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2-11-2008

### American Composers Festival: Portraits of the American Frontier

Chapman Symphony Orchestra

Chapman Chamber Orchestra

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## 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 used in 1977 by Matthew Carter for Linotype. Cochin, named after nineteenth-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 set texts or display work such as invitations, packaging, and advertising.



CHAPMAN  
UNIVERSITY

COLLEGE OF PERFORMING ARTS

AMERICAN COMPOSERS FESTIVAL 8

THE WEST 2002

Music Inspired by the American Frontier





COLLEGE OF  
PERFORMING ARTS

## 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 Intime* ..... Apr 3 – 5  
Spring Dance Concert.....May 7 – 10

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please visit our website at

[www.chapman.edu/copa/calendar.asp](http://www.chapman.edu/copa/calendar.asp)

or call 714-997-6519 or email [CoPA@chapman.edu](mailto:CoPA@chapman.edu)

CHAPMAN UNIVERSITY  
MEMORIAL HALL AUDITORIUM

Monday, February 11, 2008, at 8:00 p.m.

Preview Talk with Joseph Horowitz and Daniel Alfred Wachs at 7:00 p.m.



COLLEGE OF PERFORMING ARTS

PRESENTS

## PACIFIC SYMPHONY'S AMERICAN COMPOSERS FESTIVAL 2008 PORTRAITS OF THE AMERICAN FRONTIER

DANIEL ALFRED WACHS, CONDUCTOR AND HOST • JOSEPH MODICA, CONDUCTOR  
CYNTHIA ELLIS, FLUTE • BENJAMIN LULICH, CLARINET • PAUL MANASTER, VIOLIN  
JOHN ACOSTA, CELLO • CURT CACIOPPPO, PIANO • GRACE FONG, PIANO • BARON KELLY, NARRATOR  
CHAPMAN UNIVERSITY CHOIR • CHAPMAN CHAMBER ORCHESTRA

**DVOŘÁK** Largo from *New World Symphony*  
(1841–1904) A visual presentation created by  
Peter Bogdanoff and Joseph Horowitz

**DVOŘÁK** From the *American Suite*, Op. 98  
Andante  
Allegro  
GRACE FONG

**FARWELL** *Navajo War Dance* No. 2  
(1872–1952) *Pawnee Horses*  
GRACE FONG  
*Pawnee Horses*  
CHAPMAN UNIVERSITY CHOIR  
JOSEPH MODICA, CONDUCTOR

**CACIOPPPO** *Four Indigenous North American*  
(B. 1951) *Songs* (WEST COAST PREMIERE)  
Zuni Lullaby  
Taos Moonlight Song  
Creek/Cherokee Deer Conjuring Song  
The Huron Carol  
CHAPMAN UNIVERSITY CHOIR  
JOSEPH MODICA, CONDUCTOR

**CACIOPPPO** Tucson Scherzo (AMERICAN PREMIERE)  
CURT CACIOPPPO • CYNTHIA ELLIS  
BENJAMIN LULICH • PAUL MANASTER  
JOHN ACOSTA

— INTERMISSION —

**COPLAND** Celebration from *Billy the Kid*  
(1900–1990) Hoedown from *Rodeo*  
PAUL MANASTER • GRACE FONG

**HARRIS** From *American Ballades*  
(1898–1979) Streets of Laredo  
Cod Liver Oil  
GRACE FONG

**THOMSON** *The Plow That Broke the Plains*  
(1896–1989) CHAPMAN CHAMBER ORCHESTRA  
DANIEL ALFRED WACHS, CONDUCTOR  
The classic Pare Lorentz film, with live orchestral accompaniment

Chapman University gratefully acknowledges the following concert & event sponsors:  
Ms. Sarah Jane Lind • The Warne Family Charitable Foundation  
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# WELCOME


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.

