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### Season Premiere Concert

Chapman Orchestra

Chapman University Wind Symphony

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# The Chapman Orchestra & Chapman University Wind Symphony

Season Premiere Concert

Daniel Alfred Wachs  
Music Director & Conductor  
The Chapman Orchestra

Christopher J. Nicholas  
Music Director & Conductor  
Chapman University Wind Symphony

October 14, 2016

 **CHAPMAN  
UNIVERSITY**  
COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
CONSERVATORY OF  
**music**

## THANK YOU!



Without you, our audience, the performance you are about to enjoy would be incomplete. On behalf of our students, faculty, and staff, thank you for supporting the College of Performing Arts and our next generation of artists.

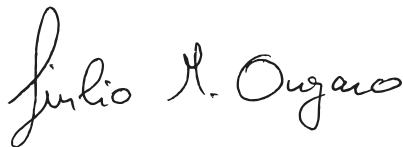
Our students are at the core of everything we do. We are passionately dedicated to providing the best possible education for our students in all of our disciplines within Dance, Music, and Theatre. Our mission is to help them master their craft and prepare for today's performing arts

professions by providing access to all the tools necessary to succeed.

Here at CoPA, we are training artists and transforming lives. Our students have exceptional opportunities to learn from master artists and to experience performance in venues ranging from small studios to a state-of-the-art facility, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

On the following page, I hope you will read about a few of our graduates, and learn how their training in CoPA, and our supporters' generous investment in performing arts programs at Chapman University, transformed their lives and led to their success today.

Please enjoy this performance and come back for another CoPA event soon!



Giulio M. Ongaro, PhD  
Dean, College of Performing Arts

## CoPA ALUMNI SPOTLIGHT

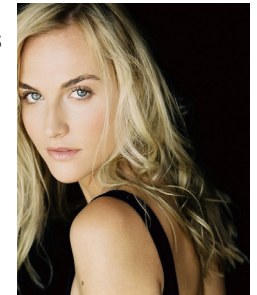
**Genevieve Carson** (B.F.A. Dance Performance '07) was recently named Artistic Director of Los Angeles Contemporary Dance Company, and began her first programming season in September 2016. She has danced, choreographed, and taught dance throughout the L.A. area, and works extensively in both concert and commercial dance.

*Chapman's dance program, and all the performance and choreography opportunities it gave me, allowed me to thrive as an artist. It was truly the "incubation period" of my career where I gained invaluable knowledge and experience that I use every day as a choreographic professional and artistic leader in Los Angeles. — G.C.*



**Eli Kaynor** (B.M. Cello Performance '13), a recent graduate of the University of North Carolina School of the Arts, won a position with the Winston-Salem Symphony in August 2016. Kaynor is a founding member of UNCSA's Giannini String Quartet which was selected for coaching with acclaimed cellist and conductor Paul Watkins, of the GRAMMY® Award-winning Emerson String Quartet, at Lincoln Center.

**Camille Collard** (B.F.A. Theatre Performance '10) has had a busy post-Chapman television career. She has a recurring role on the CW Television Network's hit show *Jane the Virgin*, in which she plays the character Frankie, sidekick to Jane Villanueva (Gina Rodriguez). She has also co-starred and appeared in episodes of MTV's *Faking It*, Fox Network's *Rosewood*, NBC's *Grimm*, and *Leverage* on TNT.



To learn how you can increase your support by becoming an invested patron of the College of Performing Arts, please contact Bobby Reade, Development Coordinator, at (714) 289-2085 or [readeb@chapman.edu](mailto:readeb@chapman.edu).

