3-5-2010

Chapman Chamber Orchestra 39th Season

Chapman Chamber Orchestra

Brett Sprague
Chapman University

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ART:
The Page ........................................................................................................ Feb 1 – Mar 12

THEATRE:
Bus Stop by William Inge, in repertory with
Hedda Gabler by Henrik Ibsen ..................................... Mar 12 – 14, 16 – 20
Student Directed One-Acts .................................. Apr 23 – 25, 29 – 30, May 1

MUSIC:
University Choirs Post-Tour Concert.................................Feb 5
Chapman Chamber Orchestra and University Singers............. Mar 5
Stan Kenton Alumni Band with the Chapman Big Band ........ Mar 12
Chapman University Wind Symphony................................. Mar 13
Visiting Artist in Recital – Sergei Babayan, piano............... Mar 23
Opera Chapman presents: Mozart’s Cosi fan tutte .............. Apr 23 – 25
Sholund Scholarship Concert: Sacred Music of the
Great Italian Opera Composers ........................................ May 8

DANCE:
Dance Works in Progress ................................................... Feb 27
Concert Intime ................................................................. Mar 25 – 27
Spring Dance Concert ...................................................... May 12 – 15

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www.chapman.edu/copa
For more information, call the College of Performing Arts office at
714-997-6519

CHAPMAN UNIVERSITY
Conservatory of Music
presents the
Chapman Chamber Orchestra
39th Season

DANIEL ALFRED WACHS
Music Director & Conductor

featuring
BRETT SPRAGUE ‘10, tenor
2009 Concerto Competition Winner

Friday, March 5, 2010 • 7 p.m.
St. John’s Lutheran Church
Orange, CA
Welcome

Dear Friends,

Hope springs eternal! We are delighted to return to St. John’s.

Our program tonight, Au printemps ("To Spring") is an ode to renewal and a presentation of the concept of death as rebirth, with performances of Corigliano’s Fern Hill and Griffes’ Three Poems of Fiona McLeod. The composers on this evening’s program are united by the theory of impressionism as portrayed by one’s subjective response to a work of art – or to actual experience. Impressionism recognizes no borders, either physical or spiritual: Charles Griffes remains pre-eminent as the American Impressionist having studied in Berlin and absorbed the prevailing artistic influences at the turn of the 20th-century. Similarly, although of Spanish birth, Manuel de Falla lived and studied in Paris and was a close associate of both Debussy and Ravel. John Corigliano is a contemporary American treasure, with the most widely celebrated canon of works any composer has produced in recent decades.

Please enjoy this program which features the Chapman Chamber Orchestra, University Singers and three of our most accomplished soloists. My special thanks to Dr. Bill Heide for opening your home to us once again. I would also like to extend my gratitude to my distinguished colleague Dr. Stephen Coker, newly-appointed Director of Choral Activities at Chapman, for his meticulous preparation of University Singers and, indeed, for introducing me to some of tonight’s works.

Musically yours,

Daniel Alfred Wachs
Director of Instrumental Studies
Conservatory of Music

Program

Ottorino Respighi (1879-1936)

Trittico Botticelliano

I. La Primavera

Georges Bizet (1838-1875)

Valse avec choeur

Manuel de Falla (1876-1946)

The Three Cornered Hat

I. The Neighbour’s Dance (Seguidillas)
II. The Miller’s Dance (Farruca)
III. Final Dance (Jota)

~Intermission~

Claude Debussy (1862-1918)

Salut Printemps

Sarah Hughes, soprano

Charles T. Griffes (1884-1920)

Three Poems of Fiona MacLeod

I. The Lament of Ian the Proud
II. Thy Dark Eyes to Mine
III. The Rose of the Night

Brett Sprague, tenor

John Corigliano (b. 1938)

Fern Hill

Rachael Wilson, mezzo-soprano
About the Artists

DANIEL ALFRED WACHS, conductor

Dynamic Conductor and Pianist Daniel Alfred Wachs is increasingly recognized as one of the few musicians of his generation successfully balancing the demands of a busy conducting and solo career. His 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..." (St. Paul Pioneer Press)

Mr. Wachs recently completed his tenure as an Assistant Conductor of The National Opera of France under Kurt Masur. While in Paris, Mr. Wachs served as Assistant Conductor of the French premiere of Bernstein's Candide at the Théâtre du Châtelet, a co-production with La Scala & The English National Opera, directed by Robert Carsen.

