

2010

Chapman Chamber Orchestra 40th Season

Chapman Chamber Orchestra

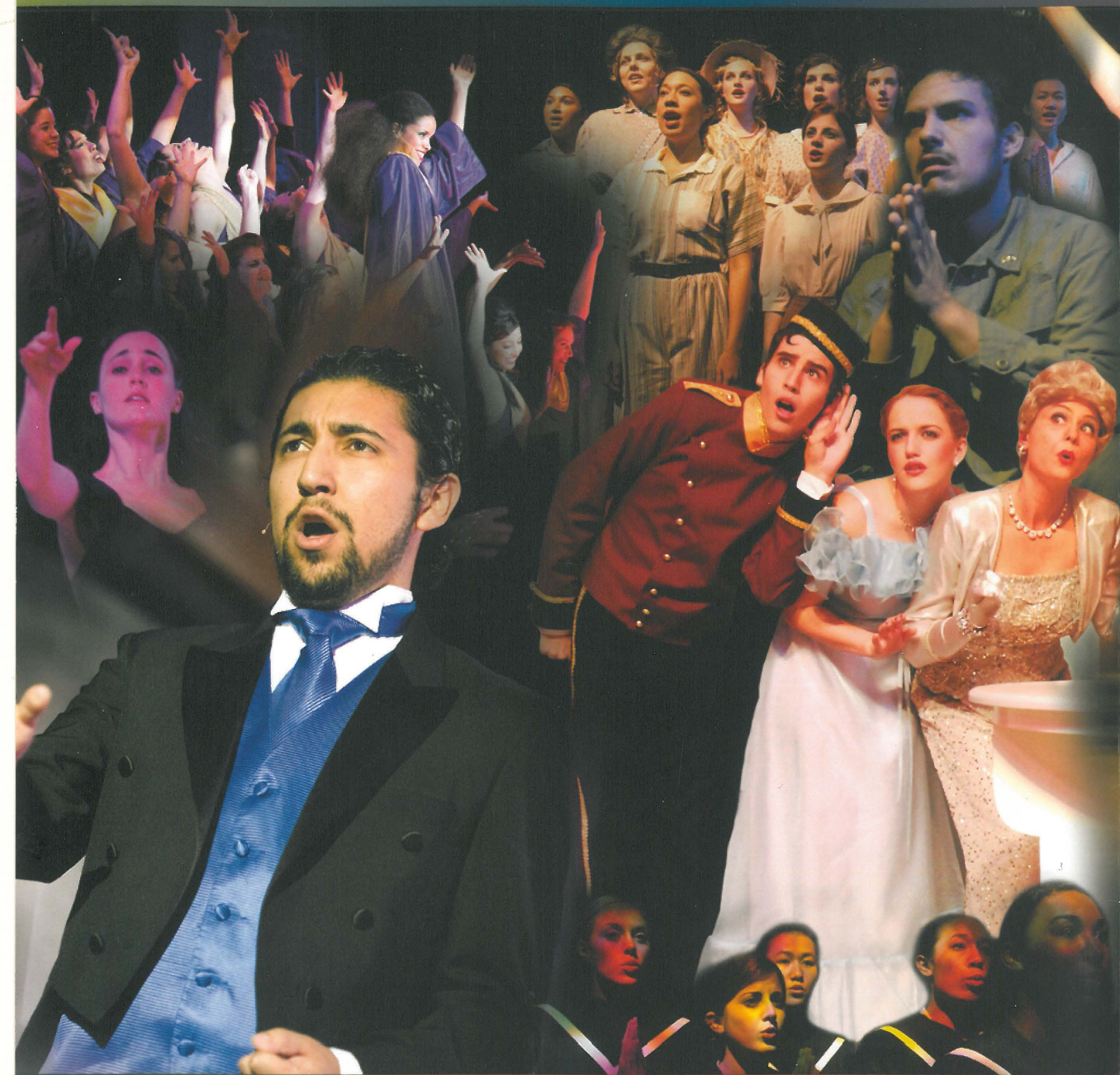
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CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

THEATRE

MUSIC

DANCE



CHAPMAN UNIVERSITY | COLLEGE OF PERFORMING ARTS

FALL 2010



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Fall 2010 Event Highlights

THEATRE:

