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Chapman University Wind Symphony & The Chapman Orchestra

Christopher J. Nicholas

Music Director & Conductor
Chapman University Wind Symphony

Daniel Alfred Wachs

Music Director & Conductor
The Chapman Orchestra

November 11, 2016

 **CHAPMAN
UNIVERSITY**
COLLEGE OF PERFORMING ARTS
HALL-MUSCO
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music

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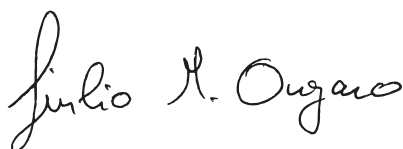
Our students are at the core of everything we do. We are passionately dedicated to providing the best possible education for our students in all of our disciplines within Dance, Music, and Theatre. Our mission is to help them master their craft and prepare for today's performing arts

professions by providing access to all the tools necessary to succeed.

Here at CoPA, we are training artists and transforming lives. Our students have exceptional opportunities to learn from master artists and to experience performance in venues ranging from small studios to a state-of-the-art facility, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

On the following page, I hope you will read about a few of our graduates, and learn how their training in CoPA, and our supporters' generous investment in performing arts programs at Chapman University, transformed their lives and led to their success today.

Please enjoy this performance and come back for another CoPA event soon!



Giulio M. Ongaro, PhD
Dean, College of Performing Arts

CoPA ALUMNI SPOTLIGHT

Genevieve Carson (B.F.A. Dance Performance '07) was recently named Artistic Director of Los Angeles Contemporary Dance Company, and began her first programming season in September 2016. She has danced, choreographed, and taught dance throughout the L.A. area, and works extensively in both concert and commercial dance.

Chapman's dance program, and all the performance and choreography opportunities it gave me, allowed me to thrive as an artist. It was truly the "incubation period" of my career where I gained invaluable knowledge and experience that I use every day as a choreographic professional and artistic leader in Los Angeles. — G.C.



Eli Kaynor (B.M. Cello Performance '13), a recent graduate of the University of North Carolina School of the Arts, won a position with the Winston-Salem Symphony in August 2016. Kaynor is a founding member of UNCSA's Giannini String Quartet which was selected for coaching with acclaimed cellist and conductor Paul Watkins, of the GRAMMY® Award-winning Emerson String Quartet, at Lincoln Center.

Camille Collard (B.F.A. Theatre Performance '10) has had a busy post-Chapman television career. She has a recurring role on the CW Television Network's hit show *Jane the Virgin*, in which she plays the character Frankie, sidekick to Jane Villanueva (Gina Rodriguez). She has also co-starred and appeared in episodes of MTV's *Faking It*, Fox Network's *Rosewood*, NBC's *Grimm*, and *Leverage* on TNT.



To learn how you can increase your support by becoming an invested patron of the College of Performing Arts, please contact Bobby Reade, Development Coordinator, at (714) 289-2085 or reade@chapman.edu.

CALENDAR HIGHLIGHTS: FALL 2016

October

October 11, 13, 15, 16, 19, 21, 22

Good Kids by Naomi Iizuka
James Gardner, *Director*
Studio Theatre

October 12, 14–16, 18, 20 22

Dog Sees God: Confessions of a Teenage Blockhead by Bert V. Royal
Nanci Ruby, *Director*
Studio Theatre

October 14

The Chapman Orchestra and Chapman University Wind Symphony in Concert
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony
Musco Center for the Arts

October 15

Guest Artist Lecture and Recital: Break the Coconut: Songs by M. Camargo Guarnieri

Sarah Tyrrell, *musicologist*, UM–Kansas City
Rebecca Sherburn, *soprano*
Louise Thomas, *pianist*
Salmon Recital Hall

October 21–23

Opera Chapman presents: Kurt Weill After Dark – A Cabaret-style Review
Peter Atherton, *Artistic Director*
Nicola Bowie, *Guest Director and Choreographer*
Carol Neblett, *Associate Director*
Janet Kao & Paul Floyd, *Musical Direction*
Musco Center for the Arts

October 29

University Singers in Concert
Stephen Coker, *Conductor*
Fish Interfaith Center

November

November 9

Guest Artists in Recital: Rachel Joselson, soprano with Rene Lecuona, piano Songs of the Holocaust
Salmon Recital Hall

