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Senior Instrumental Conducting Recital

Jennifer Glinzak
Chapman University

Chapman Chamber Orchestra

Michael Blinco
Chapman University

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CHAPMAN UNIVERSITY
Conservatory of Music

presents the

Senior Instrumental Conducting Recital
of

JENNIFER GLINZAK

with the

Chapman Chamber Orchestra

featuring

Michael Blinco, *baritone*

Daniel Alfred Wachs

Music Director & Conductor

Chapman Chamber Orchestra

Fall Concert Series
Nixon Presidential Library
October 19, 2008 • 12:00 PM

Welcome

Dear Friends,

Welcome to the **Chapman Chamber Orchestra's** Fall Concert Series of the 2008-09 Season. This concert is the culmination of four and one half years of work, study, and practice. It has been my honor to work with the brilliant faculty at the Conservatory of Music during my academic career at Chapman University. As Benjamin Franklin aptly stated, "To the generous mind the heaviest debt is that of gratitude, when it is not in our power to repay it." This could not be more true as I thank each of my professors for the hundreds of hours of lessons; be they in a one-on-one setting, in front of the orchestra, or even those of life in the "real world." I only wish I could thank them enough for all they have taught me.

My thanks go to Professor Wachs for taking me as a conducting student and believing in my talent and musicality. With his guidance, my dream of giving this concert has become a reality. I am constantly inspired by his indefatigable commitment to his students and his music. To my family, I am blessed to have each one of you lovely and kind people to claim as my relatives. Your support has not gone unnoticed, and I am forever thankful to all of you.

This concert features the full orchestra in Debussy's evocative *Prelude to the Afternoon of a Faun*, the vocalism of Michael Blinco in a rare chamber setting of Mahler's *Songs of a Wayfarer*, and Copland's "American" sound in the original instrumentation of the *Appalachian Spring Suite*. I hope you enjoy the performance this afternoon.

Best wishes,



Jennifer S. Glinzak
Conducting Candidate '08

Program

Claude Debussy (1862-1918)

Prélude à 'L'après-midi d'un Faune'

Gustav Mahler (1860-1911)

arr. A. Schoenberg

Lieder eines Fahrenden Gesellen

- I. Wenn mein Schatz Hochzeit macht
- II. Ging heut Morgen übers Feld
- III. Ich hab' ein glühend Messer
- IV. Die zwei blauen Augen von meinem Schatz

Michael Blinco, baritone

Aaron Copland (1900-1990)

Appalachian Spring Suite for 13 Instruments
(Original Version, 1944)

About the Artists

JENNIFER GLINZAK, *conductor*

Jennifer Glinzak, a senior in the Conservatory of Music, began her classical music training on the piano at the age of seven. She studied with Bonnie Farrer and competed annually in the California Bach Festival. Ms. Glinzak also regularly participated in Certificate of Merit, where she received Branch Honors. Along with piano, Ms. Glinzak studied voice with Elizabeth Heinrichs, under whose tutelage she was able to advance her abilities and compete in solo and choral competitions. During high school, Ms. Glinzak performed with the Bakersfield Masterworks Chorale and attended the California Central Regional and All-State Honor Choirs. Through the Honor Choirs, Ms. Glinzak was granted a full scholarship to the Idyllwild Summer Arts Program where she was introduced to Dr. Joseph Modica and Dr. Louise Thomas.

In the summer of 2007, Ms. Glinzak 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. In the Conservatory of Music, Ms. Glinzak studies conducting with Daniel Alfred Wachs, M.M. In February of 2008, Ms. Glinzak conducted the *Egmont Overture* by Beethoven with the Chapman Orchestra. Ms. Glinzak is finishing a double major in Music Performance with an Instrumental Conducting emphasis and Music Education with a Vocal emphasis. Currently she is the Head Librarian to the Chapman Ensembles and Administrative Assistant to Daniel Alfred Wachs, M.M. Ms. Glinzak plans to continue her conducting studies in graduate school, where she plans to combine her backgrounds in vocal and orchestral music into a career primarily focused in opera conducting.

