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10-14-2006

Forget Paris

Chapman Chamber Orchestra

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Coming Events:

Opera Chapman presents: **Fall Opera Scenes**, "If Music be The Food of Love", a selection of arias, duets and opera choruses from "The Merry Widow", "Hänsel and Gretel", "Manon", "La Clemenza di Tito" and "Carmen", under the direction of Dr. Peter Atherton. **Salmon Recital Hall, 8 p.m. Friday-Saturday, October 20-21.**

Guest Artist Recital, **Abbey Simon**, piano. Program to include works by Schumann and Chopin. **Salmon Recital Hall, 8 p.m. Friday, October 27.**

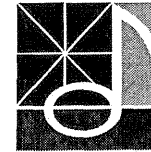
Contemporary Music Concert: **Music Since 1900**. Featuring faculty and student performances of chamber music since 1900. This is a free event. **Salmon Recital Hall, 8 p.m. Friday, November 10.**

Chapman University Wind Symphony, under the direction of Dr. Robert Frelly, will perform works by Shostakovich, Grainger, Sousa, Hearshen, Holst and Bernstein. **Memorial Hall Auditorium, 8 p.m. Saturday, November 11.**

Chapman University Choirs Fall Concert, Dr. William Hall, Joseph Modica and Scott Melvin, directors. Performing selected choral repertoire. **Holy Family Cathedral, 566 South Glassell St, Orange, 8 p.m. Friday, November 17.**

Chapman Symphony Orchestra, under the direction of Daniel Alfred Wachs, will perform works by Fauré, Tchaikovsky and Dvořák. **Memorial Hall Auditorium, 4 p.m. Sunday, November 19.**

Annual Holiday Wassail. Reception, dinner and concert featuring performances by the University Choirs and Chamber Orchestra. Beckman Hall and Fish Interfaith Center, 6 p.m. **Friday, December 1 & Saturday, December 2.** \$60 per person. For tickets by phone, call the University Ticket Office at 714-997-6811.



CHAPMAN UNIVERSITY
SCHOOL OF MUSIC

presents the

Chapman Chamber Orchestra

Forget Paris

Daniel Alfred Wachs
Music Director and Conductor

with Guest Faculty Artists

Gary Matsuura, *saxophone*

Nick Terry, *percussion*

All events are \$10 General Admission, \$5 for Students/Seniors
(unless otherwise noted)

Saturday, October 14, 2006 • 8 p.m.
Memorial Hall Auditorium
Chapman University

Welcome

Dear Friends,

It is a thrill for me to be the new Music Director of Chapman University Orchestras. I am surrounded by talent beyond measure. Music as a universal language is a definitive example of Chapman's mission of creating global citizens and I am honored to be a part of it.

Tonight's program is a seamless collaboration between departments, featuring six promising young vocalists and two seasoned Artist Faculty. I look forward to extending these collaborations beyond Oliphant Hall to other disciplines in the professional schools enhancing a spirit of community and interchange.

Forget Paris, though somewhat tongue in cheek considering my recent arrival from France, nonetheless unifies the School of Music's commitment to Chapman's focus on internationalism.

It will be my pleasure to meet you in the lobby at the conclusion of this evening's performance. Enjoy.

Musically yours,



Daniel Alfred Wachs
Music Director & Director of Orchestral Activities,
Chapman University Orchestras

Program

Hector Berlioz

Les Nuits d'ete, Song Cycle Op. 7

Villanelle

Amber Brewster, Mezzo Soprano

Le Spectre de la rose

Erin Weber, Soprano

Sur les lagunes

Michael Blinco, Bass

Absence

Cynthia Glass, Soprano

Au cimetière

Ben Bliss, Tenor

L'Île inconnue

Andrea Lopez, Soprano

Intermission

Darius Milhaud

La Création du monde Op. 81

Featuring guest artist faculty

Gary Matsuura, Saxophone

Nicholas Terry, Percussion

Wolfgang Amadeus Mozart

Symphony No. 31 in D K. 297/300a

"Paris"

Allegro Vivace

Andante

Allegro

Please join us in the lobby for a reception at the conclusion of this evening's performance.

