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Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director and Conductor
November 16, 2012



fall 2012

 CHAPMAN
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music

FALL 2012 calendar highlights

september

September 27-29, October 4-6

Company, Book by George Furth, Music and Lyrics by Stephen Sondheim

Directed by Todd Nielsen, Music Direction by Bill Brown

october

October 19-21

Opera Chapman presents **"2012: An Opera Odyssey – The Journey Continues"**

Peter Atherton, Artistic Director, Carol Neblett, Associate Director, David Alt, Assistant Director

October 26

Chapman University Choir and Women's Choir in Concert

Stephen Coker and Angel Vázquez-Ramos, Conductors

november

November 2-3

American Celebration

Dale A. Merrill, Artistic Director and Producer

William Hall, Music Director and Conductor

November 7-11

If All the Sky Were Paper

By Andrew Carroll, Directed by John Benitz

November 10

Chapman University Wind Symphony

Paul Sherman, Music Director and Conductor

November 12

University Singers in Concert

Stephen Coker, Conductor

November 16

Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director and Conductor

November 28-December 1

Fall Dance Concert

Directed by Jennifer Backhaus

december

December 7-8

49th Annual Holiday Wassail - Banquet and Concert

Presented by the University Choir and University Singers, Stephen Coker, Conductor,

University Women's Choir, Angel Vázquez-Ramos, Conductor, and the Chapman University Chamber Orchestra, Daniel Alfred Wachs, Conductor



For more information about our events, please visit our website at

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CHAPMAN UNIVERSITY

Conservatory of Music

Presents the

Chapman Chamber Orchestra

42nd Season

Dances and Gypsy Tunes

DANIEL ALFRED WACHS

Music Director

JOHANNES LÖHNER, '13

Conductor

Daniel Alfred Wachs

November 16, 2012 • 7:30 p.m.

Chapman University, Fish Interfaith Center

Johannes Löhrner

November 17, 2012 • 11:00 a.m.

Richard Nixon Presidential Library & Birthplace

Welcome

Dear Friends:

Before there was language, in fact, even before there was music – there was rhythm. From our ancestors with their sticks and stones through the Gypsies of Eastern Europe and the military marches of Western Europe to the sultry tangos of Buenos Aires, rhythm is in our bones.

I welcome you to the Chapman Chamber Orchestra's first concert of our 42nd season. I am thrilled to be sharing not only the collective talents of our orchestra members but also feature violinist Emily Uematsu ('14) and instrumental conducting candidate Johannes Löhner ('13.) It is a thrill for me to work with these talented students and I thank you for joining us.

Musically yours,



Daniel Alfred Wachs

Director of Instrumental Studies

Music Director, Orange County Youth Symphony Orchestra

Program

Last Round (1996)

Oswaldo Golijov
(b. 1960)

- I. Movido, urgente
- II. Lentissimo

Tzigane

Maurice Ravel
(1875 – 1937)

Emily Uematsu '14, *violin*
Winner of the 2011 Concerto Competition

~*Intermission*~

Symphony No. 7

Ludwig van Beethoven
(1770 – 1827)

- I. Poco sostenuto – Vivace
 - II. Allegretto
 - III. Presto
 - IV. Allegro con brio
-

About the Artists

DANIEL ALFRED WACHS, *Music Director & Conductor*

Director of Instrumental Studies, Chapman University Conservatory of Music

Music Director & Conductor, Chapman University Orchestras

Music Director, Orange County Youth Symphony Orchestra

Conductor **Daniel Alfred Wachs** emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg, leading a world première by Toshio Hosokawa at the Grosses Festspielhaus. The Austrian press praised “*Engaging, rhythmically inspired, precise in its execution, the “Mambo” was equal to a performance by Gustavo Dudamel and the Simón Bolívar Youth Orchestra!*” Wachs has been entrusted with preparing orchestras from Valery Gergiev to Vladimir Spivakov, and has served as Assistant Conductor to Osmo Vänskä at the Minnesota Orchestra and at the National Orchestra of France under Kurt Masur. He has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

Wachs has guest conducted Orange County’s Pacific Symphony, the Auckland Philharmonia, the National Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Monterey Symphony, the Spartanburg Philharmonic, and is a frequent guest conductor at New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati Opera and for the French première of Bernstein’s *Candide* at the Théâtre du Châtelet, a co-production with La Scala and the English National Opera, directed by Robert Carsen.

A pianist as well as a conductor (“*Wachs 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*) Wachs was auditioned by Zubin Mehta at the age of eight and was a student of the late Enrique Barenboim. He subsequently pursued studies at the Zürich Academy as well as The Curtis Institute of Music and The Juilliard School. He has participated at such festivals at Aspen, Tanglewood and Verbier.

