2-11-2008

American Composers Festival: Portraits of the American Frontier

Chapman Symphony Orchestra

Chapman Chamber Orchestra

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Spring 2008 Events Highlights

ART:
No Go Logo Show.................................................Feb 4 – Mar 15
Junior Graphic Design Exhibition 1 and 2.................. Mar 24 – Apr. 4
Junior Studio Exhibition 1 and 2............................ Apr 7 – Apr 18
Senior Studio Exhibition 1 and 2............................. Apr 21 – May 2
Departmental Exhibition ........................................... May 8 – 16

THEATRE:
Student Directed One-Acts.................................... Feb 20 – 24
How I Learned to Drive............................................ Mar 5 – 9; 11–12
School for Scandal.................................................... Apr 11 – 13; 16 – 19

MUSIC:
University Choir Home Concert................................ Feb 1
Chapman Chamber Orchestra & members of the Pacific Symphony... Feb 11
Chapman University Wind Symphony.......................... Mar 1, Apr 26
Opera Chapman presents: Gianni Schicchi & Suor Angelica by Puccini.... Apr 11-13
Sholund Scholarship Concert...................................... May 3

DANCE:
Works in Progress.................................................... Mar 1
Concert Iname......................................................... Apr 3 – 5
Spring Dance Concert............................................... May 7 – 10

For more information about our events,
please visit our website at www.chapman.edu/copa/calendar.asp
or call 714-997-6319 or email CoPA@chapman.edu
Dear Friends,

With a long and proud tradition of excellence in Southern California for nearly 80 years, the Chapman University School of Music has recently been designated a Conservatory of Music. This exciting news came simultaneous to the formation of the College of Performing Arts, unifying the Conservatory of Music and the Departments of Art, Theatre, and Dance. This partnership strengthens each discipline, while positioning the College of Performing Arts as the cultural and aesthetic center of the University.

The opening of Oliphant Hall with its state-of-the-art facilities in fall 2004 marked a new period of growth for the Conservatory of Music, serving 225 music majors and 400 university students. Many of the Conservatory’s faculty are principal members of the Pacific Symphony, the Los Angeles Philharmonic and Los Angeles Chamber Orchestra. The University has bestowed many honorary doctorates to nationally and internationally renowned artists, most recently to Dr. Terry Riley in May 2007 as well as to Pacific Symphony’s own Carl St.Clair in 2004.

Chapman Conservatory’s tradition of excellence paired with the Pacific Symphony’s daring innovation creates a thrilling opportunity for Orange County music lovers. Chapman University is honored to be producing Portraits of the American Frontier on February 11th as part of the 2008 American Composers Festival. We look forward to welcoming the Pacific Symphony to our campus.

Sincerely,

Daniel Alfred Wachs
did. An American resident from 1892 to 1895, he undertook to help discover an indigenous symphonic sound. The central result, Dvořák’s New World Symphony (1893), remains the best-loved symphonic work composed on American soil. In the Largo, with its suite imagery of Hiawatha and slave song, of solitude and vast horizons, the Copland/Thompson/ Harris idea of the West — including its specifically musical simplifications — is more than predicted. This indelible musical landscape, at once unforgettable, majestic and elegiac, equally links with the “American sublime” of America’s supreme master of landscape art: Frederic Church.

Tonight’s concert revisits Dvořák’s Largo as a visual presentation incorporating The Song of Hiawatha and Church’s magnificent suites. Created in 1993 for the Brooklyn Philharmonic by Peter Bogdanoff and myself, this visual track — subsequently used by the Pacific and Nashville Symphonies, among other orchestras — is not intended to propose a program. Rather, it aims to reanimate the cultural vocabulary shared by Dvořák and his audience in 1895, and so enable present-day audiences to experience the music as it was experienced when new. Dvořák acknowledged The Song of Hiawatha as a point of inspiration both for this movement and for the symphony’s Scherzo. Referring specifically to the Largo, he cited Minnehaha’s death and the homeward journey following her marriage to Hiawatha to Hawash and sages. Also pertinent is Willa Cather’s passing observation, in her novel The Song of the Lark (1915), that Dvořák’s Largo embodies “the immeasurable yearning of all flat lands.”