Newly appointed Music Director of the Orange County Youth Symphony Orchestra, Mr. Wachs is also Director of Instrumental Studies & Conductor of University Orchestras at Chapman University Conservatory of Music. In April 2008, he stepped in for Vladimir Spivakov at the Pacific Symphony and in February 2007, Mr. Wachs filled in for Valery Gergeriev at the Rotterdam Philharmonic. He has served as a juror for the 2007 ASCAP Foundation Rudolf Nissim Award in New York and as Assistant Conductor & Répétiteur for Cincinnati Opera during its 2007 Season. Additional engagements have recently included a recital with tenor William Burden, piano soloist with the Boca Raton Music and the North Anniversary of Verbier.


About the Artists

STEPHEN COKER conductor

Stephen Coker is the newly appointed Director of Choral Activities at Chapman University. Prior to this appointment, Dr. Coker served in the same capacity at Portland State University (OR) from 2006-2009 and also taught on the faculties of the University of Cincinnati College-Conservatory of Music (CCM) from 2000-2006 and Oklahoma City University (OCU) from 1975-2000.

At both CCM and OCU, Coker was awarded the "Outstanding Teacher Award" (2002 and 1991, respectively), and he was given the "Director of Distinction Award" by the Oklahoma Choral Directors Association in 1995. In frequent demand as a clinician and guest conductor across the nation, Dr. Coker has worked in roughly half of the fifty states. Internationally, he has conducted choirs, workshops and festivals in Portugal, South Korea, Israel, Sweden, and Taiwan.

Coker received his Bachelor and Master of Music Degrees from OCU and the Doctor of Musical Arts degree in Choral Music from the University of Southern California, having studied with Rodney Eichenberger, James Vail, and David Wilcox. An avid enthusiast of choral-orchestral performance, Coker has conducted much of that major repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Durufle, Poulenc, Orff, and Bernstein, and has prepared choruses for James Levine, James Conlon, and Erich Kunzel. As a professional choralister, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw.

Other special interests of Dr. Coker include world music, opera and musical theater, and church music. Throughout most of his academic career, he has held choir director positions at Presbyterian, United Methodist, and Episcopal parishes.

BRETTE SPRAGUE '10, tenor

2009 Concerto Competition Winner

Brett B. Sprague is currently a Senior Vocal Performance major at the Chapman University Conservatory of Music. Before beginning his studies at Chapman Brett performed and studied around the Tacoma, Washington area. There he performed Handel's Messiah with the Tacoma Symphony Orchestra as well as performing in many other solo recitals and concerts.

As a student at Chapman University Brett has been a member of the cast of Opera Chapman productions for the past three years. His first role was Eisenstein in Johann Strauss' Die Fledermaus in the fall of 2007.

In spring 2008 he performed the role of Raimuccio in Gianni Schicchi by Giacomo Puccini, and last spring year he performed the role of Leon in Signor Deka by modern American Composer Thomas Pautieri. He has also performed as a soloist in major works such as Mozart's Mass in C, as well as chamber works such as Bach's Cantata No. 80. Brett has studied with many musicians in America as well as Austria, spending the summer of 2008 near Innsbruck as a part of the Tyrolean Opera Program. In July 2009 he is scheduled to sing the role of Nemorino in Donizetti's L'elisir d'amore in Rome as part of the International Lyrical Academy, Italian Opera Program. He has given many recitals of art song and plans to continue to perform in his remaining year at Chapman and into the future.
After a succession of failures, Bizet pinned all his hopes on Carmen, what was to be his last opera. At its premiere in Paris on 3 March, 1875, many in the audience were shocked by its stark realism: Carmen and her co-workers from a cigarette factory smoking on stage and the sordid stabbing at the end. The sheer dramatic power of the music also proved a little too much for those who had come to the theatre simply to be entertained.

