

11-19-2006

## **Chapman Symphony Orchestra: Come Hear Chapman**

Chapman Symphony Orchestra

Kathleen Mangusing  
*Chapman University*

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### **Recommended Citation**

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Daniel Alfred Wachs  
*Music Director and Conductor*

<i>Violin I</i>
Adriana Hernandez ♦†, <i>Concertmaster</i>
Nadeja Lesinska
Mira Khomik α
Daphne Medina
Rachel Stirling
Gene Wie
Carol Seo
Corinne Olsen
Daniel Tringov
Bud Neff

<i>Violin II</i>
Kathleen Mangusing ♦†, <i>Co-Concertmaster</i>
Jessica Ross
Kalena Bovell
Lauren Jackson
Vanessa Ceballos α
Beth McCormick
Marjorie Criddle
Mio Aiko
Jacqueline Tringov
Jennifer Estrin

<i>Viola</i>
Phillip Triggs ♦†
Si Tran †
Garret Joviak
Katie Kroko
Emily Hammer
Matthew Byward
James Chrislip

<i>Cello</i>
Sarah Awaa ♦†
Brent Dickason †
Marissa Gohl
Tiffany Glen-Hall
Scott Kawai
Alex Wilson α
Yingying Zhang
Naoko Maruko

<i>Bass</i>
Jordan Witherspoon ♦
Mark Buchner
Mike Freeman
Candice Grasmeyer
Robert Klatt

<i>Flute</i>
Maya Kalinowski ♦
Kelsey Steinke

<i>Oboe</i>
Victoria Lee ♦
Brianna Peckham

<i>Clarinet</i>
Daphne Wagner § ♦
Celeste Markey §

<i>Bassoon</i>
Teren Shaffer ♦
Christopher Hughes ●

<i>Horn</i>
John Acosta α♦
Jacob Vogel ●
Aubrey Acosta α
Jon Harmon §

<i>Trumpet</i>
Travis Baker ♦●
Beckie Takashima

<i>Trombone</i>
Ryan Weber ♦
Edward White
Javier Cerna

<i>Tuba</i>
Matthew Morrison ♦

<i>Timpani</i>
Casey Gregg ♦

<i>Harp</i>
Michelle Bogenreif ♦

♦	Principal
§	Librarian
†	Senior
α	Alumni
ξ	Faculty
●	Manager



CHAPMAN UNIVERSITY  
SCHOOL OF MUSIC

*presents the*

# Chapman Symphony Orchestra

*Come Hear Chapman*

Daniel Alfred Wachs  
*Music Director and Conductor*

*featuring*  
Kathleen Mangusing, *violin*

Sunday, November 19, 2006 • 4 p.m.  
Memorial Hall Auditorium  
Chapman University

## Welcome

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Dear Friends,

It is a thrill for me to be the new Music Director of Chapman University Orchestras. I am surrounded by talent beyond measure. Music as a universal language is a definitive example of Chapman's mission of creating global citizens; I am honored to be a part of it.

Now entering our third year in Oliphant Hall, the School of Music is in a new era of growth and achievement. With this in mind, we continue to focus on outreach and recruitment for the instrumental programs at Chapman University.

Come Hear Chapman embodies our commitment to outreach into schools and the community in an effort to further spread interest in Chapman's unique and personalized education.

It will be my pleasure to meet you in the lobby at the conclusion of this afternoon's performance. Enjoy.

Musically yours,



Daniel Alfred Wachs  
Music Director & Director of Orchestral Activities,  
Chapman University Orchestras

## Program

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### Modest Mussorgsky

*Overture to the Opera  
Khovantchina*

### Pyotr Ilyich Tchaikovsky

*Violin Concerto in D major, Op. 35*

I. *Allegro Moderato*

Kathleen Mangusing, *Violin*

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### Intermission

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### Antonín Dvořák

*Symphony No. 8 in G major, Op. 88*

I. *Allegro con brio*

II. *Adagio*

III. *Allegretto grazioso*

IV. *Allegro ma non troppo*

*Please join us in the lobby for a reception at the conclusion of this evening's performance.*

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## Program Notes

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### Overture to the Opera Khovantchina

Modest Mussorgsky (1839-1881)

The composer wrote his own libretto and composed most of *Khovantchina* in St. Petersburg between 1872 and 1880. *Khovantchina* is a nationalistic opera in five acts based on a political episode in Russian history. It is, however, less frequently performed than Mussorgsky's best known opera, *Boris Godunov*, probably because it lacks a central dramatic character.