November 11

The Chapman Orchestra and Chapman University Wind Symphony in Concert
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony
Musco Center for the Arts

November 12

University Choir & Women's Choir in Concert
Stephen Coker, *Conductor*, University Choir
Chelsea Dehn, *Conductor*, University Women's Choir
Fish Interfaith Center

November 13

Faculty Recital: Louise Thomas and Paul Floyd, piano
Salmon Recital Hall

November 14

Guest Artist in Recital: Daniel Shapiro, piano
Salmon Recital Hall

November 15

Chapman Percussion Ensemble
Nicholas Terry, *Director*
Salmon Recital Hall

November 16

2016-17 Instrumental & Vocal Competition
Salmon Recital Hall

COLLEGE OF PERFORMING ARTS

November 17

Saxophone Ensemble
Gary Matsuura, *Director*
Salmon Recital Hall

November 29

Big Band & Jazz Combo
Albert Alva, *Director*
Chapman Auditorium, Memorial Hall

December

December 1

New Music Ensemble
Sean Heim, *Director*
Salmon Recital Hall

December 1–3, 8–10

Intimate Apparel by Lynn Nottage
Jaye Austin Williams, *Director*
Waltmar Theatre

December 2

Keyboard Collaborative Arts Recital
Louise Thomas, *Director*
Salmon Recital Hall

December 2–3

Fall Dance Concert
Liz Maxwell and Alicia Guy, *Co-Directors*
Musco Center for the Arts

December 3

Instrumental Chamber Music
Winds/Brass: Christopher J. Nicholas, *Director*
Strings/Piano
Grace Fong & Robert Becker, *Directors*
Salmon Recital Hall

December 4

Early Music Ensemble: Singen und Klingen
Bruce Bales, *Director*
Salmon Recital Hall

December 4

Chapman Guitar Ensemble
Jeff Cogan, *Director*
Salmon Recital Hall

December 6

Student Piano Showcase
Grace Fong, *Director*

December 7

Student Pianists in Recital
Janice Park, *Director*
Salmon Recital Hall

December 10

53rd Annual Holiday Wassail Banquet and Concert
Stephen Coker, *Conductor*, University Singers and Choir
Chelsea Dehn, *Conductor*, University Women's Choir
Daniel Alfred Wachs, *Music Director*, The Chapman Orchestra
Fish Interfaith Center & Musco Center for the Arts

COMING SPRING 2017:

February 3

University Singers Post-tour Concert
Stephen Coker, *Conductor*
Fish Interfaith Center

February 23–26

The Who's Tommy by Des McAnuff, Pete Townshend, John Entwistle and Keith Moon
Oanh Nguyen, *Director*
Musco Center for the Arts

And much more!

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Chapman University
Hall-Musco Conservatory of Music Presents

Chapman University Wind Symphony **&** **The Chapman Orchestra**

Christopher J. Nicholas
Music Director & Conductor
Chapman University Wind Symphony

Daniel Alfred Wachs
Music Director & Conductor
The Chapman Orchestra

November 11, 2016
7:30 pm

Musco Center for the Arts



*Concert presented in conjunction with the Pacific Symphony's and
Chapman University's 2017 Interplay Festival*

Program

<i>Les trois notes du Japon</i>	Toshio Mashima (1949 – 2016)
<i>"Profanation"</i> <i>from Symphony No. 1 (Jeremiah)</i>	Leonard Bernstein (1918 – 1990) arr. Bencriscutto
<i>Dancing on Water</i>	Frank Ticheli (b. 1958)
<i>Rio's Convergence</i>	Justin Freer (b. 1980)

Chapman University Wind Symphony
Christopher J. Nicholas, conductor

INTERMISSION

Program

<i>Les Nuits d'été</i>	Hector Berlioz (1803 – 1869)
<i>I. Villanelle</i>	
<i>II. Le Spectre de la rose</i>	
<i>III. Sur les lagunes: Lamento</i>	
<i>IV. Absence</i>	
<i>V. Au cimetière: Clair de lune</i>	
<i>VI. L'île inconnue</i>	
	Maria Lazarova, mezzo-soprano
<i>Last Round</i>	Oswaldo Golijov (b. 1960)

The Chapman Orchestra
Daniel Alfred Wachs, conductor

Program Notes

Les trois notes du Japon (2001)

Toshio Mashima (1949 – 2016)

This suite, written for the Tokyo Kosei Wind Orchestra, consists of three pieces of music that express my Japanism. It is composed in Western scale and harmony for Western musical instruments, and the title means “three pieces of Japanism”.