# CALENDAR HIGHLIGHTS: FALL 2016

## October

October 11, 13, 15, 16, 19, 21, 22

**Good Kids** by Naomi Iizuka  
James Gardner, *Director*  
Studio Theatre

October 12, 14–16, 18, 20 22

**Dog Sees God: Confessions of a Teenage Blockhead** by Bert V. Royal  
Nanci Ruby, *Director*  
Studio Theatre

October 14

**The Chapman Orchestra and Chapman University Wind Symphony in Concert**  
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra  
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony  
Musco Center for the Arts

October 15

**Guest Artist Lecture and Recital: Break the Coconut: Songs by M. Camargo Guarnieri**

Sarah Tyrrell, *musicologist*, UM–Kansas City  
Rebecca Sherburn, *soprano*  
Louise Thomas, *pianist*  
Salmon Recital Hall

October 21–23

**Opera Chapman presents: Kurt Weill After Dark – A Cabaret-style Review**  
Peter Atherton, *Artistic Director*  
Nicola Bowie, *Guest Director and Choreographer*  
Carol Neblett, *Associate Director*  
Janet Kao & Paul Floyd, *Musical Direction*  
Musco Center for the Arts

October 29

**University Singers in Concert**  
Stephen Coker, *Conductor*  
Fish Interfaith Center

## November

November 9

**Guest Artists in Recital: Rachel Joselson, soprano with Rene Lecuona, piano Songs of the Holocaust**  
Salmon Recital Hall

November 11

**The Chapman Orchestra and Chapman University Wind Symphony in Concert**  
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra  
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony  
Musco Center for the Arts

November 12

**University Choir & Women's Choir in Concert**  
Stephen Coker, *Conductor*, University Choir  
Chelsea Dehn, *Conductor*, University Women's Choir  
Fish Interfaith Center

November 13

**Faculty Recital: Louise Thomas and Paul Floyd, piano**  
Salmon Recital Hall

November 14

**Guest Artist in Recital: Daniel Shapiro, piano**  
Salmon Recital Hall

November 15

**Chapman Percussion Ensemble**  
Nicholas Terry, *Director*  
Salmon Recital Hall

November 16

**2016-17 Instrumental & Vocal Competition**  
Salmon Recital Hall

# COLLEGE OF PERFORMING ARTS

November 17

**Saxophone Ensemble**  
Gary Matsuura, *Director*  
Salmon Recital Hall

November 29

**Big Band & Jazz Combo**  
Albert Alva, *Director*  
Chapman Auditorium, Memorial Hall

## December

December 1

**New Music Ensemble**  
Sean Heim, *Director*  
Salmon Recital Hall

December 1–3, 8–10

**Intimate Apparel** by Lynn Nottage  
Jaye Austin Williams, *Director*  
Waltmar Theatre

December 2

**Keyboard Collaborative Arts Recital**  
Louise Thomas, *Director*  
Salmon Recital Hall

December 2–3

**Fall Dance Concert**  
Liz Maxwell and Alicia Guy, *Co-Directors*  
Musco Center for the Arts

December 3

**Instrumental Chamber Music**  
Winds/Brass: Christopher J. Nicholas, *Director*  
Strings/Piano  
Grace Fong & Robert Becker, *Directors*  
Salmon Recital Hall

December 4

**Early Music Ensemble: Singen und Klingen**  
Bruce Bales, *Director*  
Salmon Recital Hall

December 4

**Chapman Guitar Ensemble**  
Jeff Cogan, *Director*  
Salmon Recital Hall

December 6

**Student Piano Showcase**  
Grace Fong, *Director*

December 7

**Student Pianists in Recital**  
Janice Park, *Director*  
Salmon Recital Hall

December 10

**53<sup>rd</sup> Annual Holiday Wassail Banquet and Concert**  
Stephen Coker, *Conductor*, University Singers and Choir  
Chelsea Dehn, *Conductor*, University Women's Choir  
Daniel Alfred Wachs, *Music Director*, The Chapman Orchestra  
Fish Interfaith Center & Musco Center for the Arts

## COMING SPRING 2017:

February 3

**University Singers Post-tour Concert**  
Stephen Coker, *Conductor*  
Fish Interfaith Center

February 23–26

**The Who's Tommy** by Des McAnuff, Pete Townshend, John Entwistle and Keith Moon  
Oanh Nguyen, *Director*  
Musco Center for the Arts

