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Chapman Chamber Orchestra

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CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

THEATRE

MUSIC

DANCE



CHAPMAN
UNIVERSITY | COLLEGE OF
PERFORMING ARTS

SPRING 2011



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Spring 2011 Event Highlights

THEATRE:

Macbeth

by William ShakespeareFeb. 17-19, 24-26

Picasso at the Lapin Agile

by Steve MartinMar. 17-19, 24-26

Student Directed One-Acts.....Apr. 28-30

MUSIC:

University Choir Home Concert.....Feb. 4

Ensemble in Residence – Penderecki String QuartetFeb. 15

Chapman Chamber Orchestra and University Choir.....Mar. 4

Chapman University Wind SymphonyMar. 12

Opera Chapman.....Apr. 1-3

Guest Artists in Recital – EAR Unit.....May 5

Sholund Scholarship Concert: Beethoven's *Leonore Overture No. 3*,

Sanft wie du Lebtest and *Mass in C*.....May 7

DANCE:

Dance Works in Progress.....Mar. 5-6

Concert Intime.....Mar. 31, Apr. 1-2

Spring Dance Concert.....May 11-14

For more information about our events,
please visit our website at
<http://www.chapman.edu/copa/calendar>
or call 714-997-6519 or email CoPA@chapman.edu

CHAPMAN UNIVERSITY
Conservatory of Music

presents the

Chapman
Chamber Orchestra &
University Singers

DANIEL ALFRED WACHS

Chapman Chamber Orchestra, Music Director & Conductor

STEPHEN COKER

University Singers, Music Director & Conductor

Friday, March 4, 2011 • 7:00 p.m.
St. John's Lutheran Church
Orange, CA

Welcome

Dear Friends,

Welcome to our third annual concert at beautiful St. John's Lutheran Church. The Chapman Chamber Orchestra and University Singers are delighted to be able to once again share an eclectic program featuring music by Bernstein, De Falla, Ravel and Faure. I am also honored and grateful by the presence of a special guest star...

Once again, my heartfelt thanks to Dr. Bill Heide for opening the sanctuary to us and for providing an opportunity for us to showcase the talents of our Conservatory students. Sincere thanks also to my colleague, Dr. Stephen Coker, Director of Choral Activities at Chapman, for his meticulous preparation of University Singers.

Enjoy!

Musically yours,



Daniel Alfred Wachs
Director of Instrumental Studies
Conservatory of Music

Program

Manuel de Falla (1876-1946)

Suite No. 1 from *The Three-Cornered Hat*

Gabriel Fauré (1845-1924)

Pavane

Maurice Ravel (1875-1937)

Le tombeau de Couperin

- I. Prelude
- II. Forlane
- III. Menuet
- IV. Rigaudon

~Intermission~

Leonard Bernstein (1918-1990)

Chichester Psalms

- I. Maestoso ma enerico; Allegro molto
Laura Smith, Soprano
Catherine Brady, Mezzo Soprano
Adam Brown, Tenor
Seth Burns, Baritone
- II. Andante con moto, ma tranquillo; Allegro feroce
Noah Epstein, Boy Soprano
- III. Sostenuto molto; Peacefully flowing
Laura Smith, Soprano
Catherine Brady, Mezzo Soprano
Adam Brown, Tenor
Seth Burns, Baritone

About the Artists

DANIEL ALFRED WACHS, *conductor*

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. 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)

Upcoming engagements include a residency with the Mozarteum Orchestra of Salzburg, conducting a world premiere by Toshio Hosokawa as part of the “2Orchestras Project” and guest conductor at New York City Ballet. Additional engagements have recently included a recital with tenor William Burden, piano soloist with the Boca Raton Philharmonic, guest conductor of the Pacific Symphony as part of its Eighth American Composers Festival and guest soloist and conductor with Sinfonia Gulf Coast. In April 2008, he stepped in for Vladimir Spivakov at the Pacific Symphony and in February 2007, Mr. Wachs filled in for Valery Gergiev at the Rotterdam Philharmonic. He has 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. Committed to education, Mr. Wachs is the newly appointed Music Director of the Orange County Youth Symphony Orchestra, now in its 41st season, and is also Director of Instrumental Studies & Conductor of University Orchestras at Chapman University Conservatory of Music.

