

THE CHAPMAN ORCHESTRA

*Daniel Alfred Wachs,
Music Director and Conductor*

November 8, 2014



COLLEGE OF PERFORMING ARTS
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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, Stage Director; Christian Nova, Stage Director; Janet Kao, Musical Direction; Paul Floyd, 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



COLLEGE OF PERFORMING ARTS

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or email CoPA@chapman.edu

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The Chapman Orchestra

44th Season

Come. Hear. Chapman

Chloé Tardif, '16

Violin

DANIEL ALFRED WACHS

Music Director & Conductor

November 8, 2014 ■ 7:30 P.M.
Chapman Auditorium, Memorial Hall

Welcome

Dear Friends:

Welcome to The Chapman Orchestra's second concert of the 2014-15 season. Tonight's program features two works written in the 20th century, though they might as well have been written in two different centuries. Prokofiev's Concerto for Violin No. 1, begun during the Russian Revolution and completed in Paris, was not an immediate success though it is a staple of the repertoire today. In many respects it is a musical onomatopoeia, a celebration of modernization and mechanization; angular, constant, and almost brutal at times, yet utterly heartfelt and sincere. (Think Charlie Chaplin and "Modern Times", albeit without the humor.) Vaughan Williams' Fifth Symphony is a 'war symphony', premiered in London in 1943 and completed as a reaction to the ongoing horrors of World War II which was raging at the time without a clear victory in sight. In this hauntingly beautiful and astonishingly underperformed work, one can sense Vaughan Williams mourning for a world that is no longer (largely due to those same mechanical 'innovations' which seem celebratory in Prokofiev's music) while remaining stoic in a uniquely British fashion. The symphony concludes almost optimistically though the pain of loss is evident.

Our violin soloist this evening, Ms. Chloé Tardif ('16), is a recipient of the Temianka Endowed Scholarship. (More will be said on this subject during a short presentation at the conclusion of the Prokofiev.) During her studies at Chapman, Ms. Tardif is the first violinist to be given exclusive use of the Albert Saparoff Violin, on permanent loan to our Conservatory and made possible by the generosity of the Temianka Family. The instrument's maker is unknown. It has been shown to several international experts over the years, however none were ever able offer a positive identification of the maker. What we do know is that were a single maker ever to be identified, the value of the instrument would immediately double. It is most likely Northern Italian or Tyrolean from the late 1800s. Albert Saparoff, concertmaster of the Hollywood Bowl Symphony Orchestra as well as the MGM Studio Orchestra during many of the golden years of the film age, was the longtime owner of the violin. Mr. Saparoff passed away at the age of 95 in 2009. His family asked that someone be found who could reflect the same humanitarian and benevolent ideals that Albert lived for. This is how the Temianka Family came to be paired with the violin, and how it is now in the deserving hands of the Concertmaster of The Chapman Orchestra. We are immensely grateful.

Enjoy!

Yours,

A handwritten signature in dark ink, appearing to read "Daniel Alfred Wachs". The signature is fluid and cursive, with a large, sweeping initial 'D'.

Daniel Alfred Wachs

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

Program

Violin Concerto No. 1 in D Major, Op. 19

Sergei Prokofiev
(1891-1953)

- I. Andantino – Andante Assai
- II. Scherzo: Vivacissimo
- III. Moderato

Chloé Tardif *violin*

Winner of the 2014 Chapman Instrumental Competition

Symphony No. 5 in D Major

Ralph Vaughan Williams
(1872-1958)

- I. Preludio
- II. Scherzo
- III. Romanza
- IV. Passacaglia

“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

About the Artists

DANIEL ALFRED WACHS, *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 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 Robert Carsen co-production with La Scala and the English National Opera. He has conducted the West Coast Premiere of Mark-Anthony Turnage's "Frieze" with the Orange County Youth Symphony, a co-commission with the New York Philharmonic and the National Youth Orchestra of Great Britain. In 2015, Wachs makes 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 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. Wachs has also 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. Additionally, he has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

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. This concert was selected by both the Orange County Register and Los Angeles Times as top picks during the 2013-2014 season. The Orange County Register exclaimed:

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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-Thornton Young Artist Program. The Chapman Orchestra's annual Holiday Wassail Concert has also been distributed nationally on PBS. In Orange County, Wachs was selected as one of OC Metro's 2014 "40 Under 40" 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*, *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. He will next lead *L'Elisir d'Amore* in 2015. 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

