Faculty Recital

Cheryl Lin Fielding  
Chapman University

Christina Alexopoulos

Yang Li Bartolotti

Anna Schubert

Efrain Solis

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Faculty Recital:
Cheryl Lin Fielding and Friends
October 6, 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

October 28
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 http://www.chapman.edu/copa or call 714-997-6519 or email CoPA@chapman.edu

CHAPMAN UNIVERSITY
Conservatory of Music
presents a

Faculty Recital
Cheryl Lin Fielding and Friends
with guest artists
Christina Alexopoulos, Yang Li Bartolotti,
Anna Schubert and Efrain Solis

October 6, 2012 • 5:00 P.M.
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Stage direction by Harrison Zierer
In his book on Chabrier, Poulenc stated, "Chabrier represents, with Faure, Debussy, Ravel and Satie, what is best in French music since 1880." Ravel made public his indebtedness to Chabrier, whose music, he professed, influenced his more than any other composer. Both Ravel and Poulenc famously admired "Chanson pour Jeanne". Affectionately addressed as "Le bon dieu de musique", Chabrier was described as full of Joie de vivre and intensely human. Undoubtedly underneath his ebullient exterior, this sensitive and dedicated artist said of himself: "Never has an artist adored and sought to honor music more than I have; and no one has suffered more in doing so – and so shall I suffer to all eternity."

Chabrier: L’invitation au voyage

Mon enfant, ma sœur,
Songe à la douceur
D’aller là-bas vivre ensemble!
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble!
Des soleils mouillés
De ces ciels brouillés
Pour mon âme ont les charmes
Si mystérieux
De tes traitres yeux,
Brillant à travers leurs larmes.

Là, tout n’est qu’ordre et beauté,
Luxe, calme et volupté.

Des meubles luisants,
Polis par les ans,
Décoreraient notre chambre;
Les plus rares fleurs
Mêlant leurs odeurs
Aux vagues scents de l’ambre,
Les riches plafonds,
Les miroirs profonds,
La splendeur orientale,
Tout y parlerait
A l’âme en secret
Sa douce langue natale.

Là, tout n’est qu’ordre et beauté,
Luxe, calme et volupté.

Invitation to the Voyage

My child, my sister,
Think how sweet
To journey there and live together!
To love as we please,
To love and die
In the land that is like you!
The watery suns
Of those hazy skies
Hold for my spirit
The same mysterious charms
As your treacherous eyes
Shining through their tears.

There, nothing but order and beauty dwell,
Abundance, calm and sensuous delight.

Shining furniture
Polished by the years
Would decorate our room;
The rarest flowers
Mingling their perfume
With the hazy scents of amber,
The deep mirrors,
The oriental splendour,
All would speak
To the soul in secret
Its sweet native tongue.

There, nothing but order and beauty dwell,
Abundance, calm and sensuous delight.

Charles Bouclaire (1821-1867)

Chanson pour Jeanne

Puisque les roses sont jolies
Et puisque Jeanne l’est aussi,
Tout fleurit clans ce monde-ci;
Et c’est la pire des folies
Que de mettre ailleurs son souci,
Puisque les roses sont jolies
Et puisque Jeanne l’est aussi.

Puisque vous gazouillez, mesanges,
Et que Jeanne gazouille aussi,
Tout chante clans ce monde-ci;
Et les harpes saintes des anges
Ne feront jamais mon souci,
Puisque vous gazouillez, mesanges,
Et que Jeanne gazouille aussi.

Puisque la belle fleur est morte,
Morte l’oiseau, et Jeanne aussi,
Rien ne vit clans ce monde-ci;
Et j’attends qu’un souffle m’emporte
Dans la tombe, mon seul souci,
Puisque la belle fleur est morte,
Morte l’oiseau, et Jeanne aussi.

Catulle Mendes (1841-1909)

See on those canals
Those vessels sleeping;
Vessels with a restless soul;
To satisfy
Your slightest desire
They come from the ends of the earth.
– The setting suns
Clothe the fields,
Canals and all the town
With hyacinth and gold.
The world falls asleep
In a warm light.
There, nothing but order and beauty dwell,
Abundance, calm and sensuous delight.

Richard Stokes
Les Cigales

Program Notes and Translations

Les Cigales

Le soleil est droit sur la sente,
L'ombre bleuit sous les figuiers;
Ces éris au loin multiplisés,
C'est Midi, c'est Midi qui chante.

Sous le soleil de midi,
Les cigales, ces bestioles,
Les cigales, les cigalons,
Chantent mieux que les violons!