The first tune, “La danse des grues”, portrays the courtship of Tancho Cranes. These cranes show a beautiful contrast of white feather-covered bodies, red heads and accents of black feathers. A male bird calls “coo.” Then a female answers “coo coo.” Descriptive flaps and calls are heard in the middle of the tune.

The second tune, “La rivière enneigée”, describes a scene of snow and a river ravine in winter.

The third tune, “La fête du feu”, is a collage of summer festivals from regions of Japan. The middle part presents scenery of high summer in Japan, followed by drums sounding the rhythms of the Nebuta Festival in Aomori, hometown of my mother.

This suite was premiered on April 27, 2001 by the Tokyo Kosei Wind Orchestra, conducted by Douglas Bostock, and performed in Germany and Switzerland the following month of May.

—Toshio Mashima

“Profanation” from Symphony No. 1 (Jeremiah) (1942)

Leonard Bernstein (1918 – 1990)

arr. Bencriscutto

In the summer of 1939 I made a sketch for a *Lamentation* for soprano and orchestra. This sketch lay forgotten for two years, until in the spring of 1942 I began a first movement of a symphony. I then realized that this new movement, and the scherzo that I planned to follow it, made logical concomitants with the *Lamentation*. Thus the symphony came into being, with the *Lamentation* greatly changed, and the soprano supplanted by a mezzo-soprano. The work was finished on 31 December 1942 and is dedicated to my father.

Program Notes

The symphony does not make use to any great extent of actual Hebrew thematic material. The first theme of the scherzo is paraphrased from a traditional Hebrew chant, and the opening phrase of the vocal part in the “Lamentation” is based upon a liturgical cadence still sung today in commemoration of the destruction of the Jerusalem by Babylon. Other remembrances of Hebrew liturgical music are a matter of emotional quality, rather than of the notes themselves.

As for the programmatic meanings, the intention is not one of literalness, but of emotional quality. Thus the first movement (“Prophecy”) aims only to parallel in feeling the intensity of the prophet’s pleas with the people; and the scherzo (“Profanation”) to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people. The third movement (“Lamentation”), being a setting of poetic text, is naturally a more literary conception. It is the cry of Jeremiah, as he mourns his beloved Jerusalem, ruined, pillaged, and dishonored after his desperate attempts to save it. The text is from the book of Lamentations.

—Leonard Bernstein

Dancing on Water (2015)

Frank Ticheli (b. 1958)

Dancing on Water is a joyous tribute to my longtime friend and colleague, Richard Floyd, and is partly inspired by Dick’s love of sailing.

The work begins as an exuberant dance expressing feelings of unabashed joy. Imagine images of the sea on a perfect morning. This dance gives way to a heartfelt sing, played broadly in the horns and euphonium, supported by a playful background of crisp eighth notes derived from the opening dance.

This “song and dance” might have been sufficient as the work’s material, but in the very center of the work appears something new – a kind of oasis, perhaps an island – a soulful interlude marked by the mysterious solos and duos in the alto saxophone and clarinets. Then the work proceeds in reverse suggesting an arch form, a return home by the same pathways, but with one final surprise: a massively full-throated coda, signaled by the horns, lifts the exuberance and majesty to new heights, driving this water journey to a powerfully exalted finish.

—Frank Ticheli

Program Notes

Rio's Convergence (2011)

Justin Freer (b. 1980)

When Abel Ramirez approached me about commissioning a concert opener for his TMEA conducting debut, I was both humbled and exhilarated that I would have the opportunity to compose music intended to pen a very special concert for a very special friend. With the world premiere taking place in Texas, and given my passion for and fascination with America's history, its trials and tribulations, its monuments and its landscape, I knew immediately that I should seek something spectacularly American from the great state of Texas for musical inspiration.

Rio's Convergence refers directly to that majestic and often glorious body of water, the Rio Grande. Throughout its life from north to south, from the smashing gorges of Colorado to the sublime panoramas of Texas, this life-giving water offers tranquility, brute force and a sense of high-spirited adventure for those who seek it.

