2-6-2015

Visiting Professor in Recital

William Hall

Jeralyn Glass

Chapman University

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WILLIAM HALL
Visiting Professor in Recital
Jeralyn Glass, soprano
February 6, 2015
SPRING 2015 calendar highlights

February

February 5
The President's Piano Series
Eduardo Delgado, soloist

February 6
William Hall Visiting Professor in Recital
Jeralyn Glass, soprano soloist

February 19-21, 26-28
The Tragedy of Hamlet, Prince of Denmark
by William Shakespeare
Directed by Thomas F. Bradac

February 27
Faculty Recital
Rebecca Sherburn, soprano
with Louise Thomas, piano

March

March 5
The President's Piano Series
Dan Tepfer, soloist

March 13
The Chapman Orchestra: A Midsummer Night's Dream
Daniel Alfred Wachs, Music Director and Conductor
Angel Vázquez-Ramos, Music Director
Michael Nehring, Director

April

April 2
The President's Piano Series
Abbey Simon, soloist

April 9-11
Concert Intime
presented by Chapman student choreographers

April 9-11, April 16-18
Rosencrantz and Guildenstern Are Dead
by Tom Stoppard
Directed by Gavin Cameron-Webb

April 10
University Choir & University Singers in Concert
Stephen Coker, Conductor

April 24-26
Opera Chapman presents: The Elixir of Love
by Gaetano Donizetti
Peter Atherton, Artistic Director
Carol Neblett, Associate Director

May

May 2
Chapman University Wind Symphony
Christopher Nicholas, Music Director and Conductor

May 6-9
Spring Dance Concert
presented by Chapman student choreographers

May 8
University Women's Choir in Concert
Angel Vázquez-Ramos, Director

May 16
Sholund Scholarship Concert

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CHAPMAN UNIVERSITY
Hall-Musco Conservatory of Music
presents

William Hall
Visiting Professor in Recital
I could have danced all night, but I chose to sing

Jeralyn Glass, soprano

February 6, 2015 7:30 P.M.
Salmon Recital Hall
Program

Padre, germani addio from *Idomeneo*

Wolfgang Amadeus Mozart (1756-1791)

Auf dem Wasser zu singen

Franz Schubert (1797-1828)

Die Männer sind mechant

Franz Lehár (1870-1948)

Meine Lippen, sie küssen so heiß from *Gaida*ta

2 songs from 12 Poems by Emily Dickinson

Aaron Copland (1900-1990)

Why do they shut me out of heaven? from *Guiditta*

Christoph Weinhart (b. 1958)

Heart, we will forget him

Ernest Chausson (1855-1899)

I don't like my pianist

Noël des Enfants

Claude Debussy (1862-1918)

Le Temps des Lilas

Richard Strauss (1864-1949)

Die Nacht

Hugo Wolf (1860-1903)

Storchenbotschaft

~Intermission~

Program

I Can't Be Bothered from *A Damsel in Distress*

George & Ira Gershwin

You do Something To Me from *50 Million Frenchmen*

Cole Porter

Summer me, Winter me

Michel Legrand & Alan and Marilyn Bergman

If you haven't got an ear for Music from *Mr. President*

Irving Berlin

How Deep is the Ocean

Irvine Berlin

Moon Medley

Various

Your Daddy's Son from *Ragtime*

Lynn Ahrens & Stephen Flaherty

Nature Boy

Eden Ahbez

Arthur in the Afternoon from *The Act*

John Kander & Fred Ebb

Slap That Bass from *Shall We Dance*

George & Ira Gershwin

Little Girl Blue/ I'll Begin Again from *Jumbo/Scrooge*

Jerry Herman/ Leslie Bricusse

From Mr. President

Various
**Texts and Translations**

**Padre, Germani addio**

Ruthless butchers, how many of you surround me?... Then up and shatter vengeance, jealousy, hate and love; yes, shatter my unhappy heart!

Father, brothers, farewell! You are no more; I have lost you.

Greece, you are the cause; and shall I now love a Greek?

I know that I am guilty of abandoning my kin; but I cannot bring myself, o gods, to hate that face.

