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Chapman Chamber Orchestra

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Chapman Chamber Orchestra

March 22, 2013

Daniel Alfred Wachs, Director



spring 2013

 CHAPMAN
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SPRING 2013 calendar highlights

february

February 1

University Singers Post-Tour Concert

Stephen Coker, Conductor

February 7

President's Piano Series

Grace Fong & Louise Thomas, duo piano concert

February 14-16, 21-23

Twelfth Night by William Shakespeare

Directed by Thomas Bradac

march

March 7

President's Piano Series

Sergei Babayan

March 8

Chapman Chamber Orchestra & University Singers

Daniel Alfred Wachs, Music Director and Conductor

Stephen Coker, Conductor

March 14-16

Concert Intime

Directed by Alicia Guy

april

April 4

President's Piano Series

John Perry

April 4-6, 11-13

Stage Door

by George S. Kaufman & Edna Ferber

Directed by Nina LeNoir

April 19-21

Opera Chapman presents

The Merry Widow by Franz Lehar

Peter Atherton, Artistic Director

Carol Neblett, Associate Director

April 24-27

Student Produced One Acts

may

May 8-11

Spring Dance Concert

Directed by Jennifer Backhaus

May 11

Sholund Scholarship Concert

Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents the

Chapman Chamber Orchestra

42nd Season

DANIEL ALFRED WACHS

Music Director & Conductor

March 22, 2013 • 8:00 P.M.

University Synagogue



COLLEGE OF PERFORMING ARTS

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<http://www.chapman.edu/copa> or call 714-997-6519

or email CoPA@chapman.edu

Welcome

Erev Tov and Shabbat Shalom!

Thank you for sharing your Friday evening with us and inviting us into University Synagogue. I have had the pleasure of playing piano these past two Rosh Hashana's (as well as during Maestro St. Clair's December visit) and now I am especially pleased and proud to be able to bring the Chamber Chamber Orchestra to you.

Before there was language, in fact, even before there was music – there was rhythm. From our ancestors with their sticks and stones through the Gypsies of Eastern Europe to the sultry tangos of Buenos Aires, rhythm is in our bones.

Composer Osvaldo Golijov's music is an intriguing blend of South American rhythm, Jewish soulfulness and New World vision. I am particularly pleased to be able to share his music with you this evening.

Concluding this shortened program is Beethoven's beloved Seventh Symphony, 'the apotheosis of the dance.'

Musically yours,



Daniel Alfred Wachs
Director of Instrumental Studies
Music Director, Orange County Youth Symphony Orchestra

Program

Last Round

Osvaldo Golijov
(b. 1960)

- I. Movido, urgente
- II. Lentissimo

Symphony No. 7

Ludwig van Beethoven
(1770 – 1827)

- Poco sostenuto – Vivace
 - Allegretto
 - Presto
 - Allegro con brio
-

About the conductor

DANIEL ALFRED WACHS, *Music Director & Conductor*

Director of Instrumental Studies, Chapman University Conservatory of Music

Music Director & Conductor, Chapman University Orchestras

Music Director, Orange County Youth Symphony Orchestra

Conductor **Daniel Alfred Wachs** emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg, leading a world première by Toshio 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 Simón Bolívar Youth Orchestra!*” Wachs has been entrusted with preparing orchestras from 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 Opera and for the French première of Bernstein’s *Candide* at the Théâtre du Châtelet, a co-production with La Scala and the English National Opera, directed by Robert Carsen.

A pianist as well as a conductor, 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 Orange County Youth Symphony and is Music Director of the Chapman Chamber Orchestra. Both orchestras were finalists for the 2012 American Prize in Orchestral Performance and OCYSO is the 2012 winner in the youth category. Wachs and the Chapman Chamber Orchestra recently completed a survey of Mahler song cycles with baritone Vladimir Chernov and have initiated a partnership with the LA Opera – Domingo-Thornton Young Artist Program. Wachs’ expertise and experience in developing and infusing new life into education concerts has been sought by such orchestras as the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborator, Wachs has led *Albert Herring*, *Così fan tutte*, *The Impresario*, *Suor Angelica*, *Gianni Schicchi*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermans* and operas by Pasatieri which were lauded by the composer himself. He has also accompanied tenor William Burden in recital. For more information, please visit www.danielalfredwachs.com

About Chapman Chamber Orchestra

The **Chapman Chamber Orchestra** (CCO) has received wide recognition for its outstanding performances and is considered to be among the finest university ensembles on the West Coast. In the summer of 2012, CCO was named a finalist in the American Prize in Orchestral Performance. In the fall of 2009, a live recording of Milhaud’s *La Creation du Monde* was selected by the world famous Phillips Collection in Washington, D.C. to accompany its exhibit, “Man Ray, African Art and the Modernist Lens.” Under the direction of Music Director Daniel Alfred Wachs, the Chapman Chamber Orchestra has also recently completed a survey of Mahler song cycles with baritone Vladimir Chernov and has initiated a partnership with the LA Opera Domingo-Thornton Young Artist Program.

Chapman University Orchestras have received national recognition when presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for performances of music by American composers.

In frequent demand, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences. The Chamber Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. In February of 2008, the Chapman Chamber Orchestra joined forces with Orange County’s Pacific Symphony as part of the Eighth American Composers Festival. The Chamber Orchestra has toured extensively on the West Coast of the United States and has performed on international tours in Europe, China, Hong Kong, and Japan.