We next hear two movements from Dvořák’s little-known American Suite (1895), possibly the purest embodiment of his American style. Dvořák wrote it for solo piano, and then lovingly orchestrated it. Simplicity — in sense speech, slumming compositional virtuosity — is its crux. This, Dvořák’s method, is also his intended message: The fourth movement (Andante) evokes the vast Iowa landscape of which he found “sometimes very sad, sad to despair.” In Iowa, too, Dvořák had listened to interracial Kickapoo Medicine Show musicians, including two African-Americans who led Native American dances with banjo and guitar. In the finale of the American suite, an A minor “Indian” tune turns into an A major minuet song which eventually acquires a banjo accompaniment. The Indianist movement in American music, largely inspired by Dvořák, was spearheaded by the fascinating and insufficiently remembered composer/journalist Arthur Farwell. Though the Indianists are today vaguely recalled (if at all) as naive and culturally exploitative, Farwell was no ruffian, nor was he probably the most deeply involved with Native source materials. He spent a lot of time out there in the Tetons, and was genuinely attuned to the landscape and its indigenous population. I think that in pieces like the Narnoo War Dance No. 2 and the Quattro Canti indigeni nordamericani (Four Indigenous North American Songs) for chorus, which we hear this evening:

This is a suite of four polyphonic elaborations on Native American melodies. Like other works of mine, it is written in honor and affirmation of the enduring indigenous element in North America. The voices upon which the pieces are based come from the Southwest (Pueblo), Southeast (Muskogean) and Great Lakes regions. Exactly where the Zulu Lullaby originated is unknown. It was recorded decades ago by Charles Hoffman as sung by an anonymous Zulu mother to her child, and was probably the most deeply involved with Native source materials. He spent a lot of time out there in the Tetons, and was genuinely attuned to the landscape and its indigenous population. I think that in pieces like the Narnoo War Dance No. 2 and the...
PROGRAM NOTES (continued)

denounced (accurately) as New Deal propaganda. Sensing competition, Hollywood fretted. The Plow from its distribution system. Billed “The Picture They Dared Us To Show!” it opened at New York’s Kaltso Theatre and was cheered nightly. Public demand prevailed; eventually, over 3,000 theaters (out of 14,000 commercial cinemas nationally) screened The Plow to enthusiastic reviews. The Los Angeles Sun found “more serious drama in this truthful record of the soil than in all the ‘Covered Wagons’ and ‘Big Trails’ produced by the commercial cinema.” The rationale for the present performance is obvious: the original thirties’ soundtracks, gritty and opaque, do not do justice to Thomson’s scores; the full impact of the Lorentz/Thomson synthesis is undermined. As neither film contains dialogue, it is a simple matter to silence the soundtrack and replace it with live narration and music (a recent Naxos DVD, produced by the present writer, features both The Plow and The River revisited in this fashion.)

Pare Lorentz, who both directed The Plow and wrote the narration, was a notable film critic who had never made a film. He had convinced the U.S. Resettlement Administration to fund a documentary that would justify its program for aiding families in areas devastated by natural disaster. He envisioned a lyrical educational exercise, both practical and aesthetic, incorporating a history of the Great Plains from the first cattle drivers to the punishing drought that entered its sixth year: “Our heroine is the grass, our villain the sun and the wind, our players the actual farmers living in the Platte county. It is a melodrama of nature — the tragedy of turning grass into dust, a melodrama that only Carl Sandburg or Willa Cather, perhaps, could tell as it should be.”

Lorentz first explained his film, asked if he could imagine writing music for it. His answer was, “How much money have you got?” Said he, “Beyond the costs of orchestra, conductor, and recording, the most I could possibly have left for the composer is five hundred.” “Well,” said I, “I can’t take from any man more than he’s got, though if you did have none I would ask for it.” My answer delighted him. “All these high-flyers” he said, “talk about nothing but aesthetics. You talk about money; you’re a professional.”

