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### The Chapman Orchestra

Chapman Orchestra

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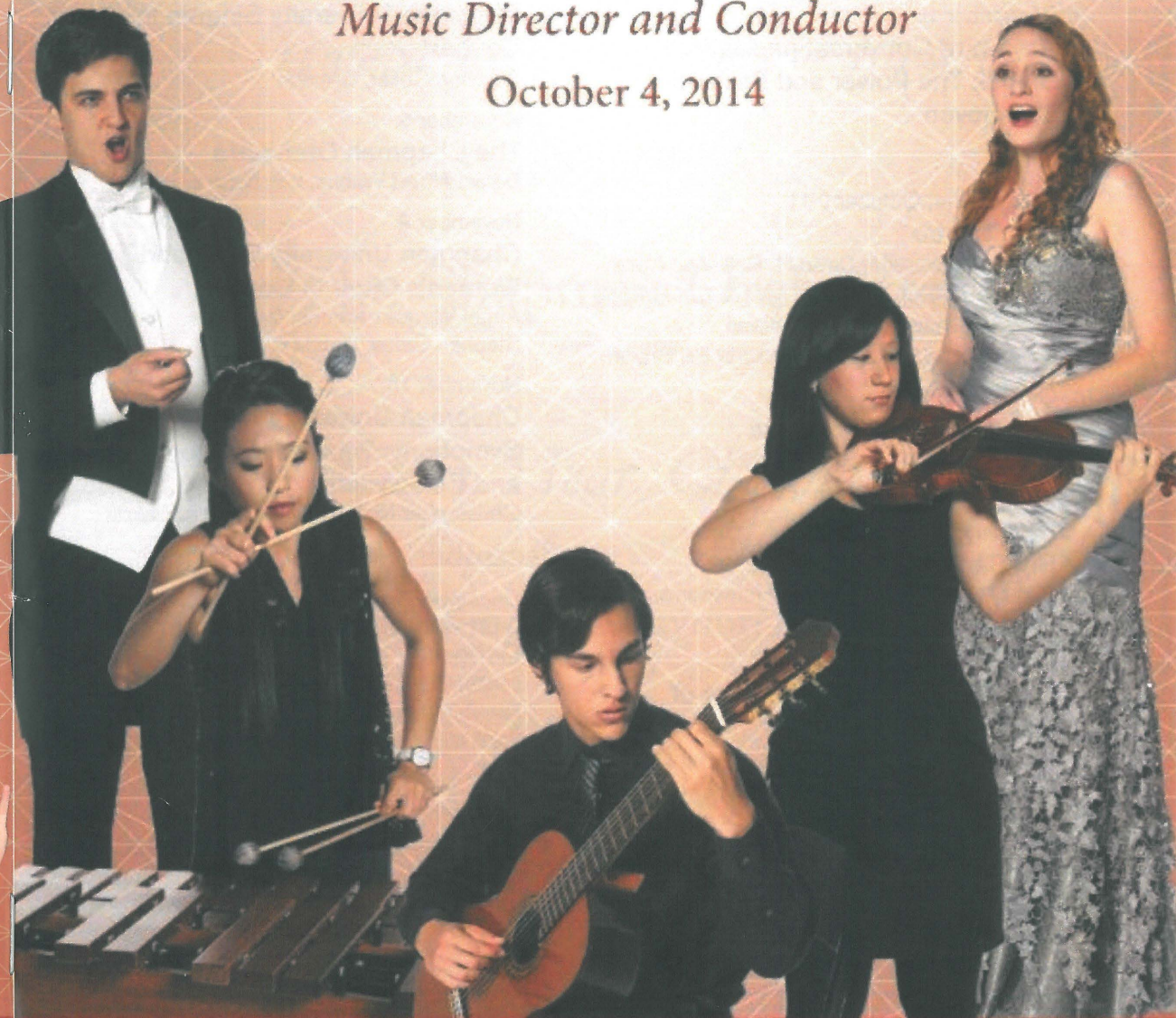
CHAPMAN  
UNIVERSITY

