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Musique pour le Roi Soleil

Chapman Early Music Ensemble

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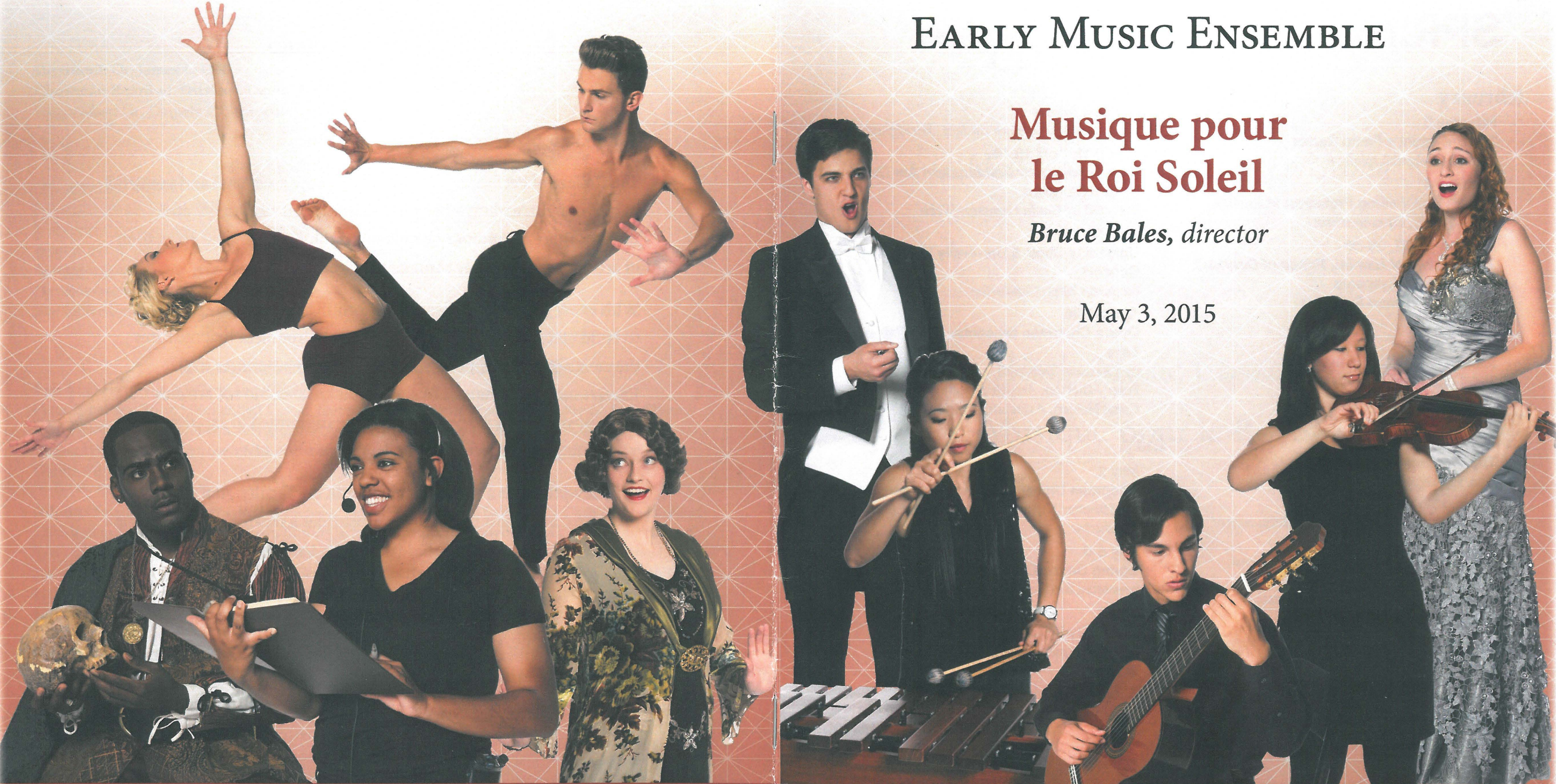
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EARLY MUSIC ENSEMBLE

Musique pour le Roi Soleil

Bruce Bales, director

May 3, 2015



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UNIVERSITY

COLLEGE OF PERFORMING ARTS
CONSERVATORY OF MUSIC

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HALL-MUSCO
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music