*Khovantchina* was unfinished and was never performed at the time of the composer's death in 1881. Russian composer Nikolai Rimsky-Korsakov revised and completed it, making several major alterations to the original work. The opera received its first performance in 1886. A number of other composers have attempted to complete Mussorgsky's opera, including Maurice Ravel. However, it is Dimitri Shostakovich's revised version that is most often performed today.

While not as well-known as *Boris Godunov*, *Khovantchina* is in many ways more accessible. The pace of the action is slow at times, but it makes use of more traditional vocal lines than its predecessor. It is not seen on stage often, especially outside Russia, but has been recorded several times.

### Violin Concerto in D Major, Op. 35

Pytor Ilyich Tchaikovsky (1840-1893)

Tchaikovsky's Violin concerto in D major was composed in the spring of 1878, but was not performed until December 4, 1881. The first performance was given by Adolf Brodsky with the Vienna Philharmonic Orchestra. The only violin concerto written by Tchaikovsky, its composition began with a somewhat rocky start. The first movement was completed in two weeks, but when the music was given to its original dedicatee, Yosif Koteik, the violinist had immediate reservations about his ability to play it even though the composer felt that he had mastered it. The work was then offered to Leopold Auer, but he too declared it "unplayable." Subsequently, the work was offered to violinist Adolf Brodsky who performed the premier. Brodsky was familiar with Tchaikovsky's work and had premiered his *Serenade melancholique* in Moscow six years earlier.

Initially, the Concerto was received badly by critics, including the notorious Eduard Hanslick, who used in his review an expression that is usually translated as "music that stinks in the ear." Hanslick's severe judgment was soon renounced and one of the first to do so was Auer, who took up the work after all and became one of its great interpreters. He went on to teach the Concerto to generations of Russian violinists, thereby solidifying its place in the repertory.

-Compiled by Christa Lorenz

## Program Notes

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### Symphony No. 8 in G Major, Op. 88

Antonin Dvořák (1841-1904)

Formerly known as Symphony No. 4, Dvořák's symphony in G major was one of five major symphonies published during his lifetime, the fifth being his last and most notorious *From the New World*, Op.95. Very little is known of Dvořák's early compositions, because he was a self-critic who destroyed many of his own works before they could be discovered.

His first symphony however, *The Bells of Zlonice*, was misplaced and reappeared in a second hand shop, until, Dr. Rudolph Dvořák (no relation), purchased it. After Rudolph's death, the true origin of the piece was discovered and in 1950 the numbering of the symphonies was revised. Four early symphonies were added to the five that had been published previously, with a final total of nine, making the G Major symphony No.8 instead of No.4.

Although there is some evidence of his style in the earlier symphonies (#1-4), it is not until his later works that we can see a change in his writing from other late 19<sup>th</sup> century writers. Symphony No.8 in G Major signifies a turning point in Dvořák's symphonic style.

Up until the 8<sup>th</sup> symphony, Dvořák wrote in a traditional sonata form. In his 8<sup>th</sup> symphony, Dvořák exercises more freedom. He extends the length of the themes and develops them throughout the entire piece. He also creates coherence through alternation of mode and rhythmic activity. Dvorak himself stated the 8<sup>th</sup> symphony is "a work different from my other symphonies, with individual thoughts worked out in a new way".

The orchestral coloration, beautiful melodies and flowing themes all express a thoroughly romantic writer. The melodies are a reminder of the transient nature of beauty ever present in late 19<sup>th</sup> century art. The symphony is pastoral in nature, possibly influenced by the rural setting in which he composed the piece (his country home in Vysaka), but also by his nationalist nature. As a native of Czechoslovakia, his style reflects the cross-cultural aspect facing immigrant composers in the 19<sup>th</sup> century. He stays true to the German symphonic style, yet keeps a unique lyricism in his themes. It is an original quality that can only come from the cross-cultural experience.

Dvořák has remained an influential figure in contemporary music because he reminds his audience of the importance of native culture, as well as whom we have become as a result of multiculturalism.