Mr. Wachs recently completed his tenure as an Assistant Conductor of The National Orchestra of France under Kurt Masur. While in Paris, Mr. Wachs served as Assistant Conductor of the French première of Bernstein’s *Candide* at the Théâtre du Châtelet, a co-production with La Scala & The English National Opera, directed by Robert Carsen.

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*. Mr Wachs serves as Music Director of Opera Chapman, and has led Britten’s *Albert Herring*, Puccini’s *Suor Angelica* & *Gianni Schicchi*, Pasatieri’s *Signor Deluso* & *La Divina* (which were lauded by the composer himself) and Mozart’s *The Impresario* and *Così fan tutte*. Mr. Wachs has guest conducted such orchestras as the Auckland Philharmonia of New Zealand, The Fort Worth Symphony, the Sarasota Orchestra, the Spartanburg Philharmonic 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.

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.

Educated in the United States, Europe and Israel, 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

STEPHEN COKER, *conductor*

Stephen Coker is the newly appointed Director of Choral Activities at Chapman University. Prior to this appointment, Dr. Coker served in the same capacity at Portland State University (OR) from 2006-2009 and also taught on the faculties of the University of Cincinnati College-Conservatory of Music (CCM) from 2000-2006 and Oklahoma City University (OCU) from 1975-2000.

At both CCM and OCU, Coker was awarded the “Outstanding Teacher Award” (2002 and 1991, respectively), and he was given the "Director of Distinction Award" by the Oklahoma Choral Directors Association in 1995. In frequent demand as a clinician and guest conductor across the nation, Dr. Coker has worked in roughly half of the fifty states. Internationally, he has conducted choirs, workshops and festivals in Portugal, South Korea, Israel, Sweden, and Taiwan.

Coker received his Bachelor and Master of Music Degrees from OCU and the Doctor of Musical Arts degree in Choral Music from the University of Southern California, having studied with Rodney Eichenberger, James Vail, and David Wilson. An avid enthusiast of choral-orchestral performance, Coker has conducted much of that major repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Duruflé, Poulenc, Orff, and Bernstein, and has prepared choruses for James Levine, James Conlon, and Erich Kunzel. As a professional chorister, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw.

Other special interests of Dr. Coker include world music, opera and musical theater, and church music. Throughout most of his academic career, he has held choir director positions at Presbyterian, United Methodist, and Episcopal parishes.

NOAH EPSTEIN, *boy soprano*

Noah Epstein, 12, was a vocal soloist at the Renée and Henry Segerstrom Concert Hall in Costa Mesa with the Pacific Chorale in 2010 and with the Pacific Symphony in 2009. He is in his 8th year with the Southern California Children’s Chorus; as the youngest member of its Concert Choir, he performed Carmina Burana under conductor Carl St.Clair at Verizon Wireless Amphitheatre. Noah is a top student at the Orange County High School of the Arts; he studies voice with Daniel Babcock. He has performed supernumerary roles with L.A. Opera and American Ballet Theatre. Passions include photography and physics. He is a triplet.

Program Notes

Manuel de Falla (1876-1946)

Suite No. 1 from *The Three-Cornered Hat*

Manuel de Falla was the most important Spanish composer of the 20th century. As a youth he was equally interested in literature and music, and later became quite well known for his articles about music and for writing his own librettos. He eventually leaned toward composition and enrolled at the Madrid Conservatory. In 1907 Falla took an engagement as an accompanist for a tour of France and settled in Paris for the next seven years. He returned to Madrid a well-established composer. In 1920, seeking a quieter lifestyle, he moved to Granada. Although not directly involved with the Spanish Civil War, he did attempt (unsuccessfully) to intervene in the execution of his good friend Federico García Lorca. He was all too happy to leave when offered a conducting post in Argentina in 1939, and lived the rest of his life there.

