

Chapman University

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### University Chamber Orchestra

Chapman University Chamber Orchestra

Chapman New Music Ensemble

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Chapman University Chamber Orchestra and Chapman New Music Ensemble, "University Chamber Orchestra" (2008). *Printed Performance Programs (PDF Format)*. 489.

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CHAPMAN UNIVERSITY

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 designed in 1977 by Matthew Carter for Linotype. Cochin, named after the nineteenth-century printer Nicolas Cochin, has a small 'x' with long ascenders and several unusual letter shapes, notably the lowercase italic. Cochin brings an unusual look to set text or display work such as invitations, packaging, and advertising.

COLLEGE OF  
PERFORMING ARTS

ART THEATRE MUSIC DANCE



CHAPMAN  
UNIVERSITY

COLLEGE OF PERFORMING ARTS

SPRING 2008



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

For more information about our events,  
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 *Conservatory of Music*

*presents the*

# Chapman Chamber Orchestra

*37<sup>th</sup> Season*

*featuring*

**Mark Buchner**, *double bass*

**Jennifer Suzanne Glinzak**, *conductor*

**Jon Harmon**, *conductor*

**Daniel Alfred Wachs**

*Music Director & Conductor*

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Saturday, February 23, 2008 • 5 p.m.

Salmon Recital Hall

Chapman University

## Welcome

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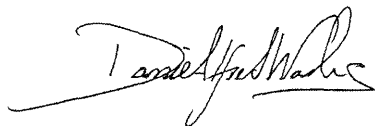
Dear Friends,

Welcome to the *Chapman Chamber Orchestra's* second spring concert of the 2007-08 Season. February 11, 2008, marked a historic partnership with Orange County's *Pacific Symphony* in a concert titled "Portraits of the American Frontier". This collaboration, as part of the *American Composers Festival* placed Chapman students along side members of the *Pacific Symphony* creating a unique opportunity for both organizations. "Portraits of the American Frontier" closed with a rare screening of the 1936 New Deal documentary, "The Plow that Broke the Plains". We are pleased to offer a second performance of this rare historic work.

This evening also features our 2007-2008 Annual Concerto Competition winner Mark Buchner, performing one of the staples of solo bass repertoire, Serge Koussevitzky's "Concerto for Contrabass".

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

Best wishes,



Daniel Alfred Wachs, M.M.

Director of Instrumental Studies

Music Director & Conductor, Chapman University Orchestras

Music Director Designate, Orange County Youth Symphony Orchestra

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## About the Artists

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### MARK BUCHNER, *double bass*

Mark Edward Buchner has studied music since childhood, having begun piano lessons at age six. His primary instrument is the double bass, although he has also studied the bass guitar extensively and continues his piano studies.

Mark was principal bassist of the Southern California School Band and Orchestra Association's All-Southern Honor Orchestra for two consecutive years, and has received numerous awards for ensemble and solo work as a jazz bassist. He has been a volunteer in the worship band at St. John's Lutheran Church in Orange for seven years running, along with performing often as a guest at other local churches. This is Mark's first solo appearance in front of an orchestra.

Mark studies with Chapman faculty and Pacific Symphony member David Black. His past teachers include Martin Torres, and he has received coaching in master classes from Edgar Meyer and Jeremy Kurtz, current principal bassist of the San Diego Symphony.

Mark is currently completing Bachelor's of Music degrees in both Instrumental Performance and Music Education. After Chapman he plans to pursue a Doctorate of Musical Arts and become an educator while maintaining a professional performance career.

### JENNIFER SUZANNE GLINZAK, *conductor*

Jennifer began her classical musical studies at the age of seven on the piano. Born and raised in Bakersfield, she studied under Bonnie Farrer for piano studies and Elizabeth Heinrichs for vocal studies. During her years in primary and secondary school, she regularly attended the Regional Piano Bach Festival and Certificate of Merit.

Jennifer discovered her love of the choral setting at an early age, and has continued to strive for opportunities to participate in new choral experiences. During high school, Jennifer sang with the Bakersfield Masterworks Chorale and she attended the California Central Regional and All-State Honor Choirs. Through this, she was granted scholarship to the Idyllwild Summer Arts Program where she met Joseph Modica and Louise Thomas. Jennifer found her fondness for conducting in high school, although at the time she was only exposed to choral conducting. While attending Idyllwild for two summers, she noticed that most of the conductors were Chapman graduates, and then realized that Chapman University was the place for her.

Through her studies at Chapman, Jennifer found her greatest musical inspiration and motivation in the orchestra. Through her primary professor, Daniel Alfred Wachs, Jennifer attended the Canford Summer School of Music Conductor's Course in Sherborne, England under the direction of George Hurst. While in England, she also studied with Denise Ham, Robert Houlihan, and Rodolfo Saglimbeni.

