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CHAPMAN UNIVERSITY SYMPHONY ORCHESTRA
MARK LAYCOCK, MUSIC DIRECTOR AND CONDUCTOR

VIOLIN I

#MIRA KHOMIK
KATHLEEN MANGUSING
JENNIFER ESTRIN
NADEJDA LESINSKA
ADRIANA HERNANDEZ
ROBERTA SANCHEZ
AN WANG
AMANDA SALAZAR
BUD NEFF

VIOLIN II

*ANASTASIYA DUDAR
ROBERT JOHNSTONE
LAUREN JACKSON
JESSICA ROSS
PAT PEARCE
BETH MCCORMICK
DAN LOUIE
DIANE WYNN
KALENA BOVELL
VICTOR WILLIAMS
MARJORIE CRIDDLE

VIOLA

PHILLIP TRIGGS
SI TRAN
LARA DILL
AMY NOONAN
NOELLE OSBORNE
MATTHEW BYWARD
EILEEN HALCROW

CELLO

*BRENT DICKASON
SARAH AWAA
JUSTIN DUBISH
ALEX WILSON
SUE CAMPBELL
MARISSA GOHL
HILKKA NATRI
ERIC HARRIS

BASS

*JAMES BENNETT
JORDAN WITHERSPOON
ROBERT KLATT
STAN GRAY

FLUTE

*HIROKO YAMAKAWA
LAURA RECENDEZ

OBOE

*PAMELA CURTIS
ELIZABETH BEEMAN
DOUGLAS HACHIYA

CLARINET

*SAMANTHA PANKOW
MONICA MANN

BASSOON

*TEREN SHAFFER
KELLY DERRIG
MONICA PEARCE

HORN

*PIOTR SIDORUK
JON HARMON
ERIN CRAMPTON
JOHN ACOSTA
AUBREY ACOSTA

TRUMPET

*ERIC JAY
WEBSTER PETERS
EVAN MEIER
TIZOC CEBALLOS

TROMBONE

*JEREMY DELACUADRA
LINDSAY JOHNSON
MICHAEL FISK

TUBA

MILES LEICHER

PERCUSSION

*BRANDON MILLER
BERNIE DIVELEY
ANDRÉ ROSSIGNOL
ANGELA WATKINS

HARP

MINDY BALL

CHAPMAN UNIVERSITY
SCHOOL OF MUSIC

PRESENTS

CHAPMAN UNIVERSITY
SYMPHONY ORCHESTRA
MARK LAYCOCK, CONDUCTOR

WITH

ROBERT BECKER, VIOLA

NOVEMBER 21, 2004 • 4PM
CHAPMAN AUDITORIUM

- CONCERTMASTER
* - PRINCIPAL

PROGRAM

Harold in Italy, Op. 16

Hector Berlioz
(1803-1869)

- I. Harold in the mountains:
Adagio; Allegro
- II. Procession of Pilgrims: Allegretto
- III. Serenade of an Abruzzi Moutaineer to His Sweetheart:
Allegro assai
- IV. The Brigand's Orgies: Allegro frenetico
Robert Becker, viola

Intermission

Symphony No. 2 in D Major, Op. 73

Johannes Brahms
(1833-1897)

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (Quasi Andantino)
- IV. Allegro con spirito

Program Notes

Hector Berlioz • Harold In Italy

Beginning in 1848, Hector Berlioz set about the task of compiling his memoirs. Completing the project a full eight years later, he left strict instructions that the manuscript not be published until after his death. The resulting document is a lively, colorful account of European musical life in the 19th century. Replete with anecdotes, reminiscences, and polemical criticism of his contemporaries, his memoirs reveal a passionate, committed artist struggling to elevate the standards of his discipline. Naturally, the text also provides invaluable insight into Berlioz' own music as well as his sources of inspiration. The genesis of *Harold in Italy*, for example, may be traced to Paris in December 1833, when the legendary violin virtuoso Niccolò Paganini approached Berlioz following a performance of the composer's *Symphonie Fantastique*. Paganini, seeking a means of displaying his beloved Stradivarius viola, requested that Berlioz compose a concerto for him. Berlioz demurred, insisting that Paganini himself was the only person qualified to create such a work. The virtuoso, citing ill health, persisted, and Berlioz agreed. His conception of the concerto, titled *Les Derniers Instans de Marie Stuart*, was of a large-scale work in which the prominence of the orchestra equaled that of the soloist. (His career-long avoidance of the concerto genre was rooted in the belief that solo instruments should serve the programmatic elements of his pieces, not vice versa.) When Berlioz showed the first movement to Paganini, however, the performer was incensed with the extended passages of rest for the featured instrument. Paganini rejected the piece and never performed it in public. Four years later, however, he did remit 20,000 francs to Berlioz to express his respect for the work.