Spring 2015

SPRING 2015 calendar highlights

february

February 5

The President's Piano Series

Eduardo Delgado, *soloist*

February 6

William Hall Visiting Professor in Recital

Jeralyn Glass, *soprano soloist*

February 19-21, 26-28

The Tragedy of Hamlet, Prince of Denmark

by William Shakespeare

Directed by *Thomas F. Bradac*

February 27

Faculty Recital

Rebecca Sherburn, *soprano*

with Louise Thomas, *piano*

April 9-11

Concert *Intime*

presented by *Chapman student choreographers*

April 9-11, April 16-18

Rosencrantz and Guildenstern Are Dead

by Tom Stoppard

Directed by *Gavin Cameron-Webb*

April 10

University Choir & University Singers in Concert

Stephen Coker, *Conductor*

April 24-26

Opera Chapman presents: *The Elixir of Love*

by Gaetano Donizetti

Peter Atherton, *Artistic Director*

Carol Neblett, *Associate Director*

march

March 5

The President's Piano Series

Dan Tepfer, *soloist*

March 13

The Chapman Orchestra: *A Midsummer Night's Dream*

Daniel Alfred Wachs, *Music Director and*

Conductor

Angel Vázquez-Ramos, *Music Director*

Michael Nehring, *Director*

may

May 2

Chapman University Wind Symphony

Christopher Nicholas, *Music Director and*

Conductor

May 6-9

Spring Dance Concert

presented by *Chapman student choreographers*

May 8

University Women's Choir in Concert

Angel Vázquez-Ramos, *Director*

May 16

Sholund Scholarship Concert

april

April 2

The President's Piano Series

Abbey Simon, *soloist*

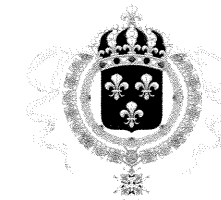
CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

Early Music Ensemble:

Musique pour le Roi Soleil



Bruce Bales, director

Program

✓ Prologue to *Psyché*, LWV 56 (1678)

Jean-Baptiste Lully
(1632-1687)

Flore - This is no longer the time of war; the most powerful of kings interrupted his exploits to give peace to the earth. Descend, Mother of Love, Come give us a bright future.

Fallon Holtz, Flore

Heather Moore and Robert Loustaunau, recorders

Elliot Wulff, violin; Bruce Bales, treble viol; Ethan Reed, violone

Michael Seaman, organ; Brian Clemens, harpsichord; Sean Atkinson, lute
and Chorus

✓ Hercules' Recitative and Aria from *Ercole Amante – Act III, scene 3* (1662)

Francesco Cavalli
(1602-1676)

Recitative – How did you persuade him to do that? Then it was you who killed him. Those who initiate a crime are guilty of that crime. But forget this unpleasant matter for now and come and sit with me here. I will exchange my weapon for a spindle; from now on I will be your servant.

Aria - See, Atlas, how Hercules lowers himself to become a slave if beauty calls.

See, Atlas, do not laugh at me, I am only following Cupid's orders.

Everything we do is equally worthwhile; the spinning and the twisting of the heavens.

Thanks to the god of love, Prometheus was able to tend his flocks again.

The gods did not laugh, but showed him their respect. Everything we do is equally worthwhile . . .

Elliott Wulff, Ercole

Heather Moore and Robert Loustaunau, recorders

Bruce Bales, treble viol; Ethan Reed, violone

Michael Seaman, organ; Anthony Chau, harpsichord; Sean Atkinson, lute

✓ Brandle de Frondeurs from the *Schwerin MS. 641*

Germain Pinel
(c.1600-1661)

Sean Atkinson, lute

Program

Sans frayeur dans ce bois (Chaconne) H.467 (1680)

Marc-Antoine Charpentier
(1643-1704)

✓ Without fear I came to these woods alone. There I saw Tircis without being moved. Oh! Is there nothing I can do? How a young callous heart is to be pitied! I seek no danger, but at least I would like to fear it.

