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Faculty Recital

Mary Palchak

Chapman University, palchak@chapman.edu

Clara Cheng

Chapman University, ccheng@chapman.edu

Rebecca Rivera

Chapman University, rrivera@chapman.edu

David Black

Chapman University, dblack@chapman.edu

Nick Terry

Chapman University, terry@chapman.edu

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Faculty Recital:

**Mary
Palchak,**
flute

**Clara
Cheng,**
piano

October 9, 2016

October

October 11, 13, 15, 16, 19, 21, 22
Good Kids by Naomi Iizuka
James Gardner, *Director*
Studio Theatre

October 12, 14–16, 18, 20 22
Dog Sees God: Confessions of a Teenage Blockhead by Bert V. Royal
Nanci Ruby, *Director*
Studio Theatre

October 14
The Chapman Orchestra and Chapman University Wind Symphony in Concert
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony
Musco Center for the Arts

October 21–23
Opera Chapman presents: *Kurt Weill After Dark – A Cabaret-style Review*
Peter Atherton, *Artistic Director*
Nicola Bowie, *Guest Director and Choreographer*
Carol Neblett, *Associate Director*
Janet Kao & Paul Floyd, *Musical Direction*
Musco Center for the Arts

October 29
University Singers in Concert
Stephen Coker, *Conductor*
Fish Interfaith Center

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November

November 9
Guest Artists in Recital: Rachel Joselson, *soprano* with Rene Lecuona, *piano*
Songs of the Holocaust
Salmon Recital Hall

November 11
The Chapman Orchestra and Chapman University Wind Symphony in Concert
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony
Musco Center for the Arts

November 12
University Choir & Women’s Choir in Concert
Stephen Coker, *Conductor*, University Choir
Chelsea Dehn, *Conductor*, University Women’s Choir
Fish Interfaith Center

November 14
Guest Artist in Recital: Daniel Shapiro, *piano*
Salmon Recital Hall

November 15
Chapman Percussion Ensemble
Nicholas Terry, *Director*
Salmon Recital Hall

November 17
Saxophone Ensemble
Gary Matsuura, *Director*
Salmon Recital Hall

November 29
Big Band & Jazz Combo
Albert Alva, *Director*
Chapman Auditorium, Memorial Hall

December

December 1
New Music Ensemble
Sean Heim, *Director*
Salmon Recital Hall

December 1–3, 8–10
Intimate Apparel by Lynn Nottage
Jaye Austin Williams, *Director*
Waltmar Theatre

December 2
Keyboard Collaborative Arts Recital
Louise Thomas, *Director*
Salmon Recital Hall

December 2–3
Fall Dance Concert
Liz Maxwell and Alicia Guy, *Co-Directors*
Musco Center for the Arts

December 4
Early Music Ensemble: *Singen und Klingen*
Bruce Bales, *Director*
Salmon Recital Hall

Chapman Guitar Ensemble
Jeff Cogan, *Director*
Salmon Recital Hall

December 10
53rd Annual Holiday Wassail Banquet and Concert
Stephen Coker, *Conductor*, University Singers and Choir
Chelsea Dehn, *Conductor*, University Women’s Choir
Daniel Alfred Wachs, *Music Director*, The Chapman Orchestra
Fish Interfaith Center & Musco Center for the Arts

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*Chapman University
Hall-Musco Conservatory of Music Presents:*

Faculty Recital

Mary Palchak, *flute*
Clara Cheng, *piano*

with

Dr. Rebecca Rivera, *bassoon*
David Black, *bass*
Nick Terry, *drums*

**October 9, 2016
5:00pm**

Salmon Recital Hall

Program

Concertino, op. 45
Victor-Alphonse Duvernoy
(1842 – 1907)

Sonata in G Minor BWV 1020
Johann Sebastian Bach
Allegro (1685 - 1750)
Adagio
Allegro

Bachianas Brasileiras No. 6 (1938)
Heitor Villa-Lobos
I Aria (Chôro) (1887 – 1959)
II Fantasia

Duo for Flute and Piano (1971)
Aaron Copland
Flowing (1900 – 1990)
Poetic, somewhat mournful
Lively, with bounce

CoPA ALUMNI SPOTLIGHT

Genevieve Carson (B.F.A. Dance Performance '07) was recently named Artistic Director of Los Angeles Contemporary Dance Company, and began her first programming season in September 2016. She has danced, choreographed, and taught dance throughout the L.A. area, and works extensively in both concert and commercial dance.