About the Artists

DANIEL ALFRED WACHS

Music Director & Director of Orchestral Activities, Chapman University Orchestras

Conductor and Pianist **Daniel Alfred Wachs** comes to Chapman from Paris, where he continues to serve as Assistant Conductor at the National Orchestra of France under Kurt Masur. Increasingly recognized as one of the few musicians of his generation successfully balancing the demands of a busy conducting and solo career, a recent performance with the Minnesota Orchestra "*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)

Mr. Wachs' upcoming engagements include the French premiere of Bernstein's *Candide* at the Théâtre du Châtelet, *Un ballo in maschera* with Opera Santa Barbara, and *Albert Herring* with Opera Chapman. He will serve as a juror for the 2006 ASCAP Foundation Rudolf Nissim Award in New York.

Mr. Wachs recently completed his tenure as Assistant Conductor of the Minnesota Orchestra, where highlights included a semi-staged performance of *Amahl and the Night Visitors* (with the Minnesota Opera Chorus and James Sewell Ballet Company), as host and conductor of an evening of Mozart Symphonies, and various pops presentations. Previous to Minnesota, Mr. Wachs served as Music Director and Associate in performance at Swarthmore College.

During the 2004-05 Season, Mr. Wachs held the position of Artist in Residence at New York City Ballet, leading performances during the company's Balanchine Centennial as well as during the 50th Anniversary of *The Nutcracker*. He has guest conducted such orchestras as the Auckland Philharmonia of New Zealand, The Fort Worth Symphony, the Florida West Coast Symphony, and the National Symphony (as part of the National Conducting Institute.) As a soloist, he has performed in such venues as Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Tchaikovsky Hall in Moscow, the Salle Padarewski in Lausanne, and at such festivals as Aspen, Tanglewood and Verbier.

Born in 1976 and raised and educated in the United States, Israel and Europe, Mr. Wachs was auditioned by Zubin Mehta at the age of eight and began studies with Enrique Barenboim. He subsequently pursued studies at the Zürich Academy of Music and the North Carolina School of the Arts. Mr. Wachs holds a Bachelor's Degree in Piano from the Curtis Institute of Music and two Master Degrees from The Juilliard School.

About the Artists

Gary Matsuura, B.A., was a featured soloist in a performance with Celine Dion and Rosie O'Donnell in the 1998 Celine Dion Christmas Special, *These Are Special Times* shown on CBS. In addition, he has played back-up to such entertainers as Helen O'Donnell, the Temptations and the Four Tops. His saxophone artistry can be heard on Phillip Keveren's CD *Introspection* on the Soundsage label. In addition to private studies in jazz improvisation with Phil Woods, he also holds a Diploma in Composition and Arranging from the Grove School of Music.

Nicholas Terry, M.F.A., is a freelance percussionist in Los Angeles. With a dual emphasis on mallet percussion and drum*set, Nick has distinguished himself as a recitalist, studio musician, and ensemble member of 20th century, classical, popular, jazz/improvisatory, and world music. Nick has performed and collaborated with Pierre Boulez, Harrison Birtwistle, Gavin Bryars, Morton Subotnick, James Tenney, Fairouz, Miroslav Tadic, Roger Williams, Just Strings/Partch, 182, and the Elvis Schoenberg Orchestre Surreal at such concerts and events as the Lucerne Festival, Ojai Music Festival, Green Umbrella Concerts Series, Los Angeles' Microfest, and the Stanford New Music Festival. Mr. Terry is a graduate of the California Institute of the Arts.

Amber Brewster, *Mezzo Soprano*

Amber is a Senior Vocal Performance Major. She sings in the University Choir and Singers under the direction of Dr. William Hall. She also sings in the Opera Chapman program. After Graduation she plans on returning to her hometown of Las Vegas and receiving her Master's Degree in Music Education at UNLV.