MICHAEL BLINCO, *baritone*

While completing his undergraduate work at Chapman Conservatory of Music, baritone Michael Blinco has performed throughout southern California. A native of San Diego, Mr. Blinco has been featured in performances of the *Messiah* with the Poway Stake Choir of the Church of Jesus Christ of Latter-Day Saints and with First United Methodist Church in La Jolla. At Chapman Conservatory, Mr. Blinco has performed the roles of Simone in *Gianni Schicchi* and Sarastro in *Die Zauberflöte*, as well as being featured as the baritone soloist with the University Choir and Chamber Orchestra in their performance of Benjamin Britten's *Cantata Misericordium* at the ACDA National Convention 2007 in Miami, Florida.

His upcoming performances include Count Carl Magnus in Chapman's adaptation of Sondheim's *A Little Night Music* titled "A Weekend in the Country" and a performance of Vaughan William's *Five Mystical Songs* in the spring. Mr. Blinco is currently a Vocal Performance Major, studying with Carol Neblett. Michael plans to attend graduate school for his Master's degree in vocal performance and literature.

Program Notes

Achille-Claude Debussy (1862-1918)

Prélude à "L'après-midi d'un Faune"

Claude Debussy was born in Paris into near poverty. However, his talent as a musician found him immediate recognition. He began studying piano at the age of seven and entered into studies at the Paris Conservatory by age eleven. For eleven years, he studied at the Conservatory, where he was originally trained to become a concert pianist. After winning the prestigious Prix de Rome in 1884, he moved to Rome to study at the *Académie des Beaux-Arts*. Although his tenure was to be four years, Debussy only resided two years at the Villa Medici, finding the atmosphere too stifling. In 1889, Debussy attended the World's Fair in Paris, where for the first time he heard Indonesian gamelan music. From this point forward, Debussy's music contained the characteristics of gamelan interwoven with his own harmonic structure.

The *Prélude* is a realization of a poem of the same name by Stéphane Mallarmé. The poem is the tale of a Faun who sees exquisite nymphs and naiads in the forest. After growing weary of pursuing them, he is lost in an intoxicating sleep. In his slumber, he dreams of the nymphs and naiads and in the dream his desires come to fulfillment. Intended only to capture the eroticism of the poetry, the piece is not meant to be a literal tone poem. Written early in his career, the *Prélude* is one of the first pieces to include the use of pentatonic and whole-tone scales. The *Prélude* was originally meant to be followed by an Interlude and Final Paraphrase, but these pieces were never composed. Despite being part of an unfinished set, the piece encapsulates the essence of the poetry.

Gustav Mahler (1860-1911) arr. A. Schoenberg

Lieder eines Fahrenden Gesellen

During Mahler's lifetime he was known as a preeminent orchestral and operatic conductor. He did not compose during the regular seasons of which he performed. Aside from a piano quartet, an early cantata, and a tone poem, Mahler wrote only Symphonies and orchestrated Lied. In 1897, he was offered the conducting position at the Vienna Opera, an 'Imperial' position in the Austro-Hungarian Empire. With this position came his conversion from Judaism to Roman Catholicism. After unprecedented anti-Semitic attacks by the press, he resigned from the Vienna Opera, and moved to the U.S. to conduct the New York Philharmonic Orchestra. Unfortunately for Mahler, the Americans preferred the conducting styles of Arturo Toscanini, sending Mahler back to Paris, where he remained until his death.

Schoenberg orchestrated this version of the *Lieder eines Fahrenden Gesellen* for his *Society for Private Musical Performances* in Vienna. The idea of the *Society* at the turn of the century was to perform complex works to members of the group by some of the most talented young musicians

Program Notes

in Vienna. The works were sometimes performed twice in a concert to be fully absorbed by the audience. Members of the *Society* ranged from highbrow aristocrats to common folks and reached numbers of more than 400 strong. This piece was orchestrated for a chamber group due to the limited availability of players.

