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Sholund Scholarship Concert

Chapman Symphony Orchestra

Chapman University Choir

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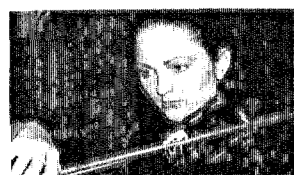
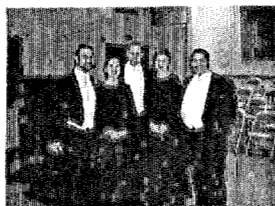
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CHAPMAN UNIVERSITY
SCHOOL OF MUSIC

presents the

SHOLUND SCHOLARSHIP CONCERT

Grant Gershon

Guest Conductor & Alumnus of the Year

CHAPMAN SYMPHONY ORCHESTRA

John Koshak, Music Director and Conductor

CHAPMAN UNIVERSITY CHOIR

William D. Hall, Music Director and Conductor

Louise Thomas, Accompanist

Sunday, May 5, 2002 • 4:00 PM
Chapman Auditorium • Chapman University

PROGRAM

L'Arlésienne Suite No. 2

Pastorale: Andante sostenuto assai

Farandole: Allegro deciso–Allegro vivo e deciso

“Anvil Chorus” from *Il Trovatore*

“Vivat, vivat le Toréro” from *Carmen*

Keith Hancock, *Baritone*

“Madre, pietosa Vergine” from *La Forza del Destino*

Courtney Taylor, *Soprano*

“Brindisi-Libiamo” from *La Traviata*

Erica Austin, *Soprano*
Doo Suk Yang, *Tenor*

Polovetsian Dances from *Prince Igor*

INTERMISSION

“Va Pensiero” from *Nabucco*

“Caro Nome” from *Rigoletto*

Zoie Lamb, *Soprano*

“Patria opressa” and “Ah, la paterna mano” from *Macbeth*

Ernest Alvarez, *Tenor*

“Vilia” from *The Merry Widow*

Lisa Austin, *Soprano*

“Coronation Chorus” from *Boris Godunov*

Efrain Martinez, *Baritone*

Georges Bizet
(1838-1875)

Giuseppe Verdi
(1813-1901)

Georges Bizet

Giuseppe Verdi

Giuseppe Verdi

Alexander Borodin
(1833-1887)

Giuseppe Verdi

Giuseppe Verdi

Giuseppe Verdi

Franz Lehár
(1870-1948)

Modest Mussorgsky
(1839-1881)

TRANSLATIONS

“Anvil Chorus” from *Il Trovatore*

Libretto by Salvatore Cammarano

English Translation by Tom Hammond

Gypsies:

See how the shadowy clouds are flying,
Day is returning to light the heavens;
Night like a widow grown weary of sighing
Throws off the garments of prayer and penance.
Let's start our labors! Bring us the hammers.

Who cheers the days of the poor roving gypsy?
Who never, never fails him?
The zingarella!

Bring round the wine-jug; for wine revives
Our strength and spirits too, and brings new courage.

See how the nectar that flows in our tankards
Sparkled and shines like a miser's treasure!
More work is waiting!

Who cheers the days of the poor roving gypsy?
Who never, never fails him?
The zingarella!

“Vivat, vivat le Toréro” from *Carmen*

Libretto by Henri Meilhac and Ludovic Halévy

English Translation by Nell and John Moody

Escamillo:

To your toast, I now drink another,
Señor, señor, to this I have the right,
For we Toreros all are your brothers
Your real joy in life, like ours, is the fight.
The arena's full, the day a Fiesta.

The arena's full, they're herded tight:
The noisy crowd, past all restraining,
Lashing themselves to a frenzy yell with delight;
Rowdy taunting, with shouts and jeering,
Making passions hot and tempers rise!
Today's the day we prove our daring;
And the day that the brave will prize.
Come on, on guard. Ah! . . .

Toreador, on guard now,
Toredor, Toredor!
Do not forget that when you draw your sword
Two dark eyes look down
And love is your reward.

All:

Toreador, on guard now,
Toredor, Toredor!

Do not forget that when you draw your sword
Two dark eyes look down
And love is your reward.