S'en donnent-elles les cigales,
Sous les oliviers rabougris
toiles de fleurettes pâles.
Et grises de chanter ainsi,
Elles font leur musique folle;
Et toujours leur chanson s'envole
Des touffes du gazon roussi!

Les cigales, ces bestioles,
Les cigales, les cigalons,
Chantent mieux que les violons!

A large flots, du haut du ciel,
Verse le sommeil et son baume.
Tout est mort, rien ne bruit plus
Entre les notes
Qu'elles, toujours, les forcées,
De quelque lointain angelus!

Les cigales, les cigalons,
Ont chanté mieux que les violons!

Rosemond Gérard (1871-1953)

Cicadas

The sun's overhead above the path,
The shadow turns blue beneath the fig trees;
The distant chirpings multiply;
It is the South, the South that sings!

Beneath the sun that conducts the choir
The hidden songsters
Unter their raucous cries
From what unflagging hearts!

The cicadas — those tiny creatures —
Have more soul than viols;
Cicadas, these tiny cicadas,
Sing better than viols!

They revel in it, the cicadas,
On the heaps of grey dust
Beneath the stunted olive-trees
Studded with pale little flowers.

And drunk with such singing,
They make their mad music;
And their song soars unceasingly
From the tufts of sunburnt grass!

The cicadas — those tiny creatures —
Have more soul than viols;
Cicadas, tiny cicadas,
Sing better than viols!

On the rustics across the stubble
The great torrential sun,
Pours its sleep and balm.
All is dead, no sound but theirs,
Frenzied and insistent
Among the far-flung notes
From some distant angelus!

The cicadas — these tiny creatures —
Have more soul than viols;
Cicadas, tiny cicadas,
Sing better than viols!

On the rustics across the stubble
The great torrential sun,
Pours its sleep and balm.
All is dead, no sound but theirs,
Frenzied and insistent
Among the far-flung notes
From some distant angelus!

The cicadas — these tiny creatures —
Have more soul than viols;
Cicadas, tiny cicadas,
Sing better than viols!

English: Richard Stokes

Rachmaninov: Selected songs

In the summer months of 1915, Rachmaninov met a young rising soprano named Nina Koszhetz. She was a bright light in a gloomy year when the Russian music world was shocked by the death of Scriabin and Taneyev, Rachmaninov's old professor at the Moscow Conservatory. Only twenty years old at the time, Koszhetz had just graduated from the Moscow Conservatory as a pianist, playing Rachmaninov's piano concerto at her graduation concert. She went to Paris to study singing, and on short notice, debuted to sing the Liebestod from Wagner's Tristan and Isolde, which led to other engagements. Rachmaninov's friend Marietta Shagianian sent a group of poems to him, the poems' symbolism inspiring a freer style from Rachmaninov than ever before. After the premiere of these Op. 38 songs in 1917 (written for and premiered by Nina Koszhetz), rumors spread concerning the composer and the soprano. Rachmaninov decided to end the collaboration because he felt that proper artistic collaboration would not be able to flourish in such an atmosphere. "In the Silence of the Secret Night" was Rachmaninov's first work to be published with an opus number. Op. 38

L'ile heureuse

Dans le golfe aux jardins ombreux,
Des couples blonds d'amants heureux
Ont fleuri les mûrs langoureux
De ta galerie,
Et, caressé de doux étoile,
Notre beau navire enchanté
Vos des pays de volupté
Fend l'onde claire!

Vois, nous sommes les souverains
Des lumineux déserts marins,
Sur les flots ravis et sereins
Berçons nos rêves!

Tes pâles mains ont le pouvoir
D'embourber au loin l'air du soir,
Et dans tes yeux je crois revoir
Le ciel des grêves!

Mais là-bas, là-bas, au soleil,
Surgit le choeur pays vaniel.
D'où s'élève un chant de réveil
Et d'allégresse;
C'est l'île heureuse aux cieux légers
Où, parmi les lys étrangers,
Je dormirai dans les vergers,
Sous ta caresse.

Ephraim Mikhail (1866-1890)

The Happy Isle

By the shady gardens of the gulf,
Blond pairs of happy lovers
Have garlanded the languorous masts
Of your galley,
And, caressed by gentle summer,
Our beautiful, enchanted ship,
Bound for the land of delight,
Cleaves the limpid waves!

Behold! We are the sovereigns
Of the ocean's luminous wastes;
On waves, delightful and serene,
Let us rock our dreams!
Your pale hands have the power
To scent from afar the evening air,
And in your eyes I seem to glimpse again
The skyline of the shore!