Godspell

by Stephen Schwartz and John-Michael Tebelak... Sept. 30-Oct. 2, 6-9

If All the Sky Were Paper (World Premiere)

by Andrew Carroll.....Nov. 11-13, 18-20

MUSIC:

Chapman University Wind Symphony.....Oct. 16

Opera Chapman presents: "If Music Be the Food of Love" Oct. 22-31

University Choirs in ConcertNov. 13

Chapman Chamber OrchestraNov. 20

Holiday Wassail Dec. 3-4

DANCE:

Fall Dance ConcertDec. 8-11

AMERICAN CELEBRATION:

American Celebration Preview NightNov. 5

Gala NightNov. 6

For more information about our events,
please visit our website at
<http://www.chapman.edu/copa/calendar>
or call 714-997-6519 or email CoPA@chapman.edu

CHAPMAN UNIVERSITY

Conservatory of Music

presents the

**Chapman
Chamber Orchestra**

40th Season

DANIEL ALFRED WACHS

Music Director & Conductor

Featuring Conductors:

KALENA BOVELL '09

ARMAN KEYVANIAN '11

AUSTEN STRANAHAN '11

Arman Keyvanian
Saturday, October 24, 2010 • 2 p.m.
Glendale

Austen Stranahan
Friday, November 5, 2010 • 7 p.m.
Laguna Woods

Kalena Bovell
Sunday, November 21, 2010 • 12 p.m.
Nixon Presidential Library
and Birthplace

Welcome

Dear Friends,

Welcome to this concert of the Chapman Chamber Orchestra. Chapman University Conservatory of Music is one of only three institutions in the country along with The Curtis Institute of Music in Philadelphia and the Mannes School in New York that offers an undergraduate conducting degree. Chapman's conducting graduates have recently been accepted into such prestigious programs as Cincinnati University's College Conservatory of Music and USC. Candidates have also attended such summer programs as the Conductors Retreat in Medomak, Maine, the Canford School in Great Britain and Bard College in New York.

Thank you for attending today's concert and for supporting these talented young professionals.

Musically yours,



Daniel Alfred Wachs
Music Director, Chapman Chamber Orchestra
Director of Instrumental Studies, Chapman University Conservatory of Music

Program

Johannes Brahms (1833-1897)

Tragic Overture

Maurice Ravel (1875-1937)

Le Tombeau de Couperin

- I. Prélude
- II. Forlane
- III. Menuet
- IV. Rigaudon

~Intermission~

Ludwig Van Beethoven (1770-1827)

Symphony No. 5 in C Minor, Op. 67

- I. Allegro con brio
 - II. Andante con motto
 - III. Scherzo Allegro
 - IV. Allegro
-

Program Notes

Johannes Brahms (1833-1897)

Tragic Overture

Brahms composed this work on holiday during the summer of 1880 and the first performance was led by Hans Richter with the Vienna Philharmonic on December 26th of that year. The Tragic Overture can be seen as a free standing symphonic work. Although the work is titled "Tragic Overture," Brahms did not give any hint of a specific "tragedy," nor had he suffered any recent private loss or given any indication of uncommon sadness. He actually was not fond of the title and at one point he referred to the work as the "Dramatic Overture."

The Tragic Overture encompasses a basic sonata form that has been expanded to include three main subjects. The first is vigorous and muscular, full of punchy dotted phrases with much of its strength coming from active involvement within the orchestra. The second subject arrives, announced by the melancholic oboe, and moments later we are given rising horn calls that preface the third subject. These horn calls seamlessly lead us to the climax which to the ear sounds like a recapitulation. However, what we arrive to is a development section. This development is brief, however, after which the three subjects are recapitulated in reverse order.

Maurice Ravel (1875-1937)

Le Tombeau de Couperin

Maurice Ravel was born in 1875 in the south of France. Being very supportive of young Maurice's talent, his parents sent him to the Paris Conservatory. Ravel was not recognized for his academic achievements as he was, often times, known to be often times too radical and heedless. He joined a group of "outcast artists," which included fellow composers like Stravinsky and De Falla, where his most impressionistic and revolutionary works were debuted. Ravel also befriended Debussy, which proved to be both a blessing and a curse as debates as to "who first influenced the other" flared between critics and fellow artists.

