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### Guest Artist in Recital

Ben Bliss

Dana Jackson

Louise Thomas

*Chapman University*, [thomas@chapman.edu](mailto:thomas@chapman.edu)

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GUEST ARTIST IN RECITAL

*Ben Bliss, tenor*

*Dana Jackson, bassoon*

*with*

*Louise Thomas, piano*

February 22, 2015



CHAPMAN  
UNIVERSITY

COLLEGE OF PERFORMING ARTS  
CONSERVATORY OF MUSIC

COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
CONSERVATORY OF

**music**

*Spring 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*

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*

## 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*

## 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**

## april

April 2

### **The President's Piano Series**

Abbey Simon, *soloist*

## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents*

### Guest Artists in Recital:

Ben Bliss, tenor

Dana Jackson, bassoon

*with*

Louise Thomas, piano

February 22, 2015 8:00 P.M.

Salmon Recital Hall

## Program

0 → Pace non trovo  
from *Tre sonetti di Petrarca*

Rhapsody for solo bassoon 1

Come All Ye Songsters  
Sweeter Than Roses 2  
Music For a While

Concertino for Bassoon and Chamber Orchestra (1945) 3

Wie singt die Lerche schön  
Es rauschen die Winde  
Im Rhein, im schönen Strome 4

Rossini

~Intermission~

Una furtiva lagrima 5

Un aura amorosa  
from *Così fan tutte* 6?

Grand Concerto for Bassoon and Orchestra  
in F Major, movt.1 7?

8 } Flor Roja  
No puede ser

F. Liszt  
(1811-1886)

W. Osborne  
(1906-1979)

H. Purcell  
(1659-1695)

F. Mignone  
(1897-1986)

F. Liszt

G. Donizetti  
(1797-1848)

W. A. Mozart  
(1756-1791)

J. N. Hummel  
(1778-1837)

J. Guerrero  
(1895-1951)

P. Sorozábal  
(1897-1988)

## Texts and Translations

*Come All Ye Songsters*

Poetry from an anonymous adaptation of Shakespear's *A Midsummer Night's Dream*

Come all, come all ye songsters of the sky;  
Wake and assemble in this wood.

But no ill-boding birds be nigh,  
No, none but the harmless and the good.

*Music For a While*

Poetry from John Dryden and Nathaniel Lee's *Oedipus*

Music, for a while.  
Shall all your cares beguile.

Wond'ring how your pains were eas'd  
And disdaining to be pleased.

Till Alecto free the dead  
From their eternal bands.

Till the snakes drop from her head  
And the whip from out her hands.

*Sweeter Than Roses*

Poem of anonymous origin

Sweeter than roses  
Or a cool, cool evening breeze  
On a warm flowery shore  
Was the dear, dear kiss,  
First trembling,  
Made me freeze.

Then shot like fire all, all o'er.

What magic has victorious love!  
For all, all I touch or see  
Since that dear kiss,  
I hourly prove:  
All, all, all is love to me.

# Texts and Translations

*Wie singt die Lerche schön*  
Poem by Heinrich Hoffman von Fallersleben  
Based on a translation by Sharon Krebs

Wie singt die Lerche schön Im Tal und auf den Höhn Wenn der Morgen graut Und die Blümelein, frisch betaut Harren auf den Sonnenschein.	How lovely sings the lark In the valleys and on the heights, When the morning dawns, And the little flowers, freshly bedewed Wait upon the sunshine.
So sing, mein Herz, nun auch Beim frischen Morgenhauch. Hast du auch gewacht Unter Gram und Pein diese Nacht-	So sing, my heart, now as well In the fresh breath of morning. You too have kept watch In sorrow and pain this night
Dein auch harrt ein Sonnenschein.	For you too sunshine awaits.

*Es Rauschen die Winde*  
Poem by Ludwig Rallstab  
Based on a translation by Michael Lee

Es Rauschen die Winde So herbstlich und kalt; Verödet die Fluren, Entblättert der Wald. Ihr blumigen Auen, Du sonniges Grün, So welken die Blüten Des Lebens dahin.	Rushing are the winds So autumnal and cold; Desolate the fields, Leafless the forest. You flowery meadows! You sunlit green! Thus wither the blossoms Of life away.
Es ziehen die Wolken So f inster und grau, Verschwunden the Sterne Am himmlischen Blau. Ach, wie die Gestirne Am Himmel entfliehn, So sinket the Hoffnung Des Lebens dahin.	Drifting are the clouds So gloomy and gray, Vanished are the stars In the heavenly blue! Ah, how the stars In the heavens flee, Thus sinks the hope Of life away.