**And much more!**

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*Chapman University*  
*Hall-Musco Conservatory of Music Presents*

**The Chapman Orchestra**  
&  
**Chapman University Wind Symphony**  
Season Premiere Concert

**Daniel Alfred Wachs**  
*Music Director & Conductor*  
*The Chapman Orchestra*

**Christopher J. Nicholas**  
*Music Director & Conductor*  
*Chapman University Wind Symphony*

**October 14, 2016**  
**7:30 pm**

**Musco Center for the Arts**



*Concert presented in conjunction with the Pacific Symphony's and  
Chapman University's 2017 Interplay Festival*

## Program

*Prélude à l'après-midi d'un faune* Claude Debussy  
(1862 – 1918)

*"Urlicht" from Symphony No. 2* Gustav Mahler  
(1860 – 1911)  
Erin Theodorakis ('16), mezzo-soprano

*La Création du monde* Darius Milhaud  
(1892 – 1974)

The Chapman Orchestra  
Daniel Alfred Wachs, conductor

~INTERMISSION~

## Program

*Lament* Chang Su-Koh  
(b.1970)

*Frenergy* John Estacio  
(b.1966)  
trans. by Fraser Linklater

*Peterloo Overture* Malcolm Arnold  
(1921 – 2006)  
arr. by Charles Sayre

*Pas Redoublé* Camille Saint-Saens  
(1835 – 1921)  
trans. by Arthur Frackenpohl

The Chapman University Wind Symphony  
Christopher J. Nicholas, conductor

## Program Notes

### *Prélude à l'après-midi d'un faune*

Claude Debussy (1862 – 1918)

Where Beethoven, with his “Eroica” Symphony, and Stravinsky, with *Le sacre du printemps*, violently toppled the walls of the reigning conventions with their musical thunderbolts, Claude Debussy, in 1894, rent the walls asunder, too – but with a breath and a sigh.

The inspiration for Debussy’s quiet revolution was a poem by his friend Stéphane Mallarmé, *L’après-midi d’un faune* (The Afternoon of a Faun) inspired in turn by a François Boucher (1703-1770) painting in the National Gallery in London. The final result was music of unprecedentedly hazy, shimmeringly suggestive lasciviousness, its melodies – with a faintly Eastern cast – strange and undeveloped, its harmonies elusive, its tonalities ambiguous. Its musical syntax, like none before, was one that would profoundly affect composers of the following century. Pierre Boulez observed, “The flute of the Faun brought new breath to the art of music; what was overthrown was not so much the art of development, as the very concept of form itself... the reservoir of youth in that score defies depletion and exhaustion.”

Mallarmé’s poem relates the dream of a flute-playing faun – half man, half animal – of seducing two sleeping nymphs. With a transparent tonal language dominated by flute, woodwinds, and cellos that waxes and wanes, Debussy suggests – never merely translates – Mallarmé’s descriptions of moods.

In his *Afternoon of a Faun* Debussy composed not only a staple of the modern (as distinct from the Romantic) repertoire, but also advanced, quietly, a revolution in sound and form that would introduce a new conception of music, with nuances of sound, color, and chords and a completely unschematic form (which can best be understood as a layering of several kinds of form), as well as new ways of using individual instruments, and the transparency of the orchestral writing. All of this so impressed – rather than shocked – the audience at the premiere in Paris in December of 1894 under Gustav Doret that they insisted the work be repeated immediately.