Johann Josen, countertenor

Bruce Bales, bass viol; Ethan Reed, violone

Heather Moore, harpsichord; Sean Atkinson, lute

Les Plaisirs de Versailles (scène 2eme), h.480 (1682)

Marc-Antoine Charpentier

✓ Conversation - What is this unwelcome object I see? Rare daughter of heaven, do not reproach me. It is true that my tongue is a little waggle, but I'm here only to speak sweetly, and to point out the gallant expressions of your charms.

Mary Frances, Conversation

Savannah Wade, Music

Anthony Chau, harpsichord; Sean Atkinson; Ethan Reed, bass viol

Heather Moore, Robert Loustaunau and Bruce Bales, recorders

✓ Marche pour la Cérémonie des Turcs
from *Le Bourgeois Gentilhomme*, LWV 43 (1670)

Jean-Baptiste Lully

Heather Moore and Robert Loustaunau, recorders

Elliot Wulff, violin; Bruce Bales, treble viol; Ethan Reed, violone

Michael Seaman and Brian Clemens, organs; Anthony Chau, harpsichord;

Sean Atkinson, lute; Johann Josen, tabor; Daniel Goldberg, tambourine

✓ Resurexit from *Regina Coeli*, S.53 (1698)

Michel-Richard Delalande
(1657-1726)

Has risen, as He said, alleluia.

Johann Josen, countertenor; Daniel Goldberg, tenor and Elliott Wulff, bass

Michael Seaman, organ; Sean Atkinson, lute; Ethan Reed, bass viol

Program

Chaconne from *Pièces de clavecin - Livre I (1702)* Louis Marchand
(1669-1732)

Anthony Chau, harpsichord

Opening Chorus from *Plaudite laetare Gallia, LWV37 (1684)* Jean-Baptiste Lully

Rejoice and sing, France: the lily is bathed with heavenly dew.

Fallon Holtz and Johann Josen, soloists

Fallon Holtz, Savannah Wade, Daniel Goldberg and Elliot Wulff, choir I

Mary Frances Conover, Johann Josen, Anthony Chau and Brian Clemens, choir II

Heather Moore and Robert Loustaunau, recorders

Elliott Wulff, violin; Bruce Bales, treble viol; Ethan Reed, violone

Michael Seaman, organ; Sean Atkinson, lute

Les Plaisirs de Versailles (scène 3eme) Marc-Antoine Charpentier

Elliott Wulff, Comus

Mary Frances Conover, Conversation

Savannah Wade, Music

Bruce Bales and Ethan Reed, bass viols

Michael Seaman, organ; Sean Atkinson, lute; Anthony Chau, harpsichord

Le Printemps from *Les Saisons Amusantes (1739)* Nicolas Chédeville

(1707-1782)

Elliott Wulff, violin; Robert Loustaunau, recorder; Bruce Bales, hurdy-gurdy

Sean Atkinson, Baroque guitar; Heather Moore, harpsichord; Ethan Reed, bass viol

“Domine Deus, Rex coelstis” François Couperin

4th Couplet from *Messe pour les Paroisses (1690)*

(1668-1733)

Michael Seaman, organ

Program

Les Plaisirs de Versailles (scène 4eme) Marc-Antoine Charpentier

God of the Games-If card, dice, billards, checkers, backgammon, chess, and raffles

Do not dispel the sorrows of your soul, you'll never see the end of your suffering!

God of the Games and Comus - What must we do to appease you beauties if our

Assortment of diversions offers so little to please you?

Music - I need silence.

The Conversation - For me, it's chocolate!

Together - See all the beautiful ways for so many diversions!

Johann Josen, God of Games

Elliott Wulff, Comus

Mary Frances Conover, Conversation

Savannah Wade, Music

Anthony Chau, harpsichord; Sean Atkinson and Ethan Reed, bass viol;

Heather Moore, Robert Loustaunau and Bruce Bales, recorders

Les Voix Humaine Marin Marais

from *Pièces de viole, Livre II, no. 63 (1701)*

(1656-1728)

Ethan Reed, bass viol

Bruce Bales, bass viol; Sean Atkinson, lute

Ombre de mon amant Michel Lambert

from *Airs à une, II, III, et IV parties avec la basse-continue (1689)*

(1610-1696)

Shadow of my lover, shadow still plaintive. Alas! What do you want?

I'm dying. Be attentive to the moment of the fatal story of my great pain.

It was on that fatal shore I saw your blood flow with my tears.

