11-18-2011

Chapman Chamber Orchestra

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THEATRE:

Urinetown, the Musical
by Greg Kotis and Mark Hollman..........Sept. 29-Oct. 1, 6-8

The Servant of Two Masters by Carlo Goldoni..........Nov. 10-12, 17-19

MUSIC:

University Singers in Concert.....................................Oct. 28

University Choir & Women's Choir in Concert....................Oct. 30

Opera Scenes – 2011: An Opera Odyssey.....................Nov. 11-13

Chapman Chamber Orchestra.................................Nov. 18

Chapman University Wind Symphony........................Nov. 19

Holiday Wassail..............................................................Dec. 2-3

DANCE:

Fall Dance Concert ..........................................................Dec. 7-10

AMERICAN CELEBRATION:

American Celebration Preview Night.........................Nov. 4

Gala Night....................................................................Nov. 5

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CHAPMAN UNIVERSITY
Conservatory of Music
presents the
Chapman
Chamber Orchestra
41st Season

DANIEL ALFRED WACHS
Music Director & Conductor

featuring

JANAI BRUGGER-ORMAN, soprano

LA OPERA DOMINGO-THORNTON
YOUNG ARTIST PROGRAM

November 18, 2011 • 7:30 P.M.
Fish Interfaith Center,
Wallace All Faiths Chapel

November 19, 2011 • 11:00 A.M.
Nixon Presidential Library,
East Room
Dear Friends,

The four composers presented on this program were in some way inspired by their own version of an American Idyll. Two are American-born; two are émigrés who's own presence in the United States inspired generations to come.

Connecticut born Charles Ives was fascinated and captivated by American folk songs, particularly those from the 1860's Civil War era. A comparable fascination for us today would be the songs of the 1940's. Samuel Barber's Knoxville Summer of 1915 is a bittersweet reminiscence written in memory of his own father. Igor Stravinsky was inspired by the bucolic gardens of the Dumbarton Oaks Estate outside Washington, D.C. Kurt Weill could not have written a note of his Threepenny Opera without the influence of jazz as was heard during the delicious decadence of the Weimar Republic. Weill soon fled to the safety of New York and of the Great White Way... Though hailing from different states and nationalities, each embodies the adventurous spirit of America and its embrace of multiculturalism.

I would like to offer my sincerest thanks to Mr. Joshua Winograde, Artistic Director of the LA Opera and Director of the Domingo-Thornton Young Artist Program who made it possible for Ms. Brugger-Orman to join us this evening as soprano soloist.

Musically yours,

Daniel Alfred Wachs
Director of Instrumental Studies
Conservatory of Music

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**Program**

**Charles Ives**

*Three Places in New England* (1874 - 1954)

I. The "St. Gaudens" in Boston Common
   (Col. Shaw and his Colored Regiment)
II. Putnam's Camp, Redding, Connecticut
III. The Housatonic at Stockbridge

**Samuel Barber**

*Knoxville: Summer of 1915*

*Janaí Brugger-Orman, soprano*

~Intermission~

**Igor Stravinsky**


Tempo giusto
Allegretto
Con moto

**Kurt Weill**

*Kleine Dreigroschenmusik* (1900 – 1950)

Ouverture
Die Moritat von Mackie Messer
Anstatt Daß-/Song
Die Ballade vom angenehmen Leben
Pollys Lied
Tango Ballade
Kanonen-Song
Dreigroschen – Finale
About the Artists

DANIEL ALFRED WACHS, conductor

Conductor Daniel Alfred Wachs emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg, leading a world premiere by Yoshio 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 Simon Bolivar Youth Orchestra!" Wachs has been entrusted with preparing orchestras with 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 Symphony, the Fort Worth Symphony, the Minnesota Orchestra of Salzburg, the National Orchestra (as part of the National Conducting Institute), the National Orchestra of France under Kurt Masur. He has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

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 41-year-old 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 Chamber Orchestra, whose recording of "La Creation du Monde" was selected by the prestigious Phillips Collection in Washington, D.C. Wachs and the Chapman Chamber Orchestra recently completed a survey of Mahler song cycles with baritone Vladimir Chernov.

Equally comfortable in the pit, Wachs has led Albert Herring, Cosi fan tutte, The Impressario, 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 also accompanied tenor William Burden in recital.

JANAI BRUGGER-ORMAN, soprano

Currently a member of the Domingo-Thornton Young Artist Program and recent winner of the Metropolitan Opera National Council Western Regional Audition, Janai Brugger-Orman’s Los Angeles Opera appearances included Barbarina Le Nozze di Figaro under the baton of Placido Domingo, and The Page Rigoletto with James Conlon. She also covered the role of Mrs. Nerdula Il Postino, and Governess The Turn of the Screw.

