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Albert Herring

Opera Chapman

Chapman University Chamber Orchestra

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*Chapman University School of Music Presents
Opera Chapman*

Benjamin Britten's

Albert Herring

*Presented in Memorial Auditorium
Friday, April 13, 2007 at 8 pm
Sunday, April 15, 2007 at 4 pm*

*Directed by Dr. Peter Atherton
Conducted by Daniel Alfred Wachs*





Very Special Thanks to

*Brooke Webber for the loan of her 1920's
Western Flyer bicycle*

*Brian Fujii, Craig Brown, Jane Hobson,
Ron Coffman, Don Guy, Richard Jackson*

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*Yvonne Mounsey and the Westside School of
Ballet*

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Following the success of *Peter Grimes* at Sadler's Wells in 1945, Benjamin Britten was eager to again compose for the stage. Shortly thereafter, however, when Sadler's Wells reverted to presenting standard repertoire and Covent Garden closed due to the ravages of World War II, Britten turned to John Christie, owner and producer of Glyndebourne Opera. Here Britten's first chamber opera, *The Rape of Lucretia*, received its premier in June 1946. Artistically the production was a success, and by October more than eighty performances were given at Glyndebourne and throughout England. Financial losses caused Mr. Christie to withdraw his support. With the loss of his patron and theater, Britten realized that a new type of opera company was needed. He and his team were eager to launch their new company, The English Opera Group, by the summer of 1947. This left Britten six months to raise funds, secure theaters, hire singers, and last but hardly least, find a suitable subject for a new chamber opera. Librettist Eric Crozier suggested a comic opera based on a short story by Guy de Maupassant, *Madame Husson's May-King*. In this "coming-of-age" story Crozier moved the setting from a small 19th century village near Paris to a smaller village in East Suffolk, England at the start of the 20th century. Opera Chapman's production has been transplanted to the 1955 New England village of Concord, New Hampshire.





Act 1 –
 April 10, 1955. Unable to find a virtuous young lady to crown as May Queen, the “upper crust” of Concord settle upon Albert, morally upright and, *“a splendid son to Mrs. Herring”*.

Act 2 –
 May Day celebration. Following the festivities Albert is elated due in large part to the rum Sid and Nancy have secretly added to his lemonade. Albert seizes the opportunity to exercise his long over due independence by having a night on the town.

Act 3 –
 May 2. The next morning when it is discovered that Albert is missing everyone assumes the worst. Upon finding Albert’s crushed orange blossom crown the elders gather in mourning at the Herring grocery. At the dramatic climax of their lamentation, Albert casually saunters home. Stunned relief quickly turns to indignation and indictment. Pressed for an explanation Albert describes his evening of drinking, fighting and *more!* The elders are shocked and become incensed. Albert calmly thanks them for supplying the means to fund his spree and asks them to leave so he can return to his work. Lady Billows and her cohorts depart in disgust, Mum is put in her place, and Sid, Nancy and the kids join Albert in celebration.



CHAPMAN UNIVERSITY SCHOOL OF MUSIC PRESENTS

OPERA CHAPMAN

ALBERT HERRING

Cast in order of Appearance

Florence Pike Erin Weber
 Miss Wordsworth Kristin Pacetti
 Father Gedge Troy Guthrie
 Mayor (Mr. Upfold) Charles Vickery
 Superintendent Budd..... Tony Arnold
 Lady Billows Cynthia Glass
 Emmie Sara Closson
 Cis.....Stephanie Anderson
 Harry Patricia Lora
 Sid.....Evan Brummel
 Albert Ben Bliss
 Nancy Erin Gonzalez
 Mum..... Katie Trimble





Peter Atherton

CHAPMAN UNIVERSITY CHAMBER ORCHESTRA

Violin I

Kathleen Mangusing †

Violin II

Adriana Hernandez †

Viola

Phillip Triggs †

Cello

Justin Dubish ≈

Bass

Mark Buchner

Harp

Allison Alport

Piano

Cheryl Lin Fielding

Flute

Maya Kalinowski

Holly Reynolds

Oboe

David Kossoff ☞

Clarinet

Celeste Markey *

Dan St. Marseille

Bass Clarinet

Daphne Wagner *

Bassoon

Teren Shaffer

Horn

Jacob Vogel •

Timpani/Percussion

Collin Martin

†	Senior
≈	Alumni
☞	Faculty
*	Librarian
•	Manager

Bass-baritone Peter Atherton has had the joy of performing over forty-five roles ranging from Seneca in *The Coronation of Poppea* to Frederick in *A Little Night Music*. His operatic credits include performances with the Los Angeles Opera, Seattle Opera, Baltimore Opera, Lyric Opera Cleveland, Wolf Trap Opera, Virginia Opera, San Francisco Opera Touring Division, Opera Atelier, Cairo Opera and the Opera Festival of Rome and Verona. He has performed with such conductors as Leonard Bernstein, Pierre Boulez, Lucas Foss, James Conlon, Kurt Herbert Adler, Thomas Fulton and Myung-Whun Chung.

