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Back to the Future

Chapman Chamber Orchestra

Nadia Lesinska
Chapman University

Kathleen Mangusing
Chapman University

Michael Perez
Chapman University

Leslie Duner
Chapman University

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Back to the Future

Authors

Chapman Chamber Orchestra, Nadia Lesinska, Kathleen Mangusing, Michael Perez, Leslie Duner, and Jenna Gandenberger



Cochin

The Paris foundry Deberny & Peignot was the first to use this design in 1912 (also known as Sonderdruck, it was used by many other foundries in the 1920s). This version was created in 1977 by Matthew Carter for Linotype. Cochin, named after 18th-century printer Nicolas Cochin, has a small x-height with long ascenders and several unusual letter shapes, notably the lowercase italic. Cochin brings an unusual look to standard text or display work such as invitations, packaging, and advertising.

Spring 2008 Events Preview

ART:

Professional Graphic Design Exhibition.....Feb. 4 – March 15
Junior Graphic Design Exhibition 1 and 2..... March 24 – April 4
Junior Studio Exhibition 1 and 2.....April 7 – April 18
Senior Studio Exhibition 1 and 2..... April 21 – May 2
Departmental Exhibition May 8 – 16

THEATRE:

Student Directed One Acts.....Feb. 13 – 17
How I Learned to Drive.....March 5 – 9; 11 – 12
School for Scandal..... April 11 – 13; 16 – 19

MUSIC:

University Choir Home ConcertFeb. 1
Chapman Chamber Orchestra & Pacific Symphony Orchestra.....Feb. 11
Chapman University Wind Symphony March 1, April 26
Opera Chapman celebrates 150 years of Puccini..... April 4 – 6
Sholund Scholarship Concert.....May 3

DANCE:

Works in Progress..... March 1
Concert InTimeApril 3 – 5
Spring Dance Concert.....May 7 – 10

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COLLEGE OF PERFORMING ARTS CONSERVATORY OF MUSIC

presents the

Chapman Chamber Orchestra

37th Season

BACK TO THE FUTURE

with

Nadia Lesinska, violin
Kathleen Mangusing, violin

featuring

Michael Perez,
Leslie Duner,
Jenna Gandenberger,
from the College of Performing Arts
Department of Dance
Choreography by Robin Kish & Dale Merrill

Daniel Alfred Wachs
Music Director & Conductor

Saturday, October 20, 2007 • 2 p.m.
East Room
Nixon Presidential Library

Saturday, October 27, 2007 • 5 p.m.
Waltmar Theater
Chapman University

Welcome

Dear Friends,

Welcome to the Chapman Chamber Orchestra's opening concert of the 2007-08 Season. Our 37th year represents a milestone in the history of Chapman University: This concert is the first as a part of the newly formed Conservatory of Music with its home in the College of Performing Arts. Chapman first began its music department in 1930, became the School of Music in 1991, and is now continuing its tradition of excellence with the Conservatory of Music. As we look forward to future collaborations between the Conservatory and its siblings in Dance, Theatre and Art, we reflect on the success and hard work that brought us to this point. In looking forward to our future while celebrating our past, we are indeed going **Back to the Future**.

Stravinsky's *Pulcinella Suite* is a neo classic mélange of a modernist's take on Baroque classicism (in this case, themes by the composer Pergolesi). Think of a Picasso portrait; the nose may placed on the rear, but it is still a portrait... In similar vein, Stravinsky reinterprets a baroque suite of dances. Arvo Pärt's haunting work for two solo violins and string orchestra evokes a medieval atmosphere while Rameau anticipates trends yet to be popularized by such composers as Haydn and Mozart in his score from 1763.

We hope you enjoy our program and we look forward to seeing you at future College of Performing Arts events.

Best wishes,



Daniel Alfred Wachs, M.M.

Director of Instrumental Studies

Music Director & Conductor, Chapman University Orchestras

Music Director Designate, Orange County Youth Symphony Orchestra

Program

Jean-Philippe Rameau (1683-1764)

Abaris ou Les Boreades

(Suite And Dances)

- I. Entrée
- II. Rondeau vif
- III. Contredanse en rondau
- IV. Premier et deuxième rigaudon
- V. Gavotte pour les Fleures et les Zephirs
- VI. Premier et Deuxime Contredanse

Arvo Pärt (1935-)

Tabula rasa

- I. Ludus: Con moto
- II. Silentium: Senza moto

Nadia Lesinska, violin
Kathleen Mangusing, violin

Igor Stravinsky (1882-1971)

Suite de Pulcinella

- I. Sinfonia
 - II. Serenata
 - III.
 - a. Scherzino
 - b. Allegro
 - c. Andantino
 - IV. Tarentella
 - V. Toccata
 - VI. Gavotta
 - VII. Vivo
 - VIII.
 - a. Minuetto
 - b. Finale
-