A native of Chicago, Miss Brugger-Orman recently received her Master’s degree from the University of Michigan, where she studied with the late Shirley Verrett. She won her Bachelor’s degree from DePaul University where she studied with Elsa Charlston. In 2007, she participated in the Marilyn Horne Masterclass "The Song Continues" at New York’s Carnegie Hall.

During the fall of 2009, Miss Brugger-Orman appeared as Adina Elixir of Love with the Lyric Opera of Chicago in the Neighborhoods Program. Other roles in Miss Brugger-Orman’s repertoire include Tatiana Eugene Onegin, Ilia Idomeneo, Mercedes Carmen. In the of summer 2010 she was a young artist in the Merola Opera Program of San Francisco Opera, performing scenes from Massenet’s Werther and Niccolò’s Merry Wives of Windsor.

During the summer of 2011, Miss Brugger-Orman attended the Steans Music Institute in Chicago’s Ravinia Festival under the direction of Brian Zeger.

Upcoming engagements include the role of Musetta La Boheme at Los Angeles Opera and Juliette Romeo et Juliette at Palm Beach Opera.
Charles Ives  
(1874 - 1854)

Three Places in New England

Program Notes

Charles Ives

Three Places in New England is alternatively called "A New England Symphony" and/or "First Orchestral Set." Ives's Second Orchestral Set also consists of three tone-pictures set in New England, but the First Orchestral Set is far better known. It is not, however, frequently performed, largely because of its challenging musical language that still stymies some audiences nearly a century after it was composed. Also, the music is extraordinarily difficult. Both factors have impeded its work's progress into the standard repertory.

Three Places in New England dates from approximately 1908 to 1914, when Charles Ives was in his thirties. The earlier date is particularly significant from the standpoint of his complex rhythmic experiments, since later critics compared his work to that of Stravinsky in Le sacre du printemps (The Rite of Spring), whose explosive premiere scandalized Paris in 1913. Ives had developed his technique and ideas independently of and prior to the great Russian.

Another contemporary with whom Ives shares certain uncanny points of similarity is Claude Debussy, whose evocative orchestral canvases capture so well the sights, smells, sound and very aura of the sea, of Spain and of night. In Three Places, Ives paid comparable homage to his own world, with equally compelling results. Writer Harvey Phillips has called these pieces "stunningly specific evocations of mood, scene and time."

Ives wrote his own inscription and heading for each movement of Three Places in New England, including them in the printed score when he underwrote publication in 1935. He drew his inspiration for the first movement from a statue in Boston Common, "The monument to Colonel Shaw and his colored regiment by St. Gaudens." The music contains several characteristic hallmarks of Ives's style: bits and snatches of march tunes and songs from the American Civil War, including Stephen Foster's "Old Black Joe," George Root's "Battle Cry of Freedom," and Henry Clay Work's "Marching Through Georgia."

His note for the middle movement, "Putnam's Camp, Redding, Connecticut" explains the imaginings and dream-fantasies of a young boy who has wandered from an American Independence Day picnic. He arrives at a nearby abandoned campsite famous from the Revolutionary War era as the headquarters of General Israel Putnam during the winter of 1777-1778. The boy falls asleep, dreaming of the soldiers marching. Both the soldiers' fife and drum and a second band (the returning General) are heard, providing polytonal clang in a classic example of Ivesian superimposed tonality, ensemble, and meter. Each band is deter-

Program Notes

Samuel Barber  
(1910 – 1981)

Samuel Osmond Barber II was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York City on January 23, 1981. He began the music for Knoxville: Summer of 1915, on a nostalgic text by the American writer James Agee (1909-1955), in the spring of 1947 in response to Serge Koussevitzky's request for a symphonic vocal work. Barber completed the first draft on April 4, 1947. Afterwards, the American soprano Eleanor Steber offered a commission for the work as part of a campaign to promote her career. Steber sang the first performance of Knoxville on April 9, 1948, with the Boston Symphony Orchestra conducted by Koussevitzky. A year later—because Barber believed the text required
a more intimate orchestration and also because he hoped to encourage more frequent performances—he arranged the work for a reduced orchestra.

When Philadelphia’s Curtis Institute of Music opened its doors to receive its first students, on October 1, 1924, Samuel Barber was second in line. (It was a violinist who managed to pass through the portal before him: Max Aronoff, who would later become well known as a member of the Curtis String Quartet.) Thanks to his studies there with the baritone Emil de Gorgorza, a Metropolitan Opera colleague of Barber’s aunt Louise Homer, he developed into a fine baritone himself, and his work under Rosario Scalero refined his technique as a composer. Writing for the voice represented the perfect confluence of his two musical vocations. Nonetheless, by the time Barber wrote Knoxville: Summer of 1915 he had become one of the most famous of all American composers thanks less to his songs than to such large-scale works as his two symphonies, his concertos for violin and for cello, and his B minor String Quartet (with its slow movement taking on independent life as the Adagio for Strings).

