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9-21-2014

## Faculty Recital

Mary Palchak  
*Chapman University*

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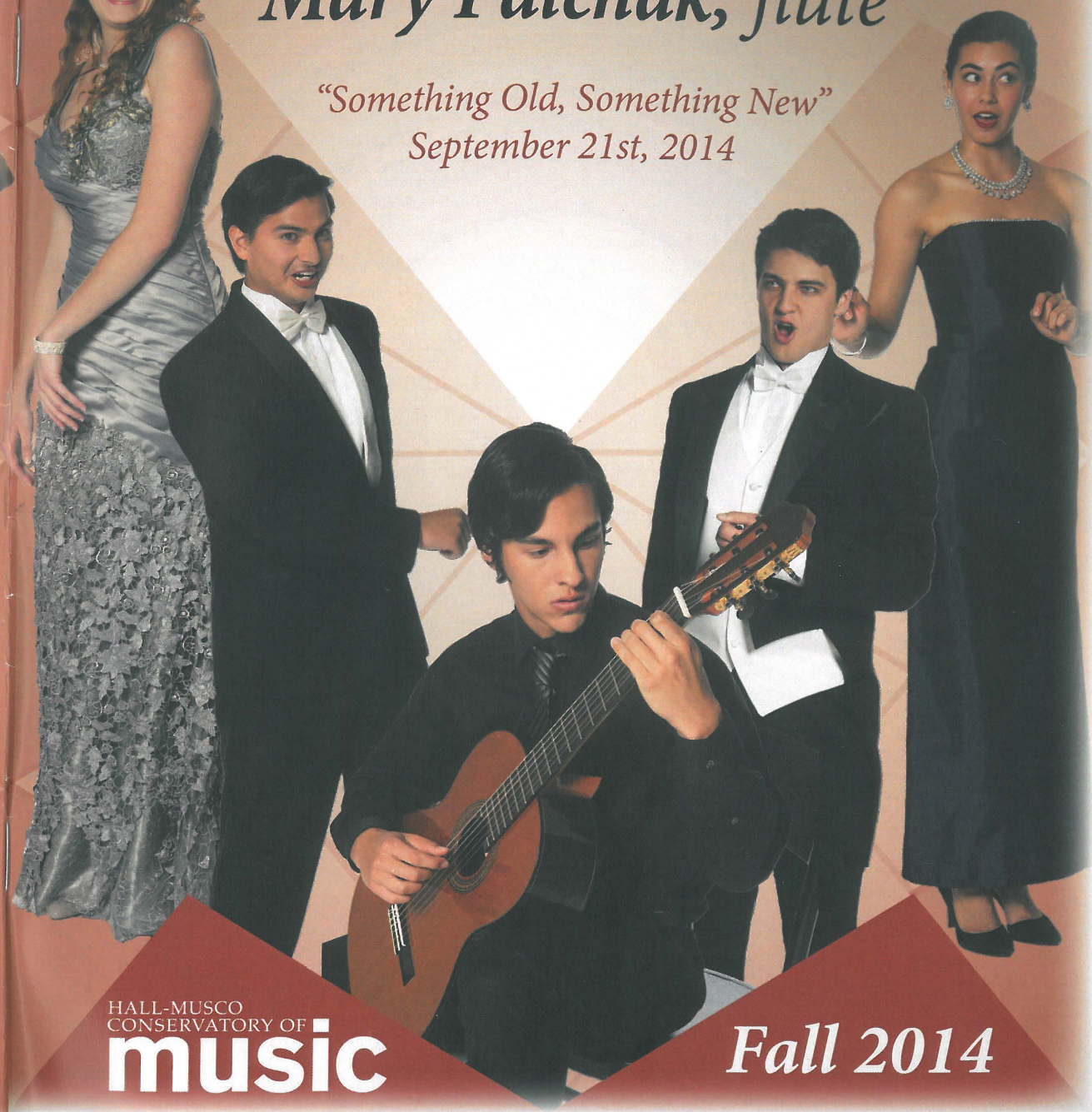
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 **CHAPMAN**  
UNIVERSITY  
COLLEGE OF PERFORMING ARTS