The Three-Cornered Hat, or *El Sombrero de Tres Picos*, was first conceived as a pantomime ballet in two scenes. It was based on the novella, *The Governor and the Miller's Wife*, by Pedro Antonio de Alarcón, and the music drew liberally from Andalusian folk music. Sergei Diaghilev, famed impresario of the Ballets Russes, saw the premiere in 1917 and commissioned Falla to expand the work to a full ballet. Pablo Picasso was engaged to create the sets and costumes, and the premiere took place on July 22, 1919 at London's Alhambra Theatre.

The story is a humorous tale of a magistrate who becomes infatuated with the wife of a miller, has him arrested on trumped-up charges, and then tries to seduce her. It includes such time-honored theatrical comedy traditions as pratfalls, clothes-swapping, and seduction-as-revenge, with everybody happy at the end except possibly the lecherous magistrate. Falla extracted two orchestral suites from the score, both of which have become staples of the repertoire. The first includes music that sets scenes, introduces characters, and moves the plot along. The opening fanfare was intended to highlight Picasso's bullring-inspired curtain, and leads directly into the opening scene of the ballet. A bassoon solo introduces the magistrate, who is teased and mocked by the dances of the miller's wife. As she picks grapes from the vineyard she leads him in a dance that ends with him tripping and falling, and the miller rejoins her to reprise the fandango.

- Gabriel Langfur

Gabriel Fauré (1845-1924)

Pavane

Gabriel Fauré was born in 1845 in the Ariège district of the south of France, the son of a village school teacher. He showed early talent, and was sent to Paris to receive a musical education from the Swiss composer Louis Niedermeyer, who specialized in church music. Fauré held various posts as organist in Rennes and back in the capital and followed Saint-Saëns at the church of the Madeleine. He became closely associated with a group of composer friends including Lalo, Duparc and Chabrier. In 1905, after an unproductive period of depression, he was appointed professor of composition at the Paris Conservatoire. Increasing deafness eventually forced his retirement, though he kept composing music of high quality despite this handicap until his death in 1924.

The pavane, a slow, stately sixteenth-century processional court dance (probably from Italy, the name a corruption of padovana, a dance from Padua), was originally performed by pairs of dancers arranged in formal patterns. Fauré's *Pavane* dates from 1886, the year before the much-loved Requiem. It is dedicated to the

Program Notes

Countess Greffulhe, a patron of Parisian society of the time. Originally written for orchestra alone, choral parts were added, probably to please the patron, whose cousin Robert Montesquiou had penned some accompanying words. Today, however, it is rarely performed with the chorus, which adds rather too much formality and weight to what is essentially a light essay in nostalgia.

Fauré has sometimes been criticized for allowing a rhythm to become monotonous while concentrating on melodic invention, but in this piece he turns a potential weakness into a positive strength. The Pavane should flow delicately and gracefully: the couples repeatedly take two single steps and a hopping double-step. This is the pulse which, though never explicitly played, beats gently and constantly beneath the softly swaying music, which moves in a series of elegant harmonic shifts and turns, to its tranquil conclusion, with only the briefest of dramatic episodes along the way.

- Barry Fogden

Maurice Ravel (1875-1937)

Le tombeau de Couperin

Maurice Ravel was born in 1875 in the south of France. Being very supportive of young Maurice's talent, his parents sent him to the Paris Conservatory. Ravel was not recognized for his academic achievements as he was, often times, known to be often times too radical and heedless. He joined a group of "outcast artists," which included fellow composers like Stravinsky and Debussy, where his most impressionistic and revolutionary works were debuted. Ravel also befriended Debussy, which proved to be both a blessing and a curse as debates as to "who first influenced the other" flared between critics and fellow artists.

Initially planned before WWII, Ravel completed a solo piano piece "French suite" using 18th century sensibilities as an homage to his musical predecessors in 1917. *Le Tombeau de Couperin* also became a tribute, as each movement is dedicated to friends that died in the war. In 1919, Ravel orchestrated four movements from the piano suite. Two of the more unfamiliar movements, the Forlane and Rigaudon find their origins in the 17th century. The Forlane, a courtship dance, can trace its history to Italy, and the Rigaudon, a lively dance, to the south of France.

