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Faculty Recital – Mary Palchak, flute

October 6, 2013



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music

fall 2013

FALL 2013

calendar highlights

september

September 26-28, October 3-5

Present Laughter

By Noel Coward

Directed by Andrew Barnicle

September 27

Guest Artists in Recital -

Los Angeles Percussion Quartet

october

October 18-20

Opera Chapman:

“Gems of the Bel Canto Era”

Peter Atherton, Artistic Director

Carol Neblett, Associate Director

October 24-26, November 7-9

Spring Awakening

Music by Duncan Sheik

Book and Lyrics by Steven Sater

Directed by Jim Taulli

november

November 5

Guest Artists in Recital -

Ray/Kallay Duo

Featuring Aron Kallay and Vicki Ray

November 9

Chapman University Wind Symphony

“Dreams, Dances, and Visions”

Christopher Nicholas, Music Director and Conductor

November 15

The Chapman Orchestra:

“Gods & Monsters”

Daniel Alfred Wachs, Music Director and Conductor

John Elias Kaynor, cello

November 16

Chapman University Women’s

Choir and University Choir

in Concert

Angel Vázquez-Ramos, Conductor

Stephen Coker, Conductor

November 20-23

Fall Dance Concert

Directed by Liz Maxwell

November 24 and 25

Chapman University Singers:

Britten’s *War Requiem*

James Conlon, Conductor

december

December 6 and 7

50th Annual Holiday Wassail

Banquet and Concert

CHAPMAN UNIVERSITY

Hall-Musco *Conservatory of Music*

presents a

Faculty Recital

Mary Palchak, flute

with guest artist

Ian McKinnell, cello

Janet Kao, piano

October 6, 2013 ■ 2:00 P.M.

Salmon Recital Hall

Program

Sonata in C
Adagio – Allegro
Larghetto
Vivace

G.P. Telemann
(1681–1767)

Sonata Op. 94
Andantino
Scherzo
Andante
Allegro con brio

Sergei Prokofiev
(1891-1953)

~Intermission~

Sequenza (1958)

Luciano Berio
(1925–2003)

Vox Balaenae (Voice of the Whale)
Vocalise (...for the beginning of time)
Variations on Sea-Time
Sea Theme
Archeozoic (Var. I)
Proterozoic (Var. II)
Paleozoic (Var. III)
Mesozoic (Var. IV)
Cenozoic (Var. V)
Sea-Nocturne (..for the end of time)

George Crumb
(b. 1929)

Artists

As a freelance flutist throughout Southern California **Mary Palchak** has played with Long Beach Symphony, Long Beach Opera, Pacific Symphony, the California Chamber Virtuosi, and was founding director of the California Concert Artists. She has traveled throughout the US performing new compositions by young composers in the Yamaha Music Education’s Junior Original Concert program. Her CD *Flute Music by French Composers* received critical acclaim and is considered a must-have for aspiring flutists around the world. She considers collaborations such as today’s with Dr. Janet Kao and Ian McKinnell to be a highlight of her performing experience.

Ms. Palchak teaches at the Chapman University Conservatory of Music, Irvine Valley College, and maintains a large private studio at her Irvine home. Her students hold seats in prominent Southern California Youth Orchestras and are recognized annually in competitions. She particularly enjoys sharing the experience and knowledge she has acquired from her teachers and years of performing to prepare her Chapman Conservatory students for their music careers.

Mary Palchak received her Master’s Degree from the Saint Louis Conservatory where she studied with St Louis Symphony principal flutist Jacob Berg. Her other teachers include Patricia Garside, Anne Diener Giles and Julius Baker.

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 Julliard 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

Artists

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 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. an McKinnell

Ian McKinnell is a free-lance cellist and teacher. He has a B.M. in Cello Performance from Chapman and a M. M. Cello Performance from the University of Southern California. He is a tenured member of Pacific Symphony since 1979 and is also the Assistant Personnel Manager. Besides having a private teaching studio for 30 years, Ian is very involved in music education. He is a active in the Pacific Symphony Class Act program and taught orchestra at El Dorado, Valencia and Esperanza High Schools.

Ian's wife Laurie teaches elementary music in PYLUSD. His daughter is an actress living in New York, singing on tour with Wicked as ensemble, Nesarose and Glida. His son is a senior at ASU studying Air Traffic Control and is a pilot.

Program Notes

Georg Philip Telemann was raised by his mother from the age of 4 after the untimely death of his father. His mother set about to offer him a classic education with studies in catechism, Latin and Greek. At age 10 a couple weeks of voice and keyboard lessons inspired the boy to teach himself other instruments and start composing. His mother was not supportive of these endeavors, however and confiscated all of the boy's instruments and forbade him any musical activities, yet Telemann continued composing in secret. In late 1701 Telemann enrolled at the Leipzig University where his mother expected him to study law. This was not to come: according to Telemann himself, a setting of Psalm 6 by him inexplicably found its way into his luggage and was found by his roommate at the university. The work was subsequently performed and so impressed those who heard it that the mayor of Leipzig himself approached Telemann and commissioned him to regularly compose works for the city's two main churches. Thus began an illustrious career as composer, concert producer, and eventually music publisher. Telemann was one of the earliest to establish the concept of intellectual property in conjunction with his publishing activities. Telemann was good friends with Johan Sebastian Bach, and was acquainted with George Frederick Handel. One of the most prolific and highly regarded composers of his time, Telemann's music fell out of favor after Felix Mendelssohn's concert production of J.S. Bach's St Matthew Passion began a revival of interest and admiration in that composer's music. Only in the early twentieth century did musicians begin once again to appreciate the integrity of Telemann's music.