About the Artists

DANIEL ALFRED WACHS, *conductor*

Director of Instrumental Studies

Music Director & Conductor, Chapman University Orchestras

Music Director Designate, Orange County Youth Symphony Orchestra

Dynamic Conductor and Pianist **Daniel Alfred Wachs** is increasingly recognized as one of the few musicians of his generation successfully balancing the busy demands of a conducting and solo career. Recently, his 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)

Currently, Mr. Wachs serves as an Assistant Conductor of the Orchestre National de France in Paris under Kurt Masur. In February 2007, Mr. Wachs prepared the Rotterdam Philharmonic for performances and a recording with Valery Gergiev. Other international engagements include the French premiere of Bernstein’s *Candide* at the Théâtre du Châtelet (a co-production with La Scala & ENO), Albert Herring with Opera Chapman, performances of Britten’s *Cantata Misericordium* & Faure’s *Requiem*, and Assistant Conductor and Repetiteur for the Cincinnati Opera’s 2007 Season. He will also serve as a juror for the 2007 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.

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 50th 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. Upcoming engagements include the Boca Raton Symphony & Sinfonia Gulf Coast.

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 graduate degrees in piano & conducting from The Juilliard School. He is represented by William Reinert Associates, Inc.

About the Artists

NADIA LESINSKA, *violin*

Born in Bulgaria, **Nadia Lesinska’s** first musical experiences were interrupting her mother’s piano lessons by signing along with the piano. Her persistence in signing along led to her beginning her musical training at age 5 at the Bulgarian National Conservatory, Lubomir Pipkov. Her first recital, accompanied by her mother, was at age 7. As a result of her performance, Nadia was interviewed by the Bulgarian classical music radio station. She studied initially with Alexander Serafimov and continued with Radmila Petrova. While studying in Bulgaria she frequently participated in and performed with Chamber ensembles and at the age of 15 won the Extraordinary Talent Award at the Burgas Summer Music Festival. One of her performances was aired on St. Petersburg TV in Russia and articles about her have appeared in Bulgarian and Greek Newspapers. Her talent allowed her to serve as the concertmaster of the Sophia Youth Symphony and later as the assistant concertmaster at the Idyllwild Arts Academy. Nadia was awarded a full talent scholarship at Idyllwild Arts Academy and studied with Todor Pelev.

While in High School she performed in master classes with Yfrah Neaman, Kevork Mardirousian, Bettina Mussumeli, Sergio Schwarz, Ian Swenson, Hillary Hahn, and James Ehnes. Before attending Chapman, Nadia was accepted into the San Francisco Conservatory, Peabody Conservatory, and Southern Methodist University. She has been featured in many recordings, including “Nu Couché” with Douglas McCann. In the Summer of 2006 Nadia performed in the Idyllwild Jazz Festival with the Sea Hawk Jazz Orchestra and Marshal Hawkins.

In the summer of 2007 she studied with William Fitzpatrick and Bob Becker in Crested Butte, Colorado. In addition to her duties as concertmaster of the Chapman Chamber Orchestra, Nadia performs with the San Juan Capistrano Symphony, Los Angeles Pops Orchestra, on Baroque Violin with Dr. Bruce Bales, and on Jazz Violin with the Ron Kobayashi Trio. Her recent endeavors include performing with Orange County Klezmers, performing “Chant” by Bulgarian composer Pancho Vladigerov, and soloing with a Greek Symphony Orchestra under the direction of Todor Kabakchiev. Her diverse and extensive musical background in performing not only Classical and Jazz, but Eastern European Folk Music, as well, makes her well suited at performing all styles of music and a well-rounded musician. As a senior at Chapman University, Nadia plans to continue her musical education with a Masters Degree in Music Performance and perform all around the world.

KATHLEEN MANGUSING ‘07, *violin*

Two-time Chapman University Conservatory 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

About the Artists

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 Capucon, 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. Having graduated with a Bachelor's of Music in Violin Performance and Music Education from Chapman University, Kathleen plans to continue her education and pursue a master's degree in music.

Program Notes

Jean-Philippe Rameau (1683-1764)

Abaris, ou Les Boreades
(Suite And Dances)

Abaris, ou Les Boréades, or *Abaris and the Descendants of Boreas*, is an opera in five acts and was the last of Rameau's five *tragédies en musique* (tragic, lyric French opera). Though the numerous dances from the opera are regarded as among his best works, timing was ultimately not on Rameau's side. While *Les Boréades* was in rehearsal in 1763 at the *Paris Opéra*, France began to crack under the weight of the Seven Years' War and the French Revolution was already beginning to brew. The opera was put on hold for the time being. Theories abound that Rameau's work was not performed for a number of other reasons, whether it was court censorship due to subversive plot elements or the untimely fire that burned down the Paris opera house. In the end it wouldn't matter as Jean-Philippe Rameau died the following year in 1764 and the opera never saw performance until 1770 at Lille.

