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Chapman Orchestra

Louise Thomas
Chapman University

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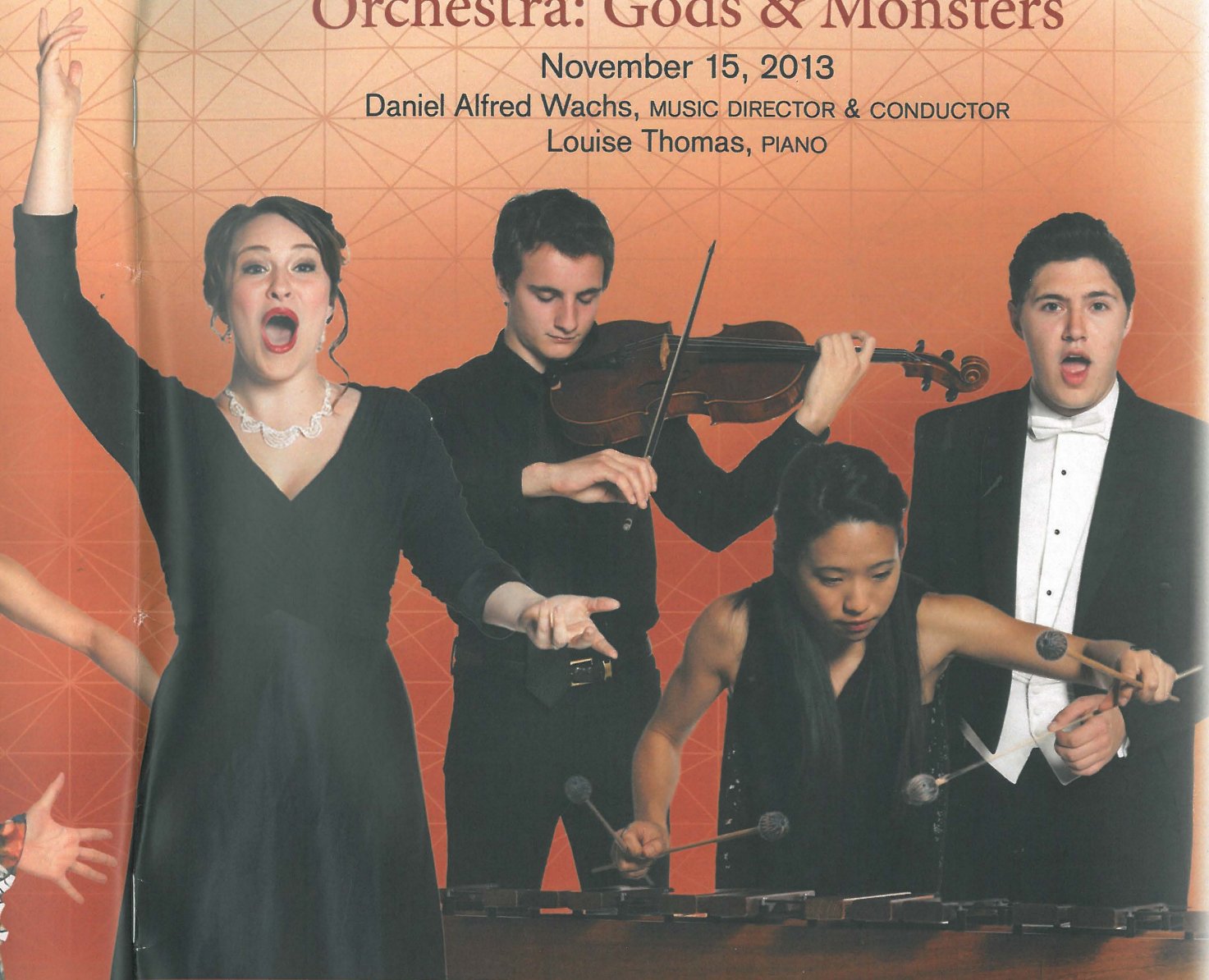


The Chapman Orchestra: Gods & Monsters

November 15, 2013

Daniel Alfred Wachs, MUSIC DIRECTOR & CONDUCTOR

Louise Thomas, PIANO



 **CHAPMAN** | COLLEGE OF
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music

fall 2013

FALL 2013 calendar highlights

september

September 26-28, October 3-5

Present Laughter

by Noël Coward

Directed by Andrew Barnicle

September 27

Guest Artists in Recital -

Los Angeles Percussion Quartet

october

October 18-20

Opera Chapman:

"Gems of the Bel Canto Era"

Peter Atherton, Artistic Director

Carol Neblett, Associate Director

October 24-26, November 7-9

Spring Awakening

Music by Duncan Sheik

Book and Lyrics by Steven Sater

Directed by Jim Taulli

november

November 5

Guest Artists in Recital -

Ray/Kallay Duo

Featuring Aron Kallay and Vicki Ray

November 9

Chapman University Wind Symphony:

"Dreams, Dances, and Visions"

Christopher Nicholas, Music Director and Conductor

November 15

The Chapman Orchestra:

"Gods & Monsters"

Daniel Alfred Wachs, Music Director and Conductor

John Elias Kaynor, cello

November 16

Chapman University Women's

Choir and University Choir

in Concert

Angel Vázquez-Ramos, Conductor

Stephen Coker, Conductor

November 20-23

Fall Dance Concert

Directed by Liz Maxwell

November 24 and 25

Chapman University Singers:

Britten's *War Requiem*

James Conlon, Conductor

december

December 6 and 7

50th Annual Holiday Wassail

Banquet and Concert



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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The Chapman Orchestra

43rd Season

Gods & Monsters

DANIEL ALFRED WACHS

Music Director

LOUISE THOMAS

Piano

JESSE SIMONS, '14

Conductor

*Presented in Conjunction with the
Pacific Symphony's 2014 Music Unwound Series*

November 15, 2013 ■ 7:30 P.M.

Chapman University, Fish Interfaith Center

Welcome

Dear Friends:

Welcome to The Chapman Orchestra's first concert of the 2013-14 season, our 43rd.

The first half of this evening's program features two Russian composers whose only commonality on surface is their country of birth. While Stravinsky fled to the safety and comfort of the West, Shostakovich became a voice of Mother Russia, especially during the harrowing Second World War, when his music emboldened the common man much in the same way that the Hollywood machine kept up the morale of the West. As to what extent Shostakovich actually believed in the political system that both supported and repressed him is the subject of a yearlong collaboration between Chapman University and the Pacific Symphony and we are proud to present tonight's concert as a 'prequel' to the Pacific Symphony's Music Unwound Series.

I first became acquainted with Stravinsky's masterpiece *Apollon musagète* while serving as an Artist-in-Residence with the New York City Ballet. (Have no fear; I did not dance.) The choreography by Balanchine remains one of the most important of the 20th century, and the collaboration between Balanchine and Stravinsky is legendary, resulting in much of City Ballet's core repertory. Oddly, Stravinsky's music is rarely performed on its own, most likely out of fear that the choreography has overshadowed Stravinsky's score. However, as Mr. B (as Balanchine is referred to within the Company) used to say, "music comes first." Brahms' *First Serenade for Large Orchestra* is also a rarity in the concert hall. It is just as powerful, beautiful and majestic as any of his later symphonies. I'll look forward to hearing what you think at the conclusion of our concert!

Please join me in congratulating Instrumental Conducting Bachelor of Music candidate Jesse Simons; this evening's concert serves as his capstone senior recital and I am happy to share the podium with him.

Finally, please purchase your tickets now for May 15, 2014, when The Chapman Orchestra and University Choirs joins the Orange County Youth Symphony Orchestra and Grammy Award-winning soloists in a performance of Beethoven's *Symphony No. 9* at the Renée & Henry Segerstrom Concert Hall. The Orange County Register has selected this concert as a "Must See Performance" during the 2013-14 Season.

Enjoy!



Daniel Alfred Wachs
Director of Orchestral Activities, Chapman University Conservatory of Music
Music Director, Orange County Youth Symphony Orchestra

Program

Apollon Musagète

Igor Stravinsky
(1882 - 1971)

- I. Naissance d'Apollon
- II. Variation d'Apollon
- III. Pas d'action
- IV. Variation de Calliope
- V. Variation de Polymnie
- VI. Variation de Terpsichore
- VII. Variation de d'Apollon
- VIII. Pas de deux
- IX. Coda
- X. Apothéose

Piano Concerto No.1 Op. 35

D. Shostakovich
(1906 – 1975)

- I. Allegretto
- II. Lento
- III. Moderato
- IV. Allegro con brio

Louise Thomas, *piano*
Naoto Hall, *trumpet*

~Intermission~

Serenade No.1 Op. 11

Johannes Brahms
(1770 – 1827)

- I. Allegro molto
- II. Scherzo. Allegro non troppo - Trio. Poco più moto
- III. Adagio non troppo
- IV. Menuetto 1 - Menuetto 2
- V. Scherzo
- VI. Rondo

About the Artists

DANIEL ALFRED WACHS, *Music Director & Conductor*

Director of Orchestral Activities, Chapman University Conservatory of Music

Music Director, Orange County Youth Symphony Orchestra

Conductor **Daniel Alfred Wachs** emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg, leading a world première by Toshio Hosokawa at the Grosses Festspielhaus. The Austrian press praised “*Engaging, rhythmically inspired, precise in its execution, the “Mambo” was equal to a performance by Gustavo Dudamel and the Simón Bolívar Youth Orchestra!*” Wachs has been entrusted with preparing orchestras from Valery Gergiev to Vladimir Spivakov, and has served as Assistant Conductor to Osmo Vänskä at the Minnesota Orchestra and at the National Orchestra of France under Kurt Masur. He has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

Wachs has guest conducted Orange County’s Pacific Symphony, the Auckland Philharmonia, the National Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Monterey Symphony, the Spartanburg Philharmonic, and is a frequent guest conductor at New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati Opera and for the French première of Bernstein’s *Candide* at the Théâtre du Châtelet, a co-production with La Scala and the English National Opera, directed by Robert Carsen.

