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### Musique pour le Roi Soleil

Chapman Early Music Ensemble

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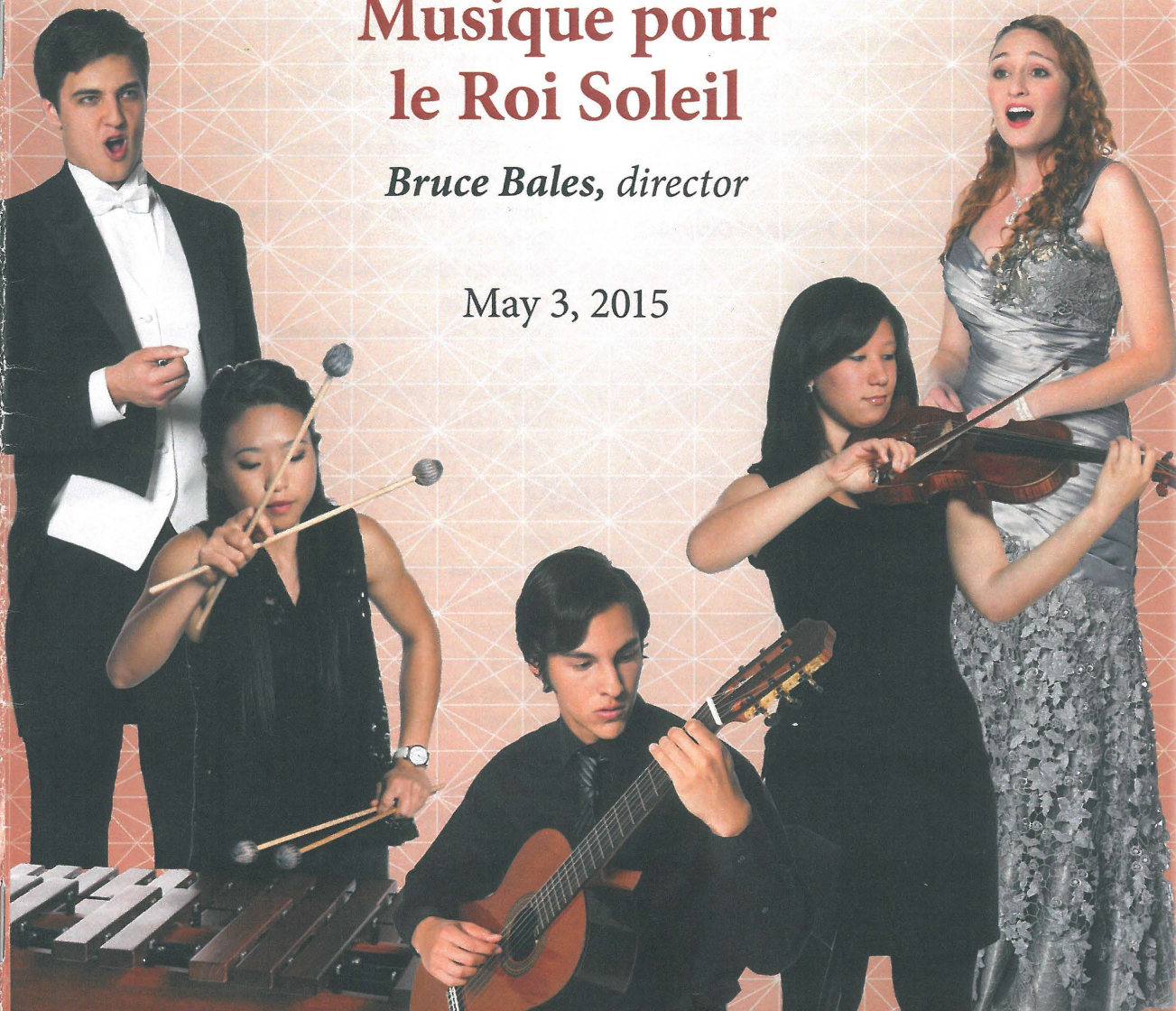


# EARLY MUSIC ENSEMBLE

## Musique pour le Roi Soleil

*Bruce Bales, director*

May 3, 2015



CHAPMAN  
UNIVERSITY

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COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
CONSERVATORY OF

music

Spring 2015



# 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*

with Louise Thomas, *piano*

## 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 Vázquez-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 9-11, April 16-18