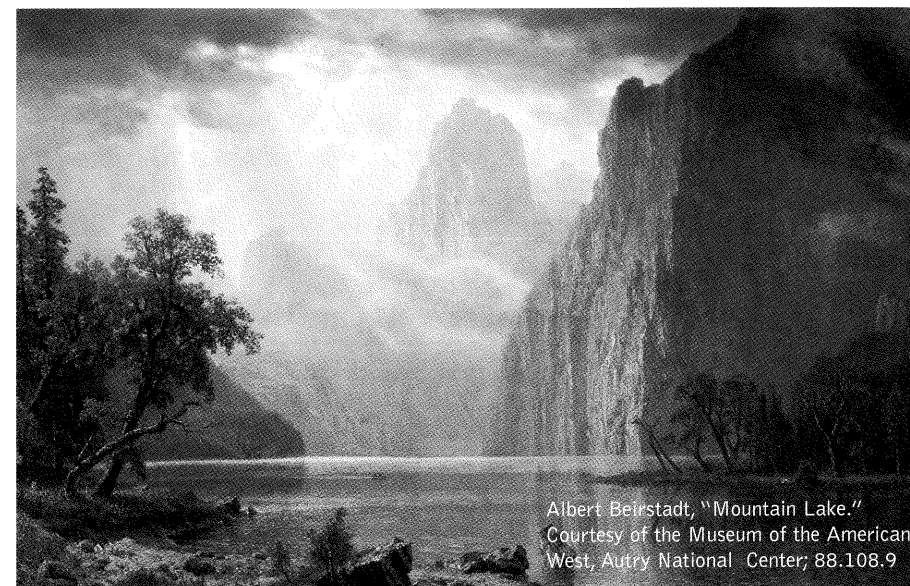
Sincerely,



Daniel Alfred Wachs

# PROGRAM NOTES

BY JOSEPH HOROWITZ, *Artistic Advisor to the American Composers Festival*



Albert Bierstadt, "Mountain Lake."  
Courtesy of the Museum of the American  
West, Autry National Center; 88.108.9

A nation's topography links to its identity, and to cultural expression in the arts. In the case of the United States — a vast and variegated land plentifully supplied with open space and sky — the "West" has exercised a central fascination and influence. Westward migration is of course a defining feature of American history: its rigors; its inspirational ideology of a Manifest Destiny to conquer and absorb. The historian Frederick Jackson Turner, in his famous Frontier Thesis of 1893, even traced an American character type to the arduous western progress of the pioneer:

That coarseness and strength combined with acuteness and inquisitiveness; that practical inventive turn of mind, quick to find expedients; that masterful grasp of material things, lacking in the artistic but powerful to effect great ends; that restless, nervous energy; that dominant individualism, working for good and for evil, and withal that buoyancy and exuberance which comes from freedom.

In American literature, the West gen-

erated Henry Wadsworth Longfellow's *The Song of Hiawatha* (1855), for decades better known and more widely read than any other American text. In visual art, the West inspired a distinctive American genre: not portraiture or historical tableau as in older lands, but virgin landscape as rendered by Albert Bierstadt, who grandiosely celebrated the Rockies, or Thomas Moran, whose topics included Hiawatha and Yellowstone. And there were, as well, such immensely popular painters of the cowboy and Indian as Frederic Remington and George Catlin.

Composers of American concert music, however, were late to discover an iconic West. It was not until the interwar decades that **Aaron Copland**, **Virgil Thomson**, and **Roy Harris** effectively defined a "Western" idiom of symphonic speech. It was — and is — as spare as the Great Plains, Rocky Mountains, and Mojave Desert. In contradistinction to the upholstered sonorities and directional chromatics of traditional European practice, the musical Idea of the West is lean, unadorned, uncluttered. The voices of American chords are widely spaced. American textures are simplified. American

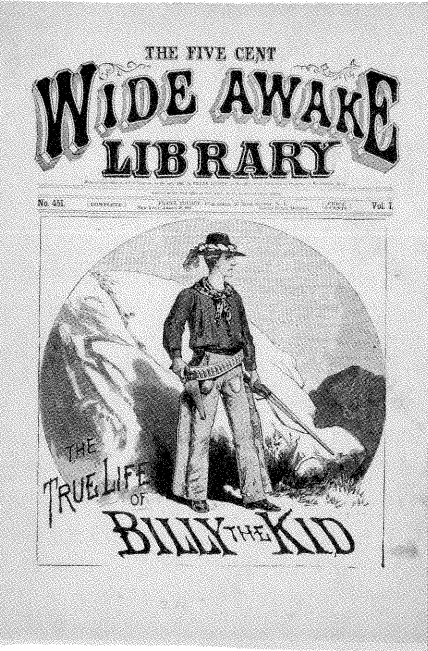
harmonies do not drive toward an urgent goal; rather, they relax toward a condition of pastoral stasis or nostalgia.