— Herbert Glass

### *"Urlicht" from Symphony No. 2, Resurrection*

Gustav Mahler (1860 – 1911)

This piece was a special request for the Inauguration of President Daniele Struppa. When asked if he had any requests, he said he would like the orchestra to play "Urlicht"

## Program Notes

from Gustav Mahler’s Symphony No. 2, *Resurrection*. This is what he said about "Urlicht": “I love Gustav Mahler. I find his music to be the bridge between the summit of romanticism, and the new world of twentieth-century music. In this, he perfectly represents transition, and becoming: most appropriate for an inauguration that marks a passage. Of all his symphonies, *Resurrection* (of which 'Urlicht' is the fourth movement) is my favorite. As to this specific piece, 'Urlicht' (Primal Light), nobody can explain it better than Mahler himself: 'The "Urlicht" represents the soul’s striving and questioning attitude towards God and its own immortality.' To me, 'striving and questioning' are key attributes of both students and professors in a university, and especially at Chapman. As we listen to this wonderful piece, we should pay attention to the fact that, despite its brevity, this movement is actually composed of three sections: a first peaceful introduction in D flat major; the key changes and we feel anxiety building up. Finally, another change of key brings us back to hope and determination: life is not meaningless!”

— President Daniele Struppa

### *La Création du monde*

Darius Milhaud (1892 – 1974)

*La Création du monde* was the first compositional result of Milhaud’s American visit. The writer Blaise Cendrars had proposed using African creation myths as the subject of a ballet. “The critics . . . were of the opinion that my music was unserious, better suited to a restaurant or a dance hall than for a concert room,” Milhaud recalled. “Ten years later those same critics were discussing the Philosophy of Jazz and offered learned proof that *La Création* was my best work.”

Milhaud begins with an overture, a serene, lyric piece in mixed minor-major modes. Against a slowly oscillating figure in the strings and piano, the saxophone, which Milhaud has called *broyeur de rêves*, or “dream-press,” sings an expansive melody. The first movement proper is a fugue begun by the bass and accompanied by piano with percussion; the pattering texture is delicious. By way of a short reprise of the overture, the music makes its way into a kind of blues for oboe. This is for the first appearance of plants and beasts. A passage for flute played flutertongue leads to an energetic, rhythmically stimulating dance to which the blues tune is eventually joined. Night has given way to day, man and woman have taken their places on earth. Then comes a *danse du désir*, Latin American in flavor and most beguiling; this music, after another recalling of the Overture, is combined with the earlier fugue. Once more the music sinks into quiet and, in the words of Cendrars’s libretto, “the couple, set apart, is united in a kiss which bears it away like a wave. It is spring.” Nothing in *La Création du monde* is more beautiful

## Program Notes

than the mysterious nine-bar coda with its fluttertongue flutes, clarinets, and trumpets over softly thudding timpani, all giving way to a last hushed question posed by the saxophone embedded in a cloud of string tone.

— Michael Steinberg

### ***Lament for Wind Orchestra (2002)***

Chang Su Koh (b. 1970)

British conductor Timothy Reynish provided his impressions of the strikingly rich and powerfully evocative *Lament for Wind Orchestra* in a concert review of the Osaka College of Music Wind Orchestra in 2011:

*"Chang Su Koh was for me one of the most impressive composers . . . with two fine works played. Lament for Wind Orchestra [is] one of those extremely rare wind works, a slow unsentimental piece, full of expression, first rate. This was also to my mind an object lesson in how to use a traditional musical language in a contemporary way. Some of this work was, dare I say it, beautiful, especially the development of a wind and then brass motif, which reminded me of Shostakovich. This is a real piece of music."*

Chang Su Koh was born in Osaka in 1970. After graduating from Osaka College of Music majoring in composition, he entered the Musik Akademie der Stadt Basel. He has studied composition with Kunihiko Tanaka and Rudolf Kelterborn, and conducting with Jost Meyer to date. He received the 2nd prize from the 5th Suita Music Contest composition section and earned honorable mentions from the 13th Nagoya City Cultural Promotion Contest and from the 1st Zoltán Kodály Memorial International Composers' Competition. He was also awarded the 13th Asahi Composition prize (*Lament* was the winner) and received the Master Yves Leleu prize from the 1st Comines-Warneton International Composition Contest. Presently, he teaches at Osaka College of Music and ESA Conservatory of Music and Wind Instrument Repair Academy, and is also a member of Kansai Modern Music Association. He composes and arranges orchestral, wind and chamber music with commissions from various bands.

