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### Early Music Ensemble: The Sincerest Form of Flattery

Chapman Early Music Ensemble

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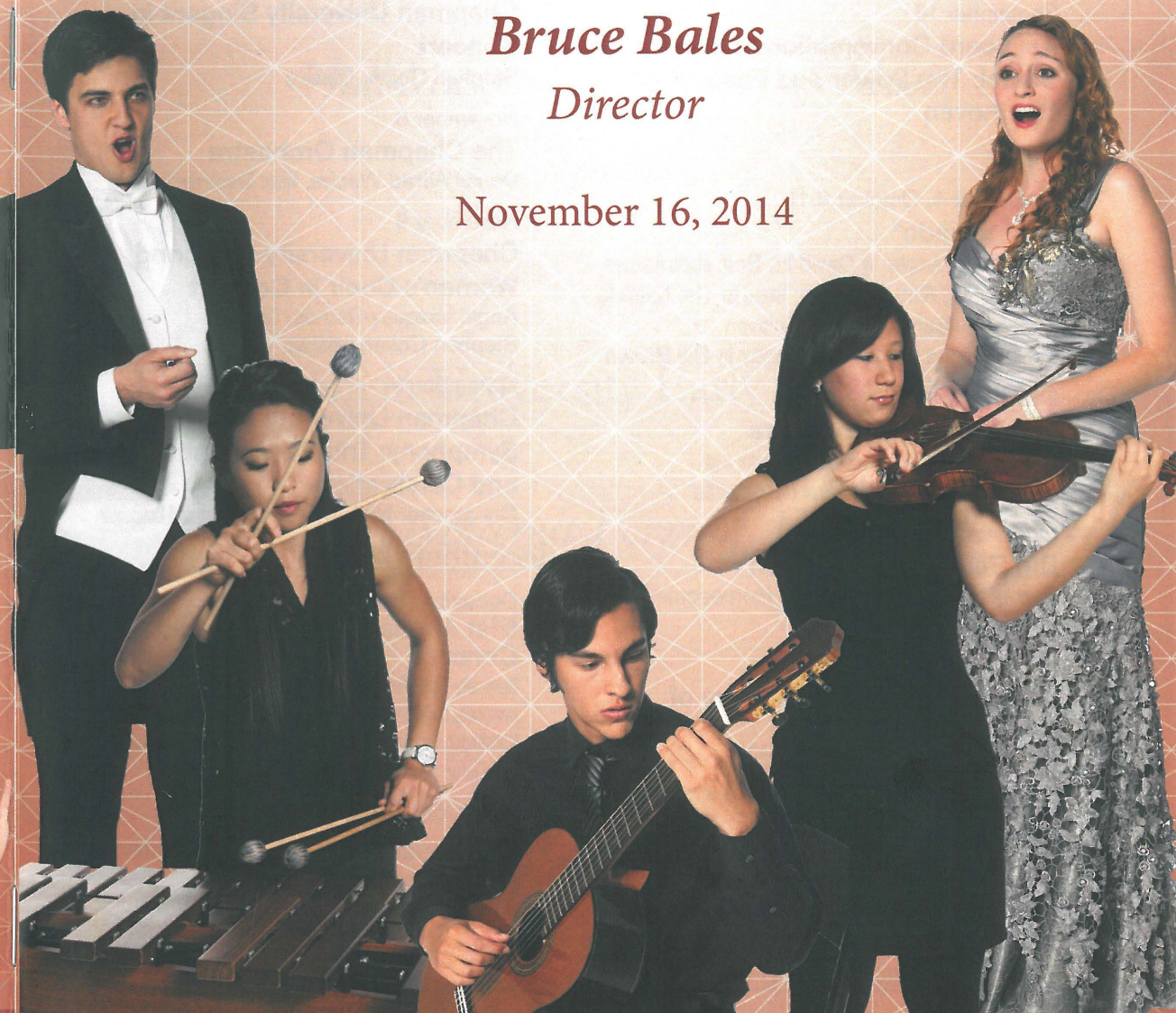
COLLEGE OF PERFORMING ARTS  
CONSERVATORY OF MUSIC