-Arman Keyvanian

Leonard Bernstein (1918-1990)

Chichester Psalms

In 1965, Leonard Bernstein was commissioned by The Southern Cathedral Festival to compose a piece for the cathedral choirs of Chichester, Winchester, and Salisbury England. The Chichester Psalms was the result. One wonders if the Anglican clerics who retained Bernstein in any way anticipated that they would receive such a profound statement of the composer's own Jewish faith. The piece is written in Hebrew and no English translation is provided in the score. It is clearly the composer's intent that the work be performed in its original language or not at all. It is as if he is reminding those clerics that the Psalms were Jewish religious literature long before they became part of the Christian tradition.

Program Notes

Written in three-movements, Chichester Psalms opens with the choir emphatically proclaiming “Awake, psaltery and harp!” (Psalm 108, verse 2). The introduction quickly leads into Psalm 100 (Make a joyful noise unto the Lord), in an irresistibly joyous jazzy dancing 7/4 rhythm that continues to the end of the movement.

The mood changes abruptly with the beginning of the second movement. Peace and pastoral harmony are expressed by the strains of the beloved Psalm 23, (The Lord is my shepherd) sung by a solitary boy soprano accompanied only by a harp, evoking the image of the shepherd/poet/king, David. The mood is reinforced by the entry of the women of the chorus repeating the solo melody. However, this scene of pastoral bliss is suddenly and forcefully torn apart by two whiplashes of sound as the men and the orchestra loudly inquire, “Why do the nations rage so furiously together?” (Psalm 2) The nations continue to rage, with the men at times almost shouting. Then again is heard the gentle voice of the shepherd calling out above the tumult. The rage continues for a time, then gradually fades as the shepherd theme becomes dominant and the movement ends with the completion of Psalm 23 and the return of peace.

The beginning of the third movement is a tense and anxious instrumental interlude expressing the angst and hopelessness of life in a Godless world. Melodies appear only to disappear, pulled down by the tearing dissonance of the interlude. Then the voices of chaos begin to fade leaving an uneasy sense of peace. The male voices enter bringing the humble yet lyrical message of Psalm 131 “Lord, Lord, my heart is not proud, my eyes are not haughty.” The rest of the chorus joins in and the strains swell as mankind again seeks peace and harmony in God.

This sense of peace is reconfirmed as the chorus continues with a sublimely gentle intonation of Psalm 133 verse 1 “Behold, how good and how pleasant it is for brethren to dwell together in unity!” Concord reigns as the music fades on a sustained “Amen” with the sound of a solo trumpet soaring above.

The work received its world premiere in New York on July 15th 1965, with the composer conducting the New York Philharmonic. The first performance of the original version, for all-male choir, was on July 31st 1965, at Chichester.

- David Buster

Translations

Pavane (Faure)

C'est Lindor! c'est Tircis! et c'est tous nos vainqueurs! Cest Myrtil! c'est Lydé! Les reines de nos coeurs! Comme ils sont provocants! Comme ils sont fiers toujours ! Comme on ose règner sur nos sorts et nos jours! Faites attention! Observez la mesure! Ô la mortelle injure! La cadence est moins lente! Et la chute plus sûre! Nous rabattons bien leur caquets! Nous serons bientôt leurs laquais! Qu'ils sont laids! Chers minois! Qu'ils sont fols! Airs coquets! Et c'est toujours de même, et c'est ainsi toujours! On s'adore! on se hait! On maudit ses amours!	It's Lindor! It's Tircis! and all our vanquishers! It's Myrtil! It's Lydia! The queens of our hearts! How they provoke us! How they are always so proud! How they dare to control our destinies and our days! Pay attention! Observe the beat! O the mortal injury! The cadence is slower! The fall more certain! We shall beat back their cackles! We will soon be their stooges! They are so ugly! Such darling little faces! They are so foolish! Such coquettish airs! And it's always the same, and so it shall always be! We love them! We hate them! We speak ill of their loves! Farewell, Myrtil! Egle! Chloe! Mocking demons! So it is farewell and good day to the tyrants of our hearts! And good day!
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Chichester Psalms (Bernstein)

I—Psalm 108:2

עֹרָה, הַבֵּל וְכִנּוֹר; Urah, hanevel, v'chinor! אֶעֱרָה שָׁמַר. A-irah shahar	Awake, psaltery and harp: I will rouse the dawn!
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I—Psalm 100