Though Thomson (as he loved to point out) came first, it was of course Copland who popularly established the Western sound of *Billy the Kid* (1938) and *Rodeo* (1942). Tonight, we hear excerpts from *Billy the Kid* as arranged by the composer for violin and piano. Cowboys and settlers also figure in *The Plow that Broke the Plains*, Pare Lorentz's classic 1936 documentary of the dustbowl. Thomson's cunning and atmospheric score, composed a couple of years before Copland's *Billy*, assembles a patchwork of hymns, of folk and popular song, as ineffably American for its informality, humor, and blithe eclecticism as for its guitar, banjo, and saxophones. This evening's program features the film with Thomson's soundtrack in live performance (for more, see below).

Copland was a Brooklyn boy. Thomson hailed from Kansas City (with its jazz clubs and Baptist churches). Roy Harris, completing the triumvirate, was born on Lincoln's birthday in an Oklahoma log cabin and grew up in California's San Gabriel Valley. Tall, lanky, and rawboned, a fledgling farmer before coming late to composing, Harris actually looked and acted the part of Western composer. In his signature Third Symphony (1938-39) a loping, striding cello song probes the surrounding silence. The long melodic lines and open textures of Harris's symphony suggest an American plainchant (pun and all). This evening we sample Harris's *American Ballades* (1942-45) for solo piano.

★ ★ ★

No previous American concert composer created anything as remotely iconic of the West as Copland, Thomson, or Harris. But, amazingly, **Antonin Dvořák**



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 sonic imagery of Hiawatha and slave song, of solitude and vast horizons, the Copland/Thomson/Harris Idea of the West — including its specifically musical simplifications — is more than predicted. This indelible musical landscape, at once unforgettably 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 sunsets. 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 reinstate

the cultural vocabulary shared by Dvořák and his audience in 1893, 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 as pertinent passages. 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 — its serene speech, shunning compositional virtuosity — is its crux. This, Dvořák’s method, is also his intended message. The fourth movement (*Andante*) evokes the vacant 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 minstrel 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 naïve and culturally exploitative, Farwell was no naïf. He viewed Native American chant as one part of a varied tapestry of Americana. His lifelong reverence for the Native American — which began in childhood, when he lived for a

time in a Native American village on Lake Superior — was an honorable, if romanticized, product of his time. As a pioneering publisher of American composers, he abhorred sentimentality “like poison,” and if it cannot be said that all his own music transcends kitsch, his best works deserve to be perpetuated as superior early efforts to create a singular American concert style. *Pawnee Horses* (1905), barely a minute long, is based on an Omaha song Farwell considered so complex in its rhythms that it could not be performed by “any known singer except an Indian.” With its dissonance and rhythmic bite (remarkably progressive for 1904), the *Navajo War Dance No. 2* — dedicated to John Kirkpatrick (later to champion Ives’ *Concord Sonata*), who held it in high regard — suggests something like a New World Bartok. Farwell’s eight-part a cappella version of *Pawnee Horses* — music not yet commercially recorded — unforgettably elaborates the earlier piano work.

Recent years have produced fresh stirrings of a concert music based on Native American music and lore — some of it by Native Americans themselves, and some by Curt Cacioppo, who with Stephen Scott is one of two composers-in-residence for our festival. Like Farwell’s best work, Cacioppo’s retains the dissonance and vigor of his native sources; like Farwell’s, it conveys the arid intensity of Southwestern desert lands. Cacioppo himself comments:

There are people who dismiss the Indianist composers as just reaching for exoticism with which to dress up the Western idiom of their time — which admittedly is what most of them did. Farwell 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 *Navajo War Dance No. 2* and *Pawnee Horses* he does a very creditable job of carrying over the basic rhythmic fell and the intervallic content and phrasing of the originals into a Western performance genre. In some of his work he tends only to make an adaptation of Native music — harmonizing an Indian tune with chords that aren’t much different from what’s in the Methodist hymnal. But in these pieces he transcends those examples and his idiom starts to convert to the Indian mode. In other words, the “Indianism” is not cosmetic, but structure. Ferruccio Busoni in his best moments succeeds in this way, too — for instance in the second piece of his Indian diary for solo piano. These were the models that appealed to me at first in my own quasi-Indianist efforts.