In concert and oratorio he has performed to acclaim with numerous organizations including the Los Angeles Philharmonic, L'Orchestra de la Suisse Romande, Basel Chamber Orchestra, Bach Cercle Genève, International Chamber Ensemble, Los Angeles Master Chorale, Orchestre de Belgique, Philadelphia Singers, San Diego Symphony, William Hall Chorale, Angeles Chorale and the San Luis Obispo Mozart Festival. Equally popular in recital, he has performed in Vienna, Zürich, Hannover, Basel, Geneva, New York, Houston, Las Vegas and Los Angeles.

Dr. Atherton's versatility as a singing-actor enabled him to perform six different roles in *The Phantom of the Opera* in New York, Los Angeles and Toronto. He holds degrees from The Juilliard School, USC and UCLA. Currently he is Director of Operatic Studies and Assistant Professor of Voice at Chapman University and he is a member of the faculty for the Operafestival of Rome. This summer Dr. Atherton will be returning to Operafestival for his sixth consecutive season where he will perform the title role in *Don Giovanni*.

Daniel Alfred Wachs

Conductor and Pianist Daniel Alfred Wachs is recognized as one of the few musicians of his generation successfully balancing the busy demands of a conducting and solo career. Recently, his 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)

Currently, Mr. Wachs serves as an Assistant Conductor of the Orchestre National de France in Paris under Kurt Masur. In February 2007, Mr. Wachs prepared the Rotterdam Philharmonic for performances and a recording with Valery Gergiev. Other international engagements have included the French premiere of Bernstein's *Candide* at the Théâtre du Châtelet (a co-production with La Scala & ENO), performances of Britten's *Cantata Misericordium & Faure's Requiem*, and Assistant Conductor and Repetiteur for the Cincinnati Opera's 2007 Season. He also served as a juror for the 2007 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.

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 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 festivals such 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 graduate degrees in piano & conducting from The Juilliard School.

Carol Neblett

One of America's greatest and most acclaimed sopranos, Carol Neblett's career has spanned over 40 years, performing operas most coveted roles in the world's greatest opera houses, including the Metropolitan Opera, La Scala, Covent Garden, San Francisco Opera, Salzburg, Hamburg and Chicago Lyric Opera. Receiving rave reviews the world over from both critics and audiences alike, Ms. Neblett is equally at home and renowned for her appearances in recitals, concerts, radio, television recordings and films.

Ms. Neblett began her career in 1963, at the age of eighteen, as a soloist with the Roger Wagner Chorale, making her professional debut at Carnegie Hall in Handel's Solomon. That same year, Ms. Neblett also appeared as the Angel in Respighi's Laud to the Nativity at the Los Angeles Music Center. From 1965 to 1969, under the guidance of impresario Sol Hurok, Ms. Neblett toured the world performing recitals, oratorio and symphonic concerts.

Ms. Neblett made her operatic debut in 1969 with the New York City Opera as Musetta, in La Boheme. Amidst huge acclaim, she performed over twenty-five leading roles with the company over the next five years.

Critical triumphs included the dual roles of Margherita and Helen of Troy in Boito's Mefistofele. Her performance of Korngold's Die Tote Stadt was so successful that it was subsequently recorded with the renowned Erich

Leinsdorf conducting, and won a number of coveted awards, including a Grammy in 1975.

Ms. Neblett's signature roles included Puccini's Tosca as well as Minnie in The Girl of the Golden West. In 1976 she made her debut at the Lyric Opera of Chicago as Tosca with Luciano Pavarotti, and has sung this role more than 200 times. Ms. Neblett was invited to sing Minnie with Placido Domingo for Queen Elizabeth's 25th Jubilee Celebration at Convent Garden, which was filmed live as well as recorded.

Ms. Neblett made her Metropolitan Opera debut in 1979 as Senta in Jean-Pierre Ponelle's production of Der Fliegende Holländer, conducted by James Levine. Throughout her career, Ms. Neblett sang regularly with the Met in productions such as Tosca, Don Giovanni, Manon Lescaut, Un Ballo in Maschera, Falstaff, and La Fanciulla del West. In the 1993-94 Metropolitan Opera season, she celebrated her 25th operatic anniversary by reviving her role as Musetta.

