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Fall 2011 Event Highlights

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Urinetown, the Musical
by Greg Kotis and Mark Hollman.....Sept. 29-Oct. 1, 6-8
The Servant of Two Masters by Carlo Goldoni.....Nov. 10-12, 17-19

MUSIC:

University Singers in Concert.....Oct. 28
University Choir & Women's Choir in Concert.....Oct. 30
Opera Scenes – 2011: An Opera Odyssey.....Nov. 11-13
Chapman Chamber Orchestra.....Nov. 18
Chapman University Wind Symphony.....Nov. 19
Holiday Wassail.....Dec. 2-3

DANCE:

Fall Dance Concert .....Dec. 7-10

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CHAPMAN UNIVERSITY

Conservatory of Music

presents the

Chapman
Chamber Orchestra

41st Season

DANIEL ALFRED WACHS

Music Director & Conductor

featuring

JANAI BRUGGER-ORMAN, soprano

LA OPERA DOMINGO-THORNTON
YOUNG ARTIST PROGRAM

November 18, 2011 • 7:30 P.M.

Fish Interfaith Center,
Wallace All Faiths Chapel

November 19, 2011 • 11:00 A.M.

Nixon Presidential Library,
East Room

Welcome

Dear Friends,

The four composers presented on this program were in some way inspired by their own version of an **American Idyll**. Two are American-born; two are émigrés who’s own presence in the United States inspired generations to come.

Connecticut born Charles Ives was fascinated and captivated by American folk songs, particularly those from the 1860’s Civil War era. A comparable fascination for us today would be the songs of the 1940’s. Samuel Barber’s *Knoxville Summer of 1915* is a bittersweet reminiscence written in memory of his own father. Igor Stravinsky was inspired by the bucolic gardens of the Dumbarton Oaks Estate outside Washington, D.C. Kurt Weill could not have written a note of his *Threepenny Opera* without the influence of jazz as was heard during the delicious decadence of the Weimar Republic. Weill soon fled to the safety of New York and of the Great White Way... Though hailing from different states and nationalities, each embodies the adventurous spirit of America and its embrace of multiculturalism.

I would like to offer my sincerest thanks to Mr. Joshua Winograde, Artistic Director of the LA Opera and Director of the Domingo-Thornton Young Artist Program who made it possible for Ms. Brugger-Orman to join us this evening as soprano soloist.

Musically yours,



Daniel Alfred Wachs
Director of Instrumental Studies
Conservatory of Music

Program

Charles Ives

Three Places in New England

(1874 - 1954)

- I. The "St. Gaudens" in Boston Common
(Col. Shaw and his Colored Regiment)
- II. Putnam's Camp, Redding, Connecticut
- III. The Housatonic at Stockbridge

Samuel Barber

Knoxville: Summer of 1915
Janai Brugger-Orman, soprano

(1910 – 1981)

~Intermission~

Igor Stravinsky

Concerto in E-flat – “Dumbarton Oaks”

(1882 – 1971)

- Tempo giusto
- Allegretto
- Con moto

Kurt Weill

Kleine Dreigroschenmusik

(1900 – 1950)

- Ouverture
- Die Moritat von Mackie Messer
- Anstatt Daß-/Song
- Die Ballade vom angenehmen Leben
- Pollys Lied
- Tango Ballade
- Kanonensong
- Dreigroschen – Finale

About the Artists

DANIEL ALFRED WACHS, *conductor*

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 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) 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 41-year-old Orange County Youth Symphony Orchestra (“*The performance was smashing thanks in no small part to the exceptionally well-practiced pre-professionals...*” – LA Times) and is Music Director of the Chapman Chamber Orchestra, whose recording of “La Création du Monde” was selected by the prestigious Phillips Collection in Washington, D.C. Wachs and the Chapman Chamber Orchestra recently completed a survey of Mahler song cycles with baritone Vladimir Chernov.

Equally comfortable in the pit, 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*

About the Artists

Fledermaus and operas by Pasatieri which were lauded by the composer himself. He has also accompanied tenor William Burden in recital.