Faculty Recital  
*Mary Palchak, flute*

*"Something Old, Something New"*  
September 21st, 2014



HALL-MUSCO  
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**music**

*Fall 2014*

# FALL 2014 calendar highlights

## september

September 18

**Keyboard Conversations Jeffrey Siegel: The Power and Passion of Beethoven**

## october

October 2-4, October 9-11

### **Hot Mikado**

Book and Lyrics Adapted by David H. Bell; Music Adapted and Arranged by Rob Bowman; Based on *The Mikado* by W.S. Gilbert and Arthur Sullivan  
Directed by Nina LeNoir Music Direction by Bill Brown

October 4

### **The Chapman Orchestra**

Daniel Alfred Wachs, Music Director and Conductor John Elias Kaynor ('13), cello

October 12

### **Big Band Bubbly Brunch**

Part of the Chapman Family Homecoming Celebration.

October 17-19, October 24-26

### **Opera Chapman: "The Glory of French Opera"**

Peter Atherton, Artistic Director; Carol Neblett, Associate Director; Christian Nova, Assistant Director; Janet Kao, Musical Direction

## november

November 6-8, November 13-15

### **Anna in the Tropics**

by Nilo Cruz Directed by Nicholas C. Avila

November 7

### **Chapman University Singers in Concert**

Stephen Coker, Conductor

November 8

### **The Chapman Orchestra**

Daniel Alfred Wachs, Music Director and Conductor

November 9

### **Chapman University Choir and Women's Choir in Concert**

Angel Vázquez-Ramos, Conductor  
Stephen Coker, Conductor

November 14

### **Chapman University Wind Symphony: Tributes, Memorials, and Celebrations**

Christopher Nicholas, Music Director and Conductor

## december

December 5 and 6

### **51st Annual Wassail Banquet and Concert**

University Choir Angel Vázquez-Ramos, Conductor  
University Choir and University Singers Stephen Coker, Conductor, Chapman Orchestra Daniel Alfred Wachs, Conductor

December 10-13

### **Fall Dance Concert: Re/invented**

Directed by Jennifer Backhaus

## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents*

Mary Palchak, flute

*with*

William Fitzpatrick, violin

Laszlo Mezo, cello

Janet Kao, piano



COLLEGE OF PERFORMING ARTS

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September 21, 2014 ■ 2:00 P.M.

Salmon Recital Hall

## Program

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Trio Sonate III BWV 1038

Largo

Vivace

Adagio

Presto

J.S. Bach  
(1685 - 1750)

William Fitzpatrick, violin  
Laszlo Mezo, cello

First Sonata

Allegro moderato

Adagio

Allegro poco moderato

Bohuslav Martinů  
(1890 - 1959)

Sonatine

Henri Dutilleux  
(1916 – 2013)

~Intermission~

Isolation (2014)  
(World premiere)

Richard Derby  
(b. 1951)

Sonata (1998-1999)

The Manhattanite

à travers les ondes élastiques de l'atmosphère  
a brasiler

Daniel Schnyder  
(b. 1961)

## Program Notes

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**The Triosonate BWV 1038** was probably composed between 1732 and 1735 when JS Bach was 47 – 50 years old. One of the main musical forms of the eighteenth century, the Triosonate featured 2 soloists (in this case flute and violin) and continuo (in this case cello and keyboard.) At the time Bach was employed as Director of Choir and Music for the city of Leipzig. He resided in an apartment in the School of St Thomas and his duties were to provide music for the weekly services of the four main churches in Leipzig. He was to train the students of the Thomasschule to sing and play for these church services, as well as instructing them in Latin. During these years Bach was also composing music for and directing concerts at Zimmerman's Kaffeehaus performed by the Collegium Musicum Leipzig, as well as providing music for state funerals, weddings, anniversaries and any other occasions requiring celebratory music.