Initially planned before WWII, Ravel completed a solo piano piece "French suite" using 18th century sensibilities as an homage to his musical predecessors in 1917. *Le Tombeau de Couperin* also became a tribute, as each movement is dedicated to friends that died in the war. In 1919, Ravel orchestrated four movements from the piano suite. Two of the more unfamiliar movements, the Forlane and Rigaudon find their origins in the 17th century. The Forlane, a courtship dance, can trace its history to Italy, and the Rigaudon, a lively dance, to the south of France.

Ludwig Van Beethoven (1770-1827)

Symphony No. 5 in C Minor, Op. 67

Perhaps his most recognizable work, Ludwig van Beethoven composed his Symphony No. 5 in C minor, Op. 67, between the years of 1804-1808. It is known that the time of the creation of the Fifth Symphony

Program Notes

was one of intense activity for Beethoven. While he was distracted by the completion of several of his other works, Beethoven also revised and rewrote drafts to the Fifth for countless hours. The work was finally premiered on December 22, 1808 at a large concert consisting entirely of Beethoven premieres, including his Sixth Symphony, Fourth Piano Concerto, and the Choral Fantasy. The concert took place in Vienna at the Theater an der Wien, was directed by Beethoven himself, and lasted over four hours long.

The symphony is comprised of four movements: an opening sonata, an andante, and a fast scherzo, which leads attacca to the finale. The *Allegro con Brio* first movement begins with the famous four-note motif, and following the first four bars Beethoven uses imitations and sequences to expand the theme. This leads to the Development continuing to use the same musical elements as well as frequent modulation. Beethoven then brings us to the Recapitulation and ends the movement with an exaggerated coda. The lyrical second movement, *Andante con moto*, begins in A flat Major. This movement is in a double variation form, where two themes are presented and varied in alternation.

The *Scherzo Allegro* third movement is in ternary form, consisting of a scherzo and trio. It follows the traditional mold of Classical-era symphonic third movements, containing in sequence the main scherzo, a contrasting trio section, a return of the scherzo, and a coda. However, while the usual Classical symphonies employed a minuet and trio as their third movement, Beethoven chose to use the newer scherzo and trio form. The triumphant and exhilarating finale begins without interruption after the scherzo. The Fifth Symphony finale includes a very long coda, in which the main themes of the movement are played in temporally compressed form. Towards the end the tempo is increased to presto. The symphony ends with 29 bars of C major chords, played fortissimo.

About the Chamber Orchestra

Under the direction of Music Director Daniel Alfred Wachs, the Chapman University Symphony Orchestra and Chamber Orchestra have received wide recognition for their outstanding performances and are considered to be among the finest university ensembles on the West Coast. The Chapman Orchestras received national recognition when they were presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for their performances of music by American composers. In the fall of 2009, a live recording of Milhaud's *La Creation du Monde* was selected by the world famous Phillips Collection in Washington, D.C. to accompany its exhibit, "Man Ray, African Art and the Modernist Lens."

In frequent demand for performances, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences and the Chamber Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. In February of 2008, the Chapman Chamber Orchestra joined forces with Orange County's Pacific Symphony as part of the Eighth American Composers Festival. The Chamber Orchestra has toured extensively on the West Coast of the United States and has performed on international tours in Europe, China, Hong Kong, and Japan.

Chapman Chamber Orchestra

Daniel Alfred Wachs
Music Director & Conductor

VIOLIN

Christine Andres
Carol Brandenburg
Philipp Claucig
Tanya Dorsey †
Lydia Dutciuc
Daniel Gibson †
Elizabeth Lee
Daphne Medina †
Anna Munakata
Maria Myrick
Matthew Owensby
Macie Slick
Emily Uematsu

VIOLA

Courtney Giltz
William Kellogg
Jillian Marriage
Elise Portale
Jesse Simons
Jarrett Threadgill †

CELLO

Conrad Ho
Eli Kaynor
Victoria Leach
Elizabeth Vysin †
Jake Wiens

BASS

Kevin Baker
Ann Marie Kawai

FLUTE

Lauren Aghajanian
Kristen Fowler
Bella Staav
Kelsey Steinke
Emily Vickers
Mary Young