**Auf dem Wasser zu singen (To be sung on the water) by L.G. von Stohlberg**

Amid the shimmering of the mirror like waters
The rocking boat glides, swanlike:

Ah, and on the soft glimmering waters of joy
The soul too, glides away like the boat.

Descending from heaven upon the waters
The evening glow dances around the boat.

Over the tree tops of the forest in the west
The rosy glow smilingly beams on us.

Under the boughs of the forest in the east
The reeds rustle in the rosy glow.

Joy of heaven and the peace of the forest
The soul breathes in the reddening glow.

Ah, on dewy wings from me the time spent on the gently rocking waters.

Tomorrow, once again on shimmering wings
Time will vanish as it did yesterday and today:

Till I on higher gleaming pinions, myself shall vanish from the changing time.

**Die Männer sind mechant (Men are Naughty!) by T. G. Seidl**

You told me so, Mother:
He's a young rascal!
I wouldn't believe you
Until I had tormented myself sick.
Yes, now I know he really is,
I'd simply misjudged him.
You told me, Mother:
'Those men are naughty!'

Yesterday, as dusk felt silently,
In the grove outside the village
I heard a whispered 'Good evening!'
And a whispered 'Thank you kindly!'

I crept close, I listened,
Stood there transfixed:
It was he, with another -
'Men are naughty!'

O mother, what anguish!
It must be said, it must!
It didn't just stop with whispering,
It didn't just stop with greetings!

From greetings it went to kisses,
From kisses to holding hands,
From holding hands ... ah, dearest mother,
'Men are Naughty!'

**Gretchen am Spinnrade (Gretchen at the spinning wheel) by J.W. von Goethe**

My peace is gone, my heart is heavy,
I will find it never and never more.
Where I do not have him, that is the grave,
The whole world is bitter to me.

My poor head is distracted,
My poor mind is shattered.
My peace is gone, my heart is heavy,
I will find it never and never more.

For him alone, I look out the window
Only for him do I go out of the house.

My love, he is my heart,
My music, he is my breath.
My love, he is my heart,
My music, he is my breath.

Ah, you shut me out of Heaven!
Why do you shut me out of Heaven?
Did I sing too loud?
But can I sing a little minor,
Timid as a bird.

**Meine lippen sie küssen so heiß' (My lips they kiss so hot) by P. Knepler**

I don't understand myself,
why they keep talking of love,
if they come near me,
if they look into my eyes and kiss my hand.

I don't understand myself,
Why they talk of magic,
you fight in vain, if you see me
If you pass me by.

But if the red light is on
In the middle of the night
And everybody listens to my song,
Then it is plain to see:

My lips, they give so fiery a kiss,
My limbs, they are supple and white,
It is written for me in the stars:
You shall kiss! You shall love!

My feet, they glide and float,
My eyes, they lure and glow,
And I dance as if entranced, 'cause I know!
My lips give so fiery a kiss!

**Why do they shut me out of Heaven? by Emily Dickinson**

Why do they shut me out of Heaven?
Did I sing too loud?
But I can sing a little minor,
Timid as a bird.
Wouldn't the angels try me just once more
Just see if I troubled them
But don't shut the door!
Oh if I were the Gentlemen in the White Robes
and they were the little Hand that knocked
Could I forbid?
Why do they shut me out of Heaven?
Did I sing too loud?

Heart, we will forget him by Emily Dickinson
Heart, we will forget him
You and I, tonight.
You may forget the warmth he gave,
I will forget the light.
When you have done, pray tell me,
That I my thoughts may dim.
Haste! lest while you're lagging,
I may remember him!

Le Temps des Lilacs (The time of the lilacs) by M. Bouchar
The time of lilacs and the time of roses
Will no longer come again to this spring;
The time of lilacs and the time of roses
Has passed, the time of carnations also.
The wind has changed, the skies are morose,
And we will no longer run to pick
The lilacs in bloom and the beautiful roses;
The spring is sad and cannot bloom.

Noel des enfants (Christmas Carol of the homeless children) by Claude Debussy
Our houses are gone!
The enemy has taken everything,
even our little beds!
They burned the school and the schoolmaster.
They burned the church and the Lord Jesus!
And the poor old man who couldn’t get away!
Our houses are gone!
The enemy has taken everything,
even our little beds!

