11-16-2012

Chapman Chamber Orchestra

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Chapman Chamber Orchestra
Daniel Alfred Wachs, Music Director and Conductor
November 16, 2012
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

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CHAPMAN UNIVERSITY
College of Performing Arts

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 Löhner
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

I. Movido, urgen te
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 Simon Bolivar 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 Artists 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, Cosi fan tutte, The Impressario, San Angelica, Gianni Schicchi, Amahl and the Night Visitors, acts from La Traviata and Die Fledermaus and operas by Puccini 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 Iwamura, Catherine Cho and Dean Emeritus of the Juilliard School Stephen Clapp.

Emily’s recent honors include recipient of the Rose Palmatier-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 Harvard College Music Festival as winner of the concerto competition.

In July 2011, Emily was selected to perform at Latvian Castle while attending the Zenon Brzezski International Music Courses in Latvian, Poland. In August 2010, Emily performed chamber works and solo works in the Czech Republic as a member of the prestigious Liocmys International String Master class. She has participated in master classes with Bruce Adolphe, Victoria Bornstein, Eugene Drucker, Irby Gitlis, Shirley Givens, Sidney Harth, Cornelia Heard, Ida Kavafian, Sherry Kloss, Bettina Mussermelli, 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 Ahl, 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

Osvaldo 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 gaucho’s couples, 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, bared, caressed.

I composed Last Round (the title is borrowed from a short story on boxing by Julio Cortazar) 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 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, bared, caressed.

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As Beethoven was actually composing the ironies, the warfare, a lasting peace was finally on the horizon, which the "Beethoven, for the first and as far as we know the last time in his life, had found a woman whom he loved and who fully reciprocated his love." According to 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
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