Jennifer plans to continue her studies in graduate school combining her vocal and orchestral backgrounds together in a career primarily focused in opera conducting.

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# About the Artists

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## JON HARMON, *conductor*

Jon, now a senior in the Conservatory of Music, began his musical training at the age of 8 learning trumpet and singing in a boy's choir. He moved from trumpet to French Horn where he has studied under Brian Drake, Jenny Kim, and Russell Dicey. As a Horn player, Jon has performed at the Orange County Performing Arts Center as well as at several venues in Italy and Austria.

In 2002 Jon spent a summer at the Berklee School of Music's "Berklee in LA" Summer program studying guitar. It was during this program that Jon's interest in composition began to blossom. He began his to study composition in 2004 and has studied privately with Shaun Naidoo, Jeffrey Holmes and Sean Heim. As an undergraduate composer he has been fortunate to have had a number of works recorded by members of the Chapman Chamber Orchestra.

Jon's interest in conducting grew in 2004 while conducting his own works in student composition recitals. In 2006 he began studying conducting privately with Daniel Alfred Wachs and has also worked with John Koshak and Mark Laycock. In the fall of 2006 Jon conducted the premier of Evan Meier's *Two Songs of Stephen Crane* with the Chapman New Music Ensemble, under the direction of Sean Heim. In the summer of 2007, Jon attended the Conductor's Institute at Bard College Conservatory of Music under the direction of Harold Farberman. The Institute also provided the opportunity to work with Lawrence Golan and Apo Hsu. While at Bard, Jon had the privilege of working with composers Joan Tower and Tobias Picker. In the Fall of 2007, Jon worked with the California E.A.R Unit in a recording session of Tizoc Ceballos' *Broken Promises*. Jon also serves as Head Librarian to the University Orchestras and Administrative Assistant to Daniel Alfred Wachs, Director of Instrumental Studies.

Recipient of the Kirkpatrick Scholarship for Excellence in Music, Jon is a double major in Music Performance in Conducting and Music Composition and plans to pursue his conducting interests as well as interests in arts management in his graduate studies.

# Program Notes

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## Ludwig van Beethoven (1770-1827)

### *Egmont Overture, Op. 84*

Written between 1809 and 1810, the *Egmont Overture* is actually a part of ten pieces of incidental music. The music, set to Goethe's tragedy of the same name written in 1787, was composed for full orchestra and soprano. Goethe himself triumphed the work, calling it a "remarkably genius" portrayal of the oppression of a man condemned to death. The music is in retrospect of Lamoral, Count of Egmont, who in 1565 refused the Spanish rule and inquisition in the Netherlands. While this great man stood against supreme rule of the Spanish court, he maintained that Brussels was to be the land of freedom from tyranny. This philosophical decision led to his execution by the Spanish Inquisition for heresy on June 5, 1568.

# Program

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## Ludwig van Beethoven (1770-1827)

### *Egmont Overture, Op. 84*

Jennifer Suzanne Glinzak, *conductor*

## Serge Koussevitzky (1874-1951)

### *Concerto for Contrabass*

Mark Buchner, *double bass*

## Virgil Thomson (1896-1989)

### *The Plow that Broke the Plains*

*The classic Pare Lorentz film, with live orchestral accompaniment*

Jon Harmon, *conductor*

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## About the Artists

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### DANIEL ALFRED WACHS, *conductor*

*Director of Instrumental Studies*

*Music Director & Conductor, Chapman University Orchestras*

*Music Director Designate, Orange County Youth Symphony Orchestra*

Dynamic Conductor and Pianist **Daniel Alfred Wachs** is increasingly recognized as one of the few musicians of his generation successfully balancing the busy demands of a conducting and solo career. Recently, his performance with the Minnesota Orchestra “proved a revelation, delivering a technically impeccable, emotionally powerful performance of two Mozart piano concertos and a pair of solo works...” (St. Paul Pioneer Press)

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

Mr. Wachs recently completed his tenure as Assistant Conductor of the Minnesota Orchestra, where highlights included a semi-staged performance of *Amahl and the Night Visitors* (with the Minnesota Opera Chorus and James Sewell Ballet Company), as host and conductor of an evening of Mozart Symphonies, and various pops presentations.