Chloé Tardif, *violin*



Chloé Tardif is currently a junior Performance Major at Chapman University's Conservatory of Music in Orange, California. She is also a student in Chapman University's Honors Program and is pursuing a Minor in French Language Studies. Chloé has studied violin with Professor William Fitzpatrick since her sophomore year at the Orange County School of the Arts (OCSA). In 2008, she toured South-Eastern Australia with the OCSA Symphony Orchestra and performed in the Sydney Opera House. In 2012, she toured England as concertmaster of the orchestra. Professor Fitzpatrick and Professor Robert Becker have coached her in various small ensembles, such as

the Chapman Duo which won the Francis Walton Competition, toured the Seattle area, and performed live on KING FM in September of 2014. She has spent the past three summers studying with Cornelia Heard at the Aspen Music Festival and School. Her Aspen small ensemble groups have been coached by James Dunham, Espen Lilleslätten, Renata Arado, and Sylvia Rosenberg. Chloé has been a member of the Chapman String Quartet for three years and has been Concertmaster of the Chapman Orchestra for two years. She is one of this year's Temianka Award recipients and will have use of the Temianka violin until she graduates in spring 2016.

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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 elected 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

Sergei Prokofiev was born into Soviet-occupied Ukraine on April 23rd, 1891, and died in 1953, approximately one hour before the death of Joseph Stalin. Prokofiev began work on his first violin concerto in 1915, although it was not premiered until 1923 in Paris (Redepenning). This period of history was turbulent for any Russian composer and marked by a series of strikes, protests, revolution and upheaval of the Tsar. Nonetheless, Prokofiev was especially productive during these years, and among other successful works such as his early piano concertos, he wrote what would become his Violin Concerto No. 1.

The work consists of three movements, all of which explore the myriad of effects and techniques for the violin. The first movement opens with a beautifully dreamy melodic line from the solo violin before developing into darker material that seems to originate from a different world. The second movement, a blazingly fast scherzo, includes such techniques from the soloist as pizzicato, harmonics and *sul ponticello* (placing the bow closer to the bridge to create a harsher tone) (Nice). The final movement sets an enticing contrast between the soloist's lyrical melody and a dry, tick-tocking accompaniment from the orchestra that is ever unchanging with time; some believe it mirrors the mechanized society of then-Soviet Russia.

-- Note by Gabrielle Stetz, BA in Music '15

Works Cited:

Nice, David. *Prokofiev: From Russia to the West, 1891-1935*. New Haven: Yale UP, 2003. Print.

Redepenning, Dorothea. "Prokofiev, Sergey." *Grove Music Online*. *Oxford Music Online*. Oxford University

Ralph Vaughan Williams was born on October 12th, 1872, in the village of Down Ampney. Coming from a family that was well off, young Ralph underwent extensive education, studying with musical greats such as Max Bruch and Maurice Ravel. At the turn of the century, during the time in which musical nationalism became a popular trend, Vaughan Williams realized that England did not have a well-known national sound. As a result, Vaughan Williams took it upon himself to travel the English countryside and collect folk songs and carols, writing them down in order to preserve them for future generations. The influence of this experience can be heard in many of his compositions, which include bits and pieces of these traditional English folk songs. Another experience that manifested itself in Vaughan Williams' music was the time he served in the Field Ambulance Service in Flanders during WWI. While serving he was greatly affected by the death of his friend and fellow composer, George Butterworth. Vaughan Williams died on August 26th, 1958 and his ashes can be found in Westminster Abbey. During his lifetime, Vaughan Williams produced – in addition to his nine symphonies – a total of five operas, film music, ballet and stage music, several song cycles, church music, and works for chorus and orchestra (“A Short Biography”).

Program Notes

Vaughan Williams' Symphony No 5 was dedicated to Jean Sibelius "without permission." The symphony contains many fragments of his unfinished opera *The Pilgrim's Progress*. When Vaughan Williams began composing his 5th Symphony, he was in his late 60's and was concerned that he would see death before he was able to complete his opera. The thought of good compositional ideas going to waste led him to borrow several passages from his opera for his symphony (Schwartz).