It is difficult to imagine that Bach would have found time to compose music not specifically required by his duties, especially since he was also raising a large family at the time. Much of his chamber music dating from this period is believed to have been composed for performance at Zimmerman's Kaffeehaus by the talented Leipzig University students and graduates who comprised the Collegium Musicum.

**Bohuslav Martinu** was the son of the bell ringer and watchman in the little Bohemian town of Policka. Thus it was that in the small tower room of the church of St. James, where the Martinus lived, Bohuslav was born with the sound of church bells ringing joyously all around him.

Young Bohuslav was thin, and weakly and often had to be carried by his father up and down the 193-step staircase in the tower. He spent the first twelve years of his life looking at his village from this bird's-eye perspective. The memory of this view of the world impressed itself upon Bohuslav, strongly influencing his ideas of composition. As he was to write later in life, it was "not the small interests of people, the cares, the hurts, or the joys" that he saw from that great height, but "space, which I always have in front of me."

At age 16 Martinu entered the Prague Conservatory, but by age 17 was failing his exams and forced to leave the school. He remained in Prague, attending concerts, reading, studying scores and composing. There he was exposed to music of Strauss, Bruckner, Stravinsky, Debussy and Bartok. Later Martinu studied composition with Albert Roussel in Paris. His Paris years were spent composing opera, chamber music, ballet and symphonic works. With the outbreak of World War II, Martinu, like so many other European composers found his way to the United States. The First Sonata for flute was composed in Cape Cod in 1945 for Georges Laurent, at the time Principal flutist of the Boston Symphony.

Each year The Paris Conservatory holds a competition in which its flute students are

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## Program Notes

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obliged to participate. Most years a new flute composition is commissioned by a French composer for this event. These pieces are written to test all facets of the flutist's ability, from technical to lyrical. Many of these *Morceaux de Concours* have found their way into the standard repertoire for the instrument. The Sonatine by **Henri Dutilleux** is an example of this. Composed for the 1943 Flute competition, the work is a tour de force for the instrument.

Dutilleux studied composition, harmony, counterpoint and music history from 1933 – 1938 at the Paris Conservatory. After a year working as a medical orderly during WW II, he returned to Paris and was head of music production for French Radio 1945 – 1963. He taught composition at the École Normale de Musique de Paris and the Paris Conservatoire, and was composer in residence at Tanglewood (Massachusetts) in 1995. Dutilleux resisted association with any “school” of composition, developing his own style which took inspiration from other artists such as novelist Marcel Proust, painter Vincent van Gogh, and poet Charles Baudelaire. Dutilleux was a perfectionist, only allowing a small number of his works to be published, and often revising them even after publication.

**Richard Derby** has a Ph.D. in composition from the University of California, Santa Barbara. In 1997-78 he held a Fulbright Fellowship to study composition with Justin Connolly at the Royal College of Music, London. A CD of his chamber music is available from Southwest Chamber Music ([swmusic.org](http://swmusic.org)).

“Isolation” for flute solo was written in May 2014 during a time of personal stress and solitude. To achieve an unsettled effect, several musical techniques were used to “isolate” the musical ideas in the piece from each other: repeated notes, melodic lines, “hushed” passages and a descending pattern with its own unique pitches and speed. The piece is written for a single, unaccompanied - "isolated" - melodic instrument.

**Daniel Schnyder** was born in Zurich, Switzerland and resides in New York City. His compositions span a wide variety of genres, from opera to symphonic, oratorio to concerti to chamber works. A saxophonist and composer, Mr. Schnyder performs frequently as soloist with orchestras and jazz bands. He has been composer in residence with the Milwaukee Symphony, the Menuhin Festival in Gstaad and has been consultant for the Absolute Ensemble N.Y.C. for which he also regularly writes music. He holds master classes in composition, improvisation and arranging, and has produced numerous CDs with Arab, Latin American and African musicians. He is extraordinarily prolific and successful as a publisher, performer and performing composer of our time.