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Program Notes

Last Round, for string ensemble

Oswaldo Golijov
(b. 1960)

Astor Piazzolla, the last great Tango composer, was at the peak of his creativity when a stroke killed him in 1992. He left us, in the words of the old tango, “without saying good bye”, and on that day the musical face of Buenos Aires was abruptly frozen. The creation of that face had started a hundred years ago from the unlikely combination of African rhythms underlying gauchos’ couplets, sung in the style of Sicilian canzonettas over an accompanying Andalucian guitar. As the years passed, all converged towards the bandoneon: a small accordion-like instrument without a keyboard that was invented in Germany in the nineteenth century to serve as a portable church organ and which, after finding its true home in the bordellos of Buenos Aires’ slums in the 1920s, went back to Europe to conquer Paris’ high society in the 1930s. Since then, it has reigned as the essential instrument for any Tango ensemble.

Piazzolla’s bandoneon was able to condense all the symbols of tango. The eroticism of legs and torsos in the dance was reduced to the intricate patterns of his virtuoso fingers (a simple C major scale in the bandoneon zigzags so much as to leave an inexperienced player’s fingers tangled). The melancholy of the singer’s voice was transposed to the breathing of the bandoneon’s continuous opening and closing. The macho attitude of the tangueros was reflected in his pose on stage: standing upright, chest forward, right leg on a stool, the bandoneon on top of it, being by turns raised, battered, caressed.

I composed *Last Round* (the title is borrowed from a short story on boxing by Julio Cortázar) as an imaginary chance for Piazzolla’s spirit to fight one more time. The piece is conceived as an idealized bandoneon. There are two movements: the first represents the act of a violent compression of the instrument and the second a final, seemingly endless opening sigh (it is actually a fantasy over the refrain of the song “My Beloved Buenos Aires”, composed by the legendary Carlos Gardel in the 1930s). But *Last Round* is also a sublimated tango dance. Two quartets confront each other, separated by the focal bass, with violins and violas standing up as in the traditional tango orchestras. The bows fly in the air as inverted legs in crisscrossed choreography, always attracting and repelling each other, always in danger of clashing, always avoiding it with the immutability that can only be acquired by transforming hot passion into pure pattern.

Oswaldo Golijov

Symphony No. 7

Ludwig van Beethoven
(1770 – 1827)

By the time Beethoven composed his Seventh Symphony in 1811-12, deafness had put an end to his virtuoso concert career (although he continued to improvise in private for friends). He had lived in Vienna for nearly two decades and after surviving two occupations by the French, he became one of the city’s best-known personalities. A number of his compositions were notorious for sparking controversy, to be sure, but the Seventh presents a happy example of an indisputable masterpiece which was greeted with widespread public acclaim from its premiere.

The Seventh was heard for the first time in December 1813, when it appeared on a benefit program for Austrian and allied veterans of the wars against Napoleon. Also sharing the program was Beethoven’s even more wildly successful (though now forgotten) novelty piece, *Wellington’s Victory*, which celebrated the routing of Napoleon’s brother Joseph and his forces in Spain. Its inspiration had been the “panharmonicon,” an extravagant mechanical instrument built to imitate the orchestra and created by the composer’s inventor friend Johann Nepomuk Maelzel (who also designed the metronome and ear trumpets for Beethoven).

The initial audience for the Seventh thus likely associated its outsize exuberance with the sense of impending triumph over Napoleon’s once seemingly invincible power; after years of disruptive warfare, a lasting peace was finally on the horizon. In one of music history’s more remarkable ironies, the Seventh dates from near the close of what is often termed Beethoven’s “heroic” period, which the *Eroica* Symphony—a work inevitably linked with the composer’s contradictory attitudes toward Napoleon—had launched.

As Beethoven was actually composing the Seventh, however, Napoleon was at the height of his power (though his disastrous invasion of Russia would follow that summer). Some have suggested a more intimate inspiration for the intensely joyful energy that pervades so much of this score—and of the Eighth Symphony, which soon followed and is of the same vintage. The identity of the “Immortal Beloved” to whom Beethoven addressed his passionate, heartfelt declaration of love in a letter (dated only July 6 and 7) remains a matter of debate, but there are persuasive arguments for 1812 as the year of this document, which would place this confessional moment just a few months after completion of the Seventh. As with his many other emotional entanglements, Beethoven’s pursuit of the Immortal Beloved would end in frustration, yet at least for a time he seems to have been encouraged by the possibility for a lasting intimacy. “There was no tint of amorous charade here,” observes biographer Maynard Solomon. “Beethoven, for the first and as far as we know the only time in his life, had found a woman whom he loved and who fully reciprocated his love.”

Chapman Chamber Orchestra

Daniel Alfred Wachs, *Music Director & Conductor*

Violin I

Chloe Tardif
Elizabeth Lee ●
Kimmi Levin
Laura Schildbach
Rachelle Schouten
Michael Fleming
Cody Bursch

Violin II

Macie Slick
Matt Owensby
Marc Rosenfield
Gabrielle Stetz
Alayne Hsieh
Suzanne Haitz
Anna Munakata ●

Viola

Will Kellogg
Nicky Kaynor
Javier Chacon Jr.
Launa Kressin
Jesse Simons
Stephanie Calascione
Sun Greene
Priscilla Peraza

Cello

Eli Kaynor ●
Christopher DeFazio
Connor Bogenreif
Lacey Woods
Conrad Ho ●
Nathaniel Cook
Devin Marcus

Double Bass

Ann Marie Kawai ●
Kevin Baker ●

Flute

Bella Staav ●
Mary Young ●

Oboe

Kyle Chatteleton ●
Emilia Lopez-Yanez

Clarinet

Ben Lambillotte
Cynthia Ley

Bassoon

Rebecca Rivera §
Grant Boyd

French Horn

Matthew Bond
Robert Loustaunau

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Enjoy the performance, and I look forward to seeing you again throughout the season.

Sincerely,

A handwritten signature in black ink, appearing to read 'Dale A. Merrill'.

Dale A. Merrill, Dean

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