# Texts and Translations

Ihr Tage des Lenzes Mit Rosen geschmückt Wo ich die Geliebte Ans Herze gedrückt. Kalt über die Hügel rauscht Winde dahin, So sterben die Rosen Der Liebe dahin.	You days of Spring With roses adorned When I the beloved on my heart did press. Cold over the hill Rush winds thus, So die the roses Of love away.
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*Im Rhein, im schönen Strome*  
Poem by Heinrich Heine  
Based on a translation by Paul Hindemith

Im Rhein, im schönen Strome, Da spiegelt sich in den Wellen Mit seinem großen Dome Das große, das heil'ge Köln.	In the Rhein, in the lovely stream, There is mirrored in the waves, With its great cathedral The great, the holy Cologne.
Im Dom, da steht ein Bildnis Auf gold'nem Leder gemalt: Ach, in meines Lebens Wildnis Hats freundlich hinein gestrahlt.	In the cathedral there stands an image On golden leather painted: Ah, into my life's wilderness Has it shone, friendly.
Es schweben Blumen und Englein Um unsre liebe Frau; Die Augen, die Lippen, die Wänglein, Die gleichen der Liebsten genau.	Flowers and tiny angels hover Around our beloved Lady; The eyes, the lips, the cheeks, They match my beloved's exactly.

## About the Artists

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American tenor **Ben Bliss** is currently a member of the Lindemann Young Artist Development Program at the Metropolitan Opera. Mr. Bliss was the recipient of the Mozart and Plácido Domingo awards at the 2015 Francisco Viñas International Competition in Barcelona, and received 2<sup>nd</sup> place overall. He is also the 2013 Operalia Don Plácido Domingo Sr. Zarzuela prizewinner, and in 2014 was awarded first prize in the Gerda Lissner competition, top prize at the Licia Albanese/Puccini competition, a Sullivan Grant as well as a Sara Tucker Study Grant.

In the 2015-2016 season, Ben Bliss will return to the Metropolitan Opera and will make his European debut as Belmonte in *Die Entführung aus dem Seraglio* with Glyndebourne Festival on tour. He will also return to Los Angeles Opera where he will appear as Tamino in *Die Zauberflöte*.

While in the Lindemann Program, Bliss made his Metropolitan Opera debut as Vogelgesang in *Die Meistersinger von Nuremberg*, conducted by James Levine. In May 2014, Bliss was tapped to fill in as Ferrando in the Los Angeles Philharmonic's production of *Così fan tutte* under the baton of Gustavo Dudamel.

As a member of LA Opera's Domingo-Colburn-Stein Young Artist Program, Mr. Bliss appeared as Benvolio in *Roméo et Juliette* under the baton of Plácido Domingo, Barbarigo in a new production of Verdi's *I due Foscari*, Daniel in LA Opera's Cathedral production of *The Festival Play of Daniel*, and performed the role of Male Chorus in Britten's *The Rape of Lucretia* with the Colburn Orchestra under James Conlon.

He has been the tenor soloist for Bach's Magnificat with the Los Angeles Chamber Orchestra and Bach St. Matthew Passion with the La Jolla Symphony and made his Los Angeles Philharmonic debut singing Bach under the baton of Gustavo Dudamel. Upcoming concert engagements include Haydn's Creation at the 2015 Cincinnati May Festival, conducted by James Conlon.

A 2008 graduate of Chapman University, Bliss is a member of Patrick Goesser's voice studio.

Pianist **Louise Thomas** has concertized extensively throughout Europe, North America and Asia at such concert venues as the Tchaikovsky Conservatoire in Moscow, the Franz Liszt Academy Museum in Budapest, the Forbidden City Concert Hall in Beijing, Walt Disney Concert Hall in Los Angeles and Weill Hall in New York City.

Louise Thomas was born in Ireland and completed undergraduate musicology studies at Trinity College, Dublin. She was offered a German Government scholarship to complete piano performance studies at the Hochschule für Musik und Theater in Hannover, Germany where she received a Konzertdiplom. Dr. Thomas won second prize at the Ibla-Ragusa competition in Sicily where she was awarded the Béla Bartók Prize. She also won the concerto competition at the University of Southern California and performed with the late Maestro Sergiu Comissiona. Dr. Thomas received her doctorate in piano performance in 1999 from USC where she studied with John Perry and director of Keyboard Collaborative Arts, Alan Smith.