Throughout the world's major opera houses, Ms. Neblett has sung more than 85 leading roles and more than 100 oratorio and symphonic works. Her recordings include Musetta in La Boheme for Angel/EMI, James Levine conducting; Minnie in La Fanciulla del West with Placido Domingo and Sherrill Milnes, Zubin Mehta conducting (DG); Marietta in Korngold's Die Tote Stadt, Erich Leinsdorf conducting (RCA); Mahler's Symphony No.2 with Claudio Abbado and the Chicago Symphony Orchestra; and a special recording with Roger Wagner on Angel/EMI entitled Magnificat. In celebration of the 100th anniversary of the Chicago Symphony Orchestra, a compact disc was issued of Ms. Neblett singing Soprano No. 1 in Mahler's Symphony No. 8, James Levine conducting. She is featured in James Levine's 25th Anniversary with the Metropolitan Opera, singing the role of Alice Ford in Falstaff with Giuseppe Taddei; an international television broadcast of Beethoven's Ninth Symphony with Maestro Carlo Maria Giulini; television broadcast from the Kennedy Center, A Tribute to George London, subsequently released on RCA.

Ms. Neblett is currently on the vocal staff at Chapman University. She conducts master classes for young artist programs worldwide, concentrating on role preparation for the professional singer, as well as maintaining a private studio in the Los Angeles area.

Cheryl Lin Fielding

Pianist Cheryl Lin Fielding's performances have taken place in concert halls throughout the United States, Japan, and Taiwan, including the Lincoln center and Carnegie Weill Recital. She has been honored with the Grace B. Jackson Prize in Excellence by the Tanglewood Music Festival, three times received the distinguished Gwendolyn Koldofsky Scholarship Award in Keyboard Collaborative Arts, and featured on the Classical radio station KUSC in Los Angeles, California. Dr. Fielding received teaching fellowships at the Juilliard School and was an assistant coach at the USC Thornton Opera

program. She was awarded fellowships at the Tanglewood Music Center, Music Academy of the West, Aspen Music Festival, and performed with the Mark Morris Dance Group, participated in the International Music Festival in Tours, France, and the Summit Music Festival in New York. Cheryl has worked with distinguished conductors, such as Christian Badea, John DeMain, Randall Behr, James Levine, and Timothy Lindberg, George Mester and Dean Williamson, and in masterclasses with William Bolcom, Dawn Upshaw, Phyllis Curtin, Margot Garret, Marilyn Horne, Graham Johnson, Warren Jones and Martin Katz.

Dr. Fielding is dedicated to opera education and outreach in the communities of Southern California. She is presently the music director and co-founder of NachtMusik, an ensemble committed to bringing opera experience to inner-city Los Angeles schools, as well as the pianist in the Los Angeles Opera and Opera Pacific outreach program. Cheryl received two master's degrees at the Juilliard School, in Piano Performance and Collaborative Piano, under the tutelage of Oxana Yablonskaya and Jonathan Feldman, and the Doctor of Musical Arts in Keyboard Collaborative Arts at the University of Southern California with Alan Smith. Dr. Fielding is currently an adjunct professor at Chapman University as well as an assistant coach at Opera Pacific.

Mark Robson

Mark Robson began his musical pursuits at an early age, first as a pianist and later as a flutist and organist. He began to compose when he was nine. Subsequent studies culminated in degrees from Oberlin College and the University of Southern California, enhanced by several years of study of piano and Ondes Martenot in Paris. Among his teachers have been Lydia Frumkin, Yvonne Loriod, Alain Motard, John Perry and James Bonn. His talent has been recognized with several scholarships and awards; these include a prize in the International Piano Competition for Contemporary Music of St. Germain-en-Laye, the Corvina Cultural Circle Honorary Hungarian Award, the USC master's student Keyboard Departmental Award and the first Michael Carson Memorial Award given by the Opera Guild of Southern California.

From January 1991 until June 2005, Mr. Robson worked on the music staff of the Los Angeles Opera as a répétiteur and eventually as Asst. Chorus Master/Asst. Conductor. He often provided recitative accompaniment at the harpsichord for their productions and performed onstage in the role of virtuoso Boleslao Lazinski in Fedora. As a conductor he has appeared with the Brentwood-Westwood Symphony Orchestra and has assisted at the renowned festivals in Salzburg and Spoleto (Italy). He is a founding member of Piano Spheres, a collective of pianists which has been presenting new and unfamiliar keyboard works in the Los Angeles area since 1994. His playing has been hailed by the Los Angeles Times as "massively virtuosic" and noted for its "display of dazzling speed, exquisite control and surprising delicacy". As a

recitalist, he has concertized at the Salle Marguerite Gaveau and Salle Cortot in Paris, the Paleis Het Loo in the Netherlands, Disney Hall, the L.A. County Art Museum, the Kennedy Center, James Madison University and the Spoleto Festival. In August of 2006 he joined the faculty of the collaborative arts program of Chapman University.