OBOE

Kyle Chatteleton
Tamer Edlebi †

CLARINET

Laura Lascoe †
Hannah Torrance

BASSOON

John Campbell §
Charity Potter †

CONTRABASSOON

Sara Goya

HORN

John Acosta α
Stephanie Beaver
Marco Dealmieda
Jacob Vogel α

TRUMPET

Jonathan Ballard
Timothy Mathiesen
Christopher Nario

TROMBONE

Marx Ha
Zachary Mariano
Michael Rushman

TUBA

Jonathan Kimbro

TIMPANI

Kyle Alanis

HARP

Keryn Wouden †

STAFF

Victoria Leach
Administrative Assistant

Jillian Marriage
CCO Librarian

Kevin Baker
Operations Manager

†	Senior
α	Alumni
§	Faculty

**Names Listed In Alphabetical Order*

About the Conductors

ARMAN KEYVANIAN, *conductor*

While still a student, **Arman Keyvanian** has already made great strides in establishing a career in both the artistic and business aspects of the performing arts. Mr. Keyvanian began his studies at the age of four as a pianist. In 2004, he debuted with the Glendale Symphony Orchestra as the soloist for a Mozart Piano Concerto and since then has enjoyed several performances with the Glendale Symphony Orchestra. The Glendale News Press reviewed his debut performance stating, "Keyvanian played Mozart's *Piano Concerto No. 21 in C* with a passion and delivery well beyond his years." Aside from strict artistic work, Mr. Keyvanian's was appointed to the City of Glendale Arts and Culture Commission in 2005. His appointment has allowed him to dedicate time and energy to civic efforts and improving business for fellow artists. Mr. Keyvanian is currently serving his second consecutive term as Chair of the Arts and Culture Commission.

AUSTEN STRANAHAN, *conductor*

Austen Stranahan is a Conducting and Vocal Performance major at Chapman University. While at Chapman, he has performed with and conducted multiple university ensembles. Austen was a member of the touring University Choir and University Singers for four years, having conducted the University Singers in a concert last spring, as well as performing in Opera Chapman for two years. While at Chapman, Austen has studied choral conducting with Dr. Joseph Modica and Dr. Stephen Coker, while studying instrumental conducting with Daniel Alfred Wachs, as well as participating in master classes and conducting workshops with Vance George, Rodolfo Saglimbeni and George Hurst. He hopes to continue his conducting studies at the graduate level in the near future.

KALENA BOVELL, *conductor*

Violinist and conductor **Kalena Bovell** was born in Los Angeles and has been involved with music for over a decade. Kalena began playing the violin at the age of eleven and currently studies with William Fitzpatrick. She has performed with numerous orchestras including the South East Symphony Association and the Angeles String Players. Due to her dedication to community excellence, she is also currently the string coach and administrative assistant for the Prelude Youth Orchestras for their 2010-2011 season. Kalena's interest in conducting became evident after taking an introductory conducting course in 2006. Since beginning her studies under conductor Daniel Alfred Wachs, her interest has evolved into an undeniable passion. Kalena has worked with conductors such as Michael Morgan and recently with Kenneth Kiesler at the Conductors' Retreat in Medomak. Moreover, Kalena is the Assistant Conductor to the Orange County Youth Symphony Orchestra for their 2010-2011 season under Daniel Alfred Wachs. As a recent graduate of Chapman University's Conservatory of Music, Kalena will be continuing her studies at the graduate level by pursuing a master's degree in Conducting.



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CELEBRATE the creative and intellectual promise of today's rising stars by supporting the Chapman University College of Performing Arts. Your tax-deductible donation to our Fund for Excellence underwrites award-winning programs and performances. Also, your employer may be interested in the visibility gained by underwriting programs and performances within the College of Performing Arts.

We invite you to learn more about how you can assist with the construction of our new Center for the Arts, a 1,050-seat theatre which will be located in the northwest corner of campus. When completed, the Center for the Arts will be one of the largest at any university in Orange County and will feature state-of-the-art technology.

For more information about supporting our future stars in theatre, music and dance and the exciting programs produced by the College of Performing Arts, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085 or cartwig@chapman.edu. Thank you for your interest and continued support!