A pianist as well as a conductor (“*Wachs 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*) Wachs was auditioned by Zubin Mehta at the age of eight and was a student of the late Enrique Barenboim. He subsequently pursued studies at the Zürich Academy as well as The Curtis Institute of Music and The Juilliard School. He has participated at such festivals at Aspen, Tanglewood and Verbier.

Committed to the cause of education, Wachs is one of the few conductors of his generation successfully balancing the busy demands of an academic and professional career. He leads the Orange County Youth Symphony Orchestra (“*The performance was smashing thanks in no small part to the exceptionally well-practiced pre-professionals...*” – *LA Times*) and is Music Director of The Chapman Orchestra. Both orchestras were finalists for the 2012 American Prize in Orchestral Performance and OCYSO is the 2012 winner in the youth category. In May 2014, OCYSO will present the West Coast première of a new work by Mark Anthony Turnage on a special subscription concert presented by the Philharmonic Society of Orange County at the Renée & Henry Segerstrom Concert Hall. This concert was picked as a “Must See Performance” during the 2013-14 Season by the OC Register. During Wachs’ tenure, The Chapman Orchestra completed a survey of Mahler song cycles with baritone Vladimir Chernov, initiated a partnership with LA Opera’s Domingo-

About the Artists

Thornton Young Artist Program and collaborated with the Pacific Symphony. Wachs’ expertise and experience in developing and infusing new life into education concerts has resulted in an ongoing collaboration with the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborative pianist, Wachs has led *Albert Herring*, *Così fan tutte*, *Le Nozze di Figaro*, *The Impresario*, *Suor Angelica*, *Gianni Schicchi*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and operas by Pasatieri which were lauded by the composer himself. He has accompanied tenor William Burden in recital and recently made his debut on the LA Philharmonic Chamber Music Series at Walt Disney Concert Hall. For more information, please visit www.danielalfredwachs.com

LOUISE THOMAS, *Piano*

Pianist Louise Thomas has concertized extensively throughout Europe, North America and Asia at such concert venues as the Tchaikovsky Conservatoire in Moscow, the Franz Liszt Academy Museum in Budapest, the Forbidden City Concert Hall in Beijing, Walt Disney Concert Hall in Los Angeles and Weill Hall in New York City.

Louise Thomas was born in Ireland and completed undergraduate musicology studies at Trinity College, Dublin. She was offered a German Government scholarship to complete solo piano performance studies at the Hochschule für Musik und Theater in Hannover, Germany where she received a Konzertdiplom. Dr. Thomas won second prize at the Ibla-Ragusa competition in Sicily where she was awarded the Béla Bartók Prize. She also won the concerto competition at the University of Southern California and performed with the late Maestro Sergiu Comissiona. Dr. Thomas received her doctorate in piano performance in 1999 from USC where she studied with John Perry and Alan Smith.

A dynamic collaborative pianist, Louise Thomas has made CD recordings in Germany (as part of the chamber music festival, “Schwetzinger Festspielen”); at the Banff Center for the Arts in Canada with the Irish Contemporary Music group, Nua Nós, and has appeared on numerous live radio broadcasts for Irish Radio, BBC Radio Northern Ireland, Moscow radio, K-USC and K-MZT in Los Angeles. She has also played live and recorded for RTE (Irish National Television) and the nationally distributed Ovation Arts Channel in Los Angeles. Her recordings are available at iTunes.com and on the Centaur label. A recording of her performance of the Ravel G Major was released on K-USC’s “Musical Moments” CD. Further recordings of both 18th-century and contemporary compositions are scheduled for release in 2014 on the Piano Classics Online label.

Pursuing her passion for innovative programming and contemporary music, she produced

About the Artists

and performed a program in 2007 featuring “California Composers Today” at Weill Recital Hall in Carnegie Hall. She concertizes extensively with violinist, Elizabeth Pitcairn, who performs on the legendary “Red Mendelssohn” Stradivarius.

Louise Thomas was a faculty member at the University of California, Santa Barbara and has been invited onto the faculty of several summer programs. She was the vocal coach at the 2002 “La Fabbrica” summer program in Tuscany, and from 2003-2009, she was the Festival pianist and vocal/instrumental coach at the Idyllwild Arts Summer Academy in California.