Chapman's dance program, and all the performance and choreography opportunities it gave me, allowed me to thrive as an artist. It was truly the "incubation period" of my career where I gained invaluable knowledge and experience that I use every day as a choreographic professional and artistic leader in Los Angeles. — G.C.



Eli Kaynor (B.M. Cello Performance '13), a recent graduate of the University of North Carolina School of the Arts, won a position with the Winston-Salem Symphony in August 2016. Kaynor is a founding member of UNCSA's Giannini String Quartet which was selected for coaching with acclaimed cellist and conductor Paul Watkins, of the GRAMMY® Award-winning Emerson String Quartet, at Lincoln Center.

Camille Collard (B.F.A. Theatre Performance '10) has had a busy post-hapman television career. She has a recurring role on the CW Television Network's hit show *Jane the Virgin*, in which she plays the character Frankie, sidekick to Jane Villanueva (Gina Rodriguez). She has also co-starred and appeared in episodes of MTV's *Faking It*, Fox Network's *Rosewood*, NBC's *Grimm*, and *Leverage* on TNT.



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Our students are at the core of everything we do. We are passionately dedicated to providing the best possible education for our students in all of our disciplines within Dance, Music, and Theatre. Our mission is to help them master their craft and prepare for today's performing arts professions by providing access to all the tools necessary to succeed.

Here at CoPA, we are training artists and transforming lives. Our students have exceptional opportunities to learn from master artists and to experience performance in venues ranging from small studios to a state-of-the-art facility, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

On the following page, I hope you will read about a few of our graduates, and learn how their training in CoPA, and our supporters' generous investment in performing arts programs at Chapman University, transformed their lives and led to their success today.

Please enjoy this performance and come back for another CoPA event soon!

A handwritten signature in black ink that reads "Giulio M. Ongaro".

Giulio M. Ongaro, PhD
Dean, College of Performing Arts

Program

INTERMISSION

Fish Are Jumping (1999)

Robert Dick
(b. 1950)

Suite for Flute and Jazz Piano

Claude Bolling
(b. 1930)

- I Baroque and Blue
- II Sentimentale
- III Javanaise
- IV Fugace
- V Irlandaise
- VI Versatile
- VII Veloce

Program Notes

The son of French bass baritone Charles-Francois Duvernoy, **Victor Alphonse Duvernoy** studied piano and composition at the Paris Conservatory, culminating his studies by winning the first prize in conservatory's annual piano competition. Duvernoy, who spent his life in Paris, enjoyed a successful career as pianist and composer, with his symphonic poem The Tempest winning the Grand Prize of the City of Paris award in 1900. His compositions include a wide range of genre, from ballet to symphonic, chamber, orchestral, choral and solo piano. The Concertino for Flute was the commissioned work for the Paris Conservatory flute competition in 1899. As is the case with many of the Conservatory's commissioned Morceaux de Concours the Concertino has entered the body of standard repertoire for the flute.

The Sonata in g minor for flute and cembalo obbligato has been attributed in its earliest sources to **JS Bach** but its origins and authenticity have been disputed by Bach scholars. Two of the three earliest existing manuscripts of this work attribute the composition to "da G. Seb. Bach" and "del Sig Bach." The third manuscript, by an unknown copyist, comes from the estate of Johannes Brahms and does not attribute the work to anybody. Academic speculation is that the work was by JS Bach's second son CPE Bach, or an instructional collaboration between the father and son. Other scholars, pointing out the similarities between the present sonata and JS Bach's Sonata in Eb Major for Flute and harpsichord obbligato insist that it can only be the work of JS Bach. While these academic debates have raged since the middle of the 20th Century in numerous respected musical journals, flutists and audiences everywhere have delighted in the joyful, dancelike nature of this Sonata's opening and closing movements and the

sublime beauty of the andante middle movement.

As a youngster Brazilian composer **Heitor Villa-Lobos** was influenced by the weekly musical get-togethers of his father who was an amateur musician. He began his musical studies by learning the cello at age six, then guitar. Traveling throughout Brazil as a child with his family he developed an interest in Brazilian folk music, and once back in Rio de Janeiro began performing with popular local musicians. His mother wanted him to become a doctor and opposed his "delinquent friends", so he left home at age 18 and supported himself by playing cello and guitar while traveling, absorbing Brazilian folk music, and composing. . Pianist Arthur Rubenstein helped promote his reputation after meeting him in 1919 by performing his music in concerts throughout the world. Between 1930 and 1945 Villa-Lobos composed a series of 9 Bachianas Brasileiras for diverse combinations of instruments and voice. A reflection of his admiration for the music of JS Bach, they are an adaptation of baroque contrapuntal and harmonic features to Brazilian music. During this same period Villa-Lobos was also a prominent figure in music education in Brazil, working as director of music in the Sao Paulo school system. Villa-Lobos is widely recognized as the single most creative figure in Brazil's 20th century art music.