Conceived during a visit to Washington, D.C., in the spring of 1927, Trittico botticelliano is based on three famous Botticelli paintings that hang in the Uffizi Gallery in Florence: La primavera (Spring), L’adorazione dei Magi (The Adoration of the Magi), and La nascita di Venere (The Birth of Venus). Though Respighi’s music for Spring is all original, the birds chirring in thirds seem indebted to Vivaldi, and the ensuing sections suggest a series of Renaissance dances.

Respighi conducted the first performance of Trittico botticelliano on March 27, 1927, at the Konzerthaus of Berlin. It is said that he could read and write music by the age of four, and with a very encouraging family (his parents actually hid books from him to suppress his literary bent and encourage more musical endeavors), Bizet was probably as musically precocious as Mendelssohn or Mozart. It is known that Bizet never knew of its grand success. His health and spirit shattered by the critical reception, he returned to the family home at Bougival.

Georges Bizet (1838-1875)

Valse avec doux
Georges Alexandre César Léopold Bizet was born on 25 October, 1838 in Paris. His mother was a pianist, and his father taught voice and composed. It seems likely that Bizet was probably as musically precocious as Mendelssohn or Mozart. It is said that he could read and write music by the age of four, and with a very encouraging family (his parents actually hid books from him to suppress his literary bent and encourage more diligent applications to music), Bizet’s future in music was pre-ordained.

After a succession of failures, Bizet pinned all his hopes on Carmen, what was to be his last opera. At its premiere in Paris on 3 March, 1875, many in the audience were shocked by its stark realism: Carmen and her co-workers from a cigarette factory smoking on stage and the sordid stabbing at the end. The sheer dramatic power of the music also proved a little too much for those who had come to the theatre simply to be entertained. Today, Carmen is regarded as one of the finest examples of 19th-century Romantic music written for the theatre, but Bizet never knew of its grand success. His health and spirit shattered by the critical reception of his Carmen, Bizet retreated to the family home at Bougival.

Georges Bizet died on 3 June, 1875, at the age of thirty-seven. On his death, Carmen became a huge success, and Bizet was hailed as a master. Although chiefly known for his Carmen, he was also as inspired a melodist as Schubert and knew exactly how to spice a tune with pungent harmonies, catchy rhythms, and instrumental colors.

Ottorino Respighi (1879-1936)

Trittico Botticelliano

Respighi conducted the first performance of Trittico botticelliano on March 27, 1927, at the Konzerthaus of Vienna. The concert was organized by American patroness Elizabeth Sprague Coolidge, to whom Respighi dedicated the work.

Claude Debussy (1862-1918)

Salut Printemps

Debussy, whose father owned a porcelain shop, never had any formal schooling; he was taught at home by his mother. He started playing the piano as a child. His piano teacher, herself a former pupil of Frédéric Chopin, discovered his musical talent.

From 1872 to 1884, Debussy studied at the Paris Conservatoire with the intention of becoming a pianist; in 1880, he switched to composition. In 1884, he won the Prix de Rome for his cantata L’enfant prodigue which enabled him to study in Rome for a couple of years; among the jury was Charles Gounod. He travelled to Russia, Switzerland, Southern France and Italy where he might have met Richard Wagner. Two visits to Bayreuth in 1888 and 1889 left a deep impression, as did listening to Javanese music. From 1907, Debussy travelled to England, Belgium, Holland, Austria, Hungary, Italy, and Russia to play the piano and conduct his works.

Debussy set poems and texts by Baudelaire, Verlaine, Mallarmé and Maeterlinck; his music is introspective, adnpoeti, with a touch of irony. He wrote much piano music, chamber music, and some orchestral works. Pélles et Mélisande, and opera based on the epyla by Maurice Maeterlinck took him over a decade to complete. Debussy worked on other opera projects based on works by Edgar Allan Poe, but they were never finished.

