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Chapman Chamber Orchestra

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Chapman Chamber Orchestra
March 22, 2013
Daniel Alfred Wachs, Director

Chapman
UNIVERSITY
COLLEGE OF PERFORMING ARTS

spring 2013
music

HAIL-MUSCO CONSERVATORY OF
SPRING 2013 calendar highlights

February
- University Singers Post-Tour Concert
  Stephen Coker, Conductor
- President's Piano Series
  Grace Fong & Louise Thomas, duo piano concert
- Twelfth Night by William Shakespeare
  Directed by Thomas Bradac

March
- President's Piano Series
  Sergei Babayan
- Chapman Chamber Orchestra & University Singers
  Daniel Alfred Wachs, Music Director and Conductor
  Stephen Coker, Conductor
- Concert Intime
  Directed by Alicia Guy

April
- President's Piano Series
  John Perry
- Stage Door
  by George S. Kaufman & Edna Ferber
  Directed by Nina LeNoir
- Opera Chapman presents
  The Merry Widow by Franz Lehar
  Peter Atherton, Artistic Director
  Carol Neblett, Associate Director
- Student Produced One Acts

May
- Spring Dance Concert
  Directed by Jennifer Backhaus
- Sholund Scholarship Concert
  Daniel Alfred Wachs, Conductor

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CHAPMAN UNIVERSITY
Hall-Musco Conservatory of Music
presents the

Chapman Chamber Orchestra
42nd Season

DANIEL ALFRED WACHS
Music Director & Conductor

March 22, 2013 • 8:00 P.M.
University Synagogue
Welcome

Erev Tov and Shabbat Shalom!
Thank you for sharing your Friday evening with us and inviting us into University Synagogue. I have had the pleasure of playing piano these past two Rosh Hashana’s (as well as during Maestro St. Clair’s December visit) and now I am especially pleased and proud to be able to bring the Chamber Chamber Orchestra to you.

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 to the sultry tangos of Buenos Aires, rhythm is in our bones.

Composer Osvaldo Golijov’s music is an intriguing blend of South American rhythm, Jewish soulfulness and New World vision. I am particularly pleased to be able to share his music with you this evening.

Concluding this shortened program is Beethoven’s beloved Seventh Symphony, ‘the apotheosis of the dance.’

Musically yours,

Daniel Alfred Wachs
Director of Instrumental Studies
Music Director, Orange County Youth Symphony Orchestra

Program

Last Round
Osvaldo Golijov
(b. 1960)
I. Movido, urgente
II. Lentissimo

Symphony No. 7
Ludwig van Beethoven
(1770 – 1827)
Poco sostenuto – Vivace
Allegretto
Presto
Allegro con brio
About 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. 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.

The American Prize

League of American Orchestras

About the conductor

DANIEL ALFRED WACHS, Music Director & Conductor
Director of Instrumental Studies, Chapman University Conservatory of Music
Music Director & Conductor, Chapman University Orchestra
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 Chamber Orchestra, and is a frequent guest conductor at New York University and Fordham University.

A pianist as well as a conductor, Wachs was auditioned by Zubin Mehta at the age of eight and was a student of the late Enrico Barenboim. He subsequently pursued studies at the Swiss Academy as well as The Curtis Institute of Music and The Juilliard School. He has participated at such festivals as 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 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 Pasatierni which were lauded by the composer himself. He has also accompanied tenor William Burden in recital. For more information, please visit www.danielalfredwachs.com
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 goodbye", 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 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 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.

Osvaldo Golijov

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 outsized 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.

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Bela Stav, '13
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Enjoy the performance, and I look forward to seeing you again throughout the season.

Sincerely,

Dale A. Merrill, Dean
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