As a composer, Mr. Robson has been programmed on concerts in Los Angeles, New York, Chicago, Barcelona and Paris. The Brentwood-Westwood Symphony Orchestra has premiered two of his orchestral works, Apollo Rising and Christmas Suite. Other works include a trio for piano, cello and clarinet entitled Dances and Dirges, works commissioned for the synagogue, a piano cycle 24 Preludes for the Left Hand, the melodrama Initiation for speaker, piano and percussion, a Trio for Three Bassoons and several song cycles. One of these, A Child of Air, has been recorded by soprano Patricia Prunty (accompanied by the composer) and performed several times in New York, Los Angeles, Minnesota and at the winter Ravinia Festival. Mr. Robson's music may be obtained through the website hudsonriverpress.com.



Artistic Staff

Peter Atherton, D.M.A.Artistic Director
 Carol Neblett..... Associate Artistic Director
 Ron Coffman..... Set Design
 Laure Dike Costume Design
 Jane Hobson..... Lighting Design

Musical Staff

Daniel Alfred Wachs.....Director Chapman University Orchestras
 Cheryl Lin Fielding, D.M.A. Musical Direction
 Mark Robson Musical Direction

Technical Staff

Jennifer Kelly Production Manager
 Harrison Zierer, Alex Cammarota, Hannah Ayotte, Laura Konlon, Janette
 Shuguart, Joshua Kun..... Stage Crew
 Brian Fujii, Craig Brown, Jane HobsonAuditorium Staff

Acknowledgements

William D. Hall, D.M.A. Dean, School of Music
 Rick Christophersen Administrative Director
 Margaret Dehning Chair of Vocal Department
 Judith LongSecretary, School of Music
 Chapman Voice Faculty:
 Peter Atherton, Christina Dahlin, Margaret Dehning, Patricia Gee, Patrick
 Goeser, Desiree La Vertu, Jonathan Mack, Susan Montgomery, Bruce McClurg,
 Carol Neblett
 Collaborative Arts Faculty:
 Dr. Louise Thomas, chair, Cheryl Lin Fielding, Mark Robson, Stephen Karr



School of Music April & May Events

Tuesday, April 24, 8pm
 Contemporary Music Concert
 Sean Heim & Jeff Holmes, Directors
 Free Admission
 Salmon Recital Hall
 (714) 997-6871

Saturday, April 28, 8pm
 University Wind Symphony
 Robert Frelly, Conductor
 \$10 - General Admission
 \$5 - Senior Citizens and Students
 Memorial Hall Auditorium
 (714) 997-6871

Wednesday, May 2, 8pm
 Chapman Percussion Ensemble
 Nick Terry, Director
 Free Admission
 Salmon Recital Hall
 (714) 997-6871

Thursday, May 3, 8pm
 New Music Ensemble
 Sean Heim, Director
 Free Admission
 Salmon Recital Hall
 (714) 997-6871

Saturday, May 5, 4pm
 Sholund Scholarship Concert
 Featuring the Chapman Symphony Orchestra & University Choir
 Daniel Alfred Wachs, Conductor
 \$10 - General Admission
 \$5 - Senior Citizens and Students
 Memorial Hall Auditorium
 (714) 997-6871





Sunday, May 6, 8pm
Guitar Ensemble
Jeff Cogan, Director
Free Admission

Salmon Recital Hall
(714) 997-6871

Monday, May 7, 8pm
Saxophone Ensemble
Gary Matsuura, Director
Free Admission

Salmon Recital Hall
(714) 997-6871

Tuesday, May 9, 7pm
Student Pianists in Recital
Ann Grinberg, Director
Free Admission

Salmon Recital Hall
(714) 997-6871

Thursday, May 10, 8pm
Jazz Ensembles Concert
Albert Alva, Director
Free Admission

Memorial Hall Auditorium
(714) 997-6871

Friday, May 11, 8pm
University Women's Choir & University Chorale
Joseph Modica & Scott Melvin, Directors
\$10 - General Admission
\$5 - Senior Citizens and Students

Salmon Recital Hall
(714) 997-6871

Saturday, May 12, 5pm
Chamber Winds
Robert Frelly, Conductor
\$10 - General Admission
\$5 - Senior Citizens and Students

Memorial Hall Auditorium
(714) 997-6871

Sunday, May 13, 8pm
Instrumental Chamber Music
Anna Grinberg & Louise Thomas, Directors
Free Admission

Salmon Recital Hall
(714) 997-6871



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* COVER IN ALBERT HERRING.

OPERA CHAPMAN WILL PERFORM ACT 1 AND ACT 2, SCENE 1 OF ALBERT HERRING AT LEISURE WORLD, LAGUNA WOODS ON MONDAY MAY 7, 2007 AT 7:30 P.M.

ALL COVERS WILL PERFORM ON THAT OCCASION.