But there, over there in the sun,
Looms the dear, vermilion land,
Where a song of waking rises
And of joy;
It is the happy isle of gentle skies
Where, among exotic ilies,
I shall sleep in the orchards
And your embrace!

English: Richard Stokes
Daisies, Op. 38, No. 3

Oh, look how many daisies there are all around. They are blooming in huge numbers, in great abundance. Their three-edged petals are like wings, like snow-white silk. All the power of summer is in them! In their bright regiments can be found the joy of plenty. Mother Earth, prepare a dew-drink for the flowers, give juice to their stems...
Oh girls, oh daisy-stars, I love you!

The Dream, Op. 38, No. 5

There is nothing more desirable
In the world than sleep. It has a fascination, it has great calm.
On its lips one finds
Neither sadness, nor laughter
And in its bottomless eyes, are many secret delights.
It has two broad, broad wings, Which are as light, as light as the darkness of midnight. How he bears us off, its lips one finds the joy of plenty. In its bottomless eyes, are many secret delights.

"A-u!", Op. 38, No. 6

Your lovely laughter was like an ever-changing fairy tale, It calls me out of the dream on pipe chimes. Now my garland of poetry crowns you. Let's go, let's run, both of us, to the mountainside!

"A-oo!", Op. 38, No. 6

Oh, long will I, in the silence of the night, your alluring babble, smiles and your fleeting glances, Your heavy plait of hair, so obedient to my fingers, Drive from my thoughts and then summon anew, I will be repeating and correcting in a whisper the words I've told you, the words full of awkwardness, and, drunk with love, contrary to reason, I will awaken the night's darkness with your cherished name.

Ravel: Tzigane

In the second half of the Nineteenth century, war-torn Europe was fascinated with the Gypsy life. It was a popular form of escapism to a less-regimented society. Restaurants, bars and clubs often engaged gypsy performers. On one of Ravel's visits to London, the Hungarian violinist Jelly d'Aranyi performed Ravel's violin sonata in a private salon. After the performance, Ravel asked Madame d'Aranyi, the grand niece of the great violinist Joseph Joachim, to play some Gypsy melodies for him. This, according to history, went on until 5 o'clock in the morning. Ravel's rhapsodic concert piece was dedicated to Mlle. d'Aranyi, who also premiered this work. The Gypsy's laments, joy and all the emotions in between are depicted in wild virtuosity.
Agua quisiera ser luz y alma mía,
que con su transparencia te brindara,
porque tu dulce boca me gustara,
lo apagara su sed, la encendería.
Viento quisiera ser, en noche umbria
callado hasta tu lecho penetrara,
y aspirar por tus labios me dejara,
y mi vida en la tuya infundiera.
Fuego quisiera ser para abrazarte
en un volcán de amor, oh, estatua inerte
sorda a las quejas de quien supo amarte,
y después para siempre poseerte.
Tierra quisiera ser y disputarte
el insufrible solteril achaque.

Ah! Lúceros radiantes, lúceros hermosos,
Sois ojos graciosos:
Mas ¿que fuisteis antes?
¿Ah! Teneis de estudiantes el ser revoltosos;
Paráceis matantes.
Alegres ojillos, ojillos traviesos,
¿Cómo sois tan sabios,
Cómo sois tan pillos,
Qué sabéis de besos
Cuál si fueseis labios?
Ay!

Francisco Rodríguez Marín (1855-1943)
Ich atmet' einen linden Duft!

Ich atmet' einen linden Duft.
Im Zimmer stand
Ein Zweig der Linde,
Ein Angebinde
Von lieber Hand.
Wie lieblich war der Lindenduft!

Wie lieblich ist der Lindenduft!
Das Lindenreis
Brachst du gelinde;
Ich atme leis
Im Duft der Linde
Der Liebe linden Duft.

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,
Mit der ich sonst viele Zeit verdorben;
Sie hat so lange von mir vernommen,
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,
Ob sie mich für gestorben hält.
Ich kann auch gar nichts sagen dagegen,
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel
Und ruh' in einem stillen Gebiet!
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lied.

Blicke mir nicht in die Lieder

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie erapt auf böser Tat;
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen:
Deine Neugier ist Verrat.

Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen,
Schauen selber auch nicht zu.
Wenn die reifen Honigwaben
Sie zu Tag gefordert haben,
Dann vor allen nasche du!

Liebst du um Schönheit

Liebst du um Schönheit
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!

Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!

Liebst du um Schätze,
O nicht mich liebe.
Liebe die Meerfrau,
[Die]1 hat viel Perlen klar.

Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.

Look not into my songs

Look not into my songs!
My eyes I lower,
as if I've been caught in an evil deed.
I can't even trust myself
to watch their growth.
Your curiosity is treachery!

Bees, when they build their cells,
Let no one watch either;
Even themselves.
When the rich honeycombs
are brought out to the light of day,
then you shall taste them before everyone else!

I breathed a gentle fragrance

I breathed a gentle fragrance!
In the room stood
a sprig of linden,
from a dear hand.
How lovely was the fragrance of linden!

How lovely is the fragrance of linden!
That sprig of linden
Tenderly you broke;
Softly I breathe
In the fragrance of linden,
the gentle fragrance of love.

I am lost to the world

I am lost to the world
with which I used to waste so much time;
It has heard nothing from me for so long
that it may very well believe that I am dead!

It is of no consequence to me
Whether it thinks me dead;
I cannot deny it,
for truly I am dead to the world.

I am dead to the world's tumult,
And I rest in a quiet realm!
I live alone in my heaven,
In my love and in my song.

If you love for beauty

If you love for beauty,
Oh, do not love me!
Love the sun,
She has golden hair!

If you love for youth,
Oh, do not love me!
Love the spring
Who is young every year!

If you love for riches,
Oh, do not love me!
Love the mermaid;
She has many shining pearls!

If you love for love,
Oh yes, love me!
Love me ever,
I'll love you evermore!
Um Mitternacht
At midnight
I awoke
and gazed up to heaven;
No star of that starry throng
did smile down at me
at midnight.

Hab' ich gedacht
At midnight
I projected my thoughts
To the utmost darkness.
No thought of light
Brought me comfort
at midnight.

Nahm ich in acht
At midnight
I paid close attention
to the beating of my heart.
One single pulse of agony
flared up
at midnight.

Kämpft ich die Schlacht,
At midnight
I fought the battle,
O Mankind, of your suffering;
I could not decide it
with my strength
at midnight.

Hab' ich die Macht
At midnight
I surrendered my strength
into your hands:
Lord over death and life
You keep watch
at midnight.

Program Notes and Translations

At midnight
I awoke
and gazed up to heaven;
No star of that starry throng
did smile down at me
at midnight.

Herr über Tod und Leben,
Du hast die Macht
Um Mitternacht.

Artists

Cheryl Lin Fielding, “a fine pianist” (New York Times) whose pianism has been described as “warm, grand...and rich” (The New York Sun). Her solo and collaborative performances have taken her to Japan, Taiwan, Italy, and throughout the United States, including Alice Tully Hall at Lincoln Center, Carnegie Weil Recital Hall, Merkin Recital Hall, Tanglewood Music Center, Music Academy of the West, Aspen Music Festival, Jacob’s Pillow Dance Festival, Juilliard Theater, the Mark Morris Dance Group, Segerstrom Concert hall and the Getty Museum.

Dr. Fielding has been honored with the Grace B. Jackson Prize in Excellence by the Tanglewood Music Festival, recognized by the National Foundation for Advancement in the Arts, and three times received the distinguished Gwendolyn Koldofsky Award in Keyboard Collaborative Arts.

Cheryl's musical studies began at the age of three in Taiwan, first on the piano and later on the violin, and continued through dual master's degrees at the Juilliard School (Piano Performance and Collaborative Piano), and the Doctor of Musical Arts in Keyboard Collaborative Arts at the University of Southern California, with extended emphasis in Vocal performance. Her major teachers were: Jonathan Feldman, Elizabeth Hynes, Gabriela Imreh, Alan Smith, Oxana Yablonskaya and Brian Zeger.

A sought-after pianist and vocal coach, Dr. Fielding's students and collaborators perform worldwide in venues such as the Metropolitan Opera, New York City Opera and Teatro La Scala. Among the luminaries she has had the honor of working with are: Peter Atherton, Christian Badea, Stephen Coker, John DeMain, Randall Behr, Enrique Arturo Diemecke, Milena Kitic, James Levine, Timothy Lindberg, Angela Meade, George Mester, Carol Neblett, Bruce Sledge, Daniel Spalding, Linda Watson and Dean Williamson.

Dr. Fielding has worked with the Philadelphia Virtuosi, Los Angeles Opera, Opera Pacific, Operafestival di Roma, Pacific Symphony, the Juilliard School, and the USC Thornton Opera. She is currently the music director of Opera Chapman and adjunct professor and vocal coach at the Chapman University Conservatory of Music.