Salut printemps was written as an entry for the Prix de Rome, two years before Debussy actually won it. It is a Romantic description of feelings and impressions welling up at springtime, aimes ot evoke images as well as sounds and scents, perhaps in the sense of a Gesamtkunstwerk. It begins in f sharp minor and ends in A major: spring has finally arrived.
John Corigliano (Italian American), born February 16, 1938, New York City, New York, is an American composer. He studied composition at Columbia University and at the Manhattan School of Music, and is a distinguished professor of music at Lehman College in the City University of New York. Corigliano composed dramatic scores for the 1980 film Altered States, the 1985 film Revolution, and François Girard’s 1997 film, The Red Violin.

Fern Hill (1946) is a poem by Dylan Thomas—the last poem included in his book Deaths and Entrances. John Corigliano came to the work of Dylan Thomas early in his career, shortly after graduating from college. A singer friend had asked him to set the well-known, “Do Not Go Gentle Into That Good Night;” Thomas’s elegy on the death of his father. Corigliano read Thomas’s Collected Poems and chose instead to set three poems to music. These poems were no exception.

The strongest example of the three is The Rose of the Night. There is a Celtic legend that says that when the soul of a dead person, wows the soul of a living person, they are reborn as the same and the symbol is a black rose enveloped in flames. As you listen to the words of each of these three songs, you will hear a mix of passionate human love and ethereal imagery.

John Corigliano (b. 1938)

Fern Hill

Charles T. Griffes (1884-1920)

Three Poems of Fiona MacLeod

Charles T. Griffes is the most famous American representative of musical Impressionism. He was fascinated by the exotic, mysterious sound of the French Impressionists, and was compositionally much influenced by them while he was in Europe. Early in the 20th Century, set three beautiful poems to music. These poems were published under the name Fiona MacLeod, the pen name of the Scottish poet William Sharp. The time that William Sharp spent as Fiona is a fascinating and mysterious aspect of his life and personality.

The story goes, that Sharp had been known as a fierce literary critic and very serious writer. However, he had fallen madly in love with a young woman, and was inspired to write many beautiful love poems. Insecure that his love poetry wouldn’t be taken seriously, he took on the name Fiona MacLeod with which to publish them. Only himself, his sister, and his publisher knew Fiona’s true identity.

The poems were wildly successful. Critics and nobles alike were desperate to meet Fiona and understand the source of her artistry. Sharp’s publisher would tell her fans that she was very reclusive and eccentric, and therefore refused to meet anyone face to face. Sharp even dictated reply letters to important people via his sister, so that the handwriting looked feminine enough to be believable. The other part that makes this history so interesting is that it was rumored that Sharp became heavily involved in organized occultism around the same time he invented Fiona. Pagan and occult imagery is extremely prominent in his poetry, and the three poems Griffes set to music are no exception.

Chapman Chamber Orchestra

Under the direction of Daniel Alfred Wachs, the Chapman University Chamber Orchestra has received wide recognition for their outstanding performances and is considered to be among the finest university ensembles on the West Coast.

In frequent demand for performances, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences and the Chamber Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. The Chamber Orchestra tours annually on the West Coast of the United States and has performed extensively on international tours in Europe, China, Hong Kong, and Japan.

Chapman University Singers

Under the direction of Stephen Coker, the Chapman University Singers is a highly-select group of thirty-two vocal artists. They have been acclaimed in performances throughout the United States and abroad, including recent performances with the Los Angeles Philharmonic at the Hollywood Bowl.

A Los Angeles Times review said that they performed “resplendently” and “sang clearly and powerfully” in this concert, conducted by Esa-Pekka Salonen. Similar acclaim followed when maestro Zubin Mehta conducted the Los Angeles Philharmonic and the Chapman University Singers in performances of Beethoven’s Ninth Symphony at the new Walt Disney Concert Hall in January 2004. In the fall of 2008, the choir sang for Blizzcon’s “Video Games Live” in Anaheim for an audience of 16,000 people.

Annual Concerto Competition

Started in 2007, the Annual Concerto Competition has become a popular event with audiences and students alike. Hosted by the Chapman Chamber Orchestra, the competition invites students throughout the Conservatory of Music to apply for this prestigious honor.

Performed in the beautiful Salmon Recital Hall, students prepare a complete movement or aria to be adjudicated by guest respondents. The winner of the competition then performs the complete work at a future Chapman Chamber Orchestra concert during the upcoming season.