By 1967 the iconic American composer **Aaron Copland** was largely occupying himself as a lecturer and conductor. Referring to his seeming lack of new compositional ideas at that time he said "it was exactly as if somebody had simply turned off a faucet". The Duo for Flute and Piano, dedicated to the memory of American flutist William Kincaid, was commissioned in 1967 by a group of Kincaid's former students and friends. Copland took 4 years to complete the work, which

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Program Notes

was premiered by flutist Elaine Shaffer (a student of Kincaid’s) and pianist Hephzibah Menuhin in Philadelphia in October of 1971. Copland has described the work as “of comparatively simple melodic and harmonic outline, direct in expression and meant to be grateful for the performer.” The composition was created from earlier musical sketches and the composer has said that the opening recalls the first movement of his third symphony and the second movement reflected “a certain mood that I connect with myself, a rather sad and wistful mood, I suppose.” He aptly described the final movement as “lively, bright and snappy.” His long composing career resulted in music for ballet, film, and theater, symphonic, solo piano and chamber music. He was influenced by many sources, including jazz, 12- tone, impressionism and his self-proclaimed musical hero Igor Stravinsky.

Robert Dick’s multi-faceted career has in many ways redefined the perception of the flute as solo instrument. He received his BA and MM in composition from Yale University and currently teaches at New York University. He also conducts flute clinics at universities throughout the US, Europe, Asia and Australia where he introduces young flutists to extended techniques, improvisation and new repertoire. Mr Dick has been the recipient of numerous awards, including Guggenheim Fellowship, Solo Recitalist grant by the NEA, and commissions from numerous foundations, trusts and performing organizations internationally. Equally rooted in classical music, improvisation and jazz, Dick’s discography spans the spectrum from Telemann to Jimi Hendrix. Fish Are Jumping is a 12-bar blues format and includes various extended techniques for the flutist.

Music aficionados enthusiastically received the release of **Claude Bolling’s** Suite for Flute and Jazz Piano on vinyl record in 1975. Jean Pierre Rampal, for whom the Suite was written, was at that time known as the world’s greatest flute virtuoso, performing the classics for flute with impeccable technique, style and poise. Claude Bolling, the composer/pianist was an established and acclaimed French jazz musician. Hearing these two great artists collaborate on this “crossover” work opened many young musical minds to greater possibilities in the music world. The same year the album was released it was nominated for a Grammy as best chamber music performance. Claude Bolling studied as a boy at the Nice Conservatory, then later in Paris. By age 14 he was playing jazz professionally, and collaborated with such jazz greats as Lionel Hampton, Roy Eldridge and Kenny Clarke. He has written music for over 100 films, and composed for/collaborated with other artists such as Yo Yo Ma, Pinchas Zukerman, Maurice André, Duke Ellington, Stéphane Grappelli and Oscar Peterson.

About the Artists

Mary Palchak enjoys an active career performing and teaching flute throughout Southern California. She has played with Long Beach, Pasadena, and Pacific Symphonies, Long Beach Opera, and numerous touring ballet companies including La Scalla, San Francisco, Joffrey and Kirov. Through her affiliation with Yamaha Music Education system she has had the privilege of performing new works by young composers in concerts throughout the United States. She considers her performances as soloist with Maestro Henri Temianka's California Chamber Virtuosi in the inner city high schools of Los Angeles to be a highlight of her career, as she witnessed first-hand the amazement and wonder of those young adults' first exposure to live acoustic art music. As founder and principal flutist with the California Concert Artists she has organized and performed many concerts with Southern California's finest musicians. Her CD Flute Music by French Composers received critical acclaim in Fanfare Magazine and has been a bestselling classical CD world-wide.

Ms Palchak earned her BM at California State University Fullerton, and MM from the St Louis Conservatory where she was a student of St Louis Symphony principal flutist Jacob Berg. Other teachers include Anne Diener Giles, Patricia Garside, Louis Moyse and Julius Baker. She currently teaches at Chapman University and Irvine Valley College and maintains a large private studio in her Irvine home. She enjoys her role as link between past and future flutists, helping the next generation to achieve their goals. When not performing or teaching Mary enjoys gardening, reading, riding lessons and long walks with her beagle Dollie.