הָרִיעוּ לַיהוָה, כְּלִי־תְהִלָּה. עֲבֹדוּ אֶת־יְהוָה בְּשִׂמְחָה; בּוֹאוּ לִפְנֵי, בְּרִנָּה. דּוּ כִי אֲדֹנָי הוּא אֱלֹהִים. הוּא אֲסָנִי וְלֹא אֲנִי. אֲמֹר עִמּוֹ, נָצִי אֵן מִקְרִיעִתִּי. בּוֹאוּ שְׂרָרָה בְּתוֹדָה-- חֲטִיאוֹתַי בְּתִילָה; הוֹדוּ לוֹ, בְּרִכּוֹ שְׁמוֹ. כִּי־טוֹב יְהוָה, לְעוֹלָם חֶסֶד; וְאֲדֹר וְאֲדֹר וְאֲדֹר.	Make a joyful noise unto the Lord all ye lands. Serve the Lord with gladness. Come before His presence with singing. Know that the Lord, He is God. It is He that has made us, and not we ourselves. We are His people and the sheep of His pasture. Come unto His gates with thanksgiving, And into His court with praise. Be thankful unto Him and bless His name. the lord is good, his mercy everlasting And His truth endureth to all generations
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Translations

II

"David" and sopranos (Psalm 23)

יְהוָה רֹעִי, לֹא אֶחָסֵר. Adonai ro-i, lo ehsar.
בִּנְאוֹת דֶּשֶׁא, יִרְבִּיצֵנִי; Bin'ot deshe yarbitseini,
עַל-מֵי מְנוּחֹת יִנְהַלֵּנִי. Al mei m'nuhot y'nahaleini,
נַפְשִׁי יִשׁוּבֵב; Naf'shi y'shovev,
יִנְחֵנִי בְּמַעְגְּלֵי-צֶדֶק, Yan'h'eini b'ma'aglei tsedek,
לְמַעַן שְׁמוֹ. L'ma'an sh'mo.

(sopranos)

גַּם כִּי-אֵלֶךְ Gam ki eilech
בְּגֵיא צֶלְמַוֶּת, B'gei tsalmavet,
לֹא-אֶירָא רָע-- Lo ira ra,
כִּי-אַתָּה עִמָּדִי; Ki Atah imadi.
שִׁבְטְךָ וּמִשְׁעַנְתְּךָ, Shiv't'cha umishan'techa
הֵמָּה יִנְחַמְנִי. Hemah y'nah'amuni.

(Tenors and basses (Psalm 2, vs. 1-4))

לָמָּה, רָגִשׁוּ גוֹיִם; Lamah rag'shu goyim
וְלֹא-מִיִּם, יִהְיוּ-רִיק. U'l'umim yeh'gu rik?
יִתְצַבּוּ, מַלְכֵי-אֶרֶץ-- Yit'yats'vu malchei erets,
וְרוֹזְנִים נוֹסְדוֹ-יָחֵד: V'roznim nos'du yahad
עַל-יְהוָה, וְעַל-מִשְׁיחוֹ. Al Adonai v'al m'shiho.
נִתְקָה, אֶת-מוֹסְרוֹתֵימוֹ; N'natkah et mos'roteimo,
וְנִשְׁלִיכָה מִמֶּנּוּ עֵבֶר תִּימוֹ. V'nashlichah mimenu avoteimo.
יֹשֵׁב בַּשָּׁמַיִם Yoshev bashamayim
יִישַׁח: Yis'hak, Adonai
יִלְעַג-לָמוֹ! Yil'ag lamo!

(sopranos (Psalm 23))

תַּעֲרֵךְ לִפְנֵי, שְׁלֹחַן-- Ta'aroche l'fanai shulchan
נֶגֶד צָרִי; Neged tsor'rai
דִּשְׁאֲנָה בְּשֶׁמֶן רֹאשִׁי, Dishanta vashemen roshi,
כּוֹסֵי רִנָּה. Cosei r'vayah.