COLLEGE OF PERFORMING ARTS  
CONSERVATORY OF MUSIC

# THE CHAPMAN ORCHESTRA

*Daniel Alfred Wachs,*  
*Music Director and Conductor*

October 4, 2014



COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
CONSERVATORY OF

**music**

*Fall 2014*



# FALL 2014 calendar highlights

## september

September 18

**Keyboard Conversations Jeffrey Siegel: The Power and Passion of Beethoven**

## october

October 2-4, October 9-11

### **Hot Mikado**

Book and Lyrics Adapted by David H. Bell; Music Adapted and Arranged by Rob Bowman; Based on *The Mikado* by W.S. Gilbert and Arthur Sullivan  
Directed by Nina LeNoir Music Direction by Bill Brown

October 4

### **The Chapman Orchestra**

Daniel Alfred Wachs, Music Director and Conductor John Elias Kaynor ('13), cello

October 12

### **Big Band Bubbly Brunch**

Part of the Chapman Family Homecoming Celebration.

October 17-19, October 24-26

### **Opera Chapman: "The Glory of French Opera"**

Peter Atherton, Artistic Director; Carol Neblett, Associate Director; Christian Nova, Assistant Director; Janet Kao, Musical Direction

## november

November 6-8, November 13-15

### **Anna in the Tropics**

by Nilo Cruz Directed by Nicholas C. Avila

November 7

### **Chapman University Singers in Concert**

Stephen Coker, Conductor

November 8

### **The Chapman Orchestra**

Daniel Alfred Wachs, Music Director and Conductor

November 9

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

Angel Vázquez-Ramos, Conductor  
Stephen Coker, Conductor

November 14

### **Chapman University Wind Symphony: Tributes, Memorials, and Celebrations**

Christopher Nicholas, Music Director and Conductor

## december

December 5 and 6

### **51st Annual Wassail Banquet and Concert**

University Choir Angel Vázquez-Ramos, Conductor  
University Choir and University Singers Stephen Coker, Conductor, Chapman Orchestra Daniel Alfred Wachs, Conductor

December 10-13

### **Fall Dance Concert: Re/invented**

Directed by Jennifer Backhaus

## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents*

## The Chapman Orchestra

*44<sup>th</sup> Season*

### *Come. Hear. Chapman*

**John Elias Kaynor, '13**

*Soloist*

**DANIEL ALFRED WACHS**

*Music Director*



COLLEGE OF PERFORMING ARTS

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](mailto:CoPA@chapman.edu)

October 4, 2014 ■ 7:30 P.M.  
Chapman Auditorium, Memorial Hall

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Dear Friends:

Welcome to the first concert of The Chapman Orchestra's 2014-15 Season. We last saw each other on the stage of the Renée & Henry Segerstrom Concert Hall when TCO made its debut alongside the Orange County Youth Symphony Orchestra on that magnificent stage in front of a capacity house and garnered rave reviews.

This past summer, in growing anticipation of the opening of the Musco Center for the Performing Arts, TCO launched its "**Come.Hear.Chapman**" initiative, which invites members of the community to audition for a place in our highly selective orchestra. If you yourself might be interested or might know of someone, please do come find me at the conclusion of our performance.

Our soloist this evening, John Elias Kaynor, served as our Principal Cello during his studies at Chapman Conservatory of Music and is currently pursuing his Master's Degree at my own alma mater, the University of North Carolina School of the Arts. We couldn't be more proud of him. However, Eli is not the only talented member of his family: Last Spring, his brother, Nickolas (see if you can spot him among our ranks...) won the Francis Walton Competition along with his Chapman Duo partner, concertmistress Chloe Tardif. (Come hear Ms. Tardif perform Prokofiev's *First Violin Concerto* on our next concert on November 8.)

Please enjoy our musical offering and I look forward to meeting you personally.