A native of Taiwan, **Dr. Clara Cheng** has worked extensively in recitals, master classes and studio with renowned musicians, including pianists Malcolm Martineau, Martin Katz, Michael Boyd and Walter Ponce, violinists William Fitzpatrick, Kurt Sassmannhaus, Mark Kaplan and Earl Carlyss, violists Donald McInnes and Robert Becker, tenor Robert White, baritone Vladimir Chernov, and bass Eric Halfvarson among others. She has played as an orchestral pianist and opera répétiteur under the batons of maestri Jane Glover, Richard Bado, Joseph Caballé-Domenech, Brent McMunn, and John Williams. Clara has given numerous performances of both solo repertory and chamber music in prestigious venues such as Zipper Hall in Los Angeles, Irvine Barclay Theater and Alice Tully Hall at Lincoln Center in New York City, as well as international venues in Italy, Taiwan and Japan. She has received various awards, including first prize from the Benno Rubiny Competition and the Gluck Fellowship.

A much sought-after collaborative pianist in Southern California, Clara currently serves as the vocal coach at Fullerton College, opera coach at California State University, Long Beach, and staff pianist at Chapman University. She has also worked with Los Angeles Opera outreach program since 2011. During summers, Clara serves on the faculty of the Art Song Festival in Toledo Ohio, and Idyllwild Summer Arts Program in Southern California. In 2013 Clara joined the faculty of OperaWorks in both its 1st winter program as well as its 27th summer season of Emerging Artists Program. Clara was invited to Aspen Opera Theater Center in Summers of 2009 and 2010 as a fellowship coach where she worked with prominent figures such as soprano Dawn Upshaw, and stage director Edward Berkeley and Garnett Bruce. She also participated in Music

About the Artists

Academy of the West in 2007 as a collaborative piano fellow. In the summers of 2005, 2006 and 2012, Clara joined Operafestival de Roma as a vocal coach and recital pianist, where she worked closely with sopranos Elizabeth Dodd and Beverly Hay in preparing young participants for performances in central Rome.

Clara received her Doctor of Musical Arts in Keyboard Collaborative Arts from the University of Southern California, Masters Degree in collaborative arts from the Juilliard School, and her Bachelor of Music from the University of California, Los Angeles.

Teachers with whom she studied include renowned pianists Dr Alan Smith, Jonathan Feldman, Brian Zeger, Margo Garrett, and Walter Ponce.

Dr. Rebecca Rivera enjoys an active career as a performer and educator. As a bassoon and contrabassoon player, she has recorded for several film and music projects. She performs with many ensembles throughout Southern California including Los Angeles Chamber Orchestra, Pacific Symphony, Pasadena Symphony and Pops Orchestras. In addition to maintaining her private teaching studio, she is a lecturer at the University of Southern California teaching reed-making. Rebecca teaches bassoon and coaches chamber music at Chapman University, and teaches bassoon at Long Beach City College and Citrus College. In the summer Rebecca coaches bassoon at Idyllwild Arts. Dr. Rebecca Rivera completed her Doctorate of Musical Arts degree in bassoon performance at the University of Southern California, studying with Rose Corrigan and Judith Farmer.

David Black, M.F.A., instructor of string bass at Chapman University, performs regularly with the Pacific Symphony. He has recorded with the Roger Wagner Chorale as well as at many of the top studios in Los Angeles. Other performance credits include appearances with the American Ballet Theater, the Ojai Festival, and Opera Pacific.

Nick Terry is a percussionist specializing in contemporary classical chamber music. In 2005, he cofounded Ensemble XII, an international percussion orchestra which Pierre Boulez endorsed as "...representing the next generation in the evolution of modern percussion." In 2008, he founded the Los Angeles Percussion Quartet, who were nominated for Best Chamber Music Performance in the 55th Grammy Awards, featured artists at the 2013 Percussive Arts Society International Convention, included among iTunes 2014 Best of Classical Music, and hailed by The New York Times for their "mesmerizing, atmospheric, and supremely melodic music." He is a founding member of L.A.'s ensemble PARTCH, whose 2014 release on Bridge Records (Plectra and Percussion Dances), won Best Classical Compendium at the 57th Grammy Awards. His latest local ensemble, Brightwork Newmusic (a "Pierrot-plus" sextet), is currently at work commissioning new works and performing throughout the region. He is a five-year alumnus of the Lucerne Festival Academy, where he worked extensively alongside members of Ensemble Intercontemporain, Pierre Boulez, Peter Eötvös, and Fritz Hauser. Terry is a graduate of the University of Southern California, California Institute of the Arts, and Eastern Illinois University.