Musique pour le Roi Soleil

Chapman Early Music Ensemble

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SPRING 2015 calendar highlights

February
February 5
The President's Piano Series
Eduardo Delgado, soloist

February 6
William Hall Visiting Professor in Recital
Jeralyn Glass, soprano soloist

February 19-21, 26-28
The Tragedy of Hamlet, Prince of Denmark
by William Shakespeare
Directed by Thomas F. Bradac

February 27
Faculty Recital
Rebecca Sherburn, soprano

March
March 5
The President's Piano Series
Dan Tepfer, soloist

March 13
The Chapman Orchestra: A Midsummer Night's Dream
Daniel Alfred Wachs, Music Director and Conductor
Angel Vazquez-Ramos, Music Director
Michael Nehring, Director

April
April 2
The President's Piano Series
Abbey Simon, soloist

April 9-11
Concert Intime
presented by Chapman student choreographers

April 10
University Choir & University Singers in Concert
Stephen Coker, Conductor

April 24-26
Opera Chapman presents: The Elixir of Love
by Gaetano Donizetti
Peter Atherton, Artistic Director
Carol Neblett, Associate Director

May
May 2
Chapman University Wind Symphony
Christopher Nicholas, Music Director and Conductor

May 8
University Women's Choir in Concert
Angel Vazquez-Ramos, Director

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
Program

Prologue to *Psyche*, LWV 56 (1678)  
Jean-Baptiste Lully  
(1632-1687)

Flore - This is no longer the time of war; the most powerful of kings interrupted his exploits to give peace to the earth. Descend, Mother of Love, Come give us a bright future.

Fallon Holtz, Flore
Heather Moore and Robert Loustaunau, recorders
Elliot Wulff, violin; Bruce Bales, treble viol; Ethan Reed, violone
Michael Seaman, organ; Brian Clemens, harpsichord; Sean Atkinson, lute

and Chorus

Hercules' Recitative and Aria from *Ercole Amante* – Act III, scene 3 (1662)  
Francesco Cavalli  
(1602-1676)

Recitative - How did you persuade him to do that? Then it was you who killed him. Those who initiate a crime are guilty of that crime. But forget this unpleasant matter for now and come and sit with me here. I will exchange my weapon for a spindle; from now on I will be your servant.

Aria - See, Atlas, how Hercules lowers himself to become a slave if beauty calls. See, Atlas, do not laugh at me, I am only following Cupid's orders. Everything we do is equally worthwhile; the spinning and the twisting of the heavens. Thanks to the god of love, Prometheus was able to tend his flocks again. The gods did not laugh, but showed him their respect. Everything we do is equally worthwhile ...

Elliott Wulff, Ercole
Heather Moore and Robert Loustaunau, recorders
Bruce Bales, treble viol; Ethan Reed, violone
Michael Seaman, organ; Anthony Chau, harpsichord; Sean Atkinson, lute

Marche pour la Cérémonie des Turecs  
Jean-Baptiste Lully

from *Le Bourgeois Gentilhomme*, LWV 43 (1670)

Heather Moore and Robert Loustaunau, recorders
Elliot Wulff, violin; Bruce Bales, treble viol; Ethan Reed, violone
Michael Seaman and Brian Clemens, organs; Anthony Chau, harpsichord;
Sean Atkinson, lute; Johann Joson, tabor; Daniel Goldberg, tambourine

Resurexit from *Regina Coelitum*, S.53 (1698)  
Michel-Richard Delalande  
(1657-1726)

Has risen, as He said, alleluia.

Johann Joson, countertenor; Daniel Goldberg, tenor and Elliot Wulff, bass
Michael Seaman, organ; Sean Atkinson, lute; Ethan Reed, bass viol

Program

Sans frayeur dans ce bois (Chacconne) H.467 (1680)  
Marc-Antoine Charpentier  
(1643-1704)

Without fear I came to these woods alone. There I saw Tircis without being moved. Oh! Is there nothing I can do? How a young callous heart is to be pitied! I seek no danger, but at least I would like to fear it.

Johann Joson, countertenor
Bruce Bales, bass viol; Ethan Reed, violone
Heather Moore, harpsichord; Sean Atkinson, lute

Les Plaisirs de Versailles (scene 2ème), h.480 (1682)  
Marc-Antoine Charpentier

Conversation - What is this unwelcome object I see? Rare daughter of heaven, do not reproach me. It is true that my tongue is a little waggle, but I'm here only to speak sweetly, and to point out the gallant expressions of your charms.

Mary Frances, Conversation
Savannah Wade, Music
Anthony Chau, harpsichord; Sean Atkinson; Ethan Reed, bass viol
Heather Moore, Robert Loustaunau and Bruce Bales, recorders

Marche pour la Ceremonie des Turcos from *Le Bourgeois Gentilhomme*, LWV 43 (1670)  
Jean-Baptiste Lully

Heather Moore and Robert Loustaunau, recorders
Elliot Wulff, violin; Bruce Bales, treble viol; Ethan Reed, violone
Michael Seaman and Brian Clemens, organs; Anthony Chau, harpsichord;
Sean Atkinson, lute; Johann Joson, tabor; Daniel Goldberg, tambourine

Resurexit from *Regina Coelitum*, S.53 (1698)  
Michel-Richard Delalande  
(1657-1726)

Has risen, as He said, alleluia.