Undaunted, Berlioz continued to develop his concept. Freed from the creative restrictions imposed by the concerto genre, the composer "conceived the idea of writing a series of scenes for the orchestra, in which the viola should find itself mixed up, like a person more or less in action, always preserving his own individuality." Drawing from his experience in the mountainous Abruzzi region of Italy, Berlioz settled on the character of a melancholy dreamer in the style of Lord Byron's *Childe Harold*. As with the *Symphonie Fantastique*, the four movements of *Harold in Italy* are unified by a common theme (*idée fixe*). The first movement, portraying scenes of "melancholy, happiness, and joy," begins with a dark, foreboding fugue, the serpentine subject in the low strings contrasted with a more plaintive countersubject in the woodwinds. The viola introduces the *idée fixe* in a delicate passage accompanied by clarinet and harp. Finally, the lilting Allegro signals an extended passage of playful interaction between viola and orchestra, abounding with careening, syncopated rhythms and lighthearted dynamic shifts. In stark contrast, the second movement is generated from a single dramatic concept: the slow, steady approach of singing pilgrims, followed by their protracted departure. The third movement features two

subjects: a lively theme with vigorous dotted rhythms and a slower, more lyrical melody characterized by a gentle arch form. Berlioz' finale first offers a thematic summation of the earlier movements: Like that of Beethoven's Ninth Symphony, the order of the material is determined more by dramatic effect rather than chronological sequence. For the balance of the movement, the focus shifts to the orchestra, which engages in furious, heated exchanges in G minor before a final, triumphant shift to the major mode.

Johannes Brahms • Symphonic Nr. 2

Once his place at the forefront of the Viennese musical community had been established, Johannes Brahms found it increasingly challenging to balance his compositional activities with growing demands for appearances as conductor and pianist. The solution was a summer sojourn, an annual pilgrimage to the countryside where the privilege of uninterrupted creativity became increasingly cherished. While the location of these retreats varied over the years, Brahms enjoyed a particularly prolific three-year period in Pörschach on Lake Wörth in southern Austria. Inspired by its transcendent beauty and tranquility, he stated that melodies were so abundant there that one had to be careful not to step on them. In the course of three summers between the years 1877-1879, Brahms composed the Second Symphony, the Violin Concerto, and the G Major Violin Sonata in this idyllic retreat.

Following the protracted and painful gestation of the First Symphony, a laborious task that spanned nearly 15 years, the Second Symphony emerged with relative ease. It was premiered December 30, 1877, little more than a year after its predecessor. Rooted on D major and with each movement in the major mode, the symphony is rightly hailed as the composer's most serene work in the genre. However, it is also a tautly constructed, concentrated piece in which every gesture contributes to the overall structure. The meticulous nature of Brahms's compositional style is evident in his expressive indications: All four include modifiers in an effort to capture precisely the ideal pace and inflection. As the symphony unfolds, the cellos and basses introduce a three-note motive, highlighting the interval of a semitone, from which much of the symphony's melodic material is derived. It becomes the basis for a lovely transitional theme, introduced by the first violins, which is developed imitatively. The second subject, an exquisite *cantando* melody unveiled in the violas and cellos, is a model of balance and proportion. The passage culminates in a sturdy, resolute tutti marked by dotted rhythms and strong syncopation. Brahms returns to the opening motive to generate the development section, transforming the originally placid gesture into a fiery, freewheeling motto. The second movement finds the cellos again at the forefront with a plaintive, searching melody probing the darkest reaches of F# major. A shorter corollary idea, sounding in the bassoon, is formed from ascending scalar motion. A third theme, initiated by a rising triplet, is introduced by the strings and later functions as counterpoint to the principal

subjects. Throughout the movement, triple and duple rhythms vie for supremacy, frequently creating localized rhythmic dissonance. Considerably lighter in tone and texture, the third movement is characterized by an amiable tune initially heard as an oboe solo (and which outlines the first movement motive in inversion). Brahms alternates between the opening Allegretto and an ebullient Presto, ingeniously transforming the theme for each passage. Particularly inspired are his metric modulations, which effect smooth, seamless transitions between passages of contrasting meter and tempo. The spirited finale commences with a hushed statement of a serpentine theme (initiated with the three-note motto from the start of the symphony). Brahms adeptly controls the dramatic pace, keeping his forces in check before an abrupt forte outburst. The lyrical second theme, stately and expansive, is drawn from the inverted form of the seminal motive. In the course of the development, Brahms abates the pace, pausing to ruminate over the fundamental motive (now in the guise of triplets). Once tempo is reestablished with the recapitulation, the two themes careen inexorably toward the exhilarating conclusion.

About The Artists

Instructor of viola at Chapman University and Principal Viola of the Pacific Symphony, Robert Becker is also active in the motion picture and television recording industry, having performed on the soundtracks to films such as *Men in Black* and *Hocus Pocus*, as well as television series like "Dr. Quinn, Medicine Woman." He is a frequent chamber music performer, appearing at prestigious festivals such as Spoleto and Aspen, and is a past first-place winner of the Naumberg Chamber Music Competition.

Assistant Professor of Music at Chapman University, Mark Laycock conducts the Symphony Orchestra and Chamber Orchestra, administers the instrumental conducting program, and coordinates the applied instrumental faculty. From 1998-2003, he served as Director of Orchestral Activities at Iowa State University. In March 2005, he will return to his home state of Washington to lead the All-State Orchestra, and in the coming months will conduct similar groups in Nebraska and Iowa. His work as a clinician and adjudicator spans eight states and has included students of all levels of study.