The first movement, Preludio, is often simultaneously in two keys (C Major and D Major), for long stretches of time, giving this movement more dissonance than most symphonies of the time. The piece opens with soft, low strings. Then, as if coming out of the mist, is a faint horn call. This horn call, which is associated with the Celestial City in Vaughan Williams' opera, is found flowing in and out of this first movement. In the middle of the piece this theme can be heard on top of a canon-like passage being played in the strings. By the end, this theme once again appears in the coda, and the movement fades away back into the mist.

The second movement, Scherzo, features a theme heard in the woodwinds that is intended to sound like bagpipes. This theme is found throughout the movement, and is usually used as a transition from one section to the next. This movement features many solo woodwinds, with the strings mostly in unison or octaves.

The third movement, Romanza, is short, yet sweet, and this time features the English horn playing themes from Act I of Vaughan Williams' opera. Later on, a solo violin plays one of these themes, and then passes it on to the French horn, which finishes out the movement.

The fourth movement is a Passacaglia, which is defined as "a musical form which repeats a bass line throughout" (Schwartz). In this movement, this bass line is, of course, found in the cello section, and eventually has a counter-melody in the upper strings layered on top. Then, about two minutes into the movement, a fanfare erupts, with a motive similar to the finale of his piece "Dona nobis pacem" and the scene of the Arming Pilgrim from his opera. The movement eventually comes back to the passacaglia theme, but this time the theme sounds angry and is found in the winds. Then, all of a sudden the theme from the Preludio first movement breaks through, eventually leading to the piece ending similarly to the first movement, disappearing into the mist (Schwartz).

-- Note by Laura Schildbach, BA in Music '15

Works Cited:

"A Short Biography." *The Ralph Vaughan Williams Society*. Web. 25 Oct. 2014.

Schwartz, Steve. "Symphony #5 in D Major (1943)." *Classical Net*. 1995. Web. 26 Oct. 2014.