# EARLY MUSIC ENSEMBLE: THE SINCEREST FORM OF FLATTERY

*Bruce Bales*

*Director*

November 16, 2014



COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
CONSERVATORY OF

**music**

*Fall 2014*



# FALL 2014 calendar highlights

## september

September 18

**Keyboard Conversations Jeffrey Siegel: The Power and Passion of Beethoven**

## october

October 2-4, October 9-11

### **"Hot Mikado"**

Book and Lyrics Adapted by David H. Bell; Music Adapted and Arranged by Rob Bowman; Based on The Mikado by W.S. Gilbert and Arthur Sullivan  
Directed by Nina LeNoir Music Direction by Bill Brown

October 4

### **The Chapman Orchestra**

Daniel Alfred Wachs, Music Director and Conductor John Elias Kaynor ('13), cello

October 12

### **Big Band Bubbly Brunch**

Part of the Chapman Family Homecoming Celebration.

October 17-19, October 24-26

### **Opera Chapman: "The Glory of French Opera"**

Peter Atherton, Artistic Director; Carol Neblett, Stage Director; Christian Nova, Stage Director; Janet Kao, Musical Direction; Paul Floyd, Musical Direction

## november

November 6-8, November 13-15

### **Anna in the Tropics**

by Nilo Cruz Directed by Nicholas C. Avila

November 7

### **Chapman University Singers in Concert**

Stephen Coker, Conductor

November 8

### **The Chapman Orchestra**

Daniel Alfred Wachs, Music Director and Conductor

November 9

### **Chapman University Choir and Women's Choir in Concert**

Angel Vázquez-Ramos, Conductor  
Stephen Coker, Conductor

November 14

### **Chapman University Wind**

### **Symphony: Tributes, Memorials, and Celebrations**

Christopher Nicholas, Music Director and Conductor

## december

December 5 and 6

### **51st Annual Wassail Banquet and Concert**

University Choir Angel Vázquez-Ramos, Conductor  
University Choir and University Singers Stephen Coker, Conductor, Chapman Orchestra Daniel Alfred Wachs, Conductor

December 10-13

### **Fall Dance Concert: Re/invented**

Directed by Jennifer Backhaus

## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents*

## The Chapman University Early Music Ensemble

### *The Sincerest Form of Flattery*

Bruce Bales, director

Program

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Ground Basses

Ciaccona #1 – “Aber die Gerechten müssen sich freuen” Heinrich Schütz  
Final movement from *Es steh Gott auf*, SWV 356 (1647) (1585-1672)  
But the righteous shall rejoice, rejoice from their hearts, and be joyful before God. – Psalm 68:3

*Savannah Wade and Mary Frances Conover, sopranos*  
*Elliott Wulff, violin; Bruce Bales, treble viol*  
*Anthony Choi, Brian Clemens, Sean Atkinson, Nate Brown, Mason Hock,*  
*Ethan Reed and Rafael Zepeda, basso continuo*

Three setting of “La Folia” Gaspar Sanz  
“Folías” from *Instrucción de música sobre la guitarra española* (1640-1710)  
*Mason Hock, Baroque guitar*

“Recercada Quarta sobre la Folia” Diego Ortiz  
from *Trattado de glossas* (1553) (c.1517-c.1570)  
*Ethan Reed, bass viola da gamba*  
*Bruce Bales, Sean Atkinson, Mason Hock,*  
*Nate Brown and Rafael Zepeda, basso continuo*

“Unser trefflicher” Johann Sebastian Bach  
from *Mer Hahn en neue Oberkeet*, BWV 212 (1742) (1685-1750)  
  
Our excellent, dear chamberlain is a pleasant man with whom no one can find fault.

*Fallon Holtz, soprano*  
*Elliott Wulff, violin; Bruce Bales, treble viol*  
*Brian Clemens, Sean Atkinson, Mason Hock,*  
*Ethan Reed and Rafael Zepeda, basso continuo*

Program

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Quodlibet

“O rosa bella” (c.1420) John Bedyngham  
(1422-1460)  
  
O lovely rose, my sweet soul, let me not die in courtly love. Ah, must I end up weary and  
grieving for serving well and faithfully loving?