The Rio Grande converges with several other rivers throughout its journey (though, 'confluence' is the proper term for this event, yet somehow Rio's Confluence didn't sound as good to me), and while certain points of convergence can provide a thrill-seeking river rafter an opportunity to get an adrenaline fix, other spots may offer a fisherman some of the best fly-fishing in their lifetime.

For me, music always tells a story (even if unintended by the composer) — with *Rio's Convergence* I aim to capture what it might feel like to experience that mighty river.

I believe much of jazz is uniquely American, and as such, the influence of jazz harmony plays a significant role in this work. The main (and most recurring) motive of the piece is played outright from the very first notes, outlining a minor seventh chord (then expanding to outline minor ninth and eleventh chords) and presented as a type of fanfare in the brass (with a dash of Eb clarinet) backed up by the strong punches of the surrounding ensemble. Immediately following the opening fanfare is the main tune, presented in the piccolo, xylophone and saxophone section, utilizing the popularized block scoring of the phenomenal ensemble Supersax. The opening motive and the tunes that follow weave in and out of different

Program Notes

forms throughout the piece, always striving to communicate something different in an attempt to make the story whole by the last bar.

—Justin Freer

*Chapman Wind Symphony program notes compiled by
David Scott, '18 (Bachelor of Music Performance in Conducting)*

Les Nuits d'été

Hector Berlioz (1803 – 1869)

Berlioz was drawn most emphatically to the larger forms — symphonies, operas, and oratorios or other big sacred works — and these are the pieces that most firmly bolster his reputation today. Still, he managed to work less imposing pieces into his schedule, and his catalogue accordingly includes quite a few stand-alone orchestral overtures, independent scenes for voice(s) and orchestra, and songs (either solo or choral). He enlarged the repertoire of the classic French *mélodie* by about 40 songs, some of which he set in alternative versions. Yet, with the exception of the six songs in his cycle *Les Nuits d'été*, his songs are little known and rarely performed. Given that Berlioz was unstoppable in writing about practically everything in his life — in his correspondence and criticism, in addition to his *Mémoires* — it is surprising that he never offered any discussion about the inspiration for *Les Nuits d'été*. It was composed in 1840–41 and was published in the latter year in its original version for piano with voice. In 1843, while touring in Germany with a singer who was doubling as his current girlfriend, he created an orchestration for "Absence," but the piece met with no success in that form. Nonetheless, in 1855–56 he followed up with orchestrations for the remaining five songs: he transposed two of the songs — lowering "Le Spectre de la

Program Notes

rose" by a minor third and "Sur les lagunes" by a whole step — and he also effected some textural changes, most notably adding a beautiful orchestral introduction for "Le Spectre de la rose." The effect of the two versions can be quite different. There is no doubt that the piano setting reflects the composer's initial conception and that the orchestrated version represents his ultimate ideas about the piece. Some have taken the idiosyncratic piano writing as evidence that he had an orchestral transcription in mind from the outset. Or, one might prefer to think that the keyboard part (which is indeed unidiomatic compared to traditional piano writing) reflects the composer's lack of a bias toward the keyboard, and also the fact that his musical syntax is simply different from that of any other composer.

— James M. Keller

Last Round

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 that day the musical face of Buenos Aires was abruptly frozen. The creation of that face had started a hundred years earlier from the unlikely combination of African rhythms underlying gauchos' couplets, sung in the style of Sicilian canzonettas over an accompanying Andalusian guitar. As the years passed all converged towards the bandoneon: a small accordion-like instrument without keyboard that was invented in Germany in the 19th 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 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* in 1996, prompted by Geoff Nuttall and Barry Shiffman. They heard a sketch of the second movement, which I had written in 1991 upon hearing the news of Piazzolla's stroke, and encouraged me to finish it and write another movement to complement it. The title is borrowed from a short story on boxing by Julio Cortázar, the metaphor for an imaginary chance for Piazzolla's spirit to fight one more time (he used to get into fistfights throughout his life). The piece is conceived as an idealized bandoneon. The first movement 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 1930's). 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

*The Chapman Orchestra program notes compiled by
Allison DeMeulle, '18 (Bachelor of Music in Performance)*