Musically yours,



Daniel Alfred Wachs  
*Director of Orchestral Activities, Chapman University Conservatory of Music*  
*Music Director, Orange County Youth Symphony Orchestra*

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## Program

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### *Symphony No. 5*

Franz Schubert  
(1797–1828)

- I. Allegro
- II. Andante con moto
- III. Menuetto
- IV. Allego Vivace

### *Concerto for Violoncello in A minor, Op. 129*

Robert Schumann  
(1810–1856)

Nicht zu schnell  
Langsam  
Sehr lebhaft

John Elias Kaynor, *cello*

*In support of*



Daniel Pearl  
**WORLD MUSIC DAYS**

*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.*

*-Orange County Register, May 2014*

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## About the Artists

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### **DANIEL ALFRED WACHS, *Music Director & Conductor***

*Director of Orchestral Activities, Chapman University Conservatory of Music*

*Music Director, Orange County Youth Symphony Orchestra*

Conductor Daniel Alfred Wachs emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg in November 2010, leading a world première 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 been entrusted with preparing orchestras for Valery Gergiev to 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. He has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

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 East Bay 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 première of Bernstein’s *Candide* at the Théâtre du Châtelet, a co-production with La Scala and the English National Opera, directed by Robert Carsen.

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 Zubin Mehta, Wachs began his studies with the late 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.

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 orchestras were finalists for the 2012 American Prize in Orchestral Performance and OCYSO was the 2012 winner in the youth category. In May 2014, OCYSO will present the West Coast première of a new work by Mark Anthony Turnage on a special subscription concert presented by the Philharmonic Society of Orange County at the Renée & Henry Segerstrom Concert Hall in a performance that includes Beethoven’s Ninth Symphony. During Wachs’ tenure, the Chapman Chamber Orchestra completed a

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## About the Artists

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survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with LA Opera’s Domingo-Thornton Young Artist Program including a performance with up-and-coming opera star Janai Brugger. Wachs’ expertise and experience in developing and infusing new life into education concerts has resulted in an ongoing collaboration with the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborative pianist, Wachs has led Albert Herring, *Così fan tutte*, *Le Nozze di Figaro*, *The Impresario*, *Suor Angelica*, Gianni Schicchi, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and the operas *La Divina* and *Signor Deluso* by Pasatieri, performances of which were lauded by the composer himself. 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](http://www.danielalfredwachs.com)

### **JOHN ELIAS KAYNOR, ‘13**

John Elias Kaynor began his professional career as a free-lance cellist throughout Southern California and maintained an active teaching studio of his own in Orange County. He performed as Principal Cellist of the Chapman Chamber Orchestra from his first semester and was featured in prominent principal and soloist capacities. For the past three summers he performed as a chamber musician at the Apple Hill Center for Chamber Music in New Hampshire, where he was also hired as a Director. Eli has won major competitions as a soloist, including the Pro Arte Chamber Orchestra in Boston, which featured him in a debut appearance in Sanders Theatre performing the Haydn C Major Cello Concerto. Currently he is a member of the Chancellor's String Quartet at the University of North Carolina School of the Arts where he is earning a Master of Music degree, as a scholarship student of cellist Brooks Whitehouse. Eli earned his Bachelor of Music degree with honors from Chapman University as both a Cello Performance Major in the Conservatory of Music with cellist Roger Lebow and as a Presidential Scholar in the University Honors Program under Dr. Carmichael Peters. Eli will always be grateful for his numerous wonderful teachers and coaches, including Eugene Kim, Robert Becker, William Fitzpatrick, Daniel Alfred Wachs, and James Kreger.



## About The Chapman Orchestra

The Chapman Orchestra (TCO), under the direction of Music Director Daniel Alfred Wachs, is considered among the finest university ensembles on the West Coast. Nobel Peace Prize laureate Elie Wiesel lauded TCO following An Evening of Holocaust Remembrance, an interdisciplinary collaboration with Chapman University's Rogers Center for Holocaust Studies. In May 2014, TCO and Chapman University Choirs joined forces with the Orange County Youth Symphony Orchestra and international soloists in a performance of Beethoven's *Ninth Symphony* and the West Coast premiere of Mark Anthony Turnage's *Frieze* at a sold-out Renée & Henry Segerstrom Concert Hall, presented under the auspices of the Philharmonic Society of Orange County. This concert was selected by the Orange County Register as a "Must See" performance of the 2013-2014 Season and was also selected as a top pick by the Los Angeles Times for spring 2014. Of the performance, the Orange County Register raved, "The performance wasn't just good by standards for younger performers, but forceful and exuberant by any standard: genuinely inspiring, technically proficient, structurally sound." TCO kicked off its 2013-14 season in collaboration with Orange County's Pacific Symphony, presenting an ancillary concert as part of its acclaimed Music Unwound Series. In the fall of 2009, a live recording of Milhaud's *La Creation du Monde* was selected by the Phillips Collection in Washington, D.C. to accompany its exhibit, "Man Ray, African Art and the Modernist Lens." In February of 2008, TCO joined forces with the Pacific Symphony as part of its Eighth American Composers Festival. TCO recently completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with the LA Opera Domingo-Thornton Young Artist Program.