JANAI BRUGGER-ORMAN, *soprano*

Currently a member of the Domingo-Thornton Young Artist Program and recent winner of the Metropolitan Opera National Council Western Regional Audition, Janai Brugger-Orman’s Los Angeles Opera appearances included Barbarina *Le Nozze di Figaro* under the baton of Plácido Domingo, and The Page *Rigoletto* with James Conlon. She also covered the role of Mrs Neruda *Il Postino*, and Governess *The Turn of the Screw*.

A native of Chicago, Miss Brugger-Orman recently received her Master’s degree from the University of Michigan, where she studied with the late Shirley Verrett. She won her Bachelor’s degree from DePaul University where she studied with Elsa Charlston. In 2007, she participated in the Marilyn Horne Masterclass “The Song Continues” at New York’s Carnegie Hall.

During the fall of 2009, Miss Brugger-Orman appeared as Adina *Elixir of Love* with the Lyric Opera of Chicago in the Neighborhoods Program. Other roles in Miss Brugger-Orman’s repertoire include Tatiana *Eugene Onegin*, Ilia *Idomeneo*, Mercedes *Carmen*. In the of summer 2010 she was a young artist in the Merola Opera Program of San Francisco Opera, performing scenes from Massenet’s *Werther* and Nicolai’s *Merry Wives of Windsor*.

During the summer of 2011, Miss Brugger-Orman attended the Steans Music Institute in Chicago’s Ravinia Festival under the direction of Brian Zeger.

Upcoming engagements include the role of Musetta *La Bohème* at Los Angeles Opera and Juliette *Romeo et Juliette* at Palm Beach Opera.

Program Notes

Charles Ives

(1874 - 1854)

Three Places in New England

Three Places in New England is alternatively called “A New England Symphony” and/or “First Orchestral Set.” Ives's Second Orchestral Set also consists of three tone-pictures set in New England, but the First Orchestral Set is far better known. It is not, however, frequently performed, largely because of its challenging musical language that still stymies some audiences nearly a century after it was composed. Also, the music is extraordinarily difficult. Both factors have impeded the work's progress into the standard repertory.

Three Places in New England dates from approximately 1908 to 1914, when Charles Ives was in his thirties. The earlier date is particularly significant from the standpoint of his complex rhythmic experiments, since later critics compared his work to that of Stravinsky in *Le sacre du printemps* (The Rite of Spring), whose explosive premiere scandalized Paris in 1913. Ives had developed his technique and ideas independent of and prior to the great Russian.

Another contemporary with whom Ives shares certain uncanny points of similarity is Claude Debussy, whose evocative orchestral canvasses capture so well the sights, smells, sound and very aura of the sea, of Spain and of night. In *Three Places*, Ives paid comparable homage to his own world, with equally compelling results. Writer Harvey Phillips has called these pieces "stunningly specific evocations of mood, scene and time."

Ives wrote his own inscription and heading for each movement of *Three Places in New England*, including them in the printed score when he underwrote publication in 1935. He drew his inspiration for the first movement from a statue in Boston Common, "The monument to Colonel Shaw and his colored regiment by St. Gaudens." The music contains several characteristic hallmarks of Ives's style: bits and snatches of march tunes and songs from the American Civil War, including Stephen Foster's "Old Black Joe," George Root's "Battle Cry of Freedom," and Henry Clay Work's "Marching Through Georgia."

His note for the middle movement, "Putnam's Camp, Redding, Connecticut" explains the imaginings and dream-fantasies of a young boy who has wandered from an American Independence Day picnic. He arrives at a nearby abandoned campsite famous from the Revolutionary War era as the headquarters of General Israel Putnam during the winter of 1777-1778. The boy falls asleep, dreaming of the soldiers marching. Both the soldiers' fife and drum and a second band (the returning General) are heard, providing polytonal clang in a classic example of Ivesian superimposed tonality, ensemble, and meter. Each band is deter-

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mined to maintain its independence and be heard; one of the marches is actually played one and one-third times faster than the other! Some orchestras require two conductors for this challenging and difficult segment, which makes "Putnam's Camp" one of the most remarkable virtuoso conducting feats in the orchestral literature.