In the opera, Alphise, Queen of Bactria, is in love with Abaris who is but a common doorman. However, according to the traditions of her country she must marry a descendant of Boreas, the North Wind. Determined to marry Abaris, the queen abdicates so she may follow her heart. This act angers Boreas, who in turn storms into the wedding and abducts Alphise to his kingdom. With the help of Apollo (the god of music) and the muse Polyhymnia, Abaris sets off to rescue her, challenging Boreas and his sons with a magic golden arrow. In a *deus ex machina*, Apollo descends and reveals that Abaris is really Boreas' son by a nymph, resolving any objections there are to the marriage once and for all.

- written by Mikael Sebag

Program Notes

Arvo Pärt (1935-)

Tabula rasa

Born in Paide, Estonia in 1935, Arvo Pärt spent most of his life living in Soviet occupied Estonia and for more than half a century his music reflected the oppression and isolation of that era. Soviet judgment on his music varied in extremes; while several of his works were praised, his *Credo* of 1968 was banned from performance. After the censorship of this piece, Pärt entered the first of several periods of contemplative silence. He published a few pieces in 1970 and 1971 before returning to silence, however, a 1976 return to the public showcased a completely transformed composer. Having found his voice he wrote three of his most prominent works in 1977. *Fratres*, *Cantus in Memoriam Benjamin Britten* and *Tabula rasa* are currently among his most highly regarded.

Tabula rasa for two Violins, String Orchestra and Prepared Piano highlights Pärt's techniques in minimalism and his lifelong interest in silence. The first movement consists of a series of phrases separated by continually shortening grand pauses. The phrase is repeated, developed, and expanded seven times, each separated by a grand pause until these seemingly controlled passages break loose into a powerful and improvisatory cadenza. No longer able to return to the original theme, the ensemble explodes into a powerful and rebellious climax. The second movement is a contrasting meditative reflection of the chaos from the previous movement. With subtle growth the solo violins continue upward while the orchestra begins to fade away. This movement cannot be listened to the way one might listen to Bach or Beethoven as the traditional sense of time and direction has no meaning here. The piece ends with the theme descending from the two soloists to a solo viola, to a solo cello, and finally to a solo bass.

- written by Jon Harmon

Igor Stravinsky (1882-1971)

Suite de Pulcinella

Having just completed the *Firebird Suite*, Stravinsky was soon asked by his long time collaborator Sergei Diaghilev to begin work on another ballet, this time based on an 18th century *Commedia dell'arte* titled *Pulcinella*. While it is attributed to the Neapolitan composer Giovanni Pergolesi, it is now accepted that the music from the original play is more likely a mix of works by at least four other composers. At first Stravinsky was not interested in using music by Pergolesi, however after studying the scores he agreed to take on the project. He began to rewrite the scores with a modern twist, using more modern and complex rhythms and harmonies, but keeping the themes and general Neapolitan style intact. *Pulcinella* is often considered the first work of Stravinsky's Neo-Classical period.

Having premiered in Paris on May 15, 1920, *Pulcinella* was an instant success. In 1922 he finished the Suite, in which he chose 8 of the original 16 movements. It premiered in Boston on December 22, 1922. Stravinsky wrote, "*Pulcinella was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course — the first of many love affairs in that direction — but it was a look in the mirror, too.*"

- written by Jon Harmon

Daniel Alfred Wachs
Music Director & Conductor

<i>Violin I</i>
Nadia Lesinska • †, <i>Concertmaster</i>
Lauren Jackson †
Emily Anne Brandenburg
Matthew Baker
Daphne Medina
Jessica Ross †
Kathleen Mangusing α

<i>Violin II</i>
Amanda Salazar • †
Karli McEntee
Kalena Bovell †
Sonika Ung
Rachael Stirling
Mira Khomik α

<i>Viola</i>
Phillip Triggs • †
Katie Kroko
Melanie Jupp
Courtney Giltz
Elise Portale

<i>Cello</i>
Esther Yim •
Elizabeth Vysin
Scott Kawai
Marissa Gohl †
Justin Dubish α

<i>Bass</i>
Mark Buchner •
Jordan Witherspoon †
Candice Grasmeyer
Mike Freeman

<i>Flute</i>
Rachel Mercier • †
Maya Kalinowski †

<i>Oboe</i>
Morgan Beckett •
Kimberly DeSantis

<i>Clarinet</i>
Dan St. Marselle •
Daphne Wagner

<i>Bassoon</i>
Teren Shaffer • †
Monica Pearce

<i>Horn</i>
Jacob Vogel •
Stephen Sanders

<i>Trumpet</i>
Travis Baker •
Beckie Takashima

<i>Trombone</i>
Javier Cerna

<i>Percussion</i>
Collin Martin •
Tizoc Ceballos †

<i>Piano</i>
Jessica Ross †

<i>Harp</i>
Keryn Wouden

<i>Staff</i>
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Daphne Wagner, <i>CCO Librarian</i>
Jacob Vogel, <i>Head Ensemble Manager</i>
Travis Baker, <i>CCO Manager</i>

•	Principal
†	Senior
α	Alumni
§	Faculty
∞	Faculty Emeritus
∂	Staff Emeritus

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