“Madre, pietosa Vergine” from *La Forza del Destino*

Libretto by Francesco Maria Piave

English Translation by Andrew Porter

Leonora:

Virgin, look down and comfort me,
Forgive me I implore you,
Oh, help me to forget him
And drive him from my heart.
And here in holy solitude
I will atone for my transgression . . .
Oh hear my cry have mercy Lord . . .
Do not forsake me now!
I cry to Thee my Savior,
Do not forsake me now!

Chorus of Monks:

Venite, adoremus et procedamus ante Deum,
Ploremus coram Domino qui fecit nos.

Leonora:

The chanting of the antiphon . . .
The organ's solemn music
Like incense is ascending to
The sky, to God in Heaven,
Inspiring me with comfort,
New hope, with new hope and comfort!
I'll go and ask for sanctuary

But dare I sing so early?

If someone were to find me here!
Still cursed by fate, Leonora?
Fear not! The pious friar will welcome you,
You'll not be turned away.
Stay by my side, to comfort me,
And hear my cry, O Lord.

“Brindisi-Libiamo” from *La Traviata*

Libretto by Francesco Maria Piave

English Translation by Edmund Tracey

Alfredo:

Be happy, and raise your glass with me,
Here in the palace of beauty;
Each hour that passes we feel a duty
To drink and to taste ev'ry joy.
We yield to ev'ry ecstasy,
For love alone can free us,
Let those bright eyes inspire us.
She rules and we obey.
Be happy, and raise your glass with me.
Kisses and love never cloy.

All:

Ah, be happy and raise your glass.

Ah, for kisses and love never cloy.

Violetta:

With you my dear friends I laughingly

Burn up my life in a fever.

Pleasure on pleasure is all I crave for

No time for tears or sighs.

Enjoy the moment recklessly,

For love has no true power:

It blossoms like a flower,

Then withers fades and dies.

Enjoy life in fev'rish ecstasy.

What else can we prize?

All:

Ah, we taste all the joys of night

In our drinking and singing and laughter.

The dawn of the morning after

Will find us in heaven here.

Violetta:

The point of life is excitement.

Alfredo:

For one who has no true lover.

Violetta:

Too late for me to discover.

Alfredo:

My destiny is clear.

All:

Ah, we taste all the joys of the night

In our drinking and singing and laughter.

The dawn of the morning after

Will find us in heaven here.

Polovtsian Dances from *Prince Igor*

Libretto by Alexander Borodin

English Translation by David Lloyd-Jones

Women:

Fly away on gentle breezes;

Fly swiftly, songs of love, to greet our homeland

Where once we lived in hope and knew no sorrow,

Where once we sang, rejoicing in our freedom.

There beneath the burning sky

Languid breezes cooled us,

There the cloudcapp'd mountains

Dream above the silver sea;

There our days were long and carefree

Amid the sunlit hills and shady meadows,

And there the scent of roses in the valleys

Once filled the sultry air with sweetest perfume,

There skylarks sing. Fly away, our songs of freedom!

All:

Glory, honor, praises to our Khan!

Fearless, mighty, ruthless warrior, hail!

Sing his praise, praise!

Great Konchak, praise him!

Fiercer than the scorching midday sun!

None can equal him in spendor, none!

Slaves and captives . . . all acclaim him,

Men:

Look at those slaves of mine,

Aren't they beautiful?

Captives I took from the tribes of the Caspian.

They can make you forget all your loneliness,

Choose any one who attracts you,

And she shall be yours

All:

Glory, honor, praises to out Khan!

Etc.

Fly away on gentle breezes;

Etc.

Dance and sing for Konchak's pleasure,

Let all people praise him singing!

Let all people praise him dancing!

Offer songs of homage

To our glorious Khan Konchak!

“Va Pensiero” from *Nabucco*

Libretto by Temistocle Solera

English Translation by Jill P. Bondurant

Slaves:

Thought travels on golden wings

It goes and rests on the necks of cliffs

Where the tepid and soft

Aura of the ground is born.

Where the river Jordan greets

The landed towers of Zion.

Oh my beautiful and lost native land, yes!

Oh memories, yes, dear and final!