Thomson also remembered:

Lorentz at thirty, already getting heavy but still darkly good looking and with an eye that both laughed and calcu- lated, was talkative, ambitious, truculent, ever a battler. He battled with Hollywood and with Washington; he battled with his cameraman and with his cutter. For seven months he battled with me over music, money, aesthetics, every single point of contact that we had. . . . Pan’s film was his brainchild not yet born, and he could not be stopped from going on about it. He could not bear that I should have to wait till it was finished to add music. He even seemed to hope that I, by sharing his birth pains, might envy with writing music in his person.

At forty I could not write music in anybody’s person. Collaborative art, I know from instinct and experience, can only give a good result when each man offers to the common theme, through his own working methods and at the proper time, his own abundance.

Thomson proceeded to score his accompaniment for standard orchestra plus — tellingly — saxophones, guitar, banjo, and (for church music) harmonium. He quoted cowboy songs. He evoked the drought in bare, near medieval two-part counterpoint. The final parade of cars, fleeing bankrupt farmers, was wickedly coupled with a catchy banjola. Thomson’s entire musical patchwork was ineffably American — in its sources, its blithe eclecticism, its informality and humor. Thomson’s score is today considered one of his peak achievements. Lorentz was so impressed that he re-cut sections of The Plow to accommodate the music. Though the US Government had for 30 years produced instructional and information films, no previous government film had illuminated a national problem so vividly, artistically, or persuasively. The conversion of millions of acres of grass- land into wheat fields had stripped the prairie of protection against erosion. A record drought had produced what an Associated Press reporter in 1935 dubbed the “dust bowl” — a blasted landscape of abandoned farms and four-foot high dust drifts; a panorama of bankrupt stores and impassable roads, of hapless farmers butt- ending eggs for shoes. A 1936 govern- ment report blamed “miscalculation public policies . . . a mistaken homesteading policy, the stimulation of wartime demands which led to over-cropping and over- grazing, and encouragement of a system of agriculture which could not be both permanent and prosperous” — all causes elucidated by Lorentz.

CHAPMAN SYMPHONY ORCHESTRA AND CHAMBER ORCHESTRA

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 Orchestra received national recognition when they were presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestras League Annual Conference for their performances of music by American composers.

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. The Chamber Orchestra tours annually on the West Coast of the United States and has performed extensively on international tours in Europe, China, Hong Kong, and Japan.

Daniel Alfred Wachs, Director of Instrumental Studies, conducts both the Chapman Symphony and Chamber Orchestras.

DANIEL ALFRED WACHS, conductor

In fall 2006, conductor/pianist Daniel Alfred Wachs was named Music Director and Director of Instrumental Studies of the Conservatory of Music at Chapman University. He concurrently serves as an Assistant Conductor of the National Orchestra of France in Paris under Kurt Masur. Born in 1976 in the United States, Israel, and Europe, Wachs was auditioned by Zubin Mehta at the age of 8 and began studies with Enrique Borelo. He subsequently studied at the Zürich Academy of Music and the North Carolina School of the Arts. He holds a Bacheau’s degree in piano from the Curtis Institute of Music and graduate degrees in piano and conducting from The Juilliard School.

JOSEPH MODICA, Director of University Choir

Joseph Modica is presently in his twelfth year of teaching. He is the Interim Director of Choral Activities at Chapman University, where he conducts the University Choir, University Singers, teaches conducting and choral methodologies. He has held adjunct teaching positions at Biola University and Chapman University. Mr. Modica has earned a Bachelor of Music degree in conducting from Chapman University, a Master of Music degree from California State University Long Beach, and is currently studying toward the Doctor of Musical Arts degree in Choral Music at the University of Southern California. Mr. Modica is presently the Director of Choral Activities at Mater Dei High School, and he taught for five years at Redlands East Valley High School. His choirs consistently received superior ratings at festivals and competitions and have been heard at two CMEA State Conferences. Mr. Modica is active in many professional organizations such as ACDA, MENC, and SCAVA, and enjoys serving as a clinician and adjudicator. He also serves on the faculty of the Idlewild Summer Arts Camp, and taught for five years at the Summer Fine Arts Camp at the University of Alaska, Fairbanks. His choirs have toured Italy, Australia, Hawaii, New York, Washington D.C., Florida and the Bahamas.