In the summer of 2011, she joined the faculty at the Luzerne International Music festival in New York State and returned as Chair of the Piano program (first session) in 2012.

Dr. Thomas joined the Chapman University in 2001 as Director of Keyboard Collaborative Arts. She is married to composer, John Bisharat and resides in Los Angeles.

JESSE SIMONS, ‘14 *conducting*

Jesse Simons grew up in Davis, California, where from an early age he was exposed to music. At age nine he was introduced to the viola through the school music program when the District ran out of school cellos. Jesse has played the viola now for over 12 years. His passion for music increased as he grew older, learning to play the rock drum set when he was 13 as well as the French horn at 17. He developed an interest in the art of conducting when he participated in several local youth symphony orchestras. He learned the basics of conducting during lunch times from his high school orchestra instructor, Angelo Moreno, and when he signed on as a viola coach and conducting apprentice under Moreno with the junior high orchestra. He debuted as a conductor at a high school orchestra spring concert his senior year, when he conducted the Davis High School Chamber Orchestra’s performance of David O’Fallon’s *A Gaelic Overture*.

Jesse currently studies conducting under the meticulous and watchful eye of Daniel Alfred Wachs, at Chapman University, who never fails to remind him that he should be studying his score. When he isn’t found on the podium, Jesse enjoys learning about Biology (which is his other major), reading science fiction/fantasy, doing martial arts, watching shows, and isolating himself in long hikes where he can conduct the birds as he likes.

About The Chapman Orchestra

The Chapman Orchestra (TCO), under the direction of Daniel Alfred Wachs, is considered among the finest university ensembles on the West Coast. Nobel Peace Prize laureate Elie Wiesel lauded TCO following An Evening of Holocaust Remembrance, an interdisciplinary collaboration with the Rogers Center for Holocaust Studies. TCO will kick off its 2013-14 season in collaboration with Orange County’s Pacific Symphony, presenting an ancillary concert as part of its Music Unwound Series. In May 2014, TCO and University Choirs will join the Orange County Youth Symphony Orchestra and international soloists in a performance of Beethoven’s *Ninth Symphony* and a West Coast premiere by Mark Anthony Turnage at the Renée & Henry Segerstrom Concert Hall, presented under the auspices of the Philharmonic Society of Orange County. This concert was selected by the OC Register as a “Must See” performance of the 2013-2014 Season. In the fall of 2009, a live recording of Milhaud’s *La Creation du Monde* was selected by the Phillips Collection in Washington, D.C. to accompany its exhibit, “Man Ray, African Art and the Modernist Lens.” In February of 2008, TCO joined forces with the Pacific Symphony as part of its Eighth American Composers Festival. TCO recently completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with the LA Opera Domingo-Thornton Young Artist Program

Chapman University Orchestras have received national recognition when presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for performances of music by American composers and The Chapman Chamber Orchestra was a finalist in the 2012 American Prize in Orchestral Performance.

In frequent demand, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences. The Chamber Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. The Chapman Orchestra has toured extensively on the West Coast of the United States and has performed on international tours in Europe, China, Hong Kong, and Japan. Closer to home, TCO performs an annual series of concerts at the Nixon Presidential Library in Yorba Linda and St. John’s Lutheran Church in Church, and serves as the orchestra in residence for Opera Chapman.



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Program Notes

Apollon musagète

Igor Stravinsky (1882 - 1971)

Igor Stravinsky was a Russian-born and later French and American nationalized composer, pianist, and conductor widely considered to be one of the most important and influential composers of the 20th century. His music reflects many of the varying styles amidst the first of half the century including primitivism, Neo-Classicism, nationalism, and serialism, but is lauded for remaining distinctly Russian throughout his career. Known especially for his early ballets *The Firebird*, *Petrushka*, and *The Rite of Spring*, his music pushed the boundaries of rhythmic structure and would revolutionize ballet through the Neo-Classical dance style that renowned choreographer George Balanchine would create to his works.

In 1928, Stravinsky premiered his latest ballet, *Apollon musagète*, which directly translates from French to “Apollo, Leader of the Muses.” A ballet in two scenes or *tableaux*, it is scored for only strings due to being originally performed in the Library of Congress in Washington, D.C. under commission from Elizabeth Sprague Coolidge. The ballet was then brought to the Ballets Russes in Paris to be choreographed by Balanchine. Both Balanchine and Stravinsky remarked later in their lives that this work was a turning point for them as artists due to their interaction with the other, leading them both to return to more “classical influences”.