The golden harps of the prophets

Why does their message change

Like the air through a willow tree?

The memories in the breast speak

Of the time that was!

Oh the same as the spirits,

When they cry out with their laments.

This is when the Lord inspires you,

And instills in you a suffering virtue!

“Caro Nome” from *Rigoletto*

Libretto by Francesco Maria Piave

English Translation by James Fenton

Gilda:

Gaultier Malde, you were the first to love me

And my heart will be true to you forever.

Dearest name of my first love

I'll remember till I die

All the pleasure that you gave,

All the longings and the sighs,

How my heart would beat so fast

With a passion like a flame,

And until, until the last

I'll remember your dear name.

“Patria oppressa” and “Ah, la paterna mano” from *Macbeth*

Libretto by Francesco Maria Piave

English Translation by Ugo Berardi

Mourners:

Oppressed homeland!

Beloved land, I may no longer call you home.

Once a realm of joy and bloom,

Now a vast and silent tomb!

Hungary orphans seek their mothers.

Sons and daughters mourn their fathers.

In despair their cries each morning

Rise to Heaven's mighty dome.

And the sky they rend asunder

Will reply with roaring thunder.

From on high resounds the answer:

Oppressed homeland,

Unhappy home!

Tolls of mourning peal out unheeded.

Awed and haunted by fear and terror

No one answers the call of sorrow.

Of compassion for those who die.

No one dares cry out in sorrow

And in grief for those who die!

Oppressed homeland!

My homeland!

Macduff:

Ah, sons, my dear sons!

You all were killed by that tyrant,

and, together with you, your unhappy mother too!

Ah! I let into the claws of that tiger

the mother and her sons!

Ah! The paternal hand didn't defend you, my dears,

from the hired ruffians that wounded you to death!

And you looked in vain for me, a concealed fugitive,

with your last sobs, with your last sighs.

Ah! Bring me in front of that tyrant,

Lord, and if he escapes from me

may I offer him to Your forgiveness.

“Vilia” from *The Merry Widow*

Libretto by Victor Leon and Leo Stein

English Translation by Lea Frey

Sung in English

“Coronation Chorus” from *Boris Godunov*

Libretto by Modest Mussorgsky

English Translation by David Lloyd-Jones

Shuisky:

Long life to our Tsar Boris Fyodorovich!

All:

Long live our sovereign, Tsar of Russia!

Shuisky:

Hail him!

All:

Like the sun in the skies, supreme in its glory,

Over Russia our Tsar Boris now reigns in glory!

Raise your voices, people!

Now exult and be joyful, people!

Faithful Christian people!

Let all hail our Tsar Boris, and rejoice!

Boyars:

All hail to thee, Tsar Boris Fyodorovich!

All:

All hail to thee!

Over Russia Boris now reigns in glory,

Reigns in glory! Glory! Glory!

Boris:

My soul is sad!

A secret terror haunts me;

With evil presentiments my heart is stifled.

O Lord above! O Thou Almighty Father!

From Heaven's throne behold my contrue tears.

And with Thy blessing grant me holiness

And strength, that they may guide me.

O make me just and merciful as Thou;

In glory let me rule my land.

Now let us kneel and pay our homage

At the tombs of Russia's monarchs.

And then our people all shall feast,

Yea, every man, from boyar down to serf;

All shall we greet, all gladly shall we welcome!

All:

Glory, glory, glory!

Long live our sovereign, Tsar of Russia!

Honor and glory to you our father!

As the sun shines supreme in its glory,

Over Russia Boris now reigns in glory,

And long may he prosper!

Glory, glory, glory!

GRANT GERSHON

Renowned conductor Grant Gershon became Music Director of the Los Angeles Master Chorale on July 1, 2001. He is only the fourth music director to lead the Los Angeles Master Chorale since it was founded in 1962.

A gifted conductor, pianist and vocalist, Gershon is equally at home conducting and performing symphonic and choral music, opera, and musical theater. Says noted composer John Adams, "Grant Gershon is one of those rarities we call 'the complete musician'. My respect for his musicality, for his conducting, his extraordinary musical intuition, his formidable ear and his natural piano technique knows no bounds."