Aaron Copland (1900-1990)

Appalachian Spring Suite for 13 Instruments
(Original Version, 1944)

Born in Brooklyn to parents of Lithuanian Jewish descent, Copland is perhaps the last person from whom to expect “American” music. It was not until his mid-30’s that he began to write with any indigenous style. His first venture into an ethnic sound was *El Salón México*, which combined his personal style, jazz, and Latin American cultural music. After the great success of this piece, Copland created what we term “American Music,” and continued in this way until the late 1940’s when he began to interest himself in Schoenberg’s Twelve-tone System. By the 1950’s and 60’s he was strongly influenced by Toru Takemitsu, a far cry from the cowboys and open plains that he had previously composed. Copland was outspoken in the political arena, as he defended the Communist Party U.S.A. in the 1936 presidential election. This later would be the subject of his investigation by the FBI in the 1950’s. The musical community was outraged by this speculation and held up many of Copland’s “American” pieces in defense of the composer. The case was closed without further scrutiny. The majority of Copland’s later life was spent conducting his own works at colleges and universities across the country.

Composed between 1943-44 the *Ballet for Martha*, as it was originally titled, was first performed at the Coolidge Festival in the Library of Congress in Washington, D.C. by Martha Graham and her company. Due to the limited amount of space in the Library of Congress, the ballet was scored for 13 instruments. The second version of the ballet, notably the most popular, is the *Appalachian Spring Suite*, which consists of a full orchestra but excludes the portions of the ballet where the concern is mainly choreographic. Copland later came back to a reworking of the ballet to write the third version, consisting of the original orchestration and being inherently the same musically as the full orchestral *Appalachian Spring Suite*. The ballet is a story of a Springtime celebration of American pioneers in the 1800’s, after the completion of a Pennsylvania farmhouse. Among the central characters who are given their own dances in the ballet are a newlywed couple, a neighbor, a revivalist preacher, and his followers. In 1945, the *Ballet for Martha* awarded Copland the Pulitzer Prize for Music.

-written by Jennifer Glinzak

Chapman Chamber Orchestra

Daniel Alfred Wachs
Music Director & Conductor

Jennifer Glinzak, conducting candidate

VIOLIN I
Philip Claucig •
Concertmaster
Lydia Dutciuc
Tanya Dorsey
Sonika Ung
Daniel Gibson

VIOLIN II
Maria Myrick •
Daphne Medina
Kalena Bovell †
Winston Lecuesta
Sarah Becker

VIOLA
Jarrett Threadgill •
Katie Kroko
Jillian Marriage
Elise Portale
Courtney Giltz
James Chrislip

CELLO
Esther Yim •
Elizabeth Vysin
Victoria Leach
Scott Kawai †
Marissa Gohl †

BASS
Mark Buchner • †
Kevin Baker

FLUTE
Kelsey Steinke •
Lauren Aghajanian
Diana Szechs †

OBOE
Morgan Beckett •
Tamer Edlebi

CLARINET
Laura Lascoe •
Daphne Wagner

BASSOON
Charity Potter •
Michael Kirkbride

HORN
Jacob Vogel • †
Abraham Brovold
Rebecca Walsh
Steven Sanders

BARITONE
Michael Blinco †

PERCUSSION
Collin Martin • †

HARMONIUM
Arman Keyvanian

PIANO
Diana Patterson †
Miwa Sugiyama †

HARP
Briana Spargo •
Keryn Wouden

STAFF
Jennifer Glinzak †,
Administrative Assistant
& Head Librarian
Arman Keyvanian,
Operations Manager
& CCO Librarian
Jacob Vogel †,
CCO, WS, & Chapman
Pride Manager

•	Principal
†	Senior
α	Alumni
§	Faculty
∞	Faculty Emeritus