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## About the Artists

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**Mary Palchak** enjoys an active career as flutist and teacher in the Southern California area. She received her her Master's Degree from the St Louis Conservatory where she was a student of St Louis Principal Flutist Jacob Berg. She is proud to have also studied with Patricia Garside, Anne Giles, Louis Moyse, and Julius Baker, all of whose influences are reflected in her performing. She has performed as soloist with the California Chamber Virtuosi under the direction of Henri Temianka and with the Nova Concerts under Dr Michael Zearrott's musical direction. Ms Palchak has played with the Long Beach, Pacific and Pasadena Symphonies, Long Beach Opera, and for numerous touring ballet companies including ABT, Kirov, San Francisco, La Scalla and Joffrey.

She has had the privilege of performing new works by young composers in Yamaha Music Corporation's Junior Original Concert program throughout the United States, and enjoys working with these young musicians to help bring their compositions to life. As founder and director of the California Concert Artists she has organized and performed numerous concerts with Southern California's finest musicians, often presenting new music by American composers. Her CD *Flute Music by French Composers* received critical acclaim in *Fanfare* magazine and is a bestselling CD internationally.

In addition to Chapman University, she is on faculty at Irvine Valley College and has taught at Saddleback College and Azusa Pacific University. She also maintains a large studio of private students in her Irvine home. In her spare time Ms Palchak enjoys gardening, riding lessons and long walks with her beagle, Dollie.

Pianist **Janet Kao**, a native of Taiwan, is an accomplished musician with extensive experience as a solo pianist, vocal/instrumental collaborator, and an opera coach. She has performed on many stages including Alice Tully Hall in New York City, Harris Concert Hall in Aspen, Preston Bradley Hall in Chicago, National Concert Hall of Taiwan. She has been invited to participate in several summer music festivals including Bowdoin Music Festival, the Yellow Barn Chamber Music Festival, and the Music Academy of the West. She has served as a staff accompanist at the Aspen Music Festival, as a staff coach at Opera in the Ozarks, Arkansas and the American Institute of Musical Arts in Graz, Austria.

She has received teaching fellowships from the Juilliard School and the USC Thornton Opera, working closely with renowned conductors, Judith Clurman and Brent McMunn. Her interests in contemporary music have led her to collaborate on new operas including *Miss Lonelyhearts* by Lowell Liebermann and *Powder Her face* by Thomas Adès. In addition to opera, she has premiered many contemporary chamber works with the New Juilliard Ensemble, under the baton of Joel Sachs.

Janet received her Bachelor and Master of Music degree in Piano Performance from the Peabody Conservatory with pianist Robert McDonald, and a Graduate Certificate in Collaborative Piano from the Juilliard School under the tutelage of Jonathan Feldman and Brian Zeger. She completed the Doctor of Musical Arts degree from the University of Southern California in Keyboard Collaborative Arts in 2009 under Alan Smith and was

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## About the Artists

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awarded Gwendolyn Koldofsky Scholarship Award for three consecutive years. Dr. Kao is currently an adjunct professor and a vocal coach at Fullerton College and Chapman University.

Founder and First Violinist of the New York String Quartet, to Director of Chamber Music at the American Conservatory in Fontainebleau, France, **William Fitzpatrick** has taught many of today's leading violinists and chamber musicians. He is a graduate of the Juilliard School, where he studied with Ms. Dorothy Delay and was an assistant to both Robert Mann and Claus Adam of the Juilliard String Quartet. Prior to his studies at the Juilliard School, he was a student of Stephen Clapp at the Blair School of Music in Nashville, Tennessee.

