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Chapman Chamber Orchestra: A Musical Offering

Chapman Chamber Orchestra

Kelsey Steinke
Chapman University

Maria Myrick
Chapman University

Louise Thomas
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Erin Gonzalez
Chapman University

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CHAPMAN UNIVERSITY
Conservatory of Music

presents the

Chapman Chamber
Orchestra

38th Season

DANIEL ALFRED WACHS
Music Director & Conductor

A Musical Offering

featuring

KELSEY STEINKE, *flute*
MARIA MYRICK, *violin*
LOUISE THOMAS, *harpsichord*
ERIN GONZALEZ, *mezzo-soprano*
JOSEPH MODICA, *conductor*

Friday, February 27, 2009 • 8 p.m.
St. John's Lutheran Church
Orange, CA

Welcome

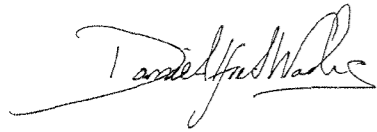
Dear Friends,

On behalf of the Chapman Chamber Orchestra and University Singers, we welcome you to this special winter concert at St. John's Lutheran Church in Orange.

We are blessed with overarching talent at Chapman University's Conservatory of Music. Tonight we are proud to present the 2008 Chapman Conservatory of Music Concerto Competition winner, mezzo-soprano Erin Gonzalez, as well as faculty artists, Louise Thomas, William Wells, and David Kossoff in a program including the music of Johann Sebastian Bach, Gioacchino Rossini, and Tomaso Albinoni. We would like to take this opportunity to thank our gracious hosts here at St. John's for providing us this wonderful space.

We hope that you enjoy the performance and look forward to welcoming you at future concerts.

Musically yours,



Daniel Alfred Wachs
Director of Instrumental Studies
Conservatory of Music



Joseph Modica
Interim Director of Choral Studies
Conservatory of Music

Program

Tomaso Albinoni (1671-1751)

Adagio in G minor

Gioacchino Rossini (1792-1868)

"Una voce poco fa" from Il barbiere di Siviglia

Erin Gonzalez '08, *mezzo-soprano*

Erin Gonzalez is the winner of the 2008 Concerto Competition

Johann Sebastian Bach (1685-1750)

Brandenburg Concerto No. 5 in D major, BWV 1050

- I. Allegro
- II. Affetuoso
- III. Allegro

Maria Myrick, *violin*

Kelsey Steinke, *flute*

Louise Thomas, *harpsichord*

~Intermission~

Program

Johann Sebastian Bach (1685-1750)

Cantata, BWV 80 "Ein' feste Burg ist unser Gott"

- I. Chorus
- II. Aria
- III. Recitative
- IV. Aria
- V. Chorale
- VI. Recitative
- VII. Aria
- VIII. Chorale

Kristen Pacetti, *soprano*
Jessica Hardy, *mezzo-soprano*
Brett Sprague, *tenor*
Joshua Cavanaugh, *baritone*

Chapman University Singers

Joseph Modica, *conductor*

~

*Special thanks to William Heide and to
St. John's Lutheran Church of Orange*

About the Artists

DANIEL ALFRED WACHS, *conductor*

*Director of Instrumental Studies, Chapman University Conservatory of Music
Music Director & Conductor, Chapman University Orchestras
Music Director & Conductor, Orange County Youth Symphony Orchestra*

Dynamic Conductor and Pianist **Daniel Alfred Wachs** is increasingly recognized as one of the few musicians of his generation successfully balancing the demands of a busy conducting and solo career. Recently, his performance with the Minnesota Orchestra "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).

Mr. Wachs serves as an Assistant Conductor of the National Orchestra of France in Paris under Kurt Masur. Concurrently, he is Music Director & Director of Instrumental Studies at the newly designated Conservatory of Music at Chapman University in Orange County, California, and newly appointed Music Director of Orange County Youth Symphony Orchestra. Mr. Wachs' recent engagements include Assistant Conductor of the French premiere of Bernstein's *Candide* at the Théâtre du Châtelet (a co-production with La Scala & ENO) and as Music Director of *Albert Herring* with Opera Chapman. He served as a juror for the 2007 ASCAP Foundation Rudolf Nissim Award in New York and as Assistant Conductor & Répétiteur for Cincinnati Opera during its 2007 Season. In February 2007, Mr. Wachs filled in for Valery Gergiev at the Rotterdam Philharmonic, and in April 2008, he stepped in for Vladimir Spivakov at Orange County's Pacific Symphony. Additional engagements included a recital with tenor William Burden, soloist with the Boca Raton Philharmonic, guest conductor of the Pacific Symphony as part of its 8th American Composers Festival, and Puccini's *Suor Angelica* and *Gianni Schicchi*, again with Opera Chapman. Upcoming performances include guest soloist and conductor with Sinfonia Gulf Coast and Pasatieri's *Signor Deluso*, *La Divina* and Mozart's *The Impresario*.