ABOUT THE ARTISTS

Joseph Horowitz has served as Artistic Advisor to the Pacific Symphony beginning with the Aston Leopold festival of 1999-00. A distinguished cultural historian, he is the author of eight books, most recently Artists in Exile: How Refugees from War and Revolution Transformed the American Performing Arts (HarperCollins). His previous book, Classical Music in America: A History (2005), was named one of the best books of the year by The Economist.

As executive director of the Brooklyn Philharmonic Orchestra in the 1990s, Horowitz was a pioneer in the exploitation of new symphonic concert forums. He has since curated more than three dozen inter-disciplinary festivals throughout the United States. Earlier this season, he inaugurated the New York Philharmonic’s new “Inside the Music” series, producing, writing, and hosting a presentation on Tchaikovsky’s Pathétique Symphony. His many honors and awards include a Guggenheim Fellowship, two fellowships from the National Endowment for the Humanities, and a certificate of appreciation from the Czech Parliament for his many celebrations of Dvořák’s historic sojourn in America (including Pacific Symphony’s American Composers Festival of 2002). He is the author of the bestselling classical music guidebook Oxford Encyclopedia of American History and the Encyclopedi of New York State.
ABOUT THE ARTISTS (continued)

Curt Cacioppo, piano and composer

Curt Cacioppo is a leading contemporary composer of concert works inspired by Native American influences. He studied at Kent State University in his native Ohio, at New York University (where he earned a master's degree in Musicology), and at Harvard (where his teachers included the eminent American composer Leon Kirchner). Since 1983, he has taught at Haverford College, where in addition to his activities as a Professor of Music he has offered a Native American Studies course since 1992. He also established the Native American Fund at Haverford, which supports campus visits by Native American performers and speakers as well as research. The Chicago, Milwaukee, and National Symphony, among other orchestras, have performed his music. His commissions include works for the Emerson Quartetto, the Los Angeles Philharmonic Orchestra, the Olympia Symphony, the Peninsula Symphony, the Pacific Symphony, the Charlotte Symphony, the Phoenix Symphony, the Los Angeles Festival Orchestra, and the Chamber Orchestra of the Southeast. He has appeared with orchestras throughout the United States, Canada, Europe, and Asia. Dr. Fong graduated from USC with a double major in music and film, among them a bachelor of music in piano performance. Upon graduation, she was named “The USC Thornton School of Music Keyboard Department’s Most Outstanding Student – B.M.” Dr. Fong received her masters of music and doctorate of musical arts degrees at the Cleveland Institute of Music under the direction of Sergio Babinov. In May 2012, she was awarded the Sadie Zellen and William Koorzin Prizes in Piano.

Radio/television broadcasts have included British Broadcasting Company, WCLV-FM 104.9, KUSC 91.5 FM in Los Angeles, the “Emerging Young Artists” series in New York, and “Performance Today” on National Public Radio. Performances with orchestras have included the Halle Orchestra in the United Kingdom, Music Academy of the West Festival Orchestra, the Olymipia Philharmonic Orchestra, The Shreveport Symphony, the Peninsula Symphony, the Musica de Camera Orchestra, the Los Angeles Debut Orchestra, and the Chamber Orchestra of Southwest Virginia, and the New Hampshire Music Festival Orchestra.