Erin Weber, *Soprano*

Erin is a twenty-year-old soprano from San Diego. As a junior vocal performance major and Provost scholar, Erin is a member of the University Choir and has performed with the University Singers. She has been privileged to study voice with Margaret Dehning as well as coached with Carol Neblett and Doctor Cheryl Lin-Fielding. This fall, Erin will portray Ellen from Benjamin Britten's *Peter Grimes* in scene selections with Opera Chapman. Additionally, she will give her junior recital in the spring.

Michael Blinco, *Bass Baritone*

Michael is a 20 year-old Bass-Baritone from San Diego, California. He has performed with many ensembles including UCLA Chorale, Idyllwild Arts Summer Festival Choir, Chapman University Choir and Singers, and Opera Chapman where he performed the role of Sarastro. He is a student at Chapman University where he is completing his BM in Vocal Performance and Conducting Performance.

Cynthia Glass, *Soprano*

Cynthia is a senior Vocal Performance major at Chapman, where she has studied with Patty Gee for the past 2 years. An active participant in the School of Music, Cynthia has been a member of the University Choir, University Singers and also Opera Chapman since she has been at Chapman. As a member of Opera Chapman, she has had the privilege to sing portions of Dorabella in Mozart's *Così fan tutte*, Marcellina in Mozart's *Le nozze de Figaro*, as well as the entirety of the 2nd Lady in *Die Zauberflöte*.

About the Artists

Ben Bliss, *Tenor*

Ben is a junior film major, minoring in music. He would like to thank his teachers, fellow musicians and Daniel Wachs for this opportunity. "*Music is food for the soul*," so eat up!

Andrea Lopez, *Soprano*

Andrea is a native of Orange County and currently a Junior seeking a degree in Vocal Performance. Besides being part of the Chapman University choirs, she cantors at St. Anne Parish in Santa Ana. She has participated in several honor choirs and local competitions, including the Orange County Performing Arts Center's "*Tomorrow's Stars at the Center*" competition where she was a finalist. She plans to attend the University of Southern California for her graduate studies, and eventually begin a career in opera.

Program Notes

Le Nuits d'ete, Song Cycle Op. 7

Hector Berlioz (1803-1869)

One of the towering figures of French Romanticism, Berlioz's original oeuvre had as much influence on nineteenth-century music as his *Treatise on Modern Instrumentation and Orchestration* had on twentieth-century composition. A controversial critic and much-lauded conductor, his own works were not commonly performed in his lifetime. Constantly battling with the French music establishment, Berlioz's works for large orchestras, singers, and choruses did not find favor with concert and opera audiences – he often had to manage and pay for his own performances. Following the qualified success of his genre-breaking dramatic symphony, *Roméo et Juliette*, in 1839, and *Symphonie funèbre et triomphale* in 1840, Berlioz set six poems by Théophile Gautier in the cycle *Les nuits d'été* ("Summer Nights"). Written for voice and piano, the cycle differs from the earlier cycles of Schubert in that the poems are not connected by a storyline, but rather a common theme of romantic love, colored by death and loss. The six songs do, however, have a dramatic arch to them, beginning with "Villanelle," a spirited song of spring and young love, touching on death and absence in the middle four songs, and ending with the indeterminate hopefulness of "L'île Inconnue." There is no record of the original setting with piano ever being performed in public during Berlioz's lifetime, but he orchestrated "Absence" in 1843, and the remainder in 1856 for concert performances.