As Assistant Conductor of the Minnesota Orchestra under Osmo Vänskä, Mr. Wachs' tenure included a semi-staged performance of *Amahl and the Night Visitors* (with the Minnesota Opera Chorus and James Sewell Ballet Company), as host and conductor of an evening of Mozart Symphonies, and various pops presentations.

Equally comfortable on stage and in the pit, Mr. Wachs held the position of Artist in Residence' at New York City Ballet, leading performances during the company's Balanchine Centennial as well as during the 50th Anniversary of *The Nutcracker*. He has guest conducted such orchestras as the Auckland Philharmonia of New Zealand, The Fort Worth Symphony, the Florida West Coast Symphony, and the National Symphony (as part of the National Conducting Institute). As a soloist, he has performed in such venues as Weill Recital Hall at Carnegie Hall, Alice Tully Hall, Tchaikovsky Hall in Moscow, the Salle Padarewski in Lausanne, and at such festivals as Aspen, Music Academy of the West, Tanglewood and Verbier.

Born in 1976 and raised and educated in the United States, Israel and Europe, Mr. Wachs was auditioned by Zubin Mehta at the age of eight and began studies with Enrique Barenboim. He subsequently pursued studies at the Zürich Academy of Music and the North Carolina School of the Arts. Mr. Wachs holds a Bachelor's degree in Piano from the Curtis Institute of Music and graduate degrees in piano & conducting from The Juilliard School. He is represented by William Reinert Associates, Inc.

About the Artists

JOSEPH MODICA, *conductor*

Joseph Modica is the Interim Director of Choral Activities at Chapman University, where he conducts the University Choir, University Singers, teaches conducting and choral methods. He has held adjunct teaching positions at Biola University and Chapman University.

Mr. Modica has earned a Bachelor of Music degree in conducting from Chapman University, a Master of Music degree from California State University, Long Beach, and is currently finishing the Doctor of Musical Arts degree in Choral Music at the University of Southern California. He has studied conducting with William Hall, William Dehning, Larry Livingston, Jonathan Talberg, Lynn Bielefelt and Magen Solomon. He has participated in masterclasses with Vance George and Rodney Eichenberger, in addition to a summer workshop in Varna, Bulgaria. Mr. Modica has studied voice with Louis Lebherz, Patrick Goeser, Margaret Dehning, Marvellee Cariaga, and Peter Lightfoot.

Having a passion for teaching and inspiring young artists, Mr. Modica taught high school choir for eleven years. He is formerly the Director of Choral Activities at Mater Dei High School, and he taught for five years at Redlands East Valley High School. His choirs consistently received superior ratings at festivals and competitions, and have been heard at two CMEA State Conferences. Mr. Modica is active in many professional organizations such as ACDA, MENC, and SCVA, and enjoys serving as a clinician and adjudicator throughout the Western United States.

Mr. Modica is the Conductor of the Festival Choir at the Idyllwild Summer Arts Camp. He has also taught at the Summer Fine Arts Camp at the University of Alaska, Fairbanks, where his duties included conducting the concert choir, middle school choir, jazz choir, private voice lessons and conducting the musical. In 2002 Mr. Modica prepared the chorus for the American Ballet Theatre production of "A Midsummer Night's Dream," which was aired on PBS, as part of the Great Performances series.

Choirs under Mr. Modica's direction have toured in Italy, Australia, Hawaii, New York, Washington D.C., Florida and the Bahamas. On a recent tour throughout Italy his choirs from Chapman University received multiple standing ovations at their performances in Venice, Florence, and Rome. The choir was honored to sing High Mass at Basilica San Marco in Venice and Basilica San Pietro in Rome, in addition to singing for Pope Benedict XVI.