Cacioppo writes as follows of his *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 tunes upon which the pieces are based come from the Southwest (Pueblo), Southeast (Muskogean) and Great Lakes regions.

Exactly where the Zuñi Lullaby originated is unknown. It was recorded decades ago by Charles Hoffman as sung by an anonymous Zuñi mother to her child, and the suggestion was that she had composed it. Alternatively, it is heard as a “friendship” song through other singers. Some have suggested that the melody actually has

Celtic origins, which would not be surprising since the Zuñi themselves borrow and adapt materials from outside their tradition as a standard compositional procedure.

The *Taos Moonlight Song* can be heard in authentic form through another recording made earlier in the century by Willard Rhodes, under the auspices of the U.S. Office of Indian Affairs. In combining it contrapuntally with the Lullaby tune of the first piece, I am very much in league with the compositional practices of the distinguished Quawpaw composer Louis Ballard (not to mention J.S. Bach).

The melody of the *Deer Conjuring Song* was obtained in 1963 by Jack F. and Anna G. Kilpatrick from a [once again unnamed] Cherokee shaman, who said that it originated with another of the “Five Civilized Tribes,” the Creek. The Kilpatricks published their findings in *Smithsonian Contributions to Anthropology*, Vol. 2, No. 3.

The principal melody of the last piece is the well-known Huron Carol. It is set to English words that echo Navajo sensibilities, and is woven together with phrases from the three other songs in quodlibet fashion. The text of the original Christmas carol, which was in the Huron language, did include Latin interjections such as “Gloria in excelsis! Amen” which I have retained for the final cadence.

The first three pieces have vocables rather than text. For the fourth, I have written a text based on a Navajo chant:

With beauty before me  
I rise to greet the day.  
With beauty behind me  
I face the night unswayed.  
With beauty all around me,  
above me, beneath me,  
strength will come

to restore body and mind:  
Hozho,  
in excelsis gloria!  
Amen.

The vocables of the previous songs interweave with it. “Hozho” is the most important word in the Navajo language — it conveys concepts of beauty, balance, peace, longevity, all that is good and lasting.

★ ★ ★

Pare Lorentz’s *The Plow that Broke the Plains* (1936) and *The River* (1937) are landmark American documentary films. Aesthetically, they break new ground in seamlessly marrying pictorial imagery, symphonic music, and poetic free verse, all realized with supreme artistry. Ideologically, they indelibly encapsulate the strivings of Franklin Delano Roosevelt’s New Deal.

The first film created by the United States Government for commercial release and distribution, *The Plow* was also — in the words of the film-music historian Neil Lerner — “the most widely publicized attempt by the federal government to communicate to its entire citizenry through a motion picture.” It became the first film to be placed in Congressional archives and, following the wishes of FDR, would have become the first film screened at a joint session of Congress had the Capitol chambers been equipped to show a sound film.

Virgil Thomson’s scores for both films are among the most famous ever composed for the movies. Aaron Copland praised the music for *The Plow* for its “frankness and openness of feeling,” calling it “fresher, more simple, and more personal” than the Hollywood norm. He called the music for *The River* “a lesson in how to treat Americana.”

*The Plow that Broke the Plains* was

denounced (accurately) as New Deal propaganda. Sensing competition, Hollywood barred *The Plow* from its distribution system. Billed “The Picture They Dared Us to Show!” it opened at New York’s Rialto 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 Baltimore 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 lyric educational exercise, both practical and aesthetic, incorporating a history of the Great Plains from the first cattle drives to the punishing drought then entering its sixth year: “Our heroine is the grass, our villain the sun and the wind, our players the actual farmers living in the Plains 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 told.”

Lorentz was already at the cutting stage when he began looking for a com-

poser. Virgil Thomson was recommended by John Houseman. As Thomson recalled in his autobiography:

[Lorentz] first explained his film, asked could I imagine writing music for it. My 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 more I would ask for it.” My answer delighted him. “All those 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 calculated, was talkative, ambitious, truculent, ever a battler. He battled with Hollywood and with Washington; he battled with his cameramen and with his cutter. For seven months he battled with me over music, money, aesthetics, every single point of contact that we had . . . Pare’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 end by writing music in his person.