I. Villanelle

*When the new season comes
When the cold shall have disappeared,
The two of us will go, my lovely,
To gather lillies-of-the-valley in the woods.
Beneath our feet loosening the dewdrops
That one sees trembling at morn,
We'll go listen to the blackbirds
Chatter.*

*Spring has come, my lovely,
It's the month of blessed lovers
And the bird, preening his wing,
Sings his verses from the edge of the nest.
O, come then to this mossy bank
To talk of our sweet loves,
And say to me in that voice so sweet:
"Forever!"*

*Far, far, straying from our way,
Causing the hidden rabbit to flee,
And also the deer at the mirror spring
Admiring his great antlers;*

*Then we, altogether happy and content
Entwining our fingers like a basket,
Will go homeward bringing
strawberries
--The wild kind.*

II. Le Spectre de la Rose (The Ghost of the Rose)

*Open your closed eyelid,
Brushed by a virginal dream.
I am the specter of a rose
That you wore last night to the ball.*

*You took me still pearled
With the silver tears of the watering can,
And about the starry fest
You carried me all evening.*

*You who were the cause of my death:
Powerless to chase it away
Each night my rose-colored specter
Will dance at your bedside.*

*But fear nothing: I require
Neither Mass nor De Profundis.
This fragile perfume is my soul
And I come from paradise.*

*My lot was to be envied:
And to have so lovely a fate
More than one would have given his life;
For on your breast is my tomb*

*And on the alabaster where I rest
A poet, with a kiss,
Has written: "Here lies a rose
To make all the kings jealous."*

III. Sur les Lagunes (On the Lagoons)

*My dear love is dead:
I will cry forever;
Into the grave she carries
My soul and my love.
To heaven, without waiting for me
She's returned;
The angel that carried her
Did not want to take me.
How bitter is my fate!
Ah! loveless, to set out on the sea!*

*The white creature
Is lying in her coffin.
How all of Nature
Seems to me in mourning:
The forsaken dove
Cries and dreams of the absent one;
My soul cries and feels
Itself torn asunder.
How bitter is my fate!
Ah! loveless, to set out on the sea!*

*Over me the immense night
Stretches like a shroud.
I sing my romance
That heaven alone bears.
Oh, how she was beautiful,
And how I loved her!
I shall never love
Another woman so much as she.
How bitter is my fate!
Ah! loveless, to set out on the sea.*

IV. Absence

*Return, return, my beloved!
Like a flower, far from the sun,
the flower of my life is closed,
Far from your rose-colored smile.*

*Between our hearts, what distance,
What space between our kisses
O bitter fate! O cruel absence!
O unrequited desire!*

Return, return, etc.

*Between here and there, So much countryside,
So many towns and villages,
So many valleys and mountains,
Enough to tire the horses' feet!*

*Return, return, my beloved!
Like a flower, far from the sun,
The flower of my life is closed,
Far from your rose-colored smile.*

V. Au Cimetière (At the Cemetery)

*Do you know the white tomb
Where floats, with plaintive sound,
The shadow of a yew tree?
On the yew, a pale dove,
Sad and alone, at sundown,
Sings its song:
An air sickly tender
At once charming and deadly,
Which gives you pain.
And which you'd like to hear forever;
An air like might be sighed from the heavens
By an amorous angel.*

*One would say that the awakened soul
Were sweeping beneath the ground in unison
With the song,
And, unhappy at being forgotten,
Complains with a cooing
Gently.
On the wings of the music
One feels slowly returning
A memory:
A shadow, an angelic form
Passes in a quaking ray
Veiled in white.*

*The night blossoms, half closed,
Exhale their mild, sweet perfume
About you,
And the phantom of vague shape
Whispers in extending you its arms
"You will return?"
Oh, never again shall I go
Near the tomb as night descends
In its black cloak
To listen to the pale dove
Sing, from the top of the yew tree,
Its plaintive song!*

VI. L'Île Inconnue (The Unknown Island)

*Tell me, my young pretty,
Where would you like to go?
The sail unfolds its wing
The breeze is coming up!
The oar is of ivory
The flag of silk
The rudder of fine gold
For ballast I have an orange
For sail, an angel's wing
For mate, a seraph.*

Tell me, my young pretty, etc.

*Would it be to the Baltic?
To the Pacific Ocean?
To the Isle of Java?
Our else would it be Norway
To pluck the snow flower
Or the Angsoka flower?*

*Tell me, my young pretty,
Where would you like to go?*