— Program note and biography  
courtesy of Timothy Reynish

### ***Frenergy (1998)***

John Estacio (b. 1966)

Trans. by Fraser Linklater

The Edmonton Symphony Orchestra commissioned *Frenergy* in 1998. Estacio's combination of "frantic" and "energy" into the work's title speaks as well to its nature and verve as any worded description could. Following the pounding opening of drums, the brief, brisk piece is comprised of four short melodic ideas that are tossed among

## Program Notes

the instruments. The first of these is a chromatic melody first heard in the woodwinds. It is then often complemented by a showy tune frequently presented by the brass. The third idea is first heard on flute and is perhaps the most substantial of any of the themes. Composer John Estacio is one of Canada's most frequently performed and broadcast composers. He has served as Composer-in-Residence for the Edmonton Symphony Orchestra, the Calgary Philharmonic, and the Calgary Opera.

Fraser Linklater is an Associate Professor in the Marcel A. Desautels Faculty of Music at the University of Manitoba in Winnipeg, Manitoba, Canada, where he directs the Wind Ensemble, Concert Band, and Chamber Winds as well as teaching courses in conducting and music education. In May 2006, Dr. Linklater conducted the National Youth Band of Canada, where this transcription of *Frenergy* featured prominently.

— Program note courtesy of  
Windependence Press

### ***Peterloo Overture (1989)***

Sir Malcolm Arnold (1921-2006)

Trans. by Charles Sayre

*Peterloo* is the derisive name given to an incident that occurred on August 16th, 1819 in St. Peter's Fields Manchester, when an orderly crowd of some 80,000 people met to hear speech on political reform. On the orders of the magistrates they were interrupted by the yeomanry attempting to seize the banners they carried, and to arrest their speaker, Henry Hunt. Cavalry were sent in, and eleven people were killed and four hundred injured in the ensuing panic. This overture attempts to portray these happenings musically, but after a lament for the killed and injured, it ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind, will not have died so in vain.

Sir Malcolm Arnold (born October 21, 1921 in Northampton; died September 23, 2006 in Norfolk) was a British composer of great renown and fame throughout his career. He was knighted in 1993 for his service to music, and received honorary doctorates from the University of Exeter (1969), University of Durham (1982), University of Leicester (1984), Miami University of Ohio (1989), University of Winchester (1983), and the University of Northampton (2006).

Arnold began his music studies on the trumpet at the age of 12, and 5 years later won a scholarship to the Royal College of Music (RCM). At the RCM he studied composition with Gordon Jacob and trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet, and became principal trumpet in 1943. By



## Program Notes

the age of thirty his musical life was devoted to composition, and he was considered among the stature of Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish and Cornish Dances, and his scores to the St. Trinian's films and *Hobson's Choice*. Arnold was a relatively conservative composer of tonal works, but a prolific and popular one. He acknowledged Hector Berlioz as an influence, and several commentators have drawn a comparison with Jean Sibelius.

— Program note by Malcolm Arnold;  
biography courtesy of the Wind  
Repertory Project

### ***Pas Redoublé (1890)***

Camille Saint-Saëns (1835-1921)

Arr. by Arthur Frackenpohl

*Pas Redoublé* is a quickstep concert march reminiscent of the gallops by Offenbach and other 19th century composers. Originally written for four-hand piano in 1887 and published in 1890, this transcription was made by Arthur Frackenpohl in 1972 and dedicated to Harry Phillips and the Crane Wind Ensemble at the State University in Potsdam, New York, where Frackenpohl became a member of the music faculty in 1949. The tempo of a pas redoublé varies with the proficiency of the performer(s) as well as the wishes of the composer and the custom of that period. Saint-Saens defended technical virtuosity, because it was for him, at least partially, a gift. During the mid-19th century military units in some nations were marching to a cadence of about 90 steps per minute for the slow march (*pas ordinaire*), 120 for the quick march (*pas redoublé*) and 160-180 for the double quick march (*pas de charge*). Frackenpohl recommends a tempo of 144 for this march.