At forty I could not write music in anybody’s person. Collaborative art, I knew 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, neo-medieval two-part counterpoint. The final parade of cars, fleeing bankrupt farms, was wickedly coupled with a catchy habanera. 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 U.S. Government had for 30 years produced instructional and informational films, no previous government film had illuminated a national problem so vividly, artistically, or persuasively. The conversion of millions of acres of grassland 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 bartering eggs for shoes. A 1936 government reported blamed “mistaken 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 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 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

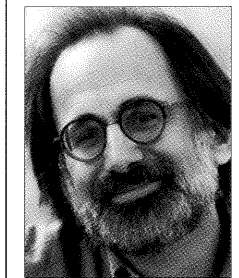
of the National Orchestra of France in Paris under Kurt Masur. Born in 1976 and raised and educated in the United States, Israel, and Europe, Wachs was auditioned by Zubin Mehta at the age of 8 and began studies with Enrique Barenboim. He subsequently studied at the Zürich Academy of Music and the North Carolina School of the Arts. He holds a bachelor’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 methods. 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 formerly 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 SCVA, and enjoys serving as a clinician and adjudicator. He also serves on the faculty of the Idyllwild 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.

## JOSEPH HOROWITZ, Artistic Advisor to the Pacific Symphony



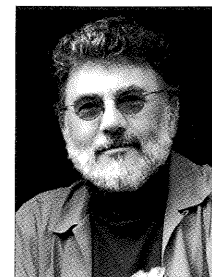
Joseph Horowitz has served as Artistic Advisor to Pacific Symphony beginning with the Aaron Copland festival of 2000–01. A distinguished cultural historian, he is the author of eight books, most recently *Artists in Exile: How Refugees from War and Revolution Transformed the American Performing Arts* (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 exploration of new symphonic concert formats. 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 entry on “classical music” for both the **Oxford Encyclopedia of American History** and the **Encyclopedia 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 String Quartet, American String Quartet, Moscow String Quartet, and the Quartetto di Venezia. In 1997 he received a lifetime achievement award from the American Academy of Arts and Letters.

### GRACE FONG, *piano*



Praised as a "true musical colourist," an artist of "rare eloquence and grace," Dr. Fong's performances have been hailed as "positively magical" with "enormous style and

taste." Her piano festivities have gained critical acclaim in the United States, Canada, Europe, and Asia. Dr. Fong grad-

uated from USC with a double major and minor, among them a bachelors 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 Sergei Babayan, where she was awarded the Sadie Zellen and William Kurzban Prizes in Piano.

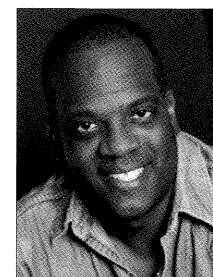
Radio/television broadcasts have included British Broadcasting Company, WCLV-FM 104.9, KUSC 91.5 FM in Los Angeles, the "Emerging Young Artists" series in New York, and "Performance Today" on National Public Radio. Performances with orchestras have included the Halle Orchestra in the United Kingdom, Music Academy of the West Festival Orchestra, the Olympia 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.

Fong was recently a prizewinner of the prestigious Leeds International Piano Competition 2006 in the United Kingdom. She was also a prizewinner of the 2007 Bösendorfer 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 Iakhov Chernikhov Special Prize as well as the Viardo Special Prize. In the summer of 2005, Dr. Fong was a participant of the Twelfth Van Cliburn International 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 Knox Performance Competition. Fong 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 landed her notes gently on the ear like snowflakes."

Highlights in 2008 include soloist 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 Assistant 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 Migration and Ethnic Relations) Center

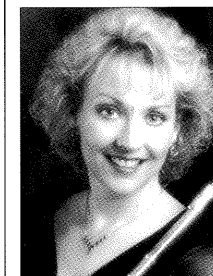
at the University of Bergen. While in Norway, he will direct a play and also travel to Poland, Russia, and Finland to guest lecture and teach.