Chapman University Orchestras have received national recognition when presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for performances of music by American composers and The Chapman Chamber Orchestra was a finalist in the 2012 American Prize in Orchestral Performance.

In frequent demand, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences. The Chapman Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. The Chapman Orchestra has toured extensively on the West Coast of the United States and has performed on international tours in Europe, China, Hong Kong, and Japan. Closer to home, TCO performs an annual series of concerts at the Nixon Presidential Library in Yorba Linda and St. John's Lutheran Church in Orange, and serves as the orchestra in residence for Opera Chapman.



## Program Notes

### Concerto for Violoncello in A minor, Op. 129

Robert Schumann  
(1810–1856)

Robert Schumann was born in Zwickau, Saxony on June 8, 1810 and died on July 29, 1856. In the later years of his life, Robert and his wife, Clara Schumann, moved from Dresden to Düsseldorf in September 1850. This new life made Robert Schumann feel uneasy and disturbed, but eventually he grew accustomed to the new atmosphere. In Robert's diary, he wrote that he had an "urge to compose" and, within a year after, produce several new compositions, including his cello concerto, the Rhenish Symphony, two violin sonatas, and a revised version of his D minor symphony. After many years of mental instabilities and an attempted suicide, in 1854 Schumann asked to be taken to an asylum for the insane. He was taken to a sanatorium in Endenich and remained there until his death at the age of 46. His Cello concerto was written in the span of two weeks at the beginning of Robert's creative year on October 10, 1850 and finishing on October 24, 1850. It is orchestrated for two flutes, oboes, clarinets, bassoons, horns, and trumpets with timpani and strings. This concerto is a musical representation of the sanity struggles that Schumann faced in his later years of life. He intertwines a romantic quality with that of humor and intensity all within three connected movements. Schumann was interested in compressing everything into one connected piece and gives each part more than just a local function. The second movement and the finale are bridged together by a beautiful duet-like passage between the solo cello and a solo cello from the orchestra. He then shifts into 6/8 time to bring the piece to its finale. It is said that before this he incorporates an accompanied cadenza, an inspiration to Elgar and possibly Schoenberg and Walton which they later used in their violin concertos. This concerto was written in the span of just two weeks however it was not performed until after Robert Schumann's death. The first performance was given by Ludwig Ebert at the Leipzig Conservatory on June 9, 1860 on the composer's 50<sup>th</sup> birthday. He never heard it performed during his lifetime.

-Stephanie Calascione

# Program Notes

## Symphony No. 5

Franz Schubert  
(1797–1828)

Considered to be one of the greatest composers of the late Classical and early Romantic eras, Franz Schubert proved himself as such with his numerous compositions which includes seven complete symphonies, operas, chamber and piano music, and over 600 vocal works, most of which were German Lied. Schubert was born on January 31<sup>st</sup> in Vienna, Austria, and began his musical career playing piano under the tutelage of his older brother Ignaz. At the age of seven, he was sent to study with Antonio Salieri who is often incorrectly associated with the death of Mozart. Even early on in his life, Schubert showed much promise and potential as a composer, with Salieri reportedly remarking that “he can write anything: songs, masses, string quartets...” but omitted the symphony, as it was the genre that interested his friends and supporters the least. Despite the negative opinions of his symphonies by his friends and supporters, they continue to be some of his more prominent works today. Schubert passed away at the age of 31 at 3:00pm on November 19<sup>th</sup>, 1828 with the cause of death at the time being *Nervenfieber* (nervous fever). Today however, his cause of death is believed to be from mercury poisoning from the medication prescribed to him to treat his tertiary syphilis.