Temianka Professor of Violin at the Chapman Conservatory in Orange, California, Mr. Fitzpatrick's students have been accepted to the Juilliard School, the Cleveland Institute of Music, the San Francisco Conservatory, the Indiana School of Music, the Mannes New School For Music, the Paris Conservatory, the Aspen Music Festival, the Meadowmount School of Music, the Sewanee Summer Music Center, the Perlman Camp and have received undergraduate and post graduate degrees from schools such as the Cincinnati Conservatory of Music, the Bienen School at Northwestern University, the Blair School of Music, The Eastman School of Music, New England Conservatory, and The USC Thornton School of Music.

Mr. Fitzpatrick's musical experiences throughout Europe, Japan and the United States, have led him to positions such as Conductor of the Nashville Chamber and Symphony Orchestras, Founder and Conductor of "L'Ensemble des Deux Mondes" in France. He worked in collaboration with orchestras such as "l'Orchestre Symphonique de France" and as soloist with The American Symphony Orchestra in New York. He has performed and recorded with artists such as Gaby Casadesus, Elliot Fisk, Claude Frank, Itzhak Perlman, Emmanuel Ax, Ron Leonard, Patrice Fontanarosa, Karl Leister and the French actor Richard Bohringer (in the stage production "Coetse").

Mr. Fitzpatrick's premiere performance of Albert Glinsky's "Rhapsody" for Violin solo and Orchestra, which was choreographed by Leslie-Jane Pessemier in a work called "Flights" for the Joffrey II ballet company, gave more than 100 performances all across the U.S., and Hong Kong. He has recorded for Jubal, CRI, Sine Qua Non and Delos record labels, as well as for the BBC, FR2, and other cable and network stations throughout the US and France.

Mr. Fitzpatrick is Founder and CEO of MusiShare Inc. and Director of the MusiShare Young Artist Program in Irvine, California, which provides performance classes, showcase concerts and Master Classes with renown professors such as Paul Kantor, Stephen Clapp, Cho Liang Lin, Cornelia Heard and others. His books (Billy, In Search Of: A Guide to Violin Excellence, Melodies for the Young Violinist / Violist, Rhythms for the Young Violinist / Violist, An American Songbook for violinists and in French "Chansons pour les

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## About the Artists

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Jeunes Violinistes") are published through the the iBookstore, Amazon, VirtualSheet-Music.com and MusiShare Publications. He has given Master Classes across the U.S. and was invited to teach for SINEM in Costa Rica. His TEDx talk, "Why is 'why' so important? û" can be seen on YouTube and the TEDx site.

Born in Budapest, Hungary, **Laszlo Mezo** gained national recognition as one of the top musicians of his generation when he won First Prize in the "Kertész Ottó Memorial Competition" at the young age of 18. Since then, he has won numerous other competitions which have brought him international recognition including the Fourth Prize in the "Antonio Janigro Junior International Competition" in 1998, Second Prize in the "International Dávid Popper Competition for Young Cellists" in 2000, the Special Prize in the "International Dávid Popper Cello Competition" in 2004, and First Prize in the "Ima Hogg International Competition" in 2008.

Mr. Mezo has forged a career as a soloist, recitalist, master teacher, and chamber musician. He has performed extensively in Europe, Asia, and North and South America. Always eager to pass on his knowledge, Laszlo has conducted master classes in Japan, Brazil, Italy, Switzerland, Hungary, and the United States. Mr. Mezo is currently an adjunct professor in cello at Chapman University and Saddleback College in California, and he was Assistant Teacher at the University of Southern California between 2007 and 2008.