The ballet’s plot involves two scenes. The first describes the arrival of the mortal Leto on the isle on Delos in the Aegean Sea. She gives birth to Apollo with her arms wrapped around a palm tree. Two handmaidens blanket the child in swaddling clothes bound with a golden girdle. As the first *tableau* closes, the Muses Calliope, Polyhymnia, and Terpsichore bring the young god his magical lyre. The second *tableau* chronicles the maturation of Apollo that ends ultimately in his ascension to Parnassus among the pantheon of Greek gods.

Dan Fister ’14, Bachelor of Arts in Music

Piano Concerto No. 1, Op 35

D. Shostakovich (1906 – 1975)

Dmitry Shostakovich was a Russian composer and pianist considered by most scholars the greatest symphonist of the mid-20th century with many of his works firmly established in the repertory. There is much scrutiny of his works for hidden political messages and feelings of revolution toward the Soviet government, based on the views expressed in his memoirs. His music reflects broad influences both Russian and non-Russian, including Bach, Beethoven, Mahler, Mussorgsky, Prokofiev, and Stravinsky; Prokofiev’s influence is most apparent in his First Piano Concerto, Op. 35.

Shostakovich’s style is inherently instrumental as his melodies regularly leap and feature angular patterns rather than smooth, lyrical patterns we might find in a more vocal-inspired composer. He regularly employs complex counterpoint and rhythmic intensity, as well as

Program Notes

instrumental recitative to impassion or intensify the emotional power of a passage. While his music is basically tonal, he frequently uses flatted tones to give a sense of modality that we hear as Russian due to its foreign sound in our primarily European/American ears. In addition, he sometimes utilizes serial and atonal passages for contrasting effect.

The First Piano Concerto was originally a trumpet concerto that over the course of composition became a piano concerto with featured trumpet. Within the work, the listener can hear Shostakovich’s characteristic use of jokes, musical collage including ballet music, and quotation of other composers and popular Russian music. After finishing the orchestral version, Shostakovich arranged a version for two pianos in which the solo piano part is more intricate than in the orchestral version. The piano in general is quite percussive, reminiscent of Prokofiev, as well as clear, crisp, and transparent due to his use of contrapuntal writing. Reviewers of early performances commented on his virtuosic playing of the piece, calling it “emotive and evocative”.

The four-movement concerto begins and ends with sonata form, the second movement is a slow waltz, and the third movement is a short intermezzo that introduces the final movement. While the outer movements employ teasing, sharp motives, the inner movements are, in contrast, more expressive and lyrical. Note the interplay between the piano and trumpet in the first movement with their two themes. The final movement’s main trumpet theme is derived from a Haydn piano sonata.

Dan Fister ’14, Bachelor of Arts in Music

Serenade 1 in D Major, Op. 11

Johannes Brahms (1770 – 1827)

Brahms’ Serenade Opus 11 was completed in 1857, while Brahms was living in Detmold, Germany where “he became a good choral conductor, and his work profited greatly by this practical experience”. For an audience, this was good news, because it meant that the young composer had a more established musical style, and more musical experience at his disposal. Brahms originally wrote the Serenade for a string and wind octet, then made it a chamber nonet, and then finally expanded it for full orchestra, winds, and brass and designated it “a Symphony-Serenade”. Though it is not an often played piece, it was one of Brahms’ first published attempts at writing orchestral music, a feat that he was afraid to start given the lingering shadow of Beethoven, who had dominated the musical scene for the past forty years. Some historians theorize that it is this reason that Brahms chose to compose an orchestral serenade, rather than a symphony, which would have almost certainly put him in competition with Beethoven’s works.

Serenades, as a work of music, have been around since before the Baroque Period (1600-1720s). At that time they were often calm and melodious pieces written and sung for a

Program Notes

lover or friend. During the classical period (1750 ~ 1820), one of the best known serenades was Mozart's *Eine Kleine Nachtmusik* (literally meaning, "a little serenade"). Since their inception, serenades have typically been serene, mindful of the texture of sound and melody, rather than used for creating dramatic musical intensity. For listeners, this is opposite of Beethoven, whose works were often very motivic as exemplified by the famous 5th Symphony. Listen for Brahms' serenade melody in the clear and beautiful calls of the horn throughout the piece, creating evocative imagery of a man singing beneath his partner's window or in a serene meadow. A successful melody is one the audience will come out of the theatre whistling on the way home.

The Serenade is composed of six movements, the first of which is Allegro (rather fast, and sometimes happy sounding), and uses Sonata Allegro form, a musical form very common to movements of a symphony. A solo horn, prominent throughout the piece, provides a returning musical phrase in this movement, imitative of a hunting horn. A merry chase through the piece shows Brahms's use of musical themes, ending with a sweet conversation among flute, clarinet, and strings. The second movement is a Scherzo, Allegro non troppo (fast, but not too fast), and the minor key creates a rather dramatic contrast to the opening movement. Rolling gestures and dialogue between the strings and winds brings the movement to a trio section, almost reminiscent of the first movement with its resounding horns, and homorhythmic responses between strings and winds. Movement three is an Adagio (slow tempo), which presents the audience plenty of time to enjoy the various solos that predominate this work. Though extensive, the work is a grand example of the scale with which Brahms can reuse a simple melody, and how he moves very methodically, almost step-wise, between sections. As musical analyst George Bozarth put it, "one must always mediate between the received musical messages, and their unexpected resolutions – a step-by-step process..."