*Savannah Wade, soprano*  
*Elliott Wulff, rebec and Bruce Bales, vielle*

“Hastu mir die Laute bracht” Anonymous  
from *Das Glogauer Liederbuch* (c.1480)  
1. Did you bring me the lute? 2. Now suffer and go without, to please the loveliest one  
3. Now shed your leaves, lime tree, shed them. 4. A farmer went into the forest – up and  
pew and ah 5. Our friends 6. Misery. 7. Welcome, Sir fiddle player, with your violin  
8. My lovely friend 9. I also praise, dearest lady, your virtuous ways and your clever mind.  
10. Great yearning is in my heart, since I have of her... 11. Love loves the lovely. 12. The  
month of May gently approaches. 13. My lady Catherine, our neighbor.

*Elliott Wulff, baritone*  
*Bruce Bales, tenor viol and Ethan Reed, bass viol*

Ciaccona #2 – “Ciaccona no.14 - Quarta & Ultima Parte” Bernardo Storace  
(c.1637-c.1707)  
  
from *Selva di varie compositioni d'intavolatura per cimbalo ed organo* (1664)  
*Brian Clemens, harpsichord*

Broadside Ballads

Three settings of “Stingo” Anonymous  
“Oyle of Barley”  
from John Playford’s *The English Dancing Master* (1651)  
  
*Bruce Bales, hurdy gurdy and baritone*  
*chorus, basso continuo and percussion*

Program

“Cold and Raw” Lyrics from Thomas D’Ufey’s <i>Pills to Purge Melancholy</i> , v.2 (1719) <i>Mary Frances Conover, soprano</i> <i>Elliott Wulff, violin; Bruce Bales, recorder</i> <i>Brian Clemens, Sean Atkinson, Nate Brown, Mason Hock,</i> <i>Ethan Reed and Rafael Zepeda, basso continuo</i>	Anonymous (1659-1695)
“May her best example” from <i>Love’s Goddess sure is blind</i> Birthday Ode for Queen Mary (1692) <i>Johann Joson, countertenor</i> <i>Elliott Wulff, violin; Bruce Bales, tenor viol;</i> <i>Ethan Reed, bass viol; Rafael Zepeda, violone,</i> <i>Anthony Choi, Brian Clemens, Sean Atkinson,</i> <i>Nate Brown, and Mason Hock, basso continuo</i>	Henry Purcell (1659-1695)
Three settings of “Packington’s Pound” “Packington’s Pound” from <i>the William Barley Lute Book</i> (1597) <i>Sean Atkinson, lute</i>	Francis Cutting (c.1550-1595/6)
“Pakington’s Pownde” no.178 from <i>the Fitzwilliam Virginal Book</i> (c.1570) <i>Anthony Choi, harpsichord</i>	Anonymous
“Thus Gamesters United” from <i>The Beggar’s Opera</i> , Act III, no. 5 (1728) <i>Daniel Goldberg, tenor; Elliott Wulff, violin</i> <i>Brian Clemens, Sean Atkinson, Nate Brown, Mason Hock,</i> <i>Ethan Reed and Rafael Zepeda, basso continuo</i>	Johann Christoph Pepusch (1667-1752)

