninoff** began sketching his second piano concerto in the course of traveling with the great Russian bass Fyodor Chaliapin. In April 1900, the pair journeyed to Yalta, where they visited Chekhov and the composer Vasily Kalinnikov, then moved on to Italy in preparation for Chaliapin's debut at La Scala. By July, when Rachmaninoff returned to Russia, work had begun in earnest on the new concerto. Five difficult years had passed since the completion of his last major composition, the Symphony No. 1. Devastated by the poor reception of the work (now generally attributed to an inferior performance), Rachmaninoff lapsed into an extended depression, during which time he struggled in vain to compose. Desperate, he sought the help of Dr. Nikolai Dahl, an internist with a keen interest in clinical hypnosis. Rachmaninoff began regular visits to the doctor in January 1900. Through a combination of hypnotic suggestion and therapeutic conversation, Rachmaninoff soon regained the confidence to return to his craft. The second and third movements of the concerto were completed and performed in December of that year, and the work in its finished form debuted in November 1901. The score is dedicated "À Monsieur N. Dahl."

The first movement, the last to be composed, begins with a spare but effective chord progression in the solo instrument. Utilizing a pedal F in the lowest octave of the keyboard, Rachmaninoff increases dissonance—and tension—en route to the tonic key of C Minor. The orchestra enters with a simple yet passionate theme, characterized by its dark sonority and narrow range. In contrast, the second theme is more expansive, its initial ascending arpeggio exquisitely balanced by a gentle stepwise descent. The sublime second movement, a lyrical song form in E Major, luxuriates in rich, colorful harmonies and muted string timbres. The piano assumes an accompanying role through much of the movement. The animated finale, as playful as it is virtuosic, features an initial theme group in C Minor replete with syncopation and persistently propulsive rhythms. The activity gradually subsides, setting the stage for the secondary theme, a passionate, wistful melody in Bb Major. Imitative counterpoint dominates the central development section as fragments of a fugue subject are passed between orchestral instruments and the soloist. The Coda accelerates to a thunderous conclusion in C Major.



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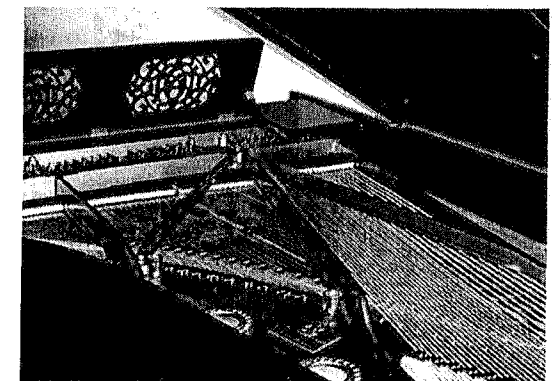
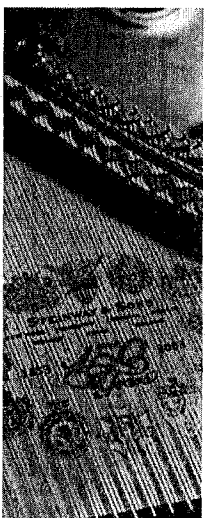
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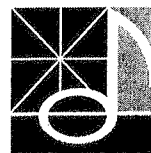
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## Chapman University Symphony Orchestra

Mark Laycock, Music Director and Conductor

### Violin I

# Mira Khomik  
# Anna Komandyan  
Anastasia Dudar  
Adriana Hernandez  
Johanna Kroesen  
Bud Neff  
An Wang

### Violin II

\*Kathleen Mangusing  
Graziela Camacho  
Dan Louie  
Beth McCormick  
Kendra Morse  
Patricia Pearce  
Sarah Silver  
Miki Toda  
Victor Williams  
Diane Wynn

### Viola

\*Olga Goija  
Cathy Alonzo  
Brian Benedict  
Matthew Byward  
Bernadette Deeter  
Kelly Derrig  
Christina Lopriore  
Noelle Osborne  
Tracy Salzer

Alicia Thomas

Si Tran  
Megan Wohlgenant

### Cello

\*Justin Dubish  
Sarah Awaa  
Kim Birney  
Brent Dickason  
Gregory Hershberger  
Jennifer Hu  
Hilkka Natri  
Alex Wilson

### Bass

\*David Weniger  
James Bennett  
Stan Gray  
Robert Klatt  
David Vokoun

### Flute

\*Laura Recendez  
\*Hiroko Yamakawa  
Charla Camastro-Lee

### Oboe

\*Elizabeth Beeman  
\*Pamela Curtis  
Douglas Hachiya

### Clarinet

\*Samantha Pankow  
Lisa Valentino

### Bass Clarinet

William Gutaskus

### Bassoon

\*Heather Cano  
Mindy Johnson

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John Campbell

### Horn

I-Aubrey Acosta  
Asst.-John Acosta  
II-Marco DeAlmeida  
III-Piotr Sidoruk  
IV-Eileen Halcrow

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Asst.-Webster Peters  
Evan Meier

### Trombone

\*Jeremy DelaCuadra  
Lindsay Johnson  
Michael Fisk

### Tuba

Miles Leicher

### Harp

Rachel Purcell

### Piano

Kelly Park

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Bernie Diveley  
Joshua Foy  
Angela Rolandelli  
André Rossignol

#Concertmaster  
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