Composer Camille Saint-Saëns was born on October 9, 1835, in Paris, France. He gave his first recital as a child in 1846. He studied organ at the Paris Conservatory and played for the Church of the Madeline in Paris for 20 years. He helped found the National Society of Music in 1871. He is best known for his opera Samson et Dalila and his symphonic poems. He died on December 16, 1921.

— Program note by Scott A. Oranchak

*Program notes compiled by David Scott, BM Performance in Conducting '18*

## The Chapman Orchestra

### **Violin I**

Eileen Kim •  
Chris Nelson  
Chris Noble  
Safieh Moshir-Fatemi  
Lisa Yoshida  
Kimmie Levin \*  
Rachelle Schouten \*

### **Violin II**

Arturo Balmaceda •  
William Parker  
Alicia Correa  
Julianne Lussier  
Emy Eddow  
Suzanne Haitz \*

### **Viola**

Clio Brady •  
Preston Yamasaki  
Hannah Ceriani  
Ariel Chien  
Ryan Kelley

### **Cello**

Haley Hedegard •  
Lorianne Frelly  
Katerina Kotar  
Isabella Pepka

### **Double Bass**

Rafael Zepeda •  
Ethan Reed \*

### **Flute**

Ariel Flach •  
Alexandra Steiner

### **Piccolo**

Destiny Swanson

### **Oboe**

Sara Petty •  
Madison McGregor

### **English Horn**

Olivia Gerns

### **Clarinet**

Sam Ek •  
David Scott

### **Bass Clarinet**

Tyler Jordan

### **Bassoon**

Isaac Loew •  
Matthew Roth

### **Contrabassoon**

Elizabeth Gutierrez ♦

### **Saxophone**

Carlos Hernandez

### **French Horn**

Allison DeMeulle •  
Malinda Yuhas

### **Trumpet**

Matt LaBelle •  
Chris Traynor  
Kyler Zach

### **Trombone**

Nolan Delmer •  
Michael Rushman \*  
Jesse Tellez ♦  
Jordan Gault

### **Piano**

Esther Kim  
Jason Liebson

### **Timpani**

Evan Frangesh

### **Percussion**

Paul Burdick

### **Staff**

Allison DeMeulle,  
*Orchestra Manager*

Hannah Ceriani,  
*Orchestra Librarian*

Malinda Yuhas,  
*Operations Manager*

Payden Sternkopf,  
*Operations Assistant*

- Principal
- ♦ Guest
- \* Alumnus

## The Chapman Wind Symphony

### Flute

Ariel Flach •  
Alexandra Steiner  
Destiny Swanson  
Karen Yu  
Maddie Barrett

### Oboe

Sara Petty •  
Olivia Gerns  
Madison McGregor  
Cynthia Navarette

### Clarinet

Sam Ek •  
David Scott  
Rebekah Dennis  
Holly Kintop  
Carlos Hernandez

### Bass Clarinet

Tyler Jordan

### Bassoon

Isaac Loew •  
Matt Roth

### Alto Saxophone

Christian Minninsohn •  
Payden Sternkopf  
Freddie Norris

### Tenor Saxophone

Naoki Kita

### Baritone Saxophone

Matthew Mattila

### French Horn

Allison DeMeulle •  
Sarah Heinz  
Malinda Yuhas

### Trumpet

Matthew LaBelle •  
Christopher Traynor  
Mitchell Sturhann  
Hayley Boyer  
Tyler Zach  
Gemalene Acupan  
Grecia Rodas  
Sergio Ortiz  
Arthur Priest

### Trombone

Nolan Delmer •  
Sean White  
Jesse Tellez

### Euphonium

Jordan Gault

### Tuba

Lewis Gehami •  
Nick Huestler

### String Bass

Rafael Zepeda

### Piano

Connie Tu

### Percussion

Cole Castorina •  
Paul Burdick  
Andrea Stain  
Myles Angel  
Jared Murphy  
Evan Frangesh