Christina Ariadne Alexopoulos, Mezzo-Soprano, attended Mannes College The New School for Music in New York City where she received her B.S. and M.M in Voice. Ms. Alexopoulos taught voice in New York City public high schools through the Metropolitan Opera Guild's Outreach Program.

As a member of the Mannes Opera she performed the roles of Frugola in Il Tabarro, the Third Lady in Die Zauberflöte, Flora in La Traviata, the Secretary in The Consul, Sandman in Hansel and Gretel, Sesto in La Clemenza di Tito, Alisa in Lucia di Lammermoor, Ragonde in Le Comte Ory and in the world premiere of Noam Sivan's Fruits of Folia as Velia.
**Artists**

Born and raised in southern California and prior to going to New York she performed the role of In the New York area she has given concerts and recitals at the Goethe Institute, the Alto German Consulate at the United Nations Plaza, the Harvard Club, the Daniel and Joanna Florence, Italy. Her most recent performances were at Merkin Hall, New York City, as the Alto Soloist in Bach's Magnificat and as a Guest Artist at UC Irvine's Winifred Smith Hall.

Currently Christina splits her time fundraising for the Schmid College of Science and Technology at Chapman University, teaching a voice class in the Chapman University Music Conservatory and performing in concerts and recitals in Southern California.

Violinist Yang Li Bartolotti was born in Tianjin, China. She began studying violin at the age six with her father, Ping Xing Li. Ms. Bartolotti made her debut at age seven, and won first place in the prestigious Chu Ya Violin Competition at age ten. She continued to study at China's Central Conservatory of Music under the tutelage of Xiao Zhi Huang. A winner in the 1990 National Violin Competition of China, Ms. Bartolotti was offered full-scholarship to the Crossroads School of the Arts in Santa Monica, California where she studied with Professor Abram Shtern. In 1994 she accepted a Music Merit Scholarship to the Crossroads School of the Arts in Santa Monica, California, where she was awarded both the Bachelor's and Master's of Music degrees. Her memorable performance of Samuel Barber's Violin Concerto with the USC Symphony Orchestra was much praised by USC faculty and the music community at large, and is available on CD.

Yang has appeared as a soloist with many orchestras including the Pacific Palisades Symphony Orchestra, the Pasadena Community Symphony, the Crossroads Chamber Orchestra, Saddleback Symphony Orchestra, the USC Symphony Orchestra and the Tianjin Symphony of China.

Ms. Bartolotti also has a passion for teaching. She has taught at Saddleback College and coaches several South Orange County orchestras.

**Anna Schubert** is a soprano from Southern California. She attended Chapman University, where she studied at the College of Performing Arts under Carol Nebbett. While there, she sang with both the University Choir and University Singers. With Opera Chapman, she performed the roles of Genovieffa in Suor Angelica, Madame Herz in The Impresario, Adele in Die Fledermaus (partial role), and Pamina in Die Zauberflöte.

Since 2005, she has won honors in competitions held by Opera Pacific, the LA Spotlight Awards, the Palm Springs Opera Guild, and Classical Singer Magazine.

Anna traveled to Italy in 2008 with the Chapman University Choir and then attended the Aspen Summer Music Festival on a full scholarship. In 2009, she sang as a featured artist aboard the Crystal Serenity. She will join the Los Angeles Master Chorale as a supplemental chorister for their 2012/2013 season.

A native of Orange County, California, **Efrain Solis** has performed a variety of roles including the title role in Eugene Onegin with Russian Opera Workshop in Philadelphia, Guglielmo in Mozart's Così fan tutte, and Figaro in Mozart's Le Nozze di Figaro with Operafestival di Roma in Italy. At the San Francisco Conservatory of Music he has performed the title role in Don Giovanni and will be reprising his role as Guglielmo in the spring production of Così fan tutte. Efrain recently took 1st place in the East Bay Opera League Scholarship Competition and 2nd place in the Berkeley Piano Club's Dorothy Van Waynen Vocal Competition. This season Efrain will be singing the title role in Gianni Schicchi at the San Francisco Conservatory, as well as Il Conte Almaviva in Le Nozze di Figaro. In the Spring of 2013 he will be joining Opera Santa Barbara as a Studio Artist and covering Dr. Malatesta in Don Pasquale. In 2010, under the instruction and guidance of Dr. Peter Atherton, Efrain received his Bachelor's Degree in Vocal Performance from Chapman University's Conservatory of Music. Currently Efrain is a candidate for the Master's of Music degree at the San Francisco Conservatory of Music under the tutelage of César Ulloa.
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