### ***Rosencrantz and Guildenstern Are Dead***

by Tom Stoppard

Directed by *Gavin Cameron-Webb*

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 6-9

### **Spring Dance Concert**

presented by *Chapman student choreographers*

May 8

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

Angel Vázquez-Ramos, *Director*

May 16

### **Sholund Scholarship Concert**

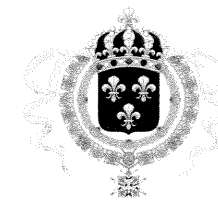
## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents*

## Early Music Ensemble:

## Musique pour le Roi Soleil



Bruce Bales, director

Program

✓ Prologue to *Psyché*, *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 Loustau, 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 Loustau, recorders  
Bruce Bales, treble viol; Ethan Reed, violone  
Michael Seaman, organ; Anthony Chau, harpsichord; Sean Atkinson, lute

✓ Brandle de Frondeurs from the *Schwerin MS. 641* Germain Pinel  
(c.1600-1661)  
Sean Atkinson, lute

Program

Sans frayeur dans ce bois (Chaconne) 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 Josen, countertenor  
Bruce Bales, bass viol; Ethan Reed, violone  
Heather Moore, harpsichord; Sean Atkinson, lute

*Les Plaisirs de Versailles (scène 2eme)*, 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 Loustau and Bruce Bales, recorders

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

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

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

✓ Has risen, as He said, alleluia.  
Johann Josen, countertenor; Daniel Goldberg, tenor and Elliott Wulff, bass  
Michael Seaman, organ; Sean Atkinson, lute; Ethan Reed, bass viol

Program

Chaconne from *Pièces de clavecin - Livre I (1702)* Louis Marchand  
(1669-1732)

Anthony Chau, harpsichord

Opening Chorus from *Plande laetare Gallia, LWV37 (1684)* Jean-Baptiste Lully

Rejoice and sing, France: the lily is bathed with heavenly dew.

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

*Les Plaisirs de Versailles (scène 3eme)* Marc-Antoine Charpentier

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 Chédeville

(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” François Couperin  
4<sup>th</sup> Couplet from *Messe pour les Paroisses (1690)* (1668-1733)

Michael Seaman, organ

Program

*Les Plaisirs de Versailles (scène 4eme)* Marc-Antoine Charpentier

God of the Games-If card, dice, billards, 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!

Johann Josen, God of Games  
Elliott Wulff, Comus  
Mary Frances Conover, Conversation  
Savannah Wade, Music  
Anthony Chau, harpsichord; Sean Atkinson and Ethan Reed, bass viol;  
Heather Moore, Robert Loustaunau and Bruce Bales, recorders

Les Voix Humaine Marin Marais  
from *Pièces de viole, Livre II, no. 63 (1701)* (1656-1728)

Ethan Reed, bass viol  
Bruce Bales, bass viol; Sean Atkinson, lute

Ombre de mon amant Michel Lambert  
from *Airs à une, II, III, et IV parties avec la basse-continue (1689)* (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

Program

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 council. 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  
Fallon Holtz, Glory  
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 Elliott Wulff, soloists  
Fallon Holtz, Savannah Wade, Daniel Goldberg and Elliot Wulff, choir I  
Mary Frances Conover, Johann Josen, 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

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 Holtz.....soprano  
Johann Josen.....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  
Elliott Wulff.....bass and Baroque violin

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# Focus on the Arts

The Musco Center for the Arts, opening in Spring 2016, will be a stunning performance venue for students in Chapman University's College of Performing Arts. Designed by renowned architects Pfeiffer Partners, with acoustics tuned by Nagata Acoustics, the Center will welcome world-class performers in music, theatre and dance, and will bring extraordinary learning and performing opportunities to Chapman University students with those same passions. There's **never** been a better time to focus on Chapman.

  
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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 programming 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

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**Temianka Professor:** William Fitzpatrick  
**William Hall Visiting Professor:** Jeralyn Refeld Glass  
**Lineberger Endowed Chair:** Peter Atherton  
**Staff:** Katie Silberman (*Administrative Assistant*), Peter Westenhofer (*Operations Supervisor*)  
**Work-study Students:** Lauren Arasim, Sam Ek, Marqis Griffith, Melissa Montaña, Marcus Paige, Caleb Price, Margot Schlanger

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