During the 2004-05 Season, Mr. Wachs held the position of Artist in Residence at New York City Ballet, leading performances during the company’s Balanchine Centennial as well as during the 50th Anniversary of *The Nutcracker*. He has guest conducted such orchestras as the Auckland Philharmonia of New Zealand, The Fort Worth Symphony, the Florida West Coast Symphony, and the National Symphony (as part of the National Conducting Institute.) As a soloist, he has performed in such venues as Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Tchaikovsky Hall in Moscow, the Salle Padarewski in Lausanne, and at such festivals as Aspen, Tanglewood and Verbier. Upcoming engagements include the Boca Raton Symphony & Sinfonia Gulf Coast.

Born in 1976, raised and educated in the United States, Israel and Europe, Mr. Wachs was auditioned by Zubin Mehta at the age of eight and began studies with Enrique Barenboim. He subsequently pursued studies at the Zürich Academy of Music and the North Carolina School of the Arts. Mr. Wachs holds a Bachelor’s degree in Piano from the Curtis Institute of Music and graduate degrees in piano and conducting from The Juilliard School. He is represented by William Reinert Associates, Inc.

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## Program Notes

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Beethoven expresses his own political concerns in the work, focusing on the heroism of the Count of Egmont. This is consistent with many of his pieces written between 1803 and 1814, when Beethoven grappled with his encroaching deafness. Beethoven at this time began supporting Enlightenment ideals of a just government and brotherhood of humanity more vocally.

The *Egmont Overture* can be broken into three parts, the *Andante Sarabande*, the *Allegro*, and the *Allegro con brio*. In this piece, the *Sarabande* rhythmic structure is representative of the Spanish rule. The woodwind reply to the ominous music is reminiscent of the will of the people of the Netherlands. The *Allegro* is the fight and struggle that Egmont took part in while opposing the Spanish rule. At the end of this section, his decapitation is referenced in the violins. Directly after this, the woodwinds evoke an image of Egmont’s spirit ascending to heaven. The *Allegro con brio* material is taken from the tenth piece of the work, the *Victory Symphony*. In this last section, Beethoven expresses that although Egmont died, he was still triumphant in his convictions.

- written by Jennifer Suzanne Glinzak

### Serge Koussevitzky (1874-1951)

#### *Concerto for Contrabass*

Born in Russia in 1874, Koussevitzky made his conducting debut with the Berlin Philharmonic in 1908 and in 1924 he became Music Director of the Boston Symphony Orchestra, a position with which he strongly influenced the American musical landscape. Founder of the Tanglewood Festival in Massachusetts, and a major influence on conductors such as Leonard Bernstein, Koussevitzky’s influence is still prominent today.

However, before becoming one of America’s most influential conductors, Koussevitzky was a well-established double bassist. In 1902 he composed his *Concerto for Contrabass*, and performed it with the Moscow Philharmonic in 1905. Koussevitzky has described the work as a one movement statement of an ABA’ form. It has been described as written in the turn of the century Russian *bel canto* style.

- written by Jon Harmon

### Virgil Thomson (1896-1989)

#### *The Plow that Broke the Plains*

*The classic Pare Lorentz film, with live orchestral accompaniment*

Please see “Portraits of the American Frontier” Program Companion

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Daniel Alfred Wachs  
*Music Director & Conductor*

<i>Violin I</i>
Nadejda Lesinska †, <i>Concertmaster</i>
Lauren Jackson †
Emily Anne Brandenburg
Matthew Baker
Daphne Medina
Jessica Ross †

<i>Violin II</i>
Amanda Salazar • †
Kalena Bovell †
Sonika Ung
Valerie Macias
Sarah Becker
Kathleen Mangusing α

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

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

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

<i>Flute</i>
Maya Kalinowski • †
Charla DeLaCudra α

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

<i>Clarinet</i>
Dan St. Marseille •
Daphne Wagner
Celeste Markey

<i>Bassoon</i>
Monica Pearce • †
Charity Potter

<i>Horn</i>
Jacob Vogel •
Beckie Walsh
Jon Harmon †
Samantha Donelson

<i>Trumpet</i>
Beckie Takashima •
Bill Owens

<i>Trombone</i>
Dave Stetson • §
Javier Cerna

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

<i>Timpani</i>
Nick Terry §

<i>Guitar &amp; Banjo</i>
Jeffrey Cogan §

<i>Harmonium</i>
Brian Andrews

<i>Harp</i>
Keryn Wouden

<i>Staff</i>
Jon Harmon †, <i>Administrative Assistant</i> <i>&amp; Head Librarian</i>
Daphne Wagner, <i>CCO Librarian</i>
Jacob Vogel, <i>Head Ensemble Manager</i>
Kimberly DeSantis, <i>CCO Manager</i>

•	Principal
†	Senior
α	Alumni
§	Faculty
∞	Faculty Emeritus

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