Program

“The Anacreontic Song” (1799) from <i>A fifth book of canzonets, catches, canons &amp; glees,</i> <i>sprightly and plaintive</i> <i>Daniel Goldberg, Johann Joson and Elliott Wulff, gentlemen’s trio</i> <i>Brian Clemens, harpsichord and Ethan Reed, viol</i>	John Stafford Smith (1750-1836)
Ciaccona #3 – “Zefiro torna e di soave accenti,” SV251 from <i>Scherzi musicali</i> (1632) Return O Zephyr, and with gentle motion, make pleasant the air and scatter the grasses in waves. Murmuring among the green branches, make the flowers in the field dance to your sweet sound; Crown with a garland the heads of Phylla and Chloris with notes tempered by love and joy, from mountains and valleys high and deep and sonorous caves that echo in harmony. The dawn rises eagerly into the heavens and the sun scatters rays of gold, and of the purest silver, like embroidery on the cerulean mantle of Thetis. But I, in abandoned forests, am alone. The ardor of two beautiful eyes is my torment; as my Fate wills it, now I weep, now I sing. <i>Savannah Wade and Fallon Holtz, sopranos</i> <i>Anthony Choi, Brian Clemens, Sean Atkinson, Nate Brown, Mason Hock,</i> <i>Bruce Bales, Ethan Reed and Rafael Zepeda, basso continuo</i> <i>and Storm Marquis, percussion</i>	Claudio Monteverdi (1567-1643)
Parodies	
Three settings of “Susanne un Jour” “Susanne un jour” (1548) from <i>Premier livre de chansons spirituelles,</i> <i>par Guillaume Gueroult</i> Susanna fair, sometimes of love requested by two old men whom her sweet looks allured was in her heart full sad and sore molested seeing the force her chastity endured. To them she said, “If I by craft procured do yield to you my body to abuse it, I kill my soul, and if I do refuse it, you will judge me to death reproachfully. Better tis in innocence to choose it, than by my fault to offend my God on high. <i>Johann Joson, tenor</i> <i>Bruce Bales, Ethan Reed and Rafael Zepeda, viols</i> <i>Anthony Choi, Sean Atkinson, Mason Hock, basso continuo</i>	Didier Lupi second (c.1520-after 1559)

Program

Divisions on “Susanne un jour” after Orlando di Lasso Francesco Rognoni  
from *Selva de varii passaggi*, (1602) (1570-1626)

*Rafael Zepeda, violone bastarde*  
*Savannah Wade, Mary Frances Conover and Fallon Holtz, cantus firmus*  
*Anthony Choi, organ*

Mr. Bucton’s Galliard John Dowland  
No. 19 from *Lachrimae or Seaven Teares* (1604) (1563-1626)

*Elliott Wulff, violin; Bruce Bales, Ethan Reed and Rafael Zepeda, viols*  
*Anthony Choi, Sean Atkinson, Mason Hock, basso continuo*

Four settings of “The Italian Rant”

A Mélange of “Fuggi, fuggi, fuggi da questo cielo” Giuseppino del Biabo  
and “La Montovana” Gasparo Zanetti  
from *Il Scolaro* (1645) (fl.1626-1645)

*Elliott Wulff, baritone*  
*Brian Clemens, Sean Atkinson, Nate Brown, Mason Hock, Bruce Bales,*  
*Ethan Reed and Rafael Zepeda, basso continuo; Storm Marquis, percussion*

Trio sonata sopra “Fuggi dolente core” op.22, no. 21 (1655) Biagio Marini  
from *Per ogni sorte di strumento musicale diversi generi* (1594-1663)

*Elliott Wulff, violin; Bruce Bales, treble viol*  
*Brian Clemens and Rafael Zepeda, basso continuo*

“Carul cu boi” – The Ox Driven Cart Romanian Folk Song

Before electricity, train tracks and steam engines were discovered, everything went smoothly  
because our elders were carefree leading their ox driven carts. Gee! Haw!  
Gee! Haw! Today we fly on the train tracks in boxcars. We arrive at our destination  
with headaches, famished and frozen. It is better to lead an ox driven cart than to  
have so many worries. Gee! Haw! Gee! Haw!

*Elliott Wulff, baritone*  
*Anthony Choi, Bruce Bales, Sean Atkinson, and Rafael Zepeda, basso continuo*

Program

“Hatikvah” – The Hope (1888) arr. Samuel Cohen

As long as in the heart, a Jewish soul still yearns onward, towards the ends of the east,  
an eye still looks toward Zion; Our hope is not yet lost, the hope of two thousand years,  
to be a free nation in our land, the land of Zion and Jerusalem.

*Elliott Wulff, baritone and chorus*

Ciaccona #4 – “Amen” Matthias Weckmann  
from *Weine nicht, es hat überwunden* (1663) (1616-1674)

Amen. Glory and honor and praise and power be to our God for ever and ever. Amen.