Gershon, no stranger to Los Angeles and the Music Center, recently completed a three-year term as assistant conductor of the Los Angeles Philharmonic, which he led in performances at the Dorothy Chandler Pavilion and the Hollywood Bowl with such soloists as Evelyn Glennie, Marcus Roberts and Frederica von Stade. Though his official tenure with the Los Angeles Philharmonic has ended, he continues to enjoy a close relationship with the orchestra and has returned to conduct more than a dozen concerts over the past three years. Gershon also served as Assistant Conductor/Principal Pianist with the Los Angeles Opera, where he participated in over forty productions and garnered a reputation as one of the country's exceptional vocal coaches.

Among Gershon's long list of accomplishments, he frequently appears as a guest conductor with the St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theatre, the Gustav Mahler Chamber Orchestra and the Finnish chamber orchestra Avanti! He has also led performances at the Edinburgh, Vienna and Helsinki Festivals, the Aspen Music Festival, the Roma-Europa Festival and the Festival Otonno in Madrid. Last summer, he conducted Peter Sellars' version of Stravinsky's *Story of a Soldier* at the Vienna Festival, which he also conducted in Paris in the fall. Over the past year, Gershon has assisted both Daniel Barenboim and Sir Simon Rattle on special projects in Berlin and London.

An ardent champion of new music, Gershon conducted the world premiere performances of John Adams' opera/theatre piece *I Was Looking at the Ceiling and Then I Saw the Sky*, directed by Peter Sellars. He subsequently conducted its New York premiere as part of Lincoln Center's Serious Fun Festival, gave a series of award winning performances of the piece at the Edinburgh Festival, and was the vocal director on its Nonesuch recording. In 1998, at Gershon's request, John Adams wrote *Hallelujah Junction*, a work for piano duo that Gershon and

Gloria Cheng premiered at Los Angeles' Getty Museum. The same year, Gershon conducted the American premiere of Mark Anthony Turnage's opera *Greek* at the Aspen Music Festival. He also served as the Music Director of Sondheim's *A Little Night Music* at the Houston Grand Opera, featuring Thomas Allen and Frederica von Stade, and as Assistant Conductor/Chorus Director for the widely acclaimed performances of *Sweeney Todd* with the New York Philharmonic.

In the choral music arena, Gershon has served as guest chorus director for the Chicago Symphony Chorus, the New York Choral Artists, the Los Angeles Master Chorale and the London Sinfonietta Voices. In these various assignments he prepared performances of music by Ligeti, Boulez, Prokofiev and Varèse for such conductors as Esa-Pekka Salonen and Pierre Boulez. He has also prepared choruses for the L.A. Opera and the Festival Aix-en-Provence, as well as the Theatre du Châtelet in Paris, whose performances of Ligeti's *Le Grand Macabre* were recorded by Sony Classical and subsequently nominated for a Grammy. As a pianist, Gershon has appeared in recitals with Kiri Te Kanawa in the United States, Canada, South America and South Africa, where he and Dame Kiri gave a benefit concert presented by President Mandela. He has also performed in recital and concert with many other renowned singers, including Peter Schreier, Audra McDonald, Gundula Janowitz, Rodney Gilfry, Joan Rodgers and Sanford Sylvan.

Gershon's recording with tenor John Aler entitled "Songs We Forgot to Remember" was recently released on Delos Records, and he is featured performing on a soon-to-be-released CD of music by Ricky Ian Gordon on the Nonesuch label. He also recorded two CDs of children's music on the Delos label, one with the Los Angeles Opera Orchestra and the other with the Hollywood Chamber Symphony.

Gershon has been featured on numerous television and radio programs, including "The Tonight Show," "CBS Sunday Morning," CNN's "Off the Shelf" and the BBC's "Edinburgh Nights."

Born and raised in Alhambra, California, Gershon received his Bachelor of Music degree cum laude in piano performance from the University of Southern California and was named Outstanding Graduate of the university's School of Music. Although he currently lives in New York City with his wife, soprano Elissa Johnston, and their daughter, Claire, they plan to relocate to the Los Angeles area this summer.

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Matthew LaGrange

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