Committed to the cause of education, Wachs is one of the few conductors of his generation successfully balancing the busy demands of an academic and professional career. He leads the Orange County Youth Symphony Orchestra (“*The performance was smashing thanks in no small part to the exceptionally well-practiced pre-professionals...*” – *LA Times*) and is Music Director of the Chapman Chamber Orchestra. Both orchestras were finalists for the 2012 American Prize in Orchestral Performance and OCYSO is the 2012 winner in the youth category. Wachs and the Chapman Chamber Orchestra recently completed a survey of Mahler song cycles with baritone Vladimir Chernov and have initiated a partnership with the LA Opera Domingo-Thornton Young Artist Program. Wachs’ expertise and experience in developing and infusing new life into education concerts has been sought by such orchestras as the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborator, Wachs has led *Albert Herring*, *Così fan tutte*, *The Impresario*, *Suor Angelica*, *Gianni Schicchi*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and operas by Pasatieri which were lauded by the composer himself. He has also accompanied tenor William Burden in recital. For more information, please visit www.danielalfredwachs.com

EMILY UEMATSU, ‘14 *violin*

Violinist **Emily Uematsu**, 19, is a student of William Fitzpatrick at the Chapman University Conservatory of Music. She is the recipient of a Chancellor’s Scholarship, a Music Talent Award, and a Warne Foundation Scholarship. Emily began violin studies at age 4 with Dorothy Kaplan Roffman at the Thurnauer School of Music. Further studies were with Naoko Tanaka, Sharon Roffman, Ray Iwazumi, Catherine Cho and Dean Emeritus of the Juilliard School Stephen Clapp.

Emily’s recent honors include recipient of the Rose Palm-Tenser scholarship to study and perform at the Aspen Music Festival in summer 2012, first prize in the 2012 American String Teachers Association (ASTA) 47th Annual Bowed Strings Competition, Los Angeles Area IV Young Adult Division as well as top prize in the Greater LA Area competition, winner of the 2011 Chapman University Concerto Competition and resulting performance with the Conservatory Orchestra under Daniel Alfred Wachs, and 2010 National Foundation for the Advancement of the Arts (NFAA) YoungArts Merit Award Winner. Emily was also the winner of the 2008 New York Summer Music Festival (NYSMF) concerto competition and performed under the baton of Charles Schneider, she was a featured violinist in Bryant Park’s (NYC) 2007 and 2006 “Classic Kids” Series, and she was the concertmistress of the winning Tenafly Middle School Orchestra at the 2006 National ASTA Orchestra Competition. Chamber music honors include selection for the 2008 and 2006 Lincoln Center Chamber Music Society Young Musicians Program culminating in artist coachings and performances at Rose Hall at Lincoln Center and The New York Society for Ethical Culture. Other solo performances at Juilliard’s Paul and Morse recital halls, by invitation at the American Chemical Society symposium, and with the 2005 Hartwick College Music Festival as winner of the concerto competition.

In July 2011, Emily was selected to perform at Łańcut Castle while attending the Zenon Brzewski International Music Courses in Łańcut, Poland. In August 2010, Emily performed chamber works and solo works in the Czech Republic as a member of the prestigious Litomysl International String Master Class. She has participated in master classes with Bruce Adolphe, Victor Danchenko, Eugene Drucker, Ivry Gitlis, Shirley Givens, Sidney Harth, Cornelia Heard, Ida Kavafian, Sherry Kloss, Bettina Mussumeli, Itzhak Perlman, Todd Phillips, Phillip Setzer, Joseph Silverstein, Elaine Skorodin, and Aaron Rosand.

JOHANNES LÖHNER, ‘13 *conducting*

As one of only three undergraduate orchestral conducting students at Chapman University’s Conservatory of Music, Johannes Löhner enjoys an individualized education, allowing him to study with five different teachers on a weekly basis. Johannes studies orchestral conducting with Daniel Alfred Wachs, a graduate of the Curtis Institute of Music and Juilliard School and former Assistant Conductor at the Minnesota Orchestra and National Orchestra of France. He also takes weekly lessons in piano, his primary instrument, from Grace Fong, head of the piano department at Chapman, and Dr. Louise Thomas, who supervises his dual-degree in Keyboard Collaborative Arts. Additionally, he has pursued studies as a tenor with David Alt, a student of the late French baritone Gérard Souzay.

About the Artists

Johannes currently serves as Assistant Conductor of the Chapman Chamber Orchestra. Independently, he also works with the Chapman New Music Ensemble.