*Savannah Wade, Mary Frances Conover, Fallon Holtz,*  
*Johann Joson, Daniel Goldberg and Elliott Wulff, vocalists*  
*Bruce Bales, Ethan Reed and Rafael Zepeda, viols*  
*Anthony Choi, Brian Clemens, Sean Atkinson,*  
*Nate Brown and Mason Hock, basso continuo*

# Chapman University Early Music Ensemble

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Dr. Bruce Bales, *director*

Treble/Teno Viols, Recorder, Archlute, Hurdy gurdy, Vielle and Baritone

Mary Frances Conover - Soprano

Savannah Wade - Soprano

Fallon Holtz – Soprano/Alto

Daniel Goldberg - Tenor

Johann Joson – Baritone/Countertenor

Elliott Wulff – Bass/Baritone, Violin and Rebec

Ethan Reed – Bass Viol

Rafael Zepeda - Violone

Mason Hock – Lute, Theorbo and Baroque Guitar

Sean Atkinson - Lute

Nathan Brown – Baroque Guitar

Anthony Choi – Organ and Harpsichord

Brian Clemens - Harpsichord

Storm Marquis – Tambourine and Tabor



Dear Alumni, Parents and Friends:

One of the most critical skill sets our students will acquire during their time at Chapman is artistic career development to help prepare them for success after graduation. To accomplish this requires a quality and rigor of instruction that is second to none – implemented by faculty members who are not only superb teachers, but successful working artists themselves. And it involves patrons of the arts, like you, who embrace the value the arts bring to our society and the impact the arts have on our communities.

With the construction of the new Musco Center for the Arts, never has a community of music, theatre and dance enthusiasts been more essential to the quality of education and opportunities for our emerging artists here in the College of Performing Arts. Your role as a friend, family member and Fund for Excellence supporter means more to our gifted students than ever before.

We invite you to join our community of loyal alumni, parents and community partners who are devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence. The Fund for Excellence supports the College of Performing Arts initiatives, ensuring our ability to continue providing educational and performing opportunities necessary for our students to grow into successful artists. Your gift impacts our program by:

- Providing life-changing master classes with world-renowned professionals on campus;
- Ensuring top-notch community productions of classic and contemporary art;
- Strengthening our ability to attract the brightest and most talented students, globally, through increased scholarships, program enrichment, and performance travel funds.

Performances like the Opera Chapman production you are about to see this evening are a prime example of the type of programming our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 12,000 people in attendance, and I know you have enjoyed and valued the performing arts opportunities we provide. I hope you will take the next step by making a gift to our Fund for Excellence. Please know that each one of our students benefits from your decision to support the College; because of their rigorous training at Chapman, our graduates are performing in major opera houses across the country. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you believe in and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.

Dale A. Merrill  
Dean

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**Adjunct Faculty:** Albert Alva, Ron Anderson, Bruce Bales, Mindy Ball, David Black, Pamela Blanc, Jacob Braun, Christopher Brennan, Joshua Brown, David Cahueque, Francisco Calvo, Clara Cheng, Ruby Cheng, Tony Cho, Christina Dahlin, Justin DeHart, Margaret Dehning, Kyle De Tarnowsky, Kristina Driskill, Robert Fernandez, Paul Floyd, Patricia Gee, Patrick Goesser, Chris Golinski, Fred Greene, Timothy Hall, Desmond Harmon, Aron Kallay, Janet Kao, Hye-Young Kim, Jenny Kim, Milen Kirov, Karen Knecht, Johanna Kroesen, Hedy Lee, Vivian Liu, Jonathan Mack, Gary Matsuura, Bruce McClurg, Laszlo Mezo, Alexander Miller, Susan Montgomery Kinsey, Yumiko Morita, Christian Nova, Mary Palchak, Jessica Pearlman, Holley Replogle, Rebecca Rivera, Isaac Schankler, Thom Sharp, Lea Steffens, David Stetson, Jacob Vogel

**Artist in Residence:** Milena Kitic, Carol Neblett

**Temianka Professorship:** William Fitzpatrick

**William Hall Visiting Professor:** Jeralyn Refeld Glass

**Lineberger Endowed Chair:** Peter Atherton

**Staff:** Katie Silberman (*Department Assistant*), Peter Westenhofer (*Operations Supervisor*)

**Work-study Students:** Lauren Arasim, Sam Ek, Marqis Griffith, Melissa Montano, Marcus Paige, Caleb Price, Margot Schlanger

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