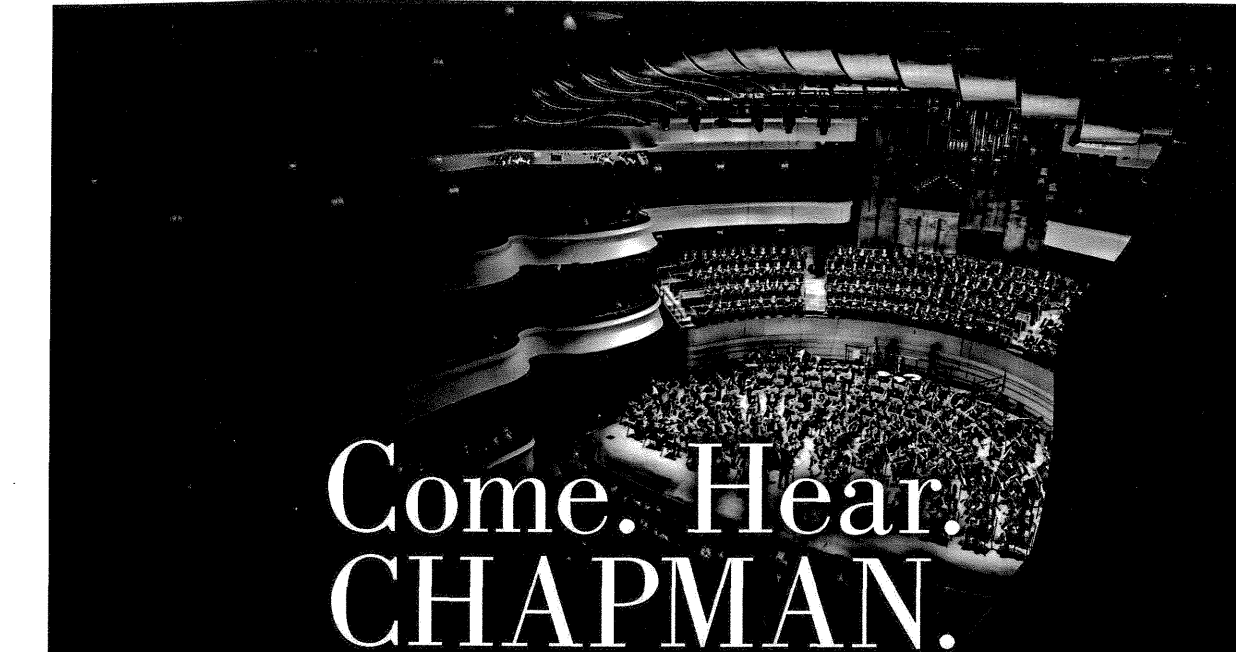
As a soloist, Mr. Mezo has performed with maestros Ádám Fischer, Thomas Wilkins, Grant Llewellyn, Zsolt Hamar. As a chamber musician, he has collaborated in recitals with pianists Kevin Fitz-Gerald, Steven Vanhauwaert, Gábor Farkas, Márta Gulyás, Piotr Folkert, and Balázs Szokolay, violinist Kristóf Baráti, cellist Philipp Muller, and the Bartók Quartet. He has also played under the direction of Zubin Mehta and Kent Nagano as a member of the Bayerische Staatsorchester in Munich, Germany.

Mr. Mezo holds two master's degrees from the Liszt Ferenc University of Music in Budapest and the Hochschule für Musik und Theater München. He graduated from the class of Ralph Kirshbaum at the University of Southern California in Los Angeles. Mr. Mezo has also participated in the master classes of Uzi Wiesel, Josef Podhoransky, Othmar Müller, Philippe Müller, Rainer Zipperling, Fenyves Lóránd, Wolfgang Boettcher, and Aldo Parisot.

Currently residing in Los Angeles, California, Mr. Mezo is a member of the Pacific Symphony Orchestra. He is a sought after soloist, and an active studio musician in Hollywood. He has played in many film scores, some most updated blockbusters include Ice Age, Life of Pi, Wolverine, and The Lone Ranger.

His first CD recording of Dávid Popper's works, on the Hungaroton label, includes several first time ever recordings of the master's cello works. He recently finished his second CD, "Made in Paris," with romantic cello pieces from the 19th century also featuring world premiere works by cellist-composer Daniel Van Goens, and pieces from the Suite Populaire Espagnole by Manuel De Falla.

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CHAPMAN UNIVERSITY  
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Dale A. Merrill  
Dean

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