As Brahms was rather afraid of composing orchestral works, he did a great many choral works, and chamber works, and movement four, the Menuetto, is very reminiscent of the feel of a chamber ensemble, with its rather reduced selection of instruments. A dancing little tune that gains a deep and romantic touch with the entrance of the violins shows Brahms's capability to drastically change sounds in an instant, before returning to the lively section just as quickly. Interestingly enough, movement five is another Scherzo, like movement two, though this piece seems generally more similar to the first movement in its tempo and quality of sound. In addition, this second Scherzo seems to display quite a bit more referenced material than the other movements; as Eduard Hanslick states, "We do not fault Brahms for the echoes of Beethoven's 'Scene by the Brook' that one hears in the Adagio of his serenade..."

The final movement of the serenade is a Rondo. Rondo comes from the French word *rondeau*, which describes a musical work with a repeated section dispersed between

Program Notes

portions of poetry. Hardly a better word can describe this piece, the returns being the almost march-like sections scattered between nuggets of elegant melodies. The closing of the piece with the resounding horn is almost a replica of Brahms' first piano concerto; a piece he had finished a short time before completing this vivid piece.

Jesse Simons '14, Bachelor of Music in Performance, Conducting Emphasis

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The Chapman Orchestra

Violin I

Emily Uematsu • **
Chloe Tardif
Kimmi Levin
Rachelle Schouten
Laura Schildbach
Michael Fleming
Cody Bursch

Violin II

Macie Slick • **
Matt Owensby •
Gabrielle Stetz
Alayne Hsieh
Suzanne Haitz

Viola

Nicky Kaynor
Will Kellogg •
Javier Chacon Jr.
Stephanie Calascione
Priscilla Peraza
Jesse Simons •

Cello

Christopher DeFazio
Connor Bogenreif
Jordan Perez
Nathaniel Cook
Devin Marcus

Double Bass

Ethan Reed
Kevin Baker a

Flute

Tian Tian Metzgar
Casey Dye

Oboe

Emilia Lopez-Yanez
Cynthia Navarrette

Clarinet

Ben Lambillotte •
Kevin Homma •

Bassoon

Grant Boyd ♫
Teren Shaffer §

French Horn

Robert Loustaunau
Jenny Kim§
Alvin Ly
Matthew Bond

Trumpet

Jonathan Ballard •
Saul Reynoso •

Timpani

Alicia Marquis

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Stephanie Calascione
Orchestra Manager
& *Head Librarian*

Jesse Simons
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Robert Loustaunau
Operations Assistant

♫ Guest
• Senior
a Alumni
§ Faculty

** Temianka Scholarship recipient


PHILHARMONIC
SOCIETY *presents*

Beethoven: THE FINALE

The Late Great

Thursday, May 15, 2014, 8pm

Renée and Henry Segerstrom Concert Hall

Segerstrom 
Center for the Arts

Don't miss the chance to see your musician on stage as The Chapman Orchestra performs the U.S. West Coast premiere of the Mark-Anthony Turnage piece, *Frieze*, and Beethoven's Ninth Symphony. Tickets start at \$20.

ARTISTS

Daniel Alfred Wachs, conductor
Orange County Youth Symphony Orchestra
The Chapman Orchestra
Choirs from Chapman University and UCI
Marc Yu, piano | Jessica Rivera, soprano
Renee Tatum, mezzo-soprano | Nicholas Phan, tenor
Craig Colclough, bass

PROGRAM

TURNAGE: *Frieze* (U.S. West Coast premiere)
BEETHOVEN: Piano Concerto No. 1 (first movement)
BEETHOVEN: Symphony No. 9 in D minor, Op. 125

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CELEBRATING
60
YEARS
1954-2014

A Festival of Soviet Culture: Russian Music, Art, Theater, Dance & Film c. 1930-1953

The Chapman Global Arts Program, in partnership with the Pacific Symphony Orchestra, celebrates the life and works of Dmitri Shostakovich and his contemporaries.

january/february

Throughout January & February 2014:
Argyros Forum Exhibition Cases
Art Exhibition- Everyday Stalinism
Stalinist ephemera & material culture from the collection of the Institute of Modern Russian Culture at USC. Exhibition in Argyros Forum exhibition cases. Wendy Salmond, Curator and author of Catalogue. Open to public.