About the Artists

DR. LOUISE THOMAS, *harpsichord*

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

A native of Ireland, Louise Thomas completed undergraduate musicology studies at Trinity College, Dublin. Subsequently, she was offered a German Government scholarship (Deutscher Akademischer Austausch Dienst) to study piano performance at the Hochschule in Hannover, Germany. While a student there, Louise won second prize at the Ibla-Ragusa competition in Sicily where she was also awarded the Bela Bartók Prize. In 1998, she won the concerto competition at the University of Southern California and played under the baton of the late Sergiu Comissiona. A recording of this performance is currently available on K-USC's "Musical Moments" CD. Louise received her doctorate in piano performance in 1999 from USC where she studied with John Perry and Alan Smith.

Dr. Thomas is an active collaborative pianist and has made CD recordings in Germany (as part of the chamber music festival, "Schwetzinger Festspielen"), at the Banff Center for the Arts in Canada with the Irish Contemporary Music group, Nua Nós, as well as appearing 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. Further recordings of both 18th-century and contemporary compositions are scheduled for release in 2009 on the Piano Classics Online label.

Louise Thomas 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 since 2003 has been the Festival pianist and vocal/instrumental coach at the summer program of the Idyllwild Arts Academy in California.

Louise continues to pursue her passion for contemporary music and in 2007, she produced and performed a program featuring "California Composers Today" at Weill Recital Hall in Carnegie Hall. Further scheduled performances include concerto appearances with the Franz Liszt Chamber Orchestra in Hungary in 2009. Dr. Thomas joined the Chapman University Conservatory of Music Faculty in 2001 as Director of Keyboard Collaborative Arts.

Program Notes

Tomaso Albinoni (1671-1751)

Tomaso Albinoni may not be the first name that comes to mind when thinking of famous Baroque era composers. Albinoni was a typical Baroque composer, in the sense that he composed different kinds of chamber music, orchestral works, sacred choral works, and operas. Unfortunately, a great number of Albinoni's works were destroyed in the Second World War bombings of Dresden. If you have heard of the Albinoni before, it is not because of his compositions in the genres listed above. Albinoni's greatest impression on the standard orchestral repertoire was a piece he never even wrote.

In 1958, an Italian musicologist by the name of Remo Giazotto composed Albinoni's *Adagio in G minor*. That's right, Albinoni did not even compose the *Adagio* attributed to him. Giazotto claimed that he had based his composition on a fragment of an Albinoni piece found in the remains of the Saxon State Library in Dresden. Regardless of who wrote it, the *Adagio* is a wonderful and moving piece filled with all the Baroque passion and spirituality one could expect of any masterpiece written in Albinoni's time. The high strings dominate the melody, soaring above the intense harmonic and rhythmic stability in the lower strings. Albinoni's *Adagio* has remained one of the most popular works in the canon in the past fifty years.

Gioacchino Rossini (1792-1868)

It is not unusual for several composers to set the same opera text, or libretto, to music. However, it is very uncommon that the newer composed work trumps the success of the older. A twenty-four-year-old Gioacchino Rossini set out to do just that by setting to music *Il barbiere di Siviglia* (*The Barber of Seville*). Rossini aimed to supersede an earlier version of that opera set, to great success, by Giovanni Paisiello. Paisiello's setting was so favored by the opera audiences of the day that Rossini was constantly pressured and scrutinized by fans of Paisiello's version even on the day of its premiere. Despite all of the difficulties that Rossini faced, his version of *Il barbiere di Siviglia* turned out to be an even bigger success than anyone could have imagined. Rossini's *Il barbiere di Siviglia* made a huge splash into the opera repertoire and is still one of the most frequently performed operas today.

In the aria *Una voce poco fa*, Rossini introduces Rosina, a charming, young, and beautiful maiden who is passionately in love with Lindoro. However, Rosina's caretaker Dr. Bartolo, is in love with her and convinced they will eventually elope. Rosina first reveals her elegant and poetic side, singing about the echoes of her lover's voice and describes how she will win Lindoro over. It is important to note the stately nature of the rhythm in both the orchestral introduction and Rosina's opening lines. In the second part, more excited part of her aria, Rosina warns about how quickly she can become a viper and a hundred traps if someone were to touch upon her weaknesses. As Rosina sings her final lines with passion and vigor, Rossini uses a "Rossini crescendo." Rossini uses this technique not only to get the orchestra to play louder but to add more groups of instruments to support Rosina's extreme emotions of excitement and anxiety.