Schubert’s began writing his 5<sup>th</sup> Symphony in September 1816 and completed it on October 3<sup>rd</sup>, 1816. It was written at a time of his great infatuation with the works of Haydn, Beethoven and especially Mozart. The symphony was orchestrated almost identically to Mozart’s 40<sup>th</sup> Symphony, which also notably excludes the trumpet and timpani. Even during the 19<sup>th</sup> century, Schubert’s 5<sup>th</sup> symphony was known as “the symphony without trumpet or drums”. Other hints of Mozartean influences include the main theme in the second movement, which is quoted nearly verbatim from Mozart’s Violin Sonata in F Major, K.377. The premiere of the symphony was performed by a private orchestra in the house of a friend. The symphony was not initially met with enthusiasm, though it remained popular and is considered to be one the best of his six “early symphonies”.

-Alvin Ly

# The Chapman Orchestra

## Violin I

Chloe Tardif  
Kimberly Levin  
Rachelle Schouten ●  
Arturo Balmaceda  
Suzanne Haitz  
William Parker  
Marc Rosenfield

## Violin II

Michael Fleming  
Gabrielle Stetz ●  
Austin Phillips  
Laura Schildbach ●  
Alayne Hsieh ●  
Alicia Correa

## Viola

Nickolas Kaynor ●  
Javier Chacon Jr. ●  
Stephanie Calascione  
Leehyeon Kuen  
Ariel Chien  
Christine Anderson  
Priscilla Peraza

## Cello

Connor Bogenreif ●  
Christopher DeFazio  
Nathaniel Cook ●  
Jordan Perez ●  
Devin Marcus

