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Senior Instrumental Conducting Recital

Teren M. Shaffer
Chapman University

Chapman Chamber Orchestra

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CHAPMAN UNIVERSITY
Conservatory of Music

presents the

Senior Instrumental Conducting Recital
of

TEREN M. SHAFFER

with the

Chapman Chamber Orchestra

featuring

Michael Blinco, *baritone*

Daniel Alfred Wachs
Music Director & Conductor
Chapman Chamber Orchestra

Fall Concert Series
Fish Interfaith Center
November 8, 2008 • 5:00 PM

Welcome

Dear Family and Friends,

Welcome to the Chapman Chamber Orchestra's Fall Concert Series of the 2008 - 2009 season.

This recital marks the culmination of my time as an undergraduate at Chapman University. And, thanks to the remarkable faculty and administration within the Conservatory of Music, I have been provided with the tools to succeed in the future. Chapman has afforded me many conducting and performance opportunities that I would not have received at a larger institution, and for that I am very grateful. The Conservatory has not just been a part of my collegiate career; rather, it has truly defined it. I am going to miss my Chapman family as I move on to graduate school, but know that they have helped to provide me with a strong foundation upon which I can continue to build. The mission at Chapman of providing a personalized education has greatly inspired my communication through words and music, allowing me to realize that music not only helps groups of people to be connected but it also enables me to connect with individuals. I am leaving the Conservatory of Music a much better musician, conductor, communicator, and global citizen.

To my mentor and friend Daniel, thank you for your guidance and vision. I have learned a lot more from you than how to wave my arms. You continue to set the bar higher for me, challenge me to become better than I used to be, and never cease to inspire my musicality and career goals.

To my Mom and Dad, thank you for your endless support. You have taught me what it means to strive for a life of excellence, and I will forever be indebted to you both.

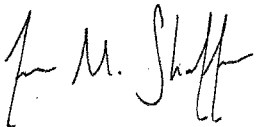
To Brianna, thank you for encouraging me and motivating me. Your love and compassion for others is inspirational, and I look forward to sharing the rest of my life with you.

To my best friend Ryan, thank you for teaching me the essence of what it means to be a friend.

Finally, to the all of my family and friends, thank you for being a part of my life and for supporting me tonight. You all mean a great deal to me and have affected me as a person.

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 sound of Copland's *Appalachian Spring Suite* in its original orchestration for 13 instruments. Thank you for joining me at this momentous recital. I hope you enjoy this evening's performance.

With Best Wishes,



Teren M. Shaffer
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)

This senior recital is in partial fulfillment of the requirement for a Bachelor of Music Degree in Performance with an emphasis in Instrumental Conducting. Teren Shaffer is a student of Daniel Alfred Wachs.

About the Artists

TEREN M. SHAFFER, *conductor*

Teren Shaffer began his music studies at age six with piano lessons. Middle school initiated his love of bassoon and saxophone, two instruments he continues to play under the instruction of John Campbell and Gary Matsuura. Throughout the course of college, he has also developed a strong interest in conducting, studying with Professor Daniel Alfred Wachs and Joseph Modica. He attended an intensive Conductors Institute at the Bard College Conservatory of Music to work with renown conductors including Harold Farberman, Apo Hsu, Eduardo Navarro, and Lawrence Golan. In 2008, he studied at the Conductor's Retreat with Kenneth Kiesler, Andrew George, and David Schiff.

Teren has had the opportunity to conduct members of the Pacific Symphony Orchestra in preparation for an ancillary concert with the Chapman Chamber Orchestra as part of the 2008 American Composers Festival. Additionally, he will be conducting the Orange County Youth Symphony Orchestra (OCYSO) at the Renee and Henry Segerstrom Concert Hall in Costa Mesa, California, during a series of community outreach concerts for fifth graders beginning this January.

As an active freelance musician, Teren has performed with numerous ensembles including the Biola Symphony Orchestra and Capistrano Valley Symphony. He has been a member of groups such as the Irvine Valley College Wind Symphony, Long Beach Community Band, La Primavera, the Los Angeles Youth Symphony, and the Orange County Youth Symphony Orchestra under the direction of Chapman University Professor Emeritus John Koshak and Music Director, Daniel Alfred Wachs. Currently in his third year with OCYSO, Teren was recently appointed General Manager & Assistant Conductor. He has toured with OCYSO throughout Europe, and also with the Chapman University Wind Symphony in Australia under the direction of Dr. Robert Frelly. Teren also gives private music lessons, works as a woodwind coach and clinician at various high schools, and maintains involvement with professional organizations such as: the National Association of Music Educators, Conductor's Guild, and League of American Orchestras. Furthermore, he was named the Edgar Sholund Music Scholar in 2007 and is honored to hold the Latham and Watkins Music Scholarship at the Chapman University Conservatory of Music.

Teren's pursuit of excellence reaches outside of music as he maintains membership in honor societies such as Gamma Beta Phi, The Order of Omega, and Mortar Board. Moreover, he serves as President of the Iota Epsilon chapter of Delta Tau Delta. He is currently a senior, earning a triple major in Music Education, Bassoon Performance, and Orchestral Conducting with his eyes set on continuing his study of music at the graduate, and ultimately doctoral levels.

MICHAEL BLINCO, *baritone*

While completing his undergraduate work at the Chapman University Conservatory of Music, baritone Michael Blinco has performed throughout Southern California. A native of San Diego, Mr. Blinco has been featured in performances of Handel's *Messiah* with the Poway Stake Choir (Church of Jesus Christ of Latter-Day Saints) and with the First United Methodist Church in La Jolla. While at Chapman, Mr. Blinco performed the roles of Simone in *Gianni Schicchi*, Sarastro in *Die Zauberflöte*, and was featured as the baritone soloist with the Chapman University Choir and Chamber Orchestra in their performance of Benjamin Britten's *Cantata Misericordium* at the 2007 ACDA National Convention in Miami, Florida. Upcoming performances include the role of Count Carl Magnus in Chapman's adaptation of Sondheim's *A Little Night Music* titled "A Weekend in the Country," as well as a performance of Vaughan William's *Five Mystical Songs* this spring. Mr. Blinco is a Vocal Performance Major studying with Carol Neblett. Michael plans to attend graduate school in pursuit of a 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
Teren M. Shaffer, 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
Courtney Giltz
Elise Portale
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