Friday January 31, 2014
2:00-3:00 PM in Salmon Recital Hall, Berte Hall, Room 100
Interview/Presentation with Solomon Volkov and Joe Horowitz
Focus on questions "What is Shostakovich's music about?" & "Shostakovich's view that an artist is a moral spokesperson." Open to public.

Monday February 3, 2014
4:15-5:30 PM, Partridge Dance Center
Master Class for Chapman Dance Students
Colleen Neary and dancers from Los Angeles Ballet will present a lecture/demonstration on the Balanchine technique. Colleen Neary will also speak about her years working with Balanchine as a dancer. Open to public.

Monday February 3, 2014
7:30-9:30 PM Crean Hall, Oliphant Hall, Room 103
Master Class for Chapman Orchestra students
Solomon Volkov & Alexander Toradze focus on specific pieces including Shostakovich First Piano Concert for Strings and Trumpet, Shostakovich Viola Sonata, & Symphony #10. Open to public.

Tuesday February 4, 2014
7:00 PM, Chapman Auditorium, Memorial Hall
Film & Concert
Chancellor Daniele Struppa introduces a performance of Shostakovich *Sonata for Viola and Piano*: Bob Becker, viola and Alexander Toradze, piano. Other programming highlights include excerpts from the film *Dmitri Shostakovich: Sonata for Viola* and others. Dialogue after performance with Daniele Struppa, Alexander Toradze, Bob Becker, and Solomon Volkov. Reception to follow performance, at the Exhibition, *Everyday Stalinism*, in Argyros Forum. Open to public.

A Festival of Soviet Culture: Russian Music, Art, Theater, Dance & Film c. 1930-1953

The Chapman Global Arts Program, in partnership with the Pacific Symphony Orchestra, celebrates the life and works of Dmitri Shostakovich and his contemporaries.

Wednesday February 5, 2014
7:00-9:00 PM Berte Hall, Room 109
Exploration of Soviet Film Music by Shostakovich & Contemporaries
Will include film excerpts from Alexander Nevsky, Hamlet and King Lear. With commentary, descriptions & audience discussion. Presenters: Amy Graziano (Hall-Musco Conservatory of Music) and Dan Pavelin (Dodge College of Film & Media Arts). Open to public.

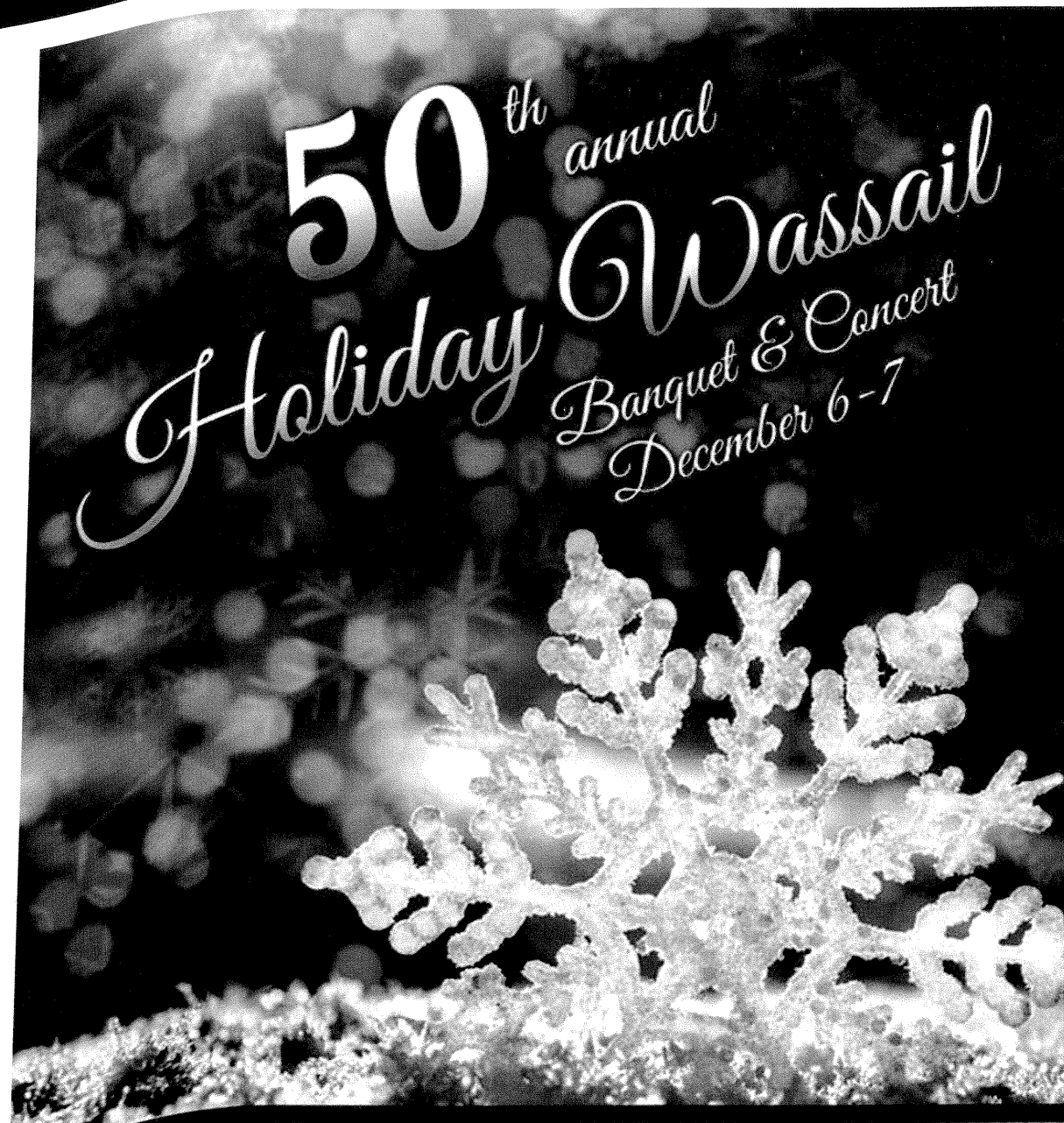
Thursday February 6, 2014
11:30 AM-12:30 PM in Salmon Recital Hall, Berte Hall, Room 100
Lecture by Vera Ivanova, Chapman Composer
Dr. Ivanova will discuss several compositions from the early period of Shostakovich. Open to public.