The set concludes with "The Housatonic at Stockbridge," referring respectively to a river and a small town in the Berkshire mountains of far western Massachusetts. Ives later told composer Henry Cowell:

“The last movement was suggested by a Sunday morning walk that Mrs. Ives and I took near Stockbridge the summer after we were married. We walked in the meadows along the river and heard the distant singing from the church across the river. The mists had not entirely left the river and colors, the running water, the banks and trees were something that one would always remember.”

Once again, we hear a jumble of sounds: orchestral polytonality and polymeric passages. The singing from the church on the opposite side of the river seems to be filtered through an aural haze of foliage, with clouds of moisture rising off the water. We can practically sense the gentle flow of the Housatonic River's current.

Ives originally scored *Three Places* for three flutes (third doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, percussion (snare drum, bass drum, cymbals and gong), piano/celesta, organ, two harps and strings. Ives also prepared the chamber orchestra version which will be heard today.

Laurie Shultz

Samuel Barber

(1910 – 1981)

Knoxville: Summer of 1915

Samuel Osmond Barber II was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York City on January 23, 1981. He began the music for *Knoxville: Summer of 1915*, on a nostalgic text by the American writer James Agee (1909-1955), in the spring of 1947 in response to Serge Koussevitzky's request for a symphonic vocal work. Barber completed the first draft on April 4, 1947. Afterwards, the American soprano Eleanor Steber offered a commission for the work as part of a campaign to promote her career. Steber sang the first performance of *Knoxville* on April 9, 1948, with the Boston Symphony Orchestra conducted by Koussevitzky. A year later—because Barber believed the text required

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a more intimate orchestration and also because he hoped to encourage more frequent performances—he arranged the work for a reduced orchestra.

When Philadelphia’s Curtis Institute of Music opened its doors to receive its first students, on October 1, 1924, Samuel Barber was second in line. (It was a violinist who managed to pass through the portal before him: Max Aronoff, who would later become well known as a member of the Curtis String Quartet.) Thanks to his studies there with the baritone Emilio de Gorgorza, a Metropolitan Opera colleague of Barber’s aunt Louise Homer, he developed into a fine baritone himself, and his work under Rosario Scalero refined his technique as a composer. Writing for the voice represented the perfect confluence of his two musical vocations. Nonetheless, by the time Barber wrote *Knoxville: Summer of 1915* he had become one of the most famous of all American composers thanks less to his songs than to such large-scale works as his two symphonies, his concertos for violin and for cello, and his B minor String Quartet (with its slow movement taking on independent life as the Adagio for Strings).

The soprano Eleanor Steber, who commissioned the work and was the soloist at its premiere, insisted, “That was *exactly* my childhood in Wheeling, West Virginia.” Similarly Leontyne Price, an indelible interpreter of the work: “As a Southerner, it expresses everything I know about my roots and about my mama and father . . . my home town. . . . You can *smell* the South in it.” Knoxville, West Chester, Wheeling, the South—it could just as easily be anywhere in small-town America in the innocent years before World War I changed the nation and the world forever.

Barber created *Knoxville: Summer of 1915* in a flurry of inspiration. Rather than set Agee’s text wholesale, he selected passages to craft into a libretto and then completed the musical composition in the space of only a few days, finishing it on April 4, 1947. (He revised the score in 1950.) Family was much on his mind at the time, as both his father and his aunt Louise were terminally ill. Louise Homer would die that May, and his father, to whose memory the work is dedicated, would follow three months later. *Knoxville: Summer of 1915* bears witness that Barber responded to these losses not with anger, but rather with tender contemplation and sincere nostalgia. The piece unrolls leisurely in a single movement, over the space of about eighteen minutes. The soprano’s line captures the conversational flow of the text, while the chamber orchestra delicately evokes the charmed atmosphere—from the swaying of a porch rocker to the rattling of a streetcar—without ever resorting to cheap effects. Few pieces have ever sounded at once so simple and so unquestionably like a masterpiece.