Sergei Prokofiev was influenced by listening to his mother practice the piano, and wrote his first piano composition at the age of 5. Titled "Indian Gallup", it was notated by his mother, and composed in a key so as to avoid the inconvenience of the black keys, according to her. He entered the St Petersburg Conservatory in 1904, where he was several years younger than most of his classmates, and found the music education boring. He graduated in 1909 and it was not long before he gained a reputation in the St Petersburg music scene as a rebel with his forward-looking compositions.

September 1942 found the 51 year old Prokofiev in the far-off, exotic Central Asian city of Alma-Ata, where he was working on the film score for *Ivan the Terrible*. Having a fair bit of free time on his hands, Prokofiev decided to use it to write something quite different from the film score he was preparing. With memories of the great French flutist Georges Barrère in his mind from his Paris years (1922-1932), Prokofiev sketched out the sonata for flute and piano, on which he put the finishing touches upon returning to Moscow the following year. The first performance was given in December by the flutist Nikolai Charkovsky and accompanied by Sviatslav Richter.

Prokofiev said he "wanted to write the sonata in a gentle, flowing classical style." These qualities are immediately evident in the first and third movements, both of whose principal

Program Notes

themes are lyrical and eloquent. The Scherzo bubbles over with witty, energetic writing in the form of flying leaps, rapid register changes and strongly marked rhythms, while the Finale goes through several changes of mood and tempo, ending with a whirlwind of virtuosic excitement for both pianist and flutist.

Luciano Berio's musical life began with instruction on the piano from his father and grandfather, both of whom were organists. Berio studied composition at the Milan Conservatory and in 1951 at Tanglewood, where he developed an interest in serial music. In 1960 Berio returned to Tanglewood as Composer in Residence, and soon thereafter accepted a teaching post at Mills College in Oakland, California, where he influenced a number of young musicians, including Steve Reich and Phil Lesh, who would later play bass guitar with the Grateful Dead. In 1965 Berio began to teach at the Julliard School where he founded the Julliard Ensemble, a group dedicated to the performance of contemporary music.

The Sequenza for flute was the first in a series of twelve Sequenzas for solo instruments. According to the composer, "the title was meant to underline that the piece was built from a sequence of harmonic fields from which the other, strongly characterized musical functions were derived." In this piece Berio explored the concept of melodic density, through which various levels of tension were derived by extremes in dynamics, melodic contour, articulation, silence, notes of extreme duration, and multiphonics. The work develops the concept of a solo monodic instrument attempting to produce an effect of polyphony through the use of dynamics and register.

A native of Charleston, West Virginia, **George Crumb** began composing at a young age. He studied composition formally in college, earning his DMA from the University of Michigan in 1959. He has held teaching posts at the Universities of Colorado and Pennsylvania, and at Arizona State University. Influenced by the Viennese composer Anton Webern, Crumb became interested in exploring the various possibilities of timbre inherent in different musical instruments. His works often include a theatrical element, asking musicians to enter and leave the stage during a single composition, and requiring instruments to be played in nontraditional ways.

The following is the composer's description of the Vox Balaena:

Vox Balaenae (Voice of the Whale), composed in 1971 for the New York Camerata, is scored for flute, cello and piano (all amplified in concert performance). The work was inspired by the singing of the humpback whale, a tape recording of which I had heard two or three years previously. Each of the three performers is required to wear a black half-mask (or visor-mask.) The masks, by effacing the sense of human projection, are intended

Program Notes

to represent, symbolically, the powerful impersonal forces of nature (i.e. nature dehumanized). I have also suggested that the work be performed under deep-blue stage lighting.

The form of Voice of the Whale is a simple three-part design, consisting of a prologue, a set of variations named after the geological eras, and an epilogue. The opening Vocalise (marked in the score: "wildly fantastic, grotesque") is a kind of cadenza for the flutist, who simultaneously plays his instrument and sings into it. This combination of instrumental and vocal sound produces an eerie, surreal timbre, not unlike the sounds of the humpback whale. The conclusion of the cadenza is announced by a parody of the opening measures of Strauss' Also sprach Zarathustra.

The Sea-Theme ("solemn, with calm majesty") is presented by the cello (in harmonics), accompanied by dark, fateful chords of strummed piano strings. The following sequence of variations begins with the haunting sea-gull cries of the Archezoic ("timeless, inchoate") and, gradually increasing in intensity, reaches a strident climax in the Cenozoic ("dramatic, with a feeling of destiny"). The emergence of man in the Cenozoic era is symbolized by a partial restatement of the Zarathustra reference.

The concluding Sea-Nocturne ("serene, pure, transfigured") is an elaboration of the Sea-Theme. The piece is couched in the "luminous" tonality of B major and there are shimmering sounds of antique cymbals (played alternately by the cellist and flutist). In composing the Sea-Nocturne I wanted to suggest "a larger rhythm of nature" and a sense of suspension in time. The concluding gesture of the work is a gradually dying series of repetitions of a 10-note figure. In concert performance, the last figure is to be played "in pantomime" (to suggest a diminuendo beyond the threshold of hearing!); for recorded performances, the figure is played as a "fade-out".

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