### Staff

David Scott,  
*Wind Symphony Librarian  
and Manager*

Malinda Yuhas,  
*Operations Manager*

Payden Sternkopf,  
*Assistant Operations  
Manager*

- Principal
- Senior
- Guest

## About the Artists



### DANIEL ALFRED WACHS, *Conductor*

Conductor Daniel Alfred Wachs emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg in November 2010, leading a world premiere 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 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 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 premiere of Bernstein's *Candide* at the Théâtre du Châtelet, a Robert Carsen co-production with La Scala and the English National Opera. In 2015, Wachs made his debut on the acclaimed new music series Jacaranda: Music at the Edge in Santa Monica, conducting works by Weill and Stravinsky.

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 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. Wachs has also been entrusted with preparing orchestras for Valery Gergiev and 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. Additionally, he has served as cover conductor for the Houston Symphony and for the Rotterdam Philharmonic on tour.

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 the OCYSO and The Chapman Orchestra were finalists for the 2012 American Prize in Orchestral Performance and OCYSO was the 2012 winner in the youth category. In May 2014, OCYSO was presented by the Philharmonic Society of Orange County to a sold-out Renée & Henry Segerstrom Concert Hall in a performance that included Beethoven's Ninth Symphony and the West Coast Premiere of Mark Anthony Turnage's "Frieze". This concert was selected by both the Orange County Register and Los Angeles Times as top picks during the 2013-2014 season and was later broadcast on PBS SoCal. The Orange County Register exclaimed: *"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."* During the 2015-16 Season, Wachs and OCYSO joined forces with the Young Musicians Foundation Debut Orchestra of Los Angeles, presenting the United States Premiere of Turnage's "Passchendaele", an OCYSO co-commission on the LA Phil's Sounds About Town series on the stage of the Walt Disney Concert Hall. The concert received ecstatic reviews from Musical America, the Los Angeles Times and the Orange County Register. Wachs also led a joint concert with members of OCYSO and YMF at the acclaimed Sundays Live Series at the Los Angeles County Museum of Art. He then took OCYSO on its second international tour with concerts throughout Spain in summer 2016.

Under Wachs' leadership, The Chapman Orchestra completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with LA Opera's Domingo-Colburn-Stein Young Artist Program. The Chapman Orchestra's annual Holiday Wassail Concert continues to be distributed nationally on PBS. In Orange County, Wachs was featured in the January 2016 edition of Modern Luxury and selected as one of OC Metro's 2014 "40 Under Forty" most impressive young professionals. Wachs' expertise and experience in developing and infusing new life into education concerts has led to repeat engagements with the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborative pianist, Wachs has led Albert Herring, *Suor Angelica* and *Gianni Schicchi* *Così fan tutte*, *Le Nozze di Figaro*, *The Impresario*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and the operas *La Divina* and *Signor Deluso* by Pasatieri. 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)

## About the Artists

## CHAPMAN UNIVERSITY



### CHRISTOPHER J. NICHOLAS, *Conductor*

Dr. Christopher Nicholas is the Director of Bands and Director of Woodwind and Brass Studies at the Hall-Musco Conservatory of Music at Chapman University. Prior to his appointment at the Chapman Conservatory, Dr. Nicholas served as the Director of Bands at Colorado State University, as well as on the music faculties of the University of Wyoming and Grinnell College. Dr. Nicholas received degrees from University of Illinois at Urbana-Champaign (BME) and the University of Iowa (MA, DMA).

An award-winning teacher and performer, Dr. Nicholas was selected by the UW Mortar Board for the distinction of "Top Prof" for exceptional contributions to the University of and service to the students. In addition, Dr. Nicholas has received the UW College of Arts and Sciences Extraordinary Merit in Teaching Award, the University of Illinois Divisional Achievement

Award in Music Education, and was the first band conductor to receive the prestigious Iowa Doctoral Performance Fellowship. In 2010, Dr. Nicholas was awarded the cultural designation of "Elite of the State" by the office of the President of Ukraine for "promotion and enhancement of international relations in the sphere of culture and popularization of classical chamber music."

