

11-16-2014

Early Music Ensemble: The Sincerest Form of Flattery

Chapman Early Music Ensemble

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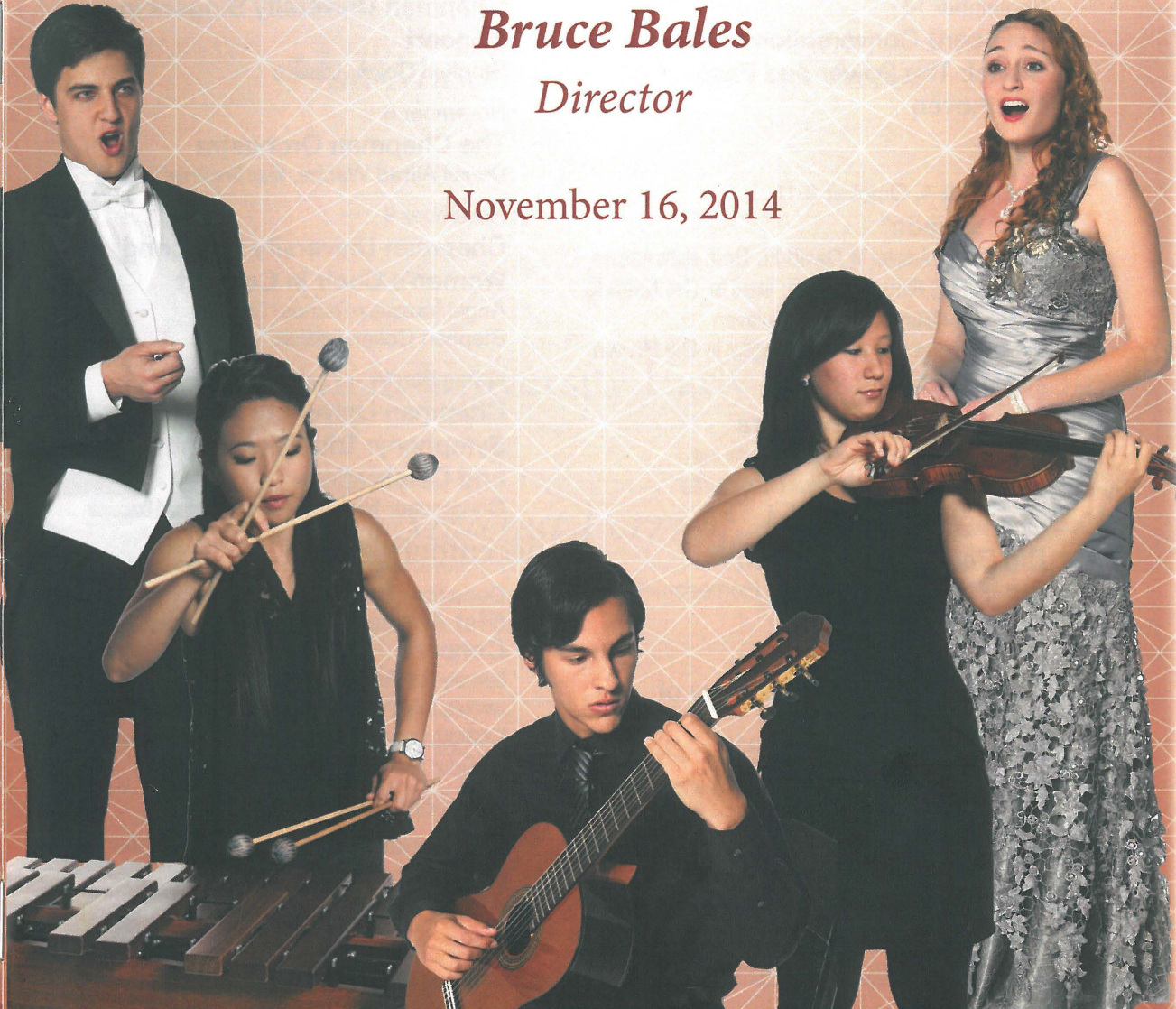
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EARLY MUSIC ENSEMBLE: THE SINCEREST FORM OF FLATTERY

Bruce Bales
Director

November 16, 2014



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COLLEGE OF PERFORMING ARTS
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music