As a pianist, Johannes collaborates with many instrumentalists and singers. His command of several languages has helped him connect with artists of varied backgrounds. A dual citizen of Germany and the United States, Johannes has travelled widely, and grew up trilingual. In his hometown of Washington D.C., he attended concerts at the Kennedy Center and Library of Congress, soon coming to speaking terms with many of the performers. These contacts, as well as his later entry into a young associates' program with the National Symphony, prompted him to pursue a career in music.

About the Chapman Chamber Orchestra

The Chapman Chamber Orchestra (CCO) has received wide recognition for its outstanding performances and is considered to be among the finest university ensembles on the West Coast. In the summer of 2012, CCO was named a finalist in the American Prize in Orchestral Performance. In the fall of 2009, a live recording of Milhaud's *La Creation du Monde* was selected by the world famous Phillips Collection in Washington, D.C. to accompany its exhibit, "Man Ray, African Art and the Modernist Lens." Under the direction of Music Director Daniel Alfred Wachs, the Chapman Chamber Orchestra has also recently completed a survey of Mahler song cycles with baritone Vladimir Chernov and has initiated a partnership with the LA Opera Domingo-Thornton Young Artist Program.

Chapman University Orchestras have received national recognition when presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for performances of music by American composers.

In frequent demand, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences. The Chamber Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. In February of 2008, the Chapman Chamber Orchestra joined forces with Orange County's Pacific Symphony as part of the Eighth American Composers Festival. (See review below.) The Chamber Orchestra has toured extensively on the West Coast of the United States and has performed on international tours in Europe, China, Hong Kong, and Japan.



Program Notes

Last Round, for string ensemble

Oswaldo Golijov (b. 1960)

Astor Piazzolla, the last great Tango composer, was at the peak of his creativity when a stroke killed him in 1992. He left us, in the words of the old tango, "without saying good bye", and on that day the musical face of Buenos Aires was abruptly frozen. The creation of that face had started a hundred years ago from the unlikely combination of African rhythms underlying gauchos' couplets, sung in the style of Sicilian canzonettas over an accompanying Andalucian guitar. As the years passed, all converged towards the bandoneon: a small accordion-like instrument without a keyboard that was invented in Germany in the nineteenth century to serve as a portable church organ and which, after finding its true home in the bordellos of Buenos Aires' slums in the 1920s, went back to Europe to conquer Paris' high society in the 1930s. Since then, it has reigned as the essential instrument for any Tango ensemble.

Piazzolla's bandoneon was able to condense all the symbols of tango. The eroticism of legs and torsos in the dance was reduced to the intricate patterns of his virtuoso fingers (a simple C major scale in the bandoneon zigzags so much as to leave an inexperienced player's fingers tangled). The melancholy of the singer's voice was transposed to the breathing of the bandoneon's continuous opening and closing. The macho attitude of the tangueros was reflected in his pose on stage: standing upright, chest forward, right leg on a stool, the bandoneon on top of it, being by turns raised, battered, caressed.

I composed *Last Round* (the title is borrowed from a short story on boxing by Julio Cortázar) as an imaginary chance for Piazzolla's spirit to fight one more time. The piece is conceived as an idealized bandoneon. There are two movements: the first represents the act of a violent compression of the instrument and the second a final, seemingly endless opening sigh (it is actually a fantasy over the refrain of the song "My Beloved Buenos Aires", composed by the legendary Carlos Gardel in the 1930s). But *Last Round* is also a sublimated tango dance. Two quartets confront each other, separated by the focal bass, with violins and violas standing up as in the traditional tango orchestras. The bows fly in the air as inverted legs in crisscrossed choreography, always attracting and repelling each other, always in danger of clashing, always avoiding it with the immutability that can only be acquired by transforming hot passion into pure pattern.

Oswaldo Golijov

Tzigane

Maurice Ravel (1875 – 1937)

Often put in the same category as his elder Claude Debussy, the French composer Maurice Ravel claimed to have "always personally followed a direction opposed to that of the symbolism of Debussy." Although he had an interest in following fashion dressing with "showy ties and frilly shirts," he was an innovative precursor when composing music. He was a perfectionist, always expending his palette of styles using traditional forms and folk tunes, shying away from the new Schoenberg trend of atonality. He was known for his melodies, instrumental textures, and effects always attentive to form and craftsmanship.

Ravel first heard the Hungarian violinist Jelly d'Aranyi (1893-1966), the grandniece of the famous violinist Joseph Joachim (1831-1907), at a private musical salon in England in 1922. Both d'Aranyi and Bela Bartók (1881-1945) were performing Bartók's own Sonata for Violin and Piano No. 1. Ravel was amazed by d'Aranyi's musicality and flawless technical ability. He asked d'Aranyi to play Gypsy melodies from Hungary for an encore, which she did well into the early morning,

Program Notes

mesmerizing Ravel. He explained to his friend Bartók that these melodies inspired him to write a short piece of diabolical difficulty, conjuring up the “Hungary of his dreams.”