A professional actor for over thirty years, Kelly's work spans film, television, and stage. He has appeared on Broadway, Off-Broadway, and in over thirty of America's regional theatres. His international 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 Colleen Dewhurst in *Electra* and Al Pacino in *Salome*, both directed by Arvin Brown. Regional theatre productions include *Camelot* with Geroe Wendt and *The King and I* (Madison Wisconsin's Oscar Meyer Theatre); *A Doll's House* and *Master Harold...and the boys* (Wisconsin's Mitchell Theatre); *The Three Musketeers* (Madison Rep); *Strider, The Mistress of the Inn, Fifteen Strings of Cash*, and *Spunk* (Oregon Shakespeare Festival); *Othello* and *Comedy of Errors* (Dallas/Fort Worth Shakespeare Festival); *Oedipus* (Guthrie), *Hamlet, Romeo and Juliet, Midsummer Night's Dream*, and *Teeth and Smiles* (Shakespeare Theatre Washington); *Much Ado About Nothing* (Trinity Rep); *The Winter's Tale* (Baltimore's Center Stage); *Angels in America* (world premiere-San Francisco's Eureka Theatre); *The Wait* (Yale Rep); *Miriam'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 *Custer's Last Band* (South Coast Rep); *The Piano Lesson* and *Grace* (American Premiere-Portland Rep); *The Queen of the Leaky Roof Circuit, Whereabouts Unknown, The Boys Next Door* (Actors Theatre of Louisville); *The Petrified Forest* (Berkshire Theatre Festival); *Pill Hill* (Philadelphia Theatre Company), among others. Television: As

*The World Turns; Frasier; Law and Order; Loving; The Innocent; Majority Rule; Homicide; 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; Voices.* Dr. Kelly's work has been seen in *American Theatre Magazine, African American National Biography* (Oxford University Press), *Fulbright News, Los Angeles Times, Blackstream*, and *On Wisconsin.* He has presented nationally and internationally.

### CYNTHIA ELLIS, *flute*



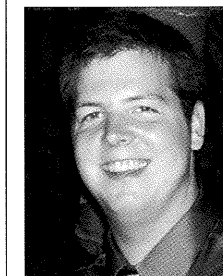
Flutist Cynthia Bueker Ellis is a member of the Pacific Symphony, playing solo piccolo since 1979. Her performance credits also include Los Angeles Opera

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 Theater, Stuttgart Ballet, Bolshoi Ballet, and the San Francisco Ballet. In January of 1995, she was appointed Principal Flutist with the Opera Pacific Orchestra. She has recorded with the Hollywood Bowl Orchestra, the Pacific Symphony, and the Los Angeles Philharmonic Orchestra as well as on several major motion picture and cartoon soundtracks.

Chamber music credits include performances in the Pacific Symphony Chamber Music Concerts, the Corona del Mar Baroque Festival, the Sonora Bach Festival, Fullerton Friends of Music Series and live broadcasts on KUSC's Sundays Live! Concert Series. In March

2000, her chamber trio, Les Amis Musicalles, won first place in the National Flute Association Chamber Music Competition. The trio actively concertizes throughout Southern California and has commissioned composers for new works, among them, Arni Egilsson and Bruce Broughten. The trio released their first CD, *Beyond Beethoven* on the Centaur Label in February 2006.

### 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 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 Fine 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 Marrowstone Music Festival, National Orchestral Institute, Music Academy of the West, Pacific Music Festival in Japan, and the Colorado Music Festival. Lulich has also won concerto competitions at Music Academy of the West, Cleveland Institute of Music, Marrowstone Music Festival and was a Theodore Presser Scholar. Additional clarinet teachers

ABOUT THE ARTISTS (continued)

include Laura DeLuca, 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 vio-



lin 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 has 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 1998, 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 CLASS ACT schools and other schools in Orange County. He has also taught violin privately for many years and was the violin instructor at Trinity University in San Antonio for four years.

JOHN ACOSTA, cello



John Acosta grew up in a family of string players in Garden Grove. Beginning in 1974 while still only in high school, Acosta began performing as a regular with the Long Beach and

Pasadena Symphony Orchestras which his parents Edward and Mary-Anne also performed with. Later in 1979, while working through his studies at CSUF, he served as co-principal for the Pacific Symphony until the orchestra's expansion in 1981. At this time Acosta became principal cello of the Pageant of the Masters' Orchestra and started to record regularly in film, television and on vinyl for LP's. One of his specialties is recording solo tracks for composers. Although invited to fulfill his masters' at Eastman School of Music by Paul Katz (Cleveland Quartet), he decided to remain in the southland to pursue recording and maintain a regular commitment with just the Pageant and Pacific Symphony Orchestras. He served again as acting principal for two years during the time the Pacific Symphony took temporary residence in the first Segerstrom Hall. In 1999, he added the title of principal cellist of the San Diego Chamber Orchestra, and for five years, simultaneously performed with the Pageant, the Hutchins Consort touring ensemble, the San Diego Symphony and Chamber Orchestra schedules, plus the Pacific Symphony schedule.