Fall 2014

FALL 2014 calendar highlights

september

September 18

Keyboard Conversations Jeffrey Siegel: The Power and Passion of Beethoven

october

October 2-4, October 9-11

"Hot Mikado"

Book and Lyrics Adapted by David H. Bell; Music Adapted and Arranged by Rob Bowman; Based on The Mikado by W.S. Gilbert and Arthur Sullivan
Directed by Nina LeNoir Music Direction by Bill Brown

October 4

The Chapman Orchestra

Daniel Alfred Wachs, Music Director and Conductor John Elias Kaynor ('13), cello

October 12

Big Band Bubbly Brunch

Part of the Chapman Family Homecoming Celebration.

October 17-19, October 24-26

Opera Chapman: "The Glory of French Opera"

Peter Atherton, Artistic Director; Carol Neblett, Stage Director; Christian Nova, Stage Director; Janet Kao, Musical Direction; Paul Floyd, Musical Direction

november

November 6-8, November 13-15

Anna in the Tropics

by Nilo Cruz Directed by Nicholas C. Avila

November 7

Chapman University Singers in Concert

Stephen Coker, Conductor

November 8

The Chapman Orchestra

Daniel Alfred Wachs, Music Director and Conductor

November 9

Chapman University Choir and Women's Choir in Concert

Angel Vázquez-Ramos, Conductor
Stephen Coker, Conductor

November 14

Chapman University Wind Symphony: Tributes, Memorials, and Celebrations

Christopher Nicholas, Music Director and Conductor

december

December 5 and 6

51st Annual Wassail Banquet and Concert

University Choir Angel Vázquez-Ramos, Conductor
University Choir and University Singers Stephen Coker, Conductor, Chapman Orchestra Daniel Alfred Wachs, Conductor

December 10-13

Fall Dance Concert: Re/invented

Directed by Jennifer Backhaus

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The Chapman University Early Music Ensemble

The Sincerest Form of Flattery

Bruce Bales, director

November 16, 2014 5:00 P.M.

Salmon Recital Hall



COLLEGE OF PERFORMING ARTS

For more information about our events, please visit our website at <http://www.chapman.edu/copa> or call 714-997-6519 or email CoPA@chapman.edu

Program

Ground Basses

Ciaccona #1 – “Aber die Gerechten müssen sich freuen” Heinrich Schütz
Final movement from *Es steh Gott auf*, SWV 356 (1647) (1585-1672)
But the righteous shall rejoice, rejoice from their hearts, and be joyful before God. – Psalm 68:3

Savannah Wade and Mary Frances Conover, sopranos
Elliott Wulff, violin; Bruce Bales, treble viol
Anthony Choi, Brian Clemens, Sean Atkinson, Nate Brown, Mason Hock,
Ethan Reed and Rafael Zepeda, basso continuo

Three setting of “La Folia” Gaspar Sanz
“Folías” from *Instrucción de música sobre la guitarra española* (1640-1710)

Mason Hock, Baroque guitar

“Recercada Quarta sobre la Folia” Diego Ortiz
from *Trattado de glossas* (1553) (c.1517-c.1570)

Ethan Reed, bass viola da gamba
Bruce Bales, Sean Atkinson, Mason Hock,
Nate Brown and Rafael Zepeda, basso continuo

“Unser trefflicher” Johann Sebastian Bach
from *Mer Hahn en neue Oberkeet*, BWV 212 (1742) (1685-1750)

Our excellent, dear chamberlain is a pleasant man with whom no one can find fault.

Fallon Holtz, soprano
Elliott Wulff, violin; Bruce Bales, treble viol
Brian Clemens, Sean Atkinson, Mason Hock,
Ethan Reed and Rafael Zepeda, basso continuo

Program

Quodlibet

“O rosa bella” (c.1420) John Bedyngham
(1422-1460)

O lovely rose, my sweet soul, let me not die in courtly love. Ah, must I end up weary and
grieving for serving well and faithfully loving?