Chapman University Wind Symphony

Piccolo

Ariel Flach

Flute

Ariel Flach •
Alexandra Steiner
Destiny Swanson
Karen Yu 🎵
Maddie Barrett

Oboe

Sara Petty •
Olivia Gerns
Madison McGregor
Cynthia Navarette 🎵

English Horn

Sara Petty
Olivia Gerns

Clarinet

Sam Ek • 🎵
David Scott
Rebekah Dennis
Holly Kintop
Carlos Hernandez 🎵

Bass Clarinet

Tyler Jordan

Bassoon

Isaac Loew •
Matt Roth

Alto Saxophone

Christian Minninsohn •
Payden Sternkopf
Freddie Norris

Tenor Saxophone

Naoki Kita

Baritone Saxophone

Matthew Mattila

French Horn

Allison DeMeulle •
Sarah Heinz
Malinda Yuhas

Trumpet

Matthew LaBelle • 🎵
Christopher Traynor
Mitchell Sturhann
Haley Boyer
Kyler Zach
Gemalene Acupan
Grecia Rodas
Sergio Ortiz
Arthur Priest ♦

Trombone

Nolan Delmer • 🎵
Sean White
Jesse Tellez ♦
Jordan Gault

Euphonium

Jordan Gault

Tuba

Lewis Gehami •
Nick Huelster

String Bass

Rafael Zepeda

Piano

Connie Tu 🎵

Harp

Allison Allport ♦

Percussion

Cole Castorina • 🎵
Paul Burdick
Andrea Stain
Myles Angel
Jared Murphy
Evan Frangesh

Staff

David Scott,
*Wind Symphony Librarian
and Manager*

Malinda Yuhas,
Operations Manager

Payden Sternkopf,
*Operations Assistant
Manager*

- Principal
- 🎵 Senior
- ♦ Guest

The Chapman Orchestra

Violin I

Eileen Kim •
Chris Nelson
Chris Noble
Safieh Moshir-Fatemi
Lisa Yoshida
Kimberly Levin 🎵
Rachelle Schouten 🎵

Violin II

Arturo Balmaceda •
William Parker
Alicia Correa
Julianne Lussier
Emy Eddow 🎵
Suzanne Haitz 🎵

Viola

Clio Brady •
Preston Yamasaki
Hannah Ceriani
Ariel Chien
Ryan Kelley
William Kellogg 🎵

Cello

Haley Hedegard •
Lorianne Frelly
Katerina Kotar
Isabella Pepke

Double Bass

Rafael Zepeda •
Ethan Reed 🎵

Flute

Ariel Flach •
Alexandra Steiner

Oboe

Sara Petty •

Clarinet

Sam Ek • 🎵
David Scott

Bassoon

Isaac Loew •
Matt Roth

French Horn

Allison DeMeulle •
Malinda Yuhas
Sarah Heinz

Harp

Allison Allport ♦

Staff

Allison DeMeulle,
Orchestra Manager

Hannah Ceriani,
Orchestra Librarian

Malinda Yuhas,
Operations Manager

Payden Sternkopf,
*Operations Assistant
Manager*

- Principal
- 🎵 Senior
- ♦ Guest
- 🎵 Alumnus

About the Artists



CHRISTOPHER J. NICHOLAS, conductor

Dr. Christopher Nicholas is the Director of Bands and Director of Woodwind and Brass Studies at the Hall-Musco Conservatory of Music at Chapman University. Prior to his appointment at the Chapman Conservatory, Dr. Nicholas served as the Director of Bands at Colorado State University, as well as on the music faculties of the University of Wyoming and Grinnell College. Dr. Nicholas received degrees from University of Illinois at Urbana-Champaign (BME) and the University of Iowa (MA, DMA).

An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the distinction of "Top Prof" for exceptional contributions to the University of and service to the students. In addition, Dr. Nicholas has received the UW College of Arts and Sciences Extraordinary Merit in Teaching Award, the University of Illinois Divisional Achievement Award in Music Education, and was the first band conductor to receive the prestigious Iowa Doctoral Performance Fellowship. In 2010, Dr. Nicholas was awarded the cultural designation of "Elite of the State" by the office of the President of Ukraine for "promotion and enhancement of international relations in the sphere of culture and popularization of classical chamber music."