Thursday February 6, 2014
7:30 PM in Salmon Recital Hall, Berte Hall, Room 100
President's Piano Series, Piano Recital
Alexander Toradze & Vakho Kodanashvili, pianists will present an evening of piano performance. The program includes works by Prokofiev and Shostakovich. Tickets are \$20 general admission and can be purchased by visiting our website, www.chapman.edu/music or by phone at 714-997-6812.

Friday February 7, 2014
12:00-2:00 PM in Salmon Recital Hall, Berte Hall, Room 100
Master Class for Chapman Vocal Students
Vladimir Chernov, Master Class for Conservatory voice students. Focus on Soviet Russian literature. Open to public.

Friday February 7, 2014
3:00-4:30 PM in Argyros Forum, Room 209C
Russian Influence on American acting, theatre, and film
Presentation by Job B. Benitz, Thomas Bradac and Michael E. Nehring from Chapman University's Department of Theatre. Open to public.

Saturday February 8, 2014
8:30 AM-12:30 PM in Argyros Forum, Room 207
Everyday Stalinism: A Symposium of High Art and Popular Culture in Russia, c. 1930-1953
Speakers: Andrew Jenks, CSLB; Arch Getty, UCLA; Katie Clark, Yale University; Lilya Kaganovskaya, University of Illinois; Randi Cox, Stephen F. Austin College. Open to public.



50th annual Holiday Wassail Banquet & Concert December 6-7

December 6 & 7, 2013 6pm dinner, 8pm concert
 Reception & Dinner: Fish Interfaith Center
 Concert: Chapman Auditorium, Memorial Hall
 \$75 per person: includes reception, dinner, and concert.
 "Concert Only" tickets: \$20 general admission, \$15 senior citizens &
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 For information, call 714-997-6812 or visit www.chapman.edu/copa

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Dear Alumni, Parents and Friends:

Last year we welcomed over 11,000 audience members to our performances, concerts, recitals and events, making it our best attended year ever. We are proud to showcase the talents of our students, while at the same time providing them with learning experiences that take them outside the traditional classroom.

As a lover of the arts, you have a crucial role to play to ensure our success and the success of the students who are at the heart of all we do. It is my hope that you will help provide our students with the tools and resources they need with your gift to the Fund for Excellence.

A gift to the Fund directly supports these College priorities:

- Production costs for the 200-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for technique and master classes;
- Scholarships and travel funds for our student touring ensembles and conferences.

Performances like the one you are about to see are vital components of our students' academic and artistic curriculum, helping them to develop practical skills and artistic sensibilities. Our students graduate with more training, more experience and more professional opportunities to launch their careers in the performing arts and performing arts education.

Each one of our students will benefit from your decision to support the College. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at our performances throughout the year.

Sincerely,

Dale A. Merrill, Dean

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The College of Performing Arts relies on your generous support of the Fund for Excellence, helping to provide our students with valuable learning experiences as they become artists. We gratefully recognize each and every one of our donors for their contributions to our Fund for Excellence. For more information on how to make a donation, please visit: www.chapman.edu/copa and click "Support Our Programs."

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