A dynamic collaborative pianist, Louise Thomas has made CD recordings in Germany (as part

## About the Artists

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of the chamber music festival, "Schwetzingen Festspielen"); at the Banff Center for the Arts in Canada with the Irish Contemporary Music group, Nua Nós, and has appeared on numerous live radio broadcasts for Irish Radio, BBC Radio Northern Ireland, Moscow radio, K-USC and K-MZT in Los Angeles. She has also played live and recorded for RTE (Irish National Television) and the nationally distributed Ovation Arts Channel in Los Angeles. Her recordings are available at iTunes.com and on the Centaur label. A recording of her performance of the Ravel G Major was released on K-USC's "Musical Moments" CD. Further recordings of both 18<sup>th</sup>-century and contemporary compositions are scheduled for release in 2014 on the Piano Classics Online label.

Pursuing her passion for innovative programming and contemporary music, she produced and performed a program in 2007 featuring "California Composers Today" at Weill Recital Hall in Carnegie Hall. She concertizes regularly with violinist, Elizabeth Pitcairn, who performs on the legendary "Red Mendelssohn" Stradivarius.

Louise Thomas was a faculty member of the collaborative piano area at the University of California, Santa Barbara and has been invited onto the faculty of several summer programs. She was the vocal coach at the 2002 "La Fabbrica" summer program in Tuscany, and from 2003-2009, she was the Festival pianist and vocal/instrumental coach at the Idyllwild Arts Summer Academy in California. In the summer of 2011, she joined the faculty at the Luzerne International Music festival in New York State and returned as Chair of the Piano program (first session) in 2012.

Dr. Thomas joined Chapman University in 2001 as Director of Keyboard Collaborative Arts. In June 2014, she was named the Associate Dean for the College of Performing Arts at Chapman.

**Dana Jackson**, a native of Seattle, Washington, holds a BA from the University of Southern California's Thornton School of Music, a MM from Northwestern's Bienen School of Music, a PSC from the Colburn School, and was a regular member of the Civic Orchestra of Chicago. She is the second bassoonist of the Pacific Northwest Ballet Orchestra and the Santa Barbara Symphony, and an active freelancer in both Seattle and Southern California. Her orchestral experience includes playing under the batons of conductors such as Gustavo Dudamel, James Conlon, and Leonard Slatkin, and sharing the stage with the Chicago Symphony Orchestra led by Mitsuko Uchida in a concert of Mozart piano works. She has played with soloists Emanuel Ax and Yefim Bronfman on the Carnegie Hall stage with the New York String Orchestra Seminar, and Yo-yo Ma in a sold out concert of chamber works in Chicago's Symphony Center. The Chicago Tribune noted Mr. Ma & company's rendition of Martinu's Tango "had it's most seductive effect when led by Dana Jackson's bassoon." As a soloist Dana received the Honorable Mention prize in the finals of the esteemed Gillet-Fox bassoon competition held at the International Double Reed Society convention in New York in 2014. Ms. Jackson has also been very active in the world of summer festivals, having attended the Aspen Music Festival as a fellowship recipient studying with Per Hannevold, Banff Summer Music Festival, Moritzburg Festival in Dresden, National Repertory Orchestra Festival, Round Top Music Festival, National Orchestra Institute, and Brevard Music Festival. Teaching is also an important part of Ms. Jackson's career. She has taught with the Colburn School's Teaching Fellows and Jumpstart band program, Youth Orchestra Los Angeles, Civic Orchestra of Chicago's outreach program, and private lessons on both bassoon and saxophone with students ranging from 10 to 75 years old.

## Marybelle and Sebastian P. Musco Center for the Arts

# Focus on the Arts

The Musco Center for the Arts, opening in Spring 2016, will be a stunning performance venue for students in Chapman University's College of Performing Arts. Designed by renowned architects Pfeiffer Partners, with acoustics tuned by Nagata Acoustics, the Center will welcome world-class performers in music, theatre and dance, and will bring extraordinary learning and performing opportunities to Chapman University students with those same passions. There's **never** been a better time to focus on Chapman.



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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 programming 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

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