James M. Keller

Program Notes

Igor Stravinsky

(1882 – 1971)

Concerto in E-flat – “Dumbarton Oaks”

In 1938, the American diplomat Robert Woods Bliss marked his 30th wedding anniversary by commissioning a new work from Igor Stravinsky. Bliss and his wife Mildred provided the lavish setting for the premiere: the music room of their own house in the upscale Georgetown neighborhood of Washington, DC. The property, dubbed Dumbarton Oaks, is the source of the nickname for Stravinsky’s Concerto in E-flat for Chamber Orchestra. The composer was ill and unable to attend the May 8 performance, but he arranged for Nadia Boulanger—the legendary teacher of composers ranging from Aaron Copland to Philip Glass—to conduct instead.

The Concerto in E-flat was the last work Stravinsky completed in Europe before immigrating to the United States. The work falls within his “Neo-Classical” period, although this piece is more aptly “Neo-Baroque.” Borrowing from predecessors such as Corelli and Bach (especially the “Brandenburg” concertos), Stravinsky utilized a small ensemble in the *concerto grosso* style, in which each instrument figures in solo and ensemble textures. Some of the most antique touches are felt in the counterpoint, including a wry *fugato* section led by the viola in the first movement. Dividing the violins and violas into three parts each (and omitting second violins) brings to mind Bach’s “Brandenburg” Concerto No. 3, although the application is quite different; Bach’s *divisi* often thickens and enunciates a line, whereas Stravinsky’s separation of voices promotes diffuse, airy textures, such as the churning accompaniment under a bird-like flute solo in the second movement. The finale lives up to its *Con moto* (“with movement”) tempo marking with a pulsing beat and shifting accents, especially in the unstoppable surge to the finish.

Aaron Grad

Kurt Weill

(1900 – 1950)

Kleine Dreigroschenmusik

Kurt Weill’s *Little Three-Penny-Music* is one of the mainstays of the repertoire for symphonic winds. It is in Weill’s characteristic mixture of classical, popular, and dance music styles with an overlay of a rather seedy-sounding adaptation of European jazz styles. It contains one of the best-known of all popular songs, Mack the Knife.

Weill’s successes on the stage led Bertolt Brecht to propose a full-length work to be adapted from Gay and Pepusch’s *The Beggars’ Opera* (1728). That work had done what

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Weill and Brecht wanted to do: It had practically swept traditional opera off the stage in London, substituting a new form that used popular ballads as its musical basis. Weill wrote all new music, while Brecht adapted the tale of the life and loves of the villain Macheath to a more contemporary setting, enabling him to attack the corruption and moral decay he attributed to the democratic Weimar government. Der Dreigroschenoper (Three-Penny Opera) was a sensation and played at least 10,000 performances in various productions in the 1920s.

In 1929, Weill responded to requests for an orchestral suite by adapting eight of its numbers into a suite. The scoring retains the wind-based scoring of the play and the "Overture" sets a grim mood with academic, classical counterpoint. The most famous number from the play was a last-minute addition to serve as an "entrance aria" for the villain-hero, Macheath. "Die Moritat von Mackie Messer," originally for singer and street organ, here becomes an oily sounding trombone solo with banjo accompaniment. It is a street ballad recounting the heinous acts of particular criminals. "Annstat-Das Lied" ("Instead-Of Song") is a tired and cynical ballad, while "Die Ballade vom angenehmen Leben" ("Ballad of the Easy Life") is a shimmy and the most jazz-like part of the suite. "Polly's Lied" concerns the hopes raised in Polly Peachum's heart by the prospect of romance with Macheath. Its tender strains contain a strong sense of sadness. "Tango-Ballad" is an outstanding solo for saxophone and muted brass, with an insistent and slightly smarmy Latin dance. Following it is the explosive and chilling "Kanonen-Song" ("Cannon Song"), a paeon to the "benefits" of Army life. The last movement, "Dreigroschen Finale," begins with the cortege taking Macheath to his execution and (after the arbitrary pardon that spares him) ends with a chorale of thanksgiving.

Acknowledgements

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