A versatile conductor and trombonist, Dr. Nicholas has performed throughout America, Europe, Canada, Taiwan, China, and Central America, with performances as a conductor on concert tours of American youth ensembles throughout England, Italy, France, Austria, Germany, and Switzerland; as a featured trombone soloist in concert tours of Taiwan and Hong Kong (under the auspices of the Friendship Ambassadors, partners of the United Nations Youth Band); as a guest trombonist in concert tours of Poland and the Czech Republic, and as a guest conductor in Ukraine, Spain, Guatemala, Mexico, and Costa Rica.

Dr. Nicholas has served as an invited guest conductor of the Liatoshinsky Chamber Orchestra in Kiev, Ukraine, the Symphonic Band of the Societe Musicale D'Alaquas in Valencia, Spain, and was recently named principal guest conductor of the Municipal Youth Band of Guatemala City under the auspices of the Sistema de Coros, Bandas, Y Orquestas de Guatemala. He also currently performs with and serves on the teaching faculty of the Opera Maya summer opera festival, based in Tulum, Mexico, and will serve as one of the principal conductors for the festival during the 2017 season.

Dr. Nicholas is active as a clinician and adjudicator in the United States and abroad, and his articles have appeared in the National Band Association Journal, School Band and Orchestra Journal, Wyoming Music Educators Journal, the Journal of the Iowa Bandmasters Association, and the Bands of America Summer Symposium handbook. In addition, Dr. Nicholas recently served as a contributing author in the GIA publication *Teaching Music Through Performance in Band*, Vol. 10, and his book entitled *Paul Lavalle: Conductor, Composer, Visionary* was published in April 2016 by Lambert Academic Publishing, based in Saarbrücken, Germany. Professional affiliations include the College Band Directors National Association, the World Association of Symphonic Bands, the National Band Association, and honorary memberships in Phi Mu Alpha Sinfonia and Tau Beta Sigma.



### ERIN THEODORAKIS, BM Vocal Performance '17

Mezzo-Soprano Erin Theodorakis is a senior at Chapman University, double-majoring in Vocal Performance and Music Education. Her operatic performances include the role of Zita in Puccini's *Gianni Schicchi*, as well as partial roles in Gounod's *Romeo et Juliette*, Mozart's *Così fan tutte*, and excerpts of the title role from Bizet's *Carmen*. At the end of October, Erin will perform excerpts from *Street Scene* and *Rise and Fall of the City of Mahagonny* in Opera Chapman's Kurt Weill Revue Cabaret. In concert, she has sung the mezzo solos in the Bach *Magnificat*, the Vivaldi *Gloria*, Mozart's *Dauid Penitente*, and Handel's *Messiah*. In addition, Erin has collaborated with Pacific Symphony in their 2015 concert series as well as their 2016 Family Musical Mornings, performing the *Doa Da Day* trio in "For the Love of Bernstein," and the role of Ruth in *Pirates of Penzance*.

Originally from the Bay Area, Erin now lives in Rancho Santa Margarita, California. Next year, she hopes to attend graduate school to obtain her Masters in Vocal Performance. Erin thanks God, her family, her voice teacher Margaret Dehning, and her many other mentors at Chapman for their love and support.

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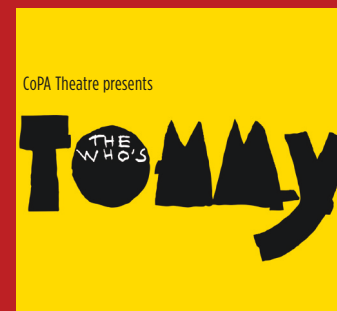
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February 5



February 11



February 23-26



March 3



March 5



March 9



March 11



March 16



March 17