Die Nacht (Nigh) by H. von Gilm
Out of the forest comes the Night,
Quietly she moves in from behind the trees,
She oversees all around her,
Beware now!
All the lights of this earth,
All flowers, all colors she extinguishes,
She steals the sheaves from the field.

Storchenbotschaft (The Storks' Message) by E. Mörke
The shepherd’s house stands on two wheels, stands high on the heath both night and day. Many a one would like to have such a fine sleeping quarters! A shepherd wouldn’t change beds with the king. And even if something extraordinary should happen to him at night, he just says a prayer and goes back to sleep. A little ghost, a little witch, airy folk like that, they may knock at his door, but he doesn’t answer. But one time things got too much for him: there was a scraping at the shutter, and the dog whined. My shepherd drew the bolt, and look! there stood two storks, a male and a female. The couple made a polite bow, and would gladly have spoken, ah if they only could.

Christmas! Christmas! Above all, no toys.
Try to give us our daily bread again.

Die Nacht (Nigh) by H. von Gilm
She takes everything that is lovely
Takes the silver from the streams,
From the cathedral’s copper dome,
she takes the gold.
The shrubs stand plundered,
Draw nearer, soul to soul;
Oh, I am afraid the night will steal
You, too, from me.

Storchenbotschaft (The Storks' Message) by E. Mörke
Of course, Papa has gone to war.
Poor Mama died before she saw all this.
What are we going to do?
Christmas! Little Christmas!
Don’t go to their houses, never go there again.
Punish them!

Christmas! Christmas! Above all, no toys.
Try to give us our daily bread again.

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Jeralyn Glass began her career in New York on Broadway with Rex Harrison as the youngest cast member in the 25th anniversary revival of My Fair Lady. From Broadway, she entered the world of classical music. Jeralyn is an internationally celebrated artist on the opera and concert stages of the world. She is known as a “Mozart singer of the first order” for her performances as Pamina, Ilia, Susanna, Zerlina, Despina, and Blondechen in many of the world’s leading opera houses. She has been praised as an artist with “glamour and style” by London’s Opera Magazine, and honored as one of the most exciting young talents to emerge on the European music scene by the yearbook of Opernwelt. She has sung under the baton of Sir Neville Marriner, Emmanuel Villaume, David Stahl, Michael Jordowski, Louis Langree, John de Main, Kenneth Montgomery, Stefan Soltesz, Friedemann Layer and Andreas Delfs and collaborated with artists such as Sir Peter Hall, Placido Domingo, Frank Corso, Jonathan Miller, Cynthia Auerbach, Marthe Schlamme and Frederica von Stade. Admired for her “radiant lyric expression,” “brilliant coloratura,” and “clear, sparkling soprano,” Ms. Glass was a member of the Dortmunder Opera Ensemble for 3 seasons, singing Gilda, Annchen, Micaela, Gretel, Woglinde, Musetta, Princes Eudora, Marzelline. She has achieved international acclaim singing in the opera houses of Bonn, Leipzig, Munich, Nice, Toulouse, Strasbourg, Montpellier, Marseille, Tours, Lille, Maastricht, Antwerp, Rotterdam, Zurich, Malaga, Venice, San Diego, Michigan, Los Angeles, Chautauqua, Pittsburgh and at the Aspen Music Festival, among others. She sang an acclaimed Zerlina in Don Giovanni which reopened the renovated Gärtenplatztheater in Munich. She has sung concerts in Japan, at La Fenice, Venice, at the Nice Festival of Sacred Music, in Paris at the Salle Gaveau. She was featured in live radio broadcasts from the Schubert Festival in Nantes, France and the WDR in Cologne, Germany. She toured Germany with the Northwest Deutsche Symphony Orchestra, in performances of Beethoven’s IX Symphony, as soprano soloist in the Brahms Requiem, Poulenc Gloria and in an Opera Gala. She has sung for European presidents. She partnered with tenor Rene Kollo in Gala concerts throughout Germany. She sang Bach St. Matthew Passion in an innovative staged production in Bonn. She sang Bach Christmas Oratorio and Cantatas at the famed Andechs Festival in Bavaria. She is a regular guest artist at the Philharmonie am Gasteig, Munich, recently singing an evening of Bel Canto and starring in a New Year’s Eve Gala. In the Thuringen Festival of Sacred Music, she soared in Haydn’s The Creation. Her original show Red Tones was critically acclaimed in Germany. She made her Oratorio debut in Segerstrom Hall, C.A. under the baton of Dr. William Hall singing the Mozart C Minor Mass and in concerts at Alice Tully Hall, New York. Recently Jeralyn was invited to sing a Gala in Jerusalem for Hadassah. She appeared in 2012 and 2013 as guest artist in concert in Munich at the Unicredit Night, the opening of the Munich Opera Festival.