Savannah Wade, soprano
Elliott Wulff, rebec and Bruce Bales, vielle

“Hastu mir die Laute bracht” Anonymous

from *Das Glogauer Liederbuch* (c.1480)

1. Did you bring me the lute? 2. Now suffer and go without, to please the loveliest one
3. Now shed your leaves, lime tree, shed them. 4. A farmer went into the forest – up and
pew and ah 5. Our friends 6. Misery. 7. Welcome, Sir fiddle player, with your violin
8. My lovely friend 9. I also praise, dearest lady, your virtuous ways and your clever mind.
10. Great yearning is in my heart, since I have of her... 11. Love loves the lovely. 12. The
month of May gently approaches. 13. My lady Catherine, our neighbor.

Elliott Wulff, baritone
Bruce Bales, tenor viol and Ethan Reed, bass viol

Ciaccona #2 – “Ciaccona no.14 - Quarta & Ultima Parte” Bernardo Storace
(c.1637-c.1707)

from *Selva di varie compositioni d'intavolatura per cimbalo ed organo* (1664)

Brian Clemens, harpsichord

Broadside Ballads

Three settings of “Stingo” Anonymous
“Oyle of Barley”
from John Playford’s *The English Dancing Master* (1651)

Bruce Bales, hurdy gurdy and baritone
chorus, basso continuo and percussion

Program

“Cold and Raw” Anonymous
Lyrics from Thomas D’Ufey’s *Pills to Purge Melancholy*, v.2 (1719)

Mary Frances Conover, soprano
Elliott Wulff, violin; Bruce Bales, recorder
Brian Clemens, Sean Atkinson, Nate Brown, Mason Hock,
Ethan Reed and Rafael Zepeda, basso continuo

“May her best example” from *Love’s Goddess sure is blind* Henry Purcell
Birthday Ode for Queen Mary (1692) (1659-1695)

Johann Josen, countertenor
Elliott Wulff, violin; Bruce Bales, tenor viol;
Ethan Reed, bass viol; Rafael Zepeda, violone,
Anthony Choi, Brian Clemens, Sean Atkinson,
Nate Brown, and Mason Hock, basso continuo

Three settings of “Packington’s Pound” Francis Cutting
“Packington’s Pound” (c.1550-1595/6)
from *the William Barley Lute Book* (1597)

Sean Atkinson, lute

“Pakington’s Pownde” no.178 Anonymous
from *the Fitzwilliam Virginal Book* (c.1570)

Anthony Choi, harpsichord

“Thus Gamesters United” Johann Christoph Pepusch
from *The Beggar’s Opera*, Act III, no. 5 (1728) (1667-1752)

Daniel Goldberg, tenor; Elliott Wulff, violin
Brian Clemens, Sean Atkinson, Nate Brown, Mason Hock,
Ethan Reed and Rafael Zepeda, basso continuo

Program

“The Anacreontic Song” (1799) John Stafford Smith
from *A fifth book of canzonets, catches, canons & glees,* (1750-1836)
sprightly and plaintive

Daniel Goldberg, Johann Josen and Elliott Wulff, gentlemen’s trio
Brian Clemens, harpsichord and Ethan Reed, viol

Ciaccona #3 – “Zefiro torna e di soave accenti,” SV251 Claudio Monteverdi
from *Scherzi musicali* (1632) (1567-1643)

Return O Zephyr, and with gentle motion, make pleasant the air and scatter the grasses in waves. Murmuring among the green branches, make the flowers in the field dance to your sweet sound; Crown with a garland the heads of Phylla and Chloris with notes tempered by love and joy, from mountains and valleys high and deep and sonorous caves that echo in harmony. The dawn rises eagerly into the heavens and the sun scatters rays of gold, and of the purest silver, like embroidery on the cerulean mantle of Thetis. But I, in abandoned forests, am alone. The ardor of two beautiful eyes is my torment; as my Fate wills it, now I weep, now I sing.

Savannah Wade and Fallon Holtz, sopranos
Anthony Choi, Brian Clemens, Sean Atkinson, Nate Brown, Mason Hock,
Bruce Bales, Ethan Reed and Rafael Zepeda, basso continuo
and Storm Marquis, percussion

Parodies

Three settings of “Susanne un Jour”
“Susanne un jour” (1548) Didier Lupi second
from *Premier livre de chansons spirituelles,* (c.1520-after 1559)
par Guillaume Gueroult

Susanna fair, sometimes of love requested by two old men whom her sweet looks allured was in her heart full sad and sore molested seeing the force her chastity endured. To them she said, “If I by craft procured do yield to you my body to abuse it, I kill my soul, and if I do refuse it, you will judge me to death reproachfully. Better tis in innocence to choose it, than by my fault to offend my God on high.