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
Anthony Xanthos

Flute

Joshua Robertson •
Mary Palchak 🎵

Oboe

Emilia Lopez-Yañez •
Alexandra Cowan

English Horn

David Fitzpatrick ♦

Bassoon

Rebecca Rivera • 🎵
Elizabeth Atwater ♦

Clarinet

Sam Ek •
David Scott

French Horn

Matthew Bond • 🎵
Malinda Yuhás
Robert Loustaunau
Allison DeMeulle
Alvin Ly •

🎵 Senior
• Principal
🎵 Faculty
♦ Guest

Trumpet

Matthew Labelle •
Chris Traynor

Trombones

Nolan Delmer •
Austin Ayers
Michael Rushman ♦

Tuba

Jordan Gault

Timpani

Aaron Grisez

Percussion

Katie Eikam
Strom Marquise

Harp

Lauren Arasim 🎵

Staff

Stephanie Calascione
Orchestra Manager

Alvin Ly
Orchestra Librarian

Robert Loustaunau
Operations Manager

Malinda Yuhás
Operations Assistant

Temianka Endowed Scholarship



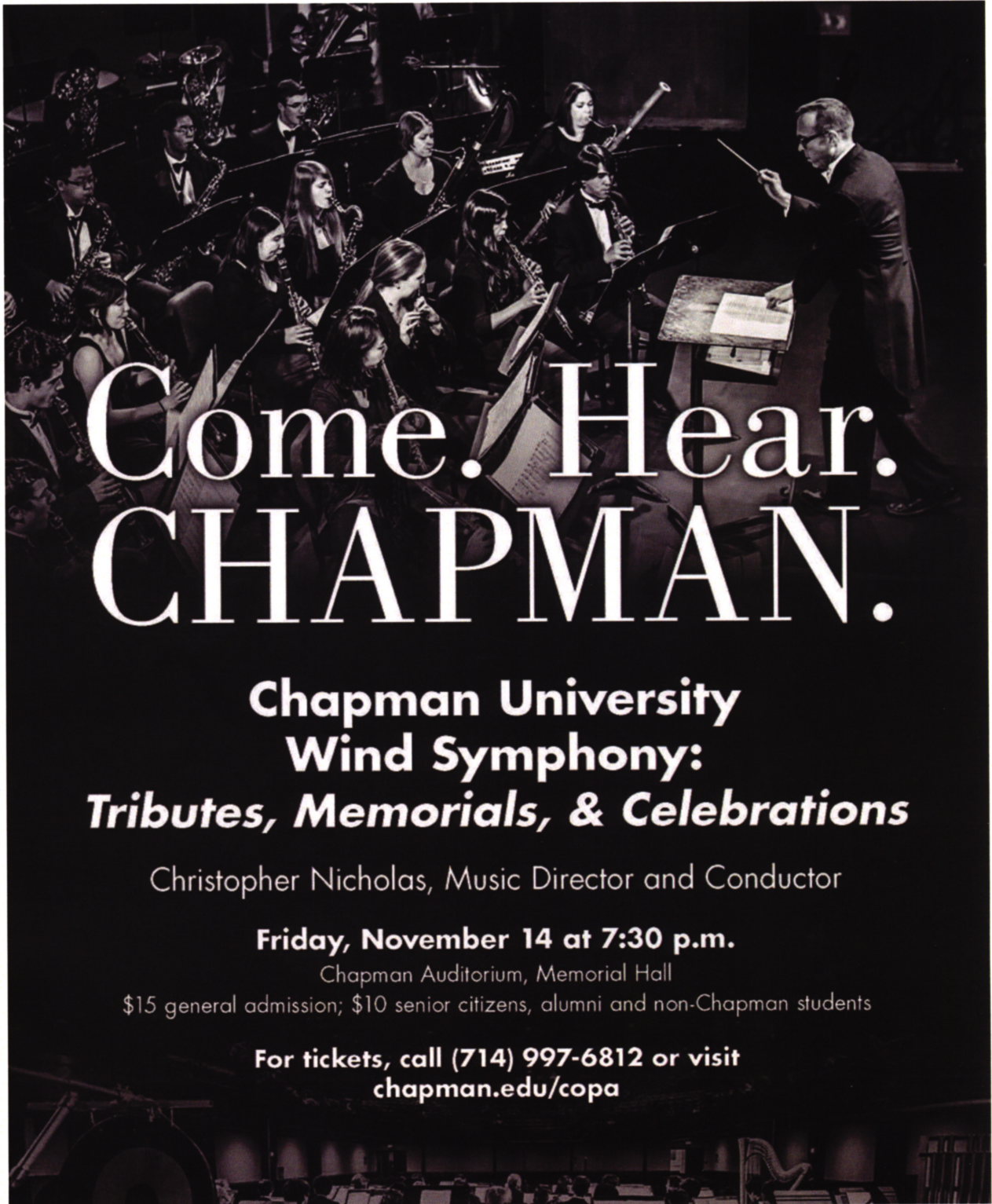
Postcard sent to Henri Temianka by Sergei Prokofiev in 1932

"Paris, 4 May 1932.

I thank you dear Mr. Temianka for your friendly letter with dates of your performances of my works. It is very kind on your part not to have forgotten to send them.

With all best wishes on behalf of myself and Mrs. Prokofiev, very sincerely, S. Prokofiev."

(With special thanks to Daniel Temianka)



Come. Hear. CHAPMAN.

Chapman University Wind Symphony: *Tributes, Memorials, & Celebrations*

Christopher Nicholas, Music Director and Conductor

Friday, November 14 at 7:30 p.m.

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**



51st Annual Holiday Wassail

Banquet & Concert

December 5th & 6th

51st Annual Holiday Wassail

December 5-6, 2014

Banquet & Concert, 6pm - \$75 per person,

"Concert Only" 8pm - \$20 general admission; \$15 senior citizens,
alumni and non-Chapman students; \$10 CU community.

For information, call 714-997-6812 or visit www.chapman.edu/COPA



COLLEGE OF PERFORMING ARTS
HALL-MUSCO
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Poster designed by Taylor Cole-White

BFA Graphic Design, '15

 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 Opera Chapman production you are about to see this evening are a prime example of the type of programing our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 12,000 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 that each one of our students benefits from your decision to support the College; because of their rigorous training at Chapman, our graduates are performing in major opera houses across the country. 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

Thank you to our Fund for Excellence Supporters

The College of Performing Arts relies on your generous support of the Fund for Excellence, helping to provide our students with valuable learning experiences as they become artists. We gratefully recognize each and every one of our donors for their contributions to our Fund for Excellence. For more information on how to make a donation, please visit: www.chapman.edu/copa and click "Support Our Programs."

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