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Senior Instrumental Conducting Recital

Jon Harmon

Chapman University

Chapman Chamber Orchestra

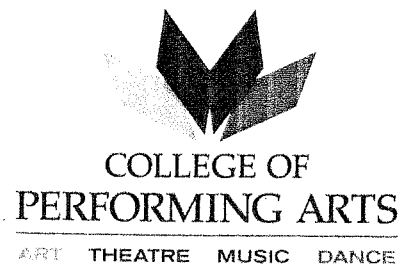
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CHAPMAN UNIVERSITY
Conservatory of Music

presents the

Senior Instrumental Conducting Recital

of

JON HARMON

with the

Chapman Chamber Orchestra

featuring

Michael Blinco, *baritone*

Daniel Alfred Wachs

Music Director & Conductor

Chapman Chamber Orchestra

Fall Concert Series

Orange Library

November 1, 2008 • 4:00 PM

Welcome

Dear Friends & Family,

Thank you for joining us for the **Chapman Chamber Orchestra's** Fall Concert Series of the 2008-09 Season. My experiences here at the Conservatory of Music have left an everlasting impression on me. From my first day of 9A.M. Theory with Dr. Naidoo, to my recital preparation with Prof. Wachs, the ride has never slowed down.

As a student representative on the Faculty Search Committee that hired Daniel Alfred Wachs, I like to think I helped in ensuring his arrival at Chapman University. In reality, I think there was no doubt that Prof. Wachs was the best choice for Chapman. Having worked as Daniel's Administrative Assistant for his first two years at Chapman, I consider Daniel not only a mentor, but also a great friend. I've enjoyed the ability to study with him and to prepare this recital under his guidance.

I owe all of this to my parents, Joann Melgar and Jon D. Harmon, who have been continuously supportive of all my interests and have always pushed me to give my all in anything I commit myself too. To my sister Jenna Brynn Melgar, who can always make me laugh, and to my best friend Jacob Vogel, who has truly been a brother to me, this performance is for all of you.

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

Many thanks,



Jon Harmon
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

JON HARMON, *conductor*

Jon, a graduating 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 venues in Italy, Austria and Australia.

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 has also served as Head Librarian to the University Orchestras and Administrative Assistant to Daniel Alfred Wachs, Director of Instrumental Studies. Jon is currently on staff of the Pacific Symphony and has worked in Operations and Development.

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

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 and 1944 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

Jon Harmon, conducting candidate

VIOLIN I

Philipp 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