Johann Joson, countertenor; Daniel Goldberg, tenor and Elliot Wulff, bass
Michael Seaman, organ; Sean Atkinson, lute; Ethan Reed, bass viol
Chaconne from *Pièces de clavecin - Livre I* (1702)  
(1669-1732)  
Anthony Chau, harpsichord

Opening Chorus from *Plaude laetare Gallia*, LWV37 (1684)  
Rejoice and sing, France: the lily is bathed with heavenly dew.  
Fallon Holtz and Johann Joson, soloists

Les Plaisirs de Versailles (scene 3ème)  
Elliott Wulff, Comus  
Mary Frances Conover, Conversation  
Savannah Wade, Music  
Bruce Bales and Ethan Reed, bass viols  
Michael Seaman, organ; Sean Atkinson, lute; Anthony Chau, harpsichord

Le Printemps from *Les Saisons Amusantes* (1739)  
Nicolas Chédéville  
(1707-1782)  
Elliott Wulff, violin; Robert Loustaunau, recorder; Bruce Bales, hurdy-gurdy  
Sean Atkinson, Baroque guitar; Heather Moore, harpsichord; Ethan Reed, bass viol

"Domine Deus, Rex coelstis"  
4th Couplet from *Messe pour les Paroisses* (1690)  
François Couperin  
(1668-1733)  
Michael Seaman, organ

Program

**Les Plaisirs de Versailles (scene 4ème)**  
Marc-Antoine Charpentier  
God of the Games-If card, dice, billiards, checkers, backgammon, chess, and raffles  
Do not dispel the sorrows of your soul, you'll never see the end of your suffering!  
God of the Games and Comus - What must we do to appease you beauties if our  
Assortment of diversions offers so little to please you?  
Music - I need silence.  
The Conversation - For me, it's chocolate!  
Together - See all the beautiful ways for so many diversions!

Les Voix Humaine  
from *Pièces de viole, Livre II, no. 63* (1701)  
Ethan Reed, bass viol  
Bruce Bales, bass viol; Sean Atkinson, lute

Ombre de mon amant  
from *Airs à une, II, III, et IV parties avec la basse-continue* (1689)  
Michel Lambert  
(1610-1696)  
Shadow of my lover, shadow still plaintive. Alas! What do you want?  
I'm dying. Be attentive to the moment of the fatal story of my great pain.  
It was on that fatal shore I saw your blood flow with my tears.  
Nothing can save my fleeting soul, giving way to my cruel misfortunes.

Fallon Holtz, soprano  
Ethan Reed and Bruce Bales, bass viols  
Michael Seaman, organ and Sean Atkinson, lute
Prologue from *Armide*, *LWV* 71 (1686)  
Jean-Baptiste Lully

Wisdom - Let us follow our heroes, nothing separates us. He invites us to the festivities that he has prepared. We will see he was merciful. Follow his faithful and wise counsel. We leave the enchanted palace where, by the love of Armide, he was once defeated, but then arose again in glory and courage. The great king, who shares with us his desires, likes to see us join in with his pleasures.

Savannah Wade, Wisdom  
Heather Moore and Robert Loustaunau, recorders  
Elliot Wulff, violin; Bruce Bales, treble viol; Ethan Reed, violone  
Michael Seaman, organ; Brian Clemens, harpsichord; Sean Atkinson, lute and Chorus

In te Domine speravi from *Te Deum*, *LWV* 55 (1684)  
Jean-Baptiste Lully

O Lord, in thee have I trusted: let me never be confounded.

Daniel Goldberg and Elliot Wulff, soloists  
Fallon Holtz, Savannah Wade, Daniel Goldberg and Elliot Wulff, choir I  
Mary Frances Conover, Johann Joson, Anthony Chau and Brian Clemens, choir II  
Heather Moore and Robert Loustaunau, recorders  
Elliot Wulff, violin; Bruce Bales, treble viol; Ethan Reed, violone  
Michael Seaman, organ; Sean Atkinson, lute and Chorus  

Chapman University Early Music Ensemble

*Dr. Bruce Bales, director*

Sean Atkinson .............................................................. lute and Baroque guitar  
Bruce Bales .............................................................. treble and bass viols, bass recorder, hurdy-gurdy  
Anthony Chau ............................................................ baritone and harpsichord  
Brian Clemens ............................................................ bass, harpsichord and organ  
Mary Frances Conover ............................................................ soprano  
Daniel Goldberg ............................................................ tenor and tambourine  
Fallon Goldberg ............................................................ soprano  
Johann Joson ............................................................ counter-tenor, baritone and tabor  
Robert Loustaunau ............................................................ descant and tenor recorders  
Heather Moore ............................................................ sopranino and alto recorders, harpsichord  
Ethan Reed .............................................................. bass viol and violone  
Michael Seaman ............................................................ organ  
Savannah Wade ............................................................ soprano and alto  
Elliot Wulff .............................................................. bass and Baroque violin
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 one you are about to see are a prime example of the type of programing our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 1,200 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 each one of our students benefits from your decision to support the College. 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
CHAPMAN UNIVERSITY

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William Hall Visiting Professor: Jeralyn Refeld Glass
Lineberger Endowed Chair: Peter Atherton
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Work-study Students: Lauren Arasim, Sam Ek, Marquis Griffith, Melissa Montaño, Marcus Paige, Caleb Price, Margot Schlanger

Invest in our next generation of artists.

The College of Performing Arts brings you the most vital and powerful part of our curriculum – live performances of dance, music and theatre. This extraordinary hands-on training for our next generation of artists is possible only through your generosity.

With every gift to the College of Performing Arts, you are helping to build and sustain a dynamic learning environment that nurtures the creativity of our students, ensuring they master their craft. Exceptional performances like what you are about to see are only made possible with support from people committed to excellence in performing arts. People just like you.

Your investment is a vote of confidence in our faculty, staff and programs, and, most importantly, it provides a meaningful difference in the lives of our talented students as they transform into tomorrow’s professional artists.

To learn more about how you can extend your support as a valued audience member by becoming an invested patron of the College of Performing Arts, please contact Peggy Rupple, Development Coordinator, at (714) 289-2085 or prupple@chapman.edu.