A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, and Central America, with performances as a conductor on concert tours of American youth ensembles throughout England, Italy, France, Austria, Germany, and Switzerland; as a featured trombone soloist in concert tours of Taiwan and Hong Kong (under the auspices of the Friendship Ambassadors, partners of the United Nations Youth Band); as a guest trombonist in concert tours of Poland and the Czech Republic, and as a guest conductor in Ukraine, Spain, Guatemala, Mexico, and Costa Rica.

Dr. Nicholas has served as an invited guest conductor of the Liatoshinsky Chamber Orchestra in Kiev, Ukraine, the Symphonic Band of the Societe Musicale D'Alaquas in Valencia, Spain, and was recently named principal guest conductor of the Municipal Youth Band of Guatemala City under the auspices of the Sistema de Coros, Bandas, Y Orquestas of Guatemala. He also currently performs with and serves on the teaching faculty of the Opera Maya summer opera festival, based in Tulum, Mexico, and will serve as one of the principal conductors for the festival during the 2017 season.

About the Artists

Dr. Nicholas is active as a clinician and adjudicator in the United States and abroad, and his articles have appeared in the National Band Association Journal, School Band and Orchestra Journal, Wyoming Music Educators Journal, the Journal of the Iowa Bandmasters Association, and the Bands of America Summer Symposium handbook. In addition, Dr. Nicholas recently served as a contributing author in the GIA publication *Teaching Music Through Performance in Band*, Vol. 10, and his book entitled *Paul Lavalle: Conductor, Composer, Visionary* was published in April 2016 by Lambert Academic Publishing, based in Saarbrücken, Germany. Professional affiliations include the College Band Directors National Association, the World Association of Symphonic Bands, the National Band Association, and honorary memberships in Phi Mu Alpha Sinfonia and Tau Beta Sigma.



DANIEL ALFRED WACHS, conductor

Conductor Daniel Alfred Wachs emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg in November 2010, leading a world premiere 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 guest conducted Orange County's Pacific Symphony, the Auckland Philharmonia, the National Symphony Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Oakland Symphony, the Monterey Symphony, the Spartanburg Philharmonic, and New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati Opera and for the French premiere of Bernstein's *Candide* at the Théâtre du Châtelet, a Robert Carsen co-production with La Scala and the English National Opera. In 2015, Wachs made his debut on the acclaimed new music series *Jacaranda: Music at the Edge* in Santa Monica, conducting works by Weill and Stravinsky.

A pianist as well as a conductor, Wachs' 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," raved the *St. Paul Pioneer Press*. With the encouragement of

About the Artists

Zubin Mehta, Wachs began his studies with Enrique Barenboim in Tel Aviv before pursuing studies at the Zürich Academy and graduating from The Curtis Institute of Music and The Juilliard School. He has also participated at such festivals at Aspen, Tanglewood and Verbier. Wachs has also been entrusted with preparing orchestras for Valery Gergiev and 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. Additionally, he has served as cover conductor for the Houston Symphony and for the Rotterdam Philharmonic on tour.

Committed to the cause of music education, Wachs leads the Orange County Youth Symphony Orchestra (OCYSO) and is Music Director of The Chapman Orchestra at Chapman University. Of a recent OCYSO performance, *The Los Angeles Times* states, "The performance was smashing thanks in no small part to the exceptionally well-practiced pre-professionals." Both the OCYSO and The Chapman Orchestra were finalists for the 2012 American Prize in Orchestral Performance and OCYSO was the 2012 winner in the youth category. In May 2014, OCYSO was presented by the Philharmonic Society of Orange County to a sold-out Renée & Henry Segerstrom Concert Hall in a performance that included Beethoven's Ninth Symphony and the West Coast Premiere of Mark Anthony Turnage's *Frieze*. This concert was selected by both the *Orange County Register* and *Los Angeles Times* as top picks during the 2013-14 season and was later broadcast on PBS SoCal. The *Orange County Register* exclaimed:

Wachs guided the ensemble with energy, precision, and a welcome sense of clarity and poise. The performance wasn't just good by standards for younger performers, but forceful and exuberant by any standard: genuinely inspiring, technically proficient, structurally sound. The combined choruses were a powerhouse.