-Compiled by Kristin Irvine

## About the Artists

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### DANIEL ALFRED WACHS

*Music Director & Director of Orchestral Activities,  
Chapman University Orchestras*



Conductor and Pianist **Daniel Alfred Wachs** comes to Chapman from Paris, where he continues to serve as Assistant Conductor at the National Orchestra of France under Kurt Masur. Increasingly recognized as one of the few musicians of his generation successfully balancing the demands of a busy conducting and solo career, a recent performance with the Minnesota Orchestra “proved a revelation, delivering a technically impeccable, emotionally powerful performance of two Mozart piano concertos and a pair of solo works...” (St. Paul Pioneer Press).

Mr. Wachs’ upcoming engagements include the French premiere of Bernstein’s *Candide* at the Théâtre du Châtelet, *Un ballo in maschera* with Opera Santa Barbara, and *Albert Herring* with Opera Chapman. He will serve as a juror for the 2006 ASCAP Foundation Rudolf Nissim Award in New York.

Mr. Wachs recently completed his tenure as Assistant Conductor of the Minnesota Orchestra, where highlights included a semi-staged performance of *Amahl and the Night Visitors* (with the Minnesota Opera Chorus and James Sewell Ballet Company), as host and conductor of an evening of Mozart Symphonies, and various pops presentations. Previous to Minnesota, Mr. Wachs served as Music Director and Associate in performance at Swarthmore College.

During the 2004-05 Season, Mr. Wachs held the position of Artist in Residence at New York City Ballet, leading performances during the company’s Balanchine Centennial as well as during the 50<sup>th</sup> Anniversary of *The Nutcracker*. He has guest conducted such orchestras as the Auckland Philharmonia of New Zealand, The Fort Worth Symphony, the Florida West Coast Symphony, and the National Symphony (as part of the National Conducting Institute.) As a soloist, he has performed in such venues as Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Tchaikovsky Hall in Moscow, the Salle Padarewski in Lausanne, and at such festivals as Aspen, Tanglewood and Verbier.

Born in 1976 and raised and educated in the United States, Israel and Europe, Mr. Wachs was auditioned by Zubin Mehta at the age of eight and began studies with Enrique Barenboim. He subsequently pursued studies at the Zürich Academy of Music and the North Carolina School of the Arts. Mr. Wachs holds a Bachelor’s Degree in Piano from the Curtis Institute of Music and two Master’s Degrees from The Juilliard School.

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## About the Artists

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### KATHLEEN MANGUSING

*Violin Soloist*



Two-time Chapman University School of Music *Annual Concerto Competition* winner **Kathleen Mangusing** began studying violin at the age of four with Loree Nishida at Whittier College.

While a member of the Orange County Junior Orchestra from 1993 to 1998, Kathleen concurrently participated in the Orange County Philharmonic Society program *Musical Encounters* as well as the Disney Young Musicians’ Symphony Orchestra. During high school and under the tutelage of Cheryl Scheidemantle, Kathleen advanced to the Orange County Youth Symphony Orchestra, where she ascended to concertmaster and performed as a soloist in her senior year.

Fond of summer music programs, Kathleen has attended the offerings of Idyllwild Arts, San Diego Chamber Music Workshop and the Meadowmount School of Music in New York, where she worked with Alan Bodman, Gerardo Ribeiro, and Kathryn Votapek. Most recently, Kathleen participated in ChamberArtsFest (CAF), traveling to France to play in Moulin d’Ande and Paris under the guidance of William Fitzpatrick and Robert Becker.

As a solo violinist, Kathleen has been privileged to play for Renaud Capuçon, Martin Chalifour, James Ehnes, Cho-Liang Lin, Peter Marsh, William Preucil, Alexander Treger, and Bing Wang. The scholarships awarded to Kathleen include the Los Angeles Philharmonic Fellowship for Excellence in Diversity, the Young Musicians Foundation Riddle Scholarship, the Marilyn Cramden Award and Scholarship, and Chapman University School of Music’s Shanley and Johnson Scholarships.

In addition to studying violin with Paul Manaster at Chapman, Kathleen appears frequently with the Bellflower and Capistrano Valley Symphonies as well as the Blackbird Music Project. Additionally, Kathleen coaches the Community Youth Orchestra of Southern California and maintains a small private studio. A graduating Violin Performance and Music Education major at Chapman University, Kathleen will continue her education and pursue a Master’s Degree in music.

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