The soprano Eleanor Steber, who commissioned the work and was the soloist at its premiere, insisted, “That was exactly my childhood in Wheeling, West Virginia.” Similarly Leontyne Price, an indelible interpreter of the work: “As a Southerner, it expresses everything I know about my roots and about my mama and father . . . my home town . . . You can smell the South in it.” Knoxville, West Chester, Wheeling, the South—it could just as easily be anywhere in small-town America in the innocent years before World War I changed the nation and the world forever.

Barber created Knoxville: Summer of 1915 in a flurry of inspiration. Rather than set Agee’s text wholesale, he selected passages to craft into a libretto and then completed the musical composition in the space of only a few days, finishing it on April 4, 1947. (He revised the score in 1950.) Family was much on his mind at the time, as both his father and his aunt Louise were terminally ill. Louise Homer would die that May, and his father, to whose memory the work is dedicated, would follow three months later. The soprano’s line captures the conversational flow of the text, while the chamber orchestra delicately evokes the charmed atmosphere—from the swaying of a porch rocker to the rattling of a streetcar—without ever resorting to cheap effects. Few pieces have ever sounded at once so simple and so unquestionably like a masterpiece.

James M. Keller
Weill and Brecht wanted to do: It had practically swept traditional opera off the stage in London, substituting a new form that used popular ballads as its musical basis. Weill wrote all new music, while Brecht adapted the tale of the life and loves of the villain Macheath to a more contemporary setting, enabling him to attack the corruption and moral decay he attributed to the democratic Weimar government. Der Dreigroschenoper (Three-Penny Opera) was a sensation and played at least 10,000 performances in various productions in the 1920s.

In 1929, Weill responded to requests for an orchestral suite by adapting eight of its numbers into a suite. The scoring retains the wind-based scoring of the play and the "Overture" sets a grim mood with academic, classical counterpoint. The most famous number from the play was a last-minute addition to serve as an "entrance aria" for the villain-hero, Macheath. "Die Moritat von Mackie Messer," originally for singer and street organ, here becomes an oily sounding trombone solo with banjo accompaniment. It is a street ballad recounting the heinous acts of particular criminals. "Annstat-Das Lied" ("Instead-Of Song") is a tired and cynical ballad, while "Die Ballade vom angenehmen Leben" ("Ballad of the Easy Life") is a shiny and the most jazz-like part of the suite. "Polly's Lied" concerns the hopes raised in Polly Peachum's heart by the prospect of romance with Macheath. Its tender strains contain a strong sense of sadness. "Tango-Ballad" is an outstanding solo for saxophone and muted brass, with an insistent and slightly smarmy Latin dance. Following it is the explosive and chilling "Kanon-Song" ("Cannon Song"), a piece to the "benefits" of Army life. The last movement, "Dreigroschen Finale," begins with the cortège taking Macheath to his execution and (after the arbitrary pardon that spares him) ends with a chorale of thanksgiving.

Acknowledgements

Dale Merrill
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Dean College of Performing Arts
Director, College of Performing Arts
Chair, Conservatory of Music
Artistic Director, LA Opera

Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director & Conductor

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- Cody Bursch
- Lydia Dutniec
- Elizabeth Lee
- Maria Myrick
- Laura Schilbach
- Emily Uematsu

**Violin II**
- Elena Giosue
- Alayne Hsieh
- Anna Munakata
- Matt Owensby
- Rachelle Schouten
- Macie Slick
- Gabrielle Stetz

**Viola**
- Javier Chacon Jr.
- Nick Kaynor
- Will Kellogg
- Launa Kressin
- Jill Marriage
- Jesse Simons

**Cello**
- Connor Bogenreif
- Nathaniel Cook
- Conrad Ho
- Eli Kaynor
- Lizi Murtough
- Marie Park
- Jake Wiens

**Flute**
- Bella Stav
- Kelsey Steinke
- Mary Young

**Clarinet**
- Benjamin Lambillotte
- Cynthia Ley
- Kaylin Sears
- Jackie Zhou

**Clarinet**
- Brandon Belagus
- Kevin Homma

**Clarinet**
- Amber Crowe
- Charity Potter

**Horn**
- Matthew Bond
- Nicole Rosales

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- Jonathan Kimbro
- Jordan Curcuruto

**Trombone**
- Zachary Mariano

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