Up until he left CSUF, Acosta had attended a few competitions, and among those he was a winner in the MTNA Wurlitzer Concerto Competition at the local, state, regional and national level, and a winner in the Young Musicians' Foundation competition. He has performed with orchestra the *Variations on a Roco theme* by Tchaikovsky, and the Dvořák, Schumann, Saint-Saens, Haydn C & D concerti as soloist. His principal teachers were Alayne Armstrong, Joseph

DiTullio (Emanuel Feuerman), and Dr. Charles Baker (Eastman).

COLLEGE OF PERFORMING ARTS

The College of Performing Arts is the cultural and aesthetic center of Chapman University, bringing together the Conservatory of Music and the Departments of Art, Dance and Theatre. Emphasis is placed on scholarship, creativity, free expression and intellectual curiosity through both curricular offerings and a broad spectrum of cultural events. College of Performing Arts students have the opportunity to be part of special events such as Chapman's American Celebration, a Broadway-style musical revue that serves as the university's largest annual fundraiser. Under the leadership of Dr. William Hall, Dean of the College of Performing Arts, Chapman University has plans for a new performing arts complex on the Orange campus that will serve the needs of our students and the entire community.

The Conservatory of Music is one of the nation's premier music programs and is accredited by the National Association of Schools of Music. The music complex of Berteau and Oliphant Halls total more than 44,000 square feet of state-of-the-art facilities that serves 225 majors and 400 university students daily. The Conservatory has a rich tradition in the arts, with many of its graduates performing with major orchestras and opera houses throughout the United States and abroad. The Conservatory of Music is internationally recognized and offers students a conservatory experience within the environment of a liberal arts university. Faculty members are nationally and internationally recognized performers, conductors, composers, and educators. Degree programs offered include the Bachelor of Arts in Music; Bachelor of Music in Composition, Performance, Conducting, Music Education (pre-certification) and Music Therapy.

CHAPMAN CHAMBER ORCHESTRA

VIOLIN I  
Paul Manaster,\*  
Concertmaster  
Nadia Lesinska  
Lauren Jackson  
Emily Anne Brandenburg  
Matthew Baker  
Daphne Medina  
Jessica Ross  
Kathleen Mangusing

VIOLIN II  
Bridget Dolkas\*  
Amanda Salazar  
Karli McEntee  
Kalena Bovell  
Sonika Ung  
Racheal Stirling  
Mischa Lakirovich

VIOLA  
Robert Becker\*  
Phillip Triggs  
Katie Kroko  
Melanie Jupp  
Courtney Giltz  
Elise Portale

CELLO  
Ian McKinnell\*  
Esther Yim  
Elizabeth Vysin  
Scott Kawai  
Marissa Gohl

BASS  
Doug Basye\*  
Mark Buchner  
Jordan Witherspoon  
Candice Grasmeyer  
Mike Freeman

FLUTE & PICCOLO  
Cynthia Ellis\*

OBOE & ENGLISH HORN  
Lelie Resnick\*

CLARINET  
Benjamin Lulich\*  
Dan St. Marseille  
Daphne Wagner

BASSOON  
Elliott Moreau\*

HORN  
James Taylor\*  
Jacob Vogel

TRUMPET  
Barry Perkins\*  
Bill Owens

TROMBONE  
Dave Stetson\*  
Javier Cerna

TIMPANI  
Nicholas Terry

PERCUSSION  
Collin Martin  
Casey Gregg  
Tizoc Ceballos

HARMONIUM  
Brian Andrews

GUITAR & BANJO  
Jeffrey Cogan

PERSONNEL MANAGER  
Jon Harmon

LIBRARIAN  
Daphne Wagner

ENSEMBLE MANAGER  
Jacob Vogel

\*Pacific Symphony Musician