"David"

אֵךְ, טוֹב וְחֶסֶד Ach tov vahesed
יִרְדְּפוּנִי-- כָּל-יְמֵי חַיִּי; Yird'funi kol y'mei hayai
וְשָׁבְתִי בְּבֵית-יְהוָה, V'shav'ti b'veit Adonai
לֹא-רֶךְ יָמִים. L'orech yamim.

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.

Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bonds asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Thou preparest a table before me
In the presence of my enemies,
Thou anointest my head with oil,
My cup runneth over.

Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Translations

III—Psalm 131

יְהוָה, Adonai, Adonai,
לֹא-אֶגְבֶּה לִבִּי-- Lo gavah libi,
וְלֹא-רָמוּ עֵינַי; V'lo ramu einai,
וְלֹא-הִלַּחְתִּי V'lo hilachti
בִּגְדֹלוֹת וּבְנִפְלְאוֹת Big'dolot uv'niflaot
מִמֶּנִּי. Mimeni.
אִם-לֹא שְׁוִיטִי Im lo shiviti
וְדוֹמַמְתִּי-- V'domam'ti,
נַפְשִׁי כְּגַמֹּל, עָלִי אָמוֹ; Naf'shi k'gamul alei imo,
כְּגַמֹּל עָלִי נַפְשִׁי. Kagamul alai naf'shi.
יָהֵל יִשְׂרָאֵל, אֶל-יְהוָה-- Yahel Yis'rael el Adonai
מֵעַתָּה, וְעַד-עוֹלָם. Me'atah v'ad olam.

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me to understand.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

III—Psalm 133:1

הִנֵּה מַה-טוֹב, Hineh mah tov,
וּמַה-נְּעִים-- Umah na'im,
שֵׁבֶת אֲחֵים Shevet ahim
גַּם-יָחֵד Gam yahad.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Chapman Chamber Orchestra

Daniel Alfred Wachs
Music Director & Conductor

Violin
Christine Andres
Philipp Claucig
Tanya Dorsey
Lydia Dutciuc
Daniel Gibson
Elizabeth Lee
Maria Myrick
Matthew Owensby
Macie Slick
Emily Uematsu

Viola
Courtney Giltz
Will Kellogg
Jillian Marriage
Jesse Simons
Jarrett Threadgill
Jonathan Wooldridge

Cello
Conrad Ho
John Elias Kaynor
Victoria Leach
Elizabeth Vysin
Jake Wiens
Esther Yim

Bass
Kevin Baker
Ann Marie Kawai

Flute
Bella Staav
Kelsey Steinke
Mary Young

Oboe
Kyle Chattleton
Tamer Edlebi

Clarinet
Laura Lascoe
Hannah Torrance

Bassoon
Sara Goya
Charity Potter

Horn
Stephanie Beaver
Jacob Vogel

Trumpet
Jonathan Ballard
Timothy Mathiesen
Christopher Nario

Trombone
Marx Ha
Zachary Mariano
Michael Rushman

Timpani
Craig Shields

Percussion
Kyle Alanis
Kalena Bovell
Christina Cheon
Jordan Curcuruto
Brietta Gregor
Johannes Löhner

Harp
Keryn Wouden

Piano
Johannes Löhner

Staff
Victoria Leach
Administrative Assistant &
Head Librarian
Jillian Marriage
CCO Librarian
Kevin Baker
Ensemble Manager

Names are listed in
alphabetical order

University Singers

Stephen Coker, Conductor
Hye-Young Kim, Accompanist

Soprano
Chelsea Chaves
Kate Ellwanger
Allison Guilford
Lindsie Hardy
Sarah Hughes
Rachel Koons
Cara Lawler
Laura Smith
Kristian Villalovos

Alto
Monica Alfredsen
Brittany Bethurum
Catherine Brady
Shannon Bruce
Marquel Gerson
Sara Horst
Rachael Wilson
Lauren Zampa

Tenor
Jerry Bartucciotto
Adam Brown
Kevin Gino
Asante Gunewardena
Hayden Kellermeyer
Eric Parker
Nathan Wilen
Patrick Zubiate

Bass
Alexander Bodrero
Seth Burns
Joseph Chiavatti
Daniel Fister
Jeffrey Kao
Bijan Mohseni
Aaron Schwartz
Efrain Solis
Sean Sullivan

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