Program Notes

Johann Sebastian Bach (1685-1750)

Christian Ludwig, Margrave of Brandenburg, dismissed the concerti grossi he had commissioned from Johann Sebastian Bach. However, history would have something else to say. Johann Sebastian Bach was not always a household name and his body of work was almost never performed more than once on a concert stage. It was not until Felix Mendelssohn began reviving Bach's larger works and returning them to the concert stage in the mid 1800's. Among those large works was a set of six concerti grossi known as the "Brandenburg" concerti. The Brandenburg concerti were commissioned by none other than Christian Ludwig, the Margrave of Brandenburg, himself. It's too bad that Bach took two years to finish the six concerti, maybe the Margrave just grew tired of waiting and showed little interest in the concerti.

The term concerti grossi implies that there are two groups in each concerto, the solo group (the "concertino" group) and the regular orchestra (the "ripieno" group). Both groups play vital roles in making the concerto work. It is like a battle between the two groups throughout the concerto. The concerto is divided into three movements: fast, slow, fast. However, each concerto features a different grouping of "concertino" players. This particular concerto features a flute, a violin, and unusually, a harpsichord. Bach challenged the norm by placing the harpsichord in the "concertino" group. Usually in Baroque music, harpsichords were relegated to playing chordal accompaniment to the "ripieno" group. Bach took a further step and gave the harpsichord a large solo (or cadenza) at the end of the first movement of this concerto, the likes of which any keyboardist of the day would have dreamt to play. While this cadenza is difficult and technically challenging, it is also beautifully ornate and dazzling. Following the fast first movement, the contrastingly slow second movement features only the "concertino" group in a more pensive and tender mood. The concerto concludes with everyone playing in a swift dance-like movement.

Along with Bach's instrumental works, his choral pieces and cantatas, or multi-movement choral works, were resurrected and reintroduced to the musical catalogue. Bach wrote a cantata for Sunday church service every Sunday for twenty-seven years while working at St. Thomas Church in various capacities. Cantata No. 80 is titled *Ein feste Burg ist unser Gott* ("A Mighty fortress is our God") and was written for the Feast of the Reformation. This very calm and majestic piece is organized much like an opera with arias and recitatives.

-written by Arman Keyvanian

University Singers Spring 2009

JOSEPH MODICA, *conductor*
 HYE-YOUNG KIM, *accompanist*

Soprano

Bethany Ascheri
 Jessica Hardy
 Patricia Lora
 Jennifer Moore
 Yesenia Navarro
 Kristen Pacetti
 Lindy Portin
 Anna Schubert
 Laura Smith

Tenor

Asante Gunewardena
 Marshall Johnson
 Dane Morris
 Timmy Simpson
 Brett Sprague
 Charles Vickery
 Patrick Zubiata

Alto

Brittany Bethurum
 Audra Blackner
 Candice Grasmeyer
 Ariel May
 Anne McClintic
 Jenna Pinkham
 Rebecca Robles

Bass

Seth Burns
 Joshua Cavanaugh
 Yannick Lambrecht
 Cody Morgan
 Efrain Solis
 Austen Stranahan
 Harrison Zierer

Chapman Chamber Orchestra Spring 2009

DANIEL ALFRED WACHS
Music Director & Conductor

Violin

Sarah Becker
 Kalena Bovell †
 Philipp Clausig
 Tanya Dorsey
 Lydia Dutciuc
 Daniel Gibson
 Winston Laquesta
 Daphne Medina
 Maria Myrick

Flute

Lauren Aghajanian
 Kelsey Steinke

Trumpet

Steve O'Connor
 Bill Owens
 Beckie Takashima †

Oboe

Morgan Hughes Beckett
 Tamar Edlebi
 David Kossoff §

Organ

William Wells §

Continuo

Hye-Young Kim §

Viola

Alexia Fedail
 Courtney Giltz
 Katie Kroko
 Jillian Marriage
 Elise Portale
 Jarrett Threadgill

Clarinet

Laura Lascoe
 Daphne Wagner

Timpani

Collin Martin †

Bassoon

Charity Potter
 Michael Kirkbride

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Horn

Jake Vogel †
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Bass

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† Senior
 α Alumni
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* All names in alphabetical order