Congratulations to 2009 Concerto Competition Winner Vocal Performance major Brett Sprague, Class of 2010.
Chapman Chamber Orchestra

Daniel Alfred Wachs, 
Music Director & Conductor

Violin
- Philipp Claucig
- Tanaka Deryn
- Lydia Dutinec
- Winston Larrastina
- Elizabeth Lee
- Tiffany Liu
- Diego Medina
- Anna Manukata
- Maria Myrick

Oboe
- Philipp Claucig
- Kyle Chattleton
- Tamer Edlebi
- Lydia Dutinec

Clarinet
- Laura Lauce
- Lea Steffen

Bass Clarinet
- Philipp Claucig
- Lea Steffen

Bassoon
- Charity Potzer
- Anthony Parnther

Horn
- John Amato
- Stephen Sanders
- Jacob Vogel
- Rebecca Walsh

Trumpet
- Nanto Hall
- Joshua Nihalai
- Christopher Nario

Trombone
- Zachary Mariano
- Michael Mathman

Tuba
- Fred Greene

Percussion
- Kyle Chattleton
- Tamer Edlebi
- Garrett Smith

Harp
- Mindy Hall
- Keryn Wouden

Celesta
- Rebekah Nelson

Piano
- Johannes Lahnber

Names are listed in alphabetical order

University Singers

Soprano
- Bethany Ascheri
- Kate Ellwanger
- Allison Guiford
- Sarah Hughes
- Cara Lawler
- Stacy Oh
- Lindy Portin
- Laura Smith

Alto
- Brittany Bethunam
- Jessica Hardy
- Genevieve Lau
- Rachel Olson
- Rachel Wilson
- Lauren Zampa

Tenor
- Jerry Barucciootto
- Adam Brown
- Asante Guzewardena
- Eric Parker
- Brett Sprague
- Patrick Zubir

Bass
- Seth Burns
- Joshua Cavaugan
- Joseph Chiavatti
- Cody Morgan
- Austen Stratman

Stephen Coker, Conductor
Hye-Young Kim, Accompanist

For more information about events in the College of Performing Arts, see our website: www.chapman.edu/copag

Upcoming Events

Chapman University Wind Symphony
Paul Sherman, Music Director & Conductor
Chapman Auditorium, Memorial Hall
March 13—8:00pm

Modern Music Concert
Jeffrey Holmes, Director
Salmon Recital Hall, Conservatory of Music
April 6—8:00pm

Opera Chapman presents “Cosi fan tutte”
Peter Atherton, Artistic Director
April 25 & 24—8:00pm
April 25—3:00pm

Chapman Percussion Ensemble
Nicholas Terry, Director
Chapman Auditorium, Memorial Hall
April 29—8:00pm

Instrumental Chamber Music (Winds & Brass)
Paul Sherman, Director
Salmon Recital Hall, Conservatory of Music
May 2—5:00pm

Chapman Guitar Ensemble
Jeff Cogan, Director
Salmon Recital Hall, Conservatory of Music
May 2—8:00pm

Chapman Saxophone Ensemble
Gary Matsura, Director
Salmon Recital Hall, Conservatory of Music
May 5—8:00pm

Sholund Scholarship Concert
Stephen Coker, Conductor
Chapman Auditorium, Memorial Hall
May 8—4:00pm

Big Band & Jazz Combos
Albert Alva, Director
Chapman Auditorium, Memorial Hall
May 11—8:00pm

New Music Ensemble
Sean Heim, Director
Salmon Recital Hall, Conservatory of Music
May 13—8:00pm

Instrumental Chamber Music (Strings & Piano)
Robert Becker & Grace Fong, Directors
Salmon Recital Hall, Conservatory of Music
May 15—2:00pm
CELEBRATE the creative and intellectual promise of today’s rising stars by supporting the Chapman University College of Performing Arts. Your tax deductible donation underwrites award-winning programs and performances. Also, your employer may be interested in the visibility gained by underwriting programs and performances within the College of Performing Arts.

For more information about supporting our future stars and programs, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085.