Ms. Glass appeared on European television in an Arts documentary ‘Erotic Intelligence’ and in ‘Emotional Intelligence’ for Bavaria Television. She has appeared on KOCE Television in Los Angeles with Dr. Jim Doti.

Jeralyn is known as an innovative artist and teacher. A leading vocal teacher in Munich, she is an active member of the BDG, the German Association of Teachers of Singing. Her students have consistently won national awards in musical, pop and classical singing contests. Many have attended prestigious institutions in Munich, Berlin, Hamburg, Essen and New York, and are working professionally in Opera, Musicals, Film and Television. She was asked to create “Powerful Communication: Authentic Expression” a course for business professionals at the request of a leading international entrepreneur. A career first, Jeralyn will be presenting workshops for doctors, speech therapists and colleagues at the 14th International Symposium for Young Voices in Leipzig, Germany in February 2015, in addition to performing her "Can't help Singing" show. Jeralyn is founder of the original and highly successful kids4kids World Foundation in Germany and is creating a branch in California. The charitable organization has changed many children’s lives for the positive through the power of music. For more information visit: kids4kidsworld.org or www.en.kids4kidsworld.net/

Jeralyn recently appeared at the Staples Center singing the National Anthem to 18,000 people and performed a special tribute for Kareem Abdul Jabbar to benefit Toberman House. She is delighted to be home in California after many years living abroad and enjoys teaching the wonderful Chapman University students. For more information please visit jeralynglass.com

Ms. Glass has been honored by Chapman University as the inaugural holder of the William Hall Visiting Professorship in its internationally renowned Conservatory of Music. She presents workshops in musical theatre and conducts master classes in vocal performance, specializing in both classical music and musical theatre. Her original show 'Can't Help Singing', a personal look at the legacy of the great American composers George Gershwin, Irving Berlin, Jerome Kern, Stephen Sondheim, played to sold out audiences in Los Angeles and has been enthusiastically acclaimed in Germany. The original show follows the early days of her career, which began at age 19 in the National Touring companies of Jesus Christ Superstar, Showboat, and Camelot and her Broadway debut with Rex Harrison in the 25th anniversary revival of My Fair Lady.

She was educated at USC, UCLA and on a scholarship at the Juilliard School, New York. She studied voice with Annette Smith, Nina Hinser, Martial Singh, Ellen Faull and Josef Metternich and coached jazz with Phil Moore. She studied opera in Italy with Renata Tebaldi and Carlo Bergonzoni, studied acting with William Esper and at The Actors Institute, New York. This native Californian has won the Young California Artist Award, the California Mozart Competition, as well as honors in the San Francisco Opera Awards, New York NATS First Prize, and the Liederkranz Competition in New York.