## Double Bass

Ethan Reed  
Rafael Zepeda

## Flute

Joshua Roberson  
Karen Yu

## Oboe

Emilia Lopez-Yañez  
Cynthia Navarrette  
Alex Cowan

## Clarinet

Sam Ek  
David Scott

## Bassoon

Elizabeth Low-Atwater ♫  
Austin Liang

## French Horn

Matthew Bond ●  
Allison DeMeulle

## Trumpet

Matthew Labelle  
Chris Traynor

## Timpani

Aaron Grisez

## Staff

Stephanie Calascione  
*Orchestra Manager*

Alvin Ly  
*Orchestra Librarian*

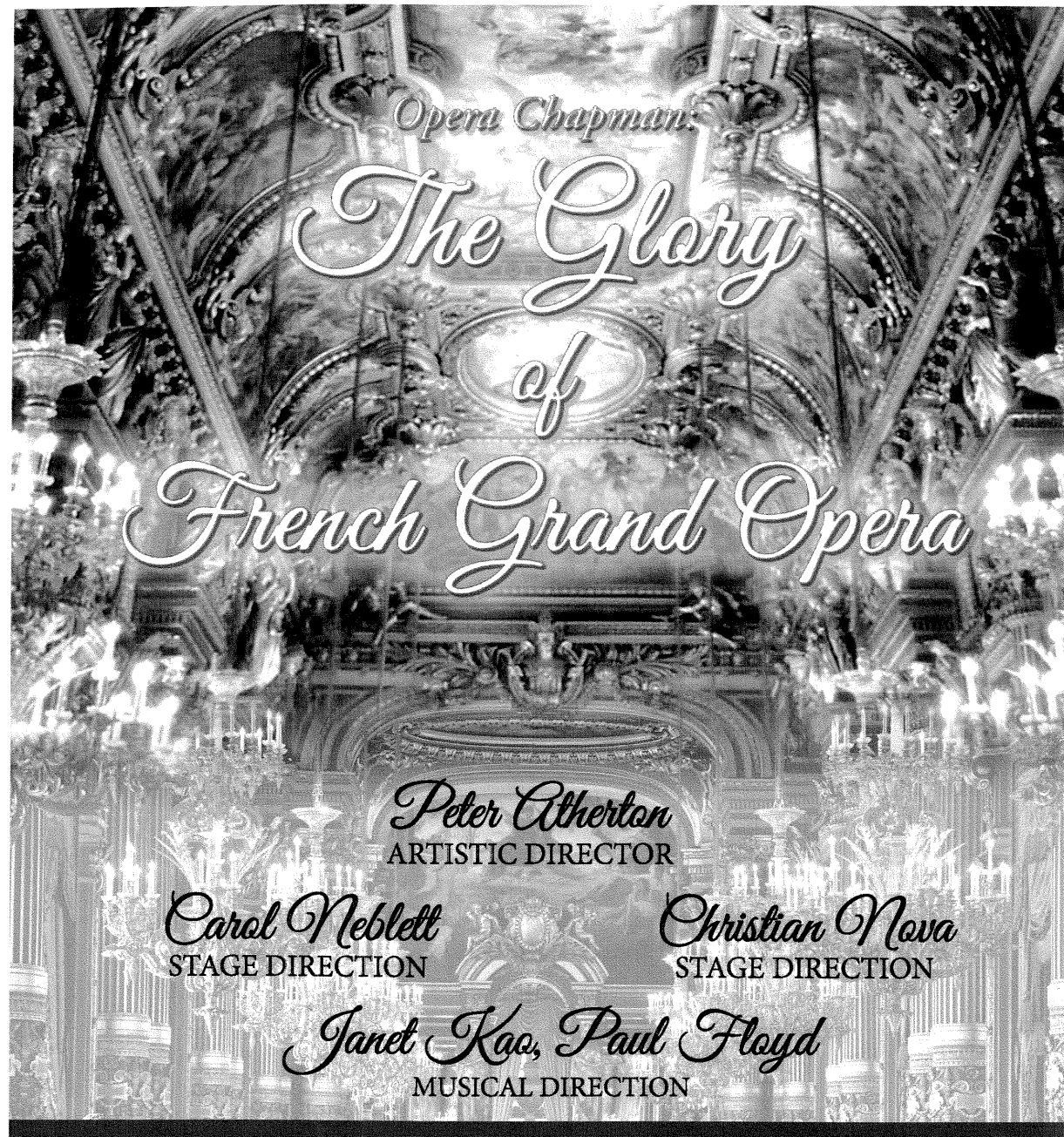
Robert Loustaunau  
*Operations Manager*

Malinda Yuhas  
*Operations Assistant*

♫ Guest

● Senior





*Opera Chapman*

# *The Glory of French Grand Opera*

*Peter Atherton*  
ARTISTIC DIRECTOR

*Carol Neblett*  
STAGE DIRECTION

*Christian Nova*  
STAGE DIRECTION

*Janet Koo, Paul Floyd*  
MUSICAL DIRECTION

Salmon Recital Hall

October 17 and 18 at 7:30pm, October 19 at 3pm

October 24 and 25 at 7:30pm, October 26 at 3pm

\$15 general admission; \$10 senior citizen, alumni, and non-Chapman students.