Curt was recently a prize winner of the prestigious Leeds International Piano Competition 2006 in the United Kingdom. She was also a prize winner of the 2007 Bosendorfer International Piano Competition and the 2006 San Antonio International Piano Competition, winning the award for Best Performance of a classical composition. In addition, Dr. Fong was a prizewinner of the 2006 Viardo International Piano Competition, also winning the Ikhov Chernikhov Special Prize as well as the Viardo Special Recognition Award. Moreover, in the summer of 2005, Dr. Fong was a participant of the Twelfth International Piano Competition as well as the Cleveland International Piano Competition where she won the Baroque Prize. Dr. Fong has been the Gold Medalist for the 2003 Wideman International Piano Competition, the winner of the 2002 Music Academy of the West Concerto Competition, the winner of the 2002 Cleveland Institute of Music Concerto Competition, 1st Prize in the Los Angeles Liszt Competition, 1st Prize in the Edith Fong Performance Competition. Dr. Fang was named a “Presidential Scholar in the Arts”, and was presented a medallion by former President Clinton at the White House, and in December 2003, Dr. Fong gave her debut recital at the Phillips Collection in Washington, D.C. The Washington Post remarked: “Fong played with an easy elegance – painting impressionistic landscapes with hardly any drips or smudges, Fong laced her notes gently on the ear like snowflakes.”

Highlights in 2008 include sold-out performances with the Polish Chamber Orchestra, a solo performance at the Liszt Academy in Budapest, a chamber concert with Sergei Babayan, and chamber concerts with members of the Oregon Symphony and Seattle Symphony Orchestras.

Baron Kelly, narrator

Baron Kelly is an Associate Professor of Theatre. He holds a diploma from London’s Royal Academy of Dramatic Art, an M.F.A in acting from California State University Long Beach, and a Ph.D. in history, criticism, literature and theory from the University of Wisconsin-Madison. He has just been awarded the distinction of a second Fulbright Grant. In January 2008, he will be a visiting scholar at the IMER (International Migrations and Ethnic Relations) Center at the University of Bergen. While in Norway, he will direct a play and also travel to Poland, Hungary and Finland to guest lecture and teach.

A professional actor for over thirty years, Kelly’s work spans films, television, and stage. He has appeared on Broadway, Off-Broadway, and in over thirty of America’s regional theatres. His interna-
tional credits include Stratford Shakespeare Festival of Canada, Royal National Theatre of Great Britain, Edinburgh Festival, and Dublin’s Academy Theatre. On Broadway he appeared opposite Collen Dewhurst in Electra and Al Pacino in Salome, both directed by Arvin Brown. Regional theatre productions include Camelot with George Segal and The King and I (Madison Wisconsin’s Oscar Meyer Theatre); A Doll’s House and The Woman in Black (Wisconsin’s Mitchell Theatre); The Three Musketeers (Madison Rep); Stride, The Mistress of the Inn, Fifteen Strings of Cash, and Spain (Oregon Shakespeare Festival); Obello and Henry VIII (Utah Shakespeare Festival); Obello and Comedy of Errors (Dallas Fort Worth Shakespeare Festival); Oedipus (Guthrie), Hamlet, Romeo and Juliet, Midsummer Night’s Dream, and Death and the Maiden (Shakespeare Theatre Washington); Much Ado About Nothing (Trinity Rep); The Winter’s Tale (Baltimore’s Center Stage); Angelo in Aswina (world premiere- San Francisco’s Fureaux Theatre); The Vat (Vale Rep); Minian’s Flowers (Mark Taper Forum); Antony and Cleopatra, Comedy of Errors (Old Globe, San Diego); Search and Destroy (World Premiere); Cold Sweat (world premiere); and Caesar’s Last Stand (South Coast Rep); The Piano Lesson and Great American Premiere-Pontiac Rep; The Queen of the Leaky Roof (Dallas Rep); Othello (Phoenix Rep); The Boys Next Door (Actors Theatre of Louisville); The Perfumed Forest (Berkshire Theatre Festival); Pill Hill (Philadelphia Theatre Company), among others. Television: At the World Tours; Traitor; Law and Order; Living the Innocent; Majority Rule, Homestay; The Adventures of The Galaxy Rangers. Film: A Day Without a Mexican; Nobody American; Bird; Looking for Jose; The Couch, Who Killed the Baby Jesus; Heroes; Frasier. Dr. Kelly’s work has been seen in American Theatre Magazine, African American National Biography (Oxford University Press), Fulbright News, Los Angeles Times, Blackston, and On Wisconsin. He has presented nationally and internationally.