Johann Josen, tenor
Bruce Bales, Ethan Reed and Rafael Zepeda, viols
Anthony Choi, Sean Atkinson, Mason Hock, basso continuo

Program

Divisions on “Susanne un jour” after Orlando di Lasso Francesco Rognoni
from *Selva de varii passaggi*, (1602) (1570-1626)

Rafael Zepeda, violone bastarde
Savannah Wade, Mary Frances Conover and Fallon Holtz, cantus firmus
Anthony Choi, organ

Mr. Bucton’s Galliard John Dowland
No. 19 from *Lachrimae or Seaven Teares* (1604) (1563-1626)

Elliott Wulff, violin; Bruce Bales, Ethan Reed and Rafael Zepeda, viols
Anthony Choi, Sean Atkinson, Mason Hock, basso continuo

Four settings of “The Italian Rant”

A Mélange of “Fuggi, fuggi, fuggi da questo cielo” Giuseppino del Biabo
and “La Montovana” Gasparo Zanetti
from *Il Scolaro* (1645) (fl.1626-1645)

Elliott Wulff, baritone
Brian Clemens, Sean Atkinson, Nate Brown, Mason Hock, Bruce Bales,
Ethan Reed and Rafael Zepeda, basso continuo; Storm Marquis, percussion

Trio sonata sopra “Fuggi dolente core” op.22, no. 21 (1655) Biagio Marini
from *Per ogni sorte di strumento musicale diversi generi* (1594-1663)

Elliott Wulff, violin; Bruce Bales, treble viol
Brian Clemens and Rafael Zepeda, basso continuo

“Carul cu boi” – The Ox Driven Cart Romanian Folk Song

Before electricity, train tracks and steam engines were discovered, everything went smoothly because our elders were carefree leading their ox driven carts. Gee! Haw!
Gee! Haw! Today we fly on the train tracks in boxcars. We arrive at our destination with headaches, famished and frozen. It is better to lead an ox driven cart than to have so many worries. Gee! Haw! Gee! Haw!

Elliott Wulff, baritone
Anthony Choi, Bruce Bales, Sean Atkinson, and Rafael Zepeda, basso continuo

Program

“Hatikvah” – The Hope (1888) arr. Samuel Cohen

As long as in the heart, a Jewish soul still yearns onward, towards the ends of the east,
an eye still looks toward Zion; Our hope is not yet lost, the hope of two thousand years,
to be a free nation in our land, the land of Zion and Jerusalem.

Elliott Wulff, baritone and chorus

Ciaccona #4 – “Amen” Matthias Weckmann
from *Weine nicht, es hat überwunden* (1663) (1616-1674)

Amen. Glory and honor and praise and power be to our God for ever and ever. Amen.

Savannah Wade, Mary Frances Conover, Fallon Holtz,
Johann Josen, Daniel Goldberg and Elliott Wulff, vocalists
Bruce Bales, Ethan Reed and Rafael Zepeda, viols
Anthony Choi, Brian Clemens, Sean Atkinson,
Nate Brown and Mason Hock, basso continuo

Chapman University Early Music Ensemble

Dr. Bruce Bales, *director*

Treble/Teno Viols, Recorder, Archlute, Hurdy gurdy, Vielle and Baritone

Mary Frances Conover - Soprano

Savannah Wade - Soprano

Fallon Holtz – Soprano/Alto

Daniel Goldberg - Tenor

Johann Josen – Baritone/Countertenor

Elliott Wulff – Bass/Baritone, Violin and Rebec

Ethan Reed – Bass Viol

Rafael Zepeda - Violone

Mason Hock – Lute, Theorbo and Baroque Guitar

Sean Atkinson - Lute

Nathan Brown – Baroque Guitar

Anthony Choi – Organ and Harpsichord

Brian Clemens - Harpsichord

Storm Marquis – Tambourine and Tabor



COLLEGE OF PERFORMING ARTS

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 Opera Chapman production you are about to see this evening 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 12,000 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 that each one of our students benefits from your decision to support the College; because of their rigorous training at Chapman, our graduates are performing in major opera houses across the country. 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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