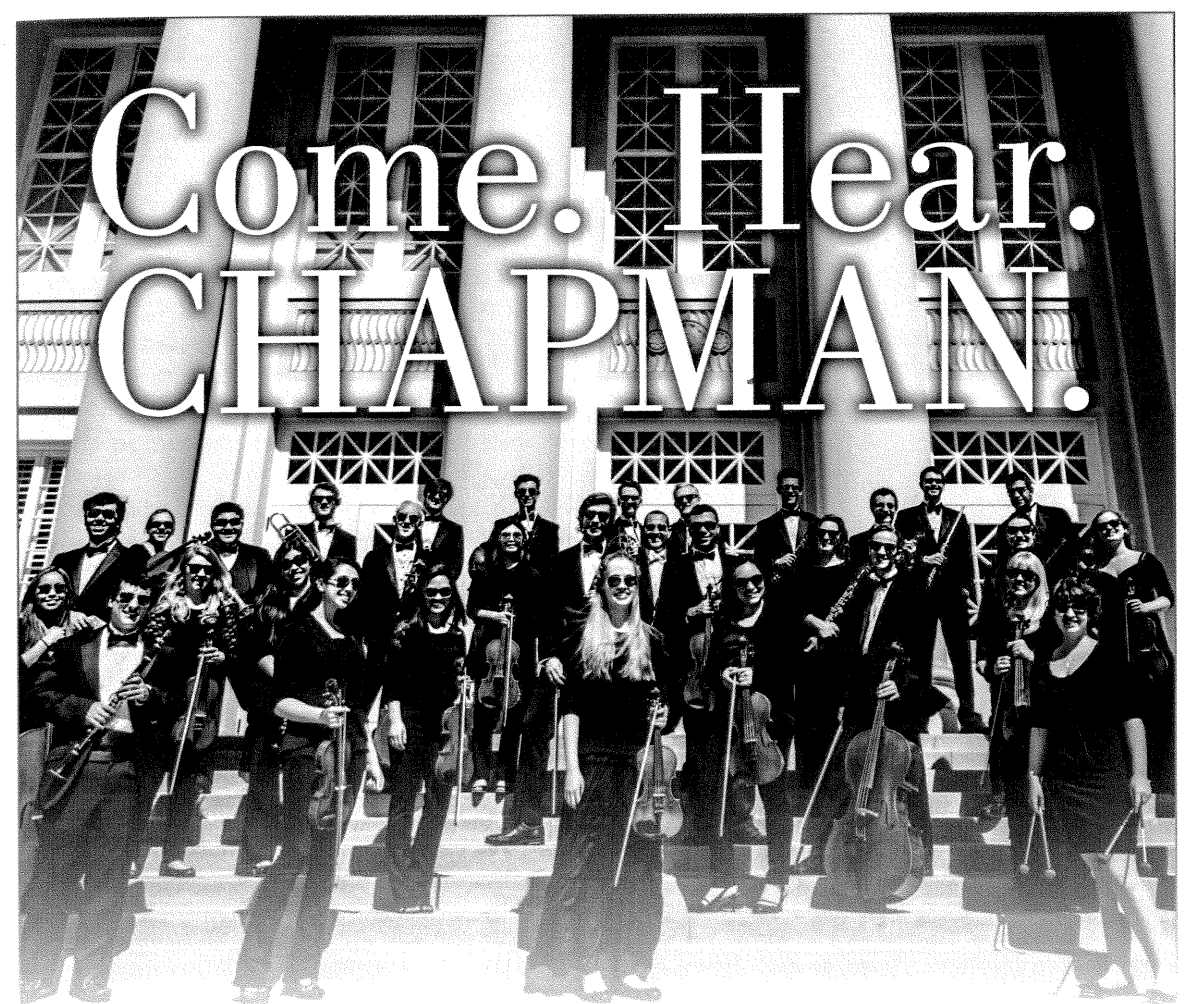
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## music

Poster designed by Sadie Goff,  
BFA Graphic Design '17



**Chloé Tardif, '15**

*Winner of the Instrumental & Vocal Competition*

**Daniel Alfred Wachs**

*Music Director & Conductor*

*Prokofiev – Violin Concerto No. 1*

*Vaughan Williams – Symphony No. 5*

**Saturday, November 8, 2014**

**at 7:30 PM**

Chapman Auditorium, Memorial Hall

\$15 general admission; \$10 senior citizens, alumni

and non-Chapman students

For tickets, call (714) 997-6812 or visit

[chapman.edu/copa](http://chapman.edu/copa)



**CHAPMAN UNIVERSITY**  
COLLEGE OF PERFORMING ARTS

**The Chapman Orchestra**





Based on "The Mikado"  
by W.S. Gilbert and Arthur Sullivan  
Originally Produced at  
Ford's Theatre, Washington, D.C.  
Frankie Hewitt, Producing Director

Directed by **NINA LeNOIR**

Music Direction by **BILL BROWN**

Choreography by  
**ALLISON BIBICOFF**

Music Adapted and Arranged by  
**ROB BOWMAN**

Book and Lyrics Adapted by  
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7:30pm, with an additional performance Oct. 11 at 2pm

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**CHAPMAN**  
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DEPARTMENT OF

**theatre**

Poster designed by Taylor Cole-White,  
BFA Graphic Design, '15

**CHAPMAN**  
UNIVERSITY  
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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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