Nothing can save my fleeting soul, giving way to my cruel misfortunes.

Fallon Holtz, soprano

Ethan Reed and Bruce Bales, bass viols

Michael Seaman, organ and Sean Atkinson, lute

Program

Prologue from *Armide*, LWV 71 (1686)

Jean-Baptiste Lully

Wisdom - Let us follow our heroes, nothing separates us. He invites us to the festivities that he has prepared. We will see he was merciful. Follow his faithful and wise council. We leave the enchanted palace where, by the love of Armide, he was once defeated, but then arose again in glory and courage. The great king, who shares with us his desires, likes to see us join in with his pleasures.

Savannah Wade, Wisdom

Fallon Holtz, Glory

Heather Moore and Robert Loustaunau, recorders

Elliot Wulff, violin; Bruce Bales, treble viol; Ethan Reed, violone

Michael Seaman, organ; Brian Clemens, harpsichord; Sean Atkinson, lute and Chorus

In te Domine speravi from *Te Deum*, LWV 55 (1684)

Jean-Baptiste Lully

O Lord, in thee have I trusted: let me never be confounded.

Daniel Goldberg and Elliott Wulff, soloists

Fallon Holtz, Savannah Wade, Daniel Goldberg and Elliot Wulff, choir I

Mary Frances Conover, Johann Josen, Anthony Chau and Brian Clemens, choir II

Heather Moore and Robert Loustaunau, recorders

Elliot Wulff, violin; Bruce Bales, treble viol; Ethan Reed, violone

Michael Seaman, organ; Sean Atkinson, lute

Chapman University Early Music Ensemble

Dr. Bruce Bales, director

Sean Atkinson.....lute and Baroque guitar

Bruce Bales.....treble and bass viols, bass recorder, hurdy-gurdy

Anthony Chau.....baritone and harpsichord

Brian Clemens.....bass, harpsichord and organ

Mary Frances Conover.....soprano

Daniel Goldberg.....tenor and tambourine

Fallon Holtz.....soprano

Johann Josen.....counter-tenor, baritone and tabor

Robert Loustaunau.....descant and tenor recorders

Heather Moore.....sopranino and alto recorders, harpsichord

Ethan Reed.....bass viol and violone

Michael Seaman.....organ

Savannah Wade.....soprano and alto

Elliott Wulff.....bass and Baroque violin

chapman.edu/CoPA

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on the Arts

The Musco Center for the Arts, opening in Spring 2016, will be a stunning performance venue for students in Chapman University's College of Performing Arts. Designed by renowned architects Pfeiffer Partners, with acoustics tuned by Nagata Acoustics, the Center will welcome world-class performers in music, theatre and dance, and will bring extraordinary learning and performing opportunities to Chapman University students with those same passions. There's never been a better time to focus on Chapman.



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Dear Alumni, Parents and Friends:

One of the most critical skill sets our students will acquire during their time at Chapman is artistic career development to help prepare them for success after graduation. To accomplish this requires a quality and rigor of instruction that is second to none – implemented by faculty members who are not only superb teachers, but successful working artists themselves. And it involves patrons of the arts, like you, who embrace the value the arts bring to our society and the impact the arts have on our communities.

With the construction of the new Musco Center for the Arts, never has a community of music, theatre and dance enthusiasts been more essential to the quality of education and opportunities for our emerging artists here in the College of Performing Arts. Your role as a friend, family member and Fund for Excellence supporter means more to our gifted students than ever before.

We invite you to join our community of loyal alumni, parents and community partners who are devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence. The Fund for Excellence supports the College of Performing Arts initiatives, ensuring our ability to continue providing educational and performing opportunities necessary for our students to grow into successful artists. Your gift impacts our program by:

- Providing life-changing master classes with world-renowned professionals on campus;
- Ensuring top-notch community productions of classic and contemporary art;
- Strengthening our ability to attract the brightest and most talented students, globally, *through increased scholarships, program enrichment, and performance travel funds.*

Performances like the one you are about to see are a prime example of the type of programming our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 1,200 people in attendance, and I know you have enjoyed and valued the performing arts opportunities we provide. I hope you will take the next step by making a gift to our Fund for Excellence. Please know each one of our students benefits 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 believe in and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.

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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