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About the Artists

Christoph Weinhart (Musical Director, Arranger, Accompanist) was born in Würzburg, Germany, and started playing the piano at the age of six. Shortly afterward he wrote his first compositions. During his school years, he composed six piano sonatas, three piano concertos, numerous songs and an opera. He studied piano, composition, and theory in Würzburg and in Paris. His most important professors were Bertold Hummel, Gaston Litaize, Klaus Hashagen and Zsolt Gárdonyi. Mr. Weinhart soon started working for the stage and has since created incidental music for more than 100 plays. In 1994, he became musical director of the Feuchtwangen Kreuzgangspiele, a well-known summer theatre festival in Germany, and held this position until 2001. Mr. Weinhart worked with the famous German actress and cabaret singer Liane Hielser until her sudden death in 2001. He has been teaching theory and composition at Würzburg Conservatory since 1983. In 1996, he started working at the newly founded Bavarian Theater Academy August Everding in Munich, where he teaches and coaches musical theater. His students are currently appearing in leading roles on television and in major musical productions in Europe. He is in demand as an accompanist for singers and string players. Mr. Weinhart’s works have been printed by publisher Dohr, Cologne and a new CD with original works is in preparation. His chamber opera based on Edgar Allan Poe’s story "The Tell-Tale Heart" will premiere in Munich in winter 2015. He is music director of kids4kids World Foundation.

Richard Simon (bass) was 30, teaching community college English, when he heard a jazz violin solo on the radio. Beguiled, he began studying the music and its history, theory and mystery. He has since appeared frequently at Catalina Bar & Grill, Vibrato jazz club, the Hollywood Bowl, and Walt Disney Concert Hall; performed with Rosemary Clooney, Pete Fountain, Louie Bellson and Paul Smith; toured Japan three times; and played with the current King of Thailand on two occasions.

Saxophonist, woodwind multi-instrumentalist, composer, and educator Michael Mull is an emerging voice from the deep underground of Los Angeles’ creative music scene. His music covers a broad spectrum of styles and sounds stemming from jazz and rock, and informed by traditional music from Eastern Europe, India, West Africa and Latin America. Michael currently leads and composes music for the Michael Mull Trio and the Michael Mull Octet, and is a member of the electrifying “peasant funk” band Orkestar Meze as well as various side projects. Michael’s compositions can be heard on multiple recordings, including his Trio debut Formation, and his second release as a leader, Source Code by the Michael Mull Octet, available now on LA’s cutting edge music label Orenda Records. As an educator, Michael teaches jazz arranging, small jazz ensembles, and directs one of three big bands in the renowned California State University Northridge Jazz Studies program. He also teaches one-on-one lessons to students of all ages and levels of musical development. Michael’s educational approach could be described as personal and positive, stemming from a philosophy that every student is an individual with distinct ways of assimilating information and skills, and should be guided accordingly for the most progress. Holding an MFA Degree in Music from the notorious California Institute of the Arts, Michael received his undergraduate training at Cuesta College and CSU Northridge, and has studied under such great improvisers, composers, and educators as James Miley, George Stone, Matt Harris, Charlie Haden, Liviu Marinescu, Larry Koonse, Joe LaBarbera, Wadada Leo Smith, Gary Pratt, and Rob Lockart.

A native of the South Bay, Alex Smith began his musical studies on the piano at the age of 9. A major influence in his musical journey was his grandfather, Paul Smith, jazz pianist/arranger for the legendary Ella Fitzgerald. Alex decided to take up drums at the age of 14, and played with, both his church band at Trinity Lutheran Church in Hawthorne, and a number of Catholic churches in the South Bay. Punk Rock also played a major role in his teens with the band False Alliance. His teacher and mentor during those years was percussionist Ken Park (Donna Summer, Barry Manilow).

Alex attended the LA Music Academy (LAMA)—now the Los Angeles College of Music—in Pasadena where he played along with top percussionists in the L.A. area. After graduating from LAMA in 2003, Alex was accepted into the Jazz Studies department at the California State University at Northridge (CSUN) and studied under Matt Harris and Gary Pratt.

He plays for various musical theater companies, performed with the Golden State Pops Orchestra, the Beach Cities Symphony, Seth MacFarlane, Abrahim Laboriel, The Esquires Big Band and a number of other bands. Current projects include The Bruce Baker Trio and the Alex Smith Trio (along with many other jazz groups), and various ensembles. Additionally, he also plays with the Zimbabwean style marimba band, Masanga, the up-and-coming, local country rock band, The Hannah Anders Band, and Melissa Green Music (a children’s rock band). He has taught both private and group lessons throughout his career and feels blessed to be doing what he loves.
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 one you are about to see are a prime example of the type of programing our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 1,200 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 each one of our students benefits from your decision to support the College. 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
Thank you to our Fund for Excellence Supporters

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