During the 2015-16 Season, Wachs and OCYSO joined forces with the Young Musicians Foundation Debut Orchestra of Los Angeles, presenting the United States Premiere of Turnage's *Passchendaele*, an OCYSO co-commission on the LA Phil's *Sounds About Town* series on the stage of the Walt Disney Concert Hall. The concert received ecstatic reviews from *Musical America*, the *Los Angeles Times* and the *Orange County Register*. Wachs also led a joint concert with members of OCYSO and YMF at the acclaimed *Sundays Live* Series at the Los Angeles County Museum of Art. He

About the Artists

then took OCYSO on its second international tour with concerts throughout Spain in summer 2016.

Under Wachs' leadership, The Chapman Orchestra completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with LA Opera's Domingo-Colburn-Stein Young Artist Program. The Chapman Orchestra's annual Holiday Wassail Concert continues to be distributed nationally on PBS. In Orange County, Wachs was featured in the January 2016 edition of Modern Luxury and selected as one of OC Metro's 2014 "40 Under Forty" most impressive young professionals. Wachs' expertise and experience in developing and infusing new life into education concerts has led to repeat engagements with the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborative pianist, Wachs has led *Albert Herring*, *Suor Angelica* and *Gianni Schicchi*, *Così fan tutte*, *Le Nozze di Figaro*, *The Impresario*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and the operas *La Divina* and *Signor Deluso* by Pasatieri. He has accompanied tenor William Burden in recital and recently made his debut on the LA Philharmonic Chamber Music Series at Walt Disney Concert Hall. For more information, please visit www.danielalfredwachs.com

MARIA LAZAROVA, mezzo-soprano

Maria Lazarova earned a Bachelor of Music degree with a concentration in opera performance from Cal State University, Long Beach, and a Master of Music degree and Doctorate of Musical Arts degree with a concentration in vocal performance, music education, stage directing, and jazz studies from the University of Southern California. Currently Dr. Lazarova divides her time between her two passions: performance and music education.



Dr. Lazarova has over 15 years of performance experience as a soloist in opera, recitals, as well as chamber and choral works. Currently residing in Southern California, she has performed as a soloist at numerous venues, including the Orange County Performing Arts Center, Irvine Bowl, Barclay Theatre, Carpenter Performing Arts Center, Ahmanson Theatre, and the Hollywood Bowl. Dr. Lazarova continues to perform regularly at various

About the Artists

venues throughout the greater Los Angeles area. Her solo opera repertoire includes roles in *Don Giovanni*, *Cendrillon*, *Dido and Aeneas*, *La Calisto*, *The Medium*, *Turandot*, *Abduction from the Seraglio*, *Madame Butterfly*, and *Dead Man Walking*. Awards in competitions and scholarships include the Marilyn Horn Scholarship, International Liszt Competition, Long Beach Mozart Festival Vocal Competition, the Brentwood/Westwood Symphony Orchestra Competition, and the Young Musicians Foundation Solo Competition. Her vocal coaches include Brent Mcmunn, Alan Smith, Katherine Olsen, Mark Robson, Bill Vendice, and Henri Venanzi.

In addition to her work as a soloist, Dr. Lazarova is proud to teach at two exceptional music schools. At the Orange County School of the Arts she serves as the Director of the Classical Voice Conservatory and she is a member of the Voice Faculty at the Bob Cole Conservatory of Music on the campus of Cal State University, Long Beach. Dr. Lazarova also maintains a private voice studio in Santa Ana, California. As part of her continuing interest and pursuit of excellence in the field of music education, Dr. Lazarova has been invited to lecture at the International Society of Music Educators World Conferences in Malaysia, Italy, China, Greece, Brazil and most recently, Scotland. Other professional affiliations include the American Guild of Musical Artists, the National Association of Teachers of Singing, and Pi Kappa Lambda.

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New score composed,
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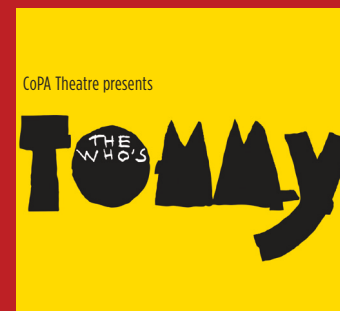
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