Despite his initial enthusiasm to write a Gypsy flavored virtuoso showpiece, it was not until two years later that Ravel began working on *Tzigane*. It took him only a few days to finish the piece for violin and piano, just in time for its scheduled première in London on April 26, 1924. Even though the dedicatee received the score only a couple of days before the performance, the piece was wildly successful with the audience. D’Aranyi made such a hit with *Tzigane* that Ravel later provided a version for solo violin and orchestra.

Bella Staav

Symphony No. 7 **Ludwig van Beethoven (1770 – 1827)**

By the time Beethoven composed his Seventh Symphony in 1811-12, deafness had put an end to his virtuoso concert career (although he continued to improvise in private for friends). He had lived in Vienna for nearly two decades and after surviving two occupations by the French, he became one of the city's best-known personalities. A number of his compositions were notorious for sparking controversy, to be sure, but the Seventh presents a happy example of an indisputable masterpiece which was greeted with widespread public acclaim from its premiere.

The Seventh was heard for the first time in December 1813, when it appeared on a benefit program for Austrian and allied veterans of the wars against Napoleon. Also sharing the program was Beethoven's even more wildly successful (though now forgotten) novelty piece, *Wellington's Victory*, which celebrated the routing of Napoleon's brother Joseph and his forces in Spain. Its inspiration had been the "panharmonicon," an extravagant mechanical instrument built to imitate the orchestra and created by the composer's inventor friend Johann Nepomuk Maelzel (who also designed the metronome and ear trumpets for Beethoven).

The initial audience for the Seventh thus likely associated its outsize exuberance with the sense of impending triumph over Napoleon's once seemingly invincible power; after years of disruptive warfare, a lasting peace was finally on the horizon. In one of music history's more remarkable ironies, the Seventh dates from near the close of what is often termed Beethoven's "heroic" period, which the *Eroica* Symphony-a work inevitably linked with the composer's contradictory attitudes toward Napoleon-had launched.

As Beethoven was actually composing the Seventh, however, Napoleon was at the height of his power (though his disastrous invasion of Russia would follow that summer). Some have suggested a more intimate inspiration for the intensely joyful energy that pervades so much of this score-and of the Eighth Symphony, which soon followed and is of the same vintage. The identity of the "Immortal Beloved" to whom Beethoven addressed his passionate, heartfelt declaration of love in a letter (dated only July 6 and 7) remains a matter of debate, but there are persuasive arguments for 1812 as the year of this document, which would place this confessional moment just a few months after completion of the Seventh. As with his many other emotional entanglements, Beethoven's pursuit of the Immortal Beloved would end in frustration, yet at least for a time he seems to have been encouraged by the possibility for a lasting intimacy. "There was no tint of amorous charade here," observes biographer Maynard Solomon. "Beethoven, for the first and as far as we know the only time in his life, had found a woman whom he loved and who fully reciprocated his love."

Daniel Alfred Wachs

Chapman Chamber Orchestra

Daniel Alfred Wachs, *Music Director & Conductor*

Violin I

Emily Uematsu
Chloe Tardif
Elizabeth Lee ●
Kimmi Levin
Laura Schildbach
Rachelle Schouten
Michael Fleming
Cody Bursch

Violin II

Macie Slick
Matt Owensby
Marc Rosenfield
Gabrielle Stetz
Alayne Hsieh
Suzanne Haitz
Anna Munakata ●
Dylan Levinson

Viola

Will Kellogg
Nicky Kaynor
Javier Chacon Jr.
Launa Kressin
Jesse Simons
Stephanie Calascione
Sun Greene
Priscilla Peraza

Double Bass

Ann Marie Kawai ●
Kevin Baker ●

Cello

Eli Kaynor ●
Christopher DeFazio
Jake Wiens ●
Connor Bogenreif
Lacey Woods
Conrad Ho ●
Nathaniel Cook
Elizabeth Murtough
Aidan Evans
Devin Marcus

Flute

Bella Staav ●
Mary Young ●

Oboe

Kyle Chatbleton ●
Emilia Lopez-Yanez
Heather Raymond

Clarinet

Ben Lambillotte
Cynthia Ley
Jackie Zhou

Bassoon

Charity Potter a
Teren Shaffer §

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Matthew Bond
Robert Loustaunau

Trumpet

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Celesta

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Sincerely,



Dale A. Merrill, Dean



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