Cynthia Ellis, pianist

Fluntu Cynthia Ling Sik Ellis is a member of the Pacific Symphony, playing solo piano since 1979. Her perfor-

Cynthia Ellis, pianist

Cynthia Ellis is a member of the Pacific Symphony, playing solo piano since 1979. Her performance credits also include Los Angeles Opera Orchestra, Pasadena Chamber Orchestra and the Cabrillo Music Festival in Santa Cruz, California. She has also served as the principal flutist for touring ballet companies on their Orange County stops including the Royal Ballet of London, American Ballet Theatre, Sturgart Ballet, Bolshoi Ballet, and the San Francisco Ballet. In January of 1995, she was appointed Principal Flutist with the Los Angeles Opera Orchestra. In November of 1999, she recorded with the Hollywood Bowl Orchestra, the Pacific Symphony, and the Los Angeles Philharmonic Orchestra as well as on several of the major motion picture music and cartoon soundtracks.

Chamber music credits include performances in the Pacific Symphony Chamber Music Series, the Los Angeles Philharmonic Orchestra, and on several of the major motion picture music and cartoon soundtracks.

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Benjamin Lulich, clarinet

Benjamin Lulich was appointed Principal Clarinet of the Pacific Symphony in May of 2007. He comes to Orange County after spending a year as a Associate Principal, 2nd & Eb Clarinet with the Kansas City Symphony. Benjamin attended high school at the Interlochen Arts Academy in Michigan, where he was a student of Richard Hawkins and won the concerto competition and both the First Arts and Young Artist awards. He then received his B.M. from the Cleveland Institute of Music as a student of Frank Cohen and continued his studies at Yale University with David Shifrin. While in Cleveland, Benjamin was an active freelancer, and performed with The Cleveland Orchestra on several occasions, including two tours. He has also performed with the New World Symphony and has spent summers at the Sarasota Music Festival, National Orchestral Institute, Music Academy of the West, Pacific Music Festival in Japan, and the Colorado Music Festival. Lulich has also won concerts at Music Academy of the West, Cleveland Institute of Music, Mamaroneck Music Festival, and was a Theodore Presser Scholar: Additional clarinet teachers.
include Laura De Luca, Alain Desgagne and Fred Ormand. A native of Oregon, Lulich started playing the clarinet at age 11, taking lessons with Ted Burton in his hometown of Bend.

PAUL MANASTER, violin

A native of San Diego, Paul Manaster studied violin performance at Northwestern University. He has played in the first violin sections of the New Mexico Symphony Orchestra and the San Antonio Symphony. While in San Antonio, he was quite an active chamber musician. He was the violinist with the highly regarded new music ensemble Soli. He also held the Principal Second Violin position with the Chamber Orchestra in Albuquerque, the Winters Chamber Orchestra in San Antonio, and the Breckenridge, Colorado Chamber Orchestra.

In 1996, Manaster returned to California to accept the position of Associate Concertmaster with the Pacific Symphony. In addition, he plays in the orchestra for Opera Pacific and is a violin instructor at Chapman University in Orange.

Music education has played a big part in Manaster’s career. He has enjoyed playing chamber music concerts at the University of California to accept the position of Associate Concertmaster with the Pacific Symphony. In addition, he plays in the first violin sections of the New Mexico Symphony Orchestra and the San Antonio Symphony. While in San Antonio, he was quite an active chamber musician. He was the violinist with the highly regarded new music ensemble Soli. He also held the Principal Second Violin position with the Chamber Orchestra in Albuquerque, the Winters Chamber Orchestra in San Antonio, and the Breckenridge, Colorado Chamber Orchestra.

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