

3-13-2015

# The Chapman Orchestra: A Midsummer Night's Dream

Chapman Orchestra

Kylena Parks  
*Chapman University*

Daniel Emmet  
*Chapman University*

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THE CHAPMAN ORCHESTRA:  
A Midsummer Night's Dream

*Daniel Alfred Wachs,*  
Music Director & Conductor  
*Angel Vázquez-Ramos,* Music Director  
*Michael Nehring,* Director

March 13, 2015



CHAPMAN  
UNIVERSITY

COLLEGE OF PERFORMING ARTS  
CONSERVATORY OF MUSIC

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*

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*

## 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*

## 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**

## april

April 2  
**The President's Piano Series**  
Abbey Simon, *soloist*

## CHAPMAN UNIVERSITY

*Hall-Musco Conservatory of Music*  
presents

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

# The Chapman Orchestra

A collaboration with Chapman's Department of Theatre and  
Chapman University's Women's Choir

**DANIEL ALFRED WACHS**  
*Conductor*

**ANGEL VÁSQUEZ-RAMOS**  
*Music Director, Chapman University Women's Choir*

**MICHAEL NEHRING**  
*Director*

**Kylena Parks '15** & **Daniel Emmet '15**  
*Soprano* *Baritone*

*Presented in Conjunction with the  
Pacific Symphony: Shakespeare Reimagined*



March 13, 2015 ■ 7:30 P.M.  
St. John's Lutheran Church

# Welcome

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Dear Friends:

What a joy it is for us to return for our fifth (annual) concert at beautiful St. John's! I say "annual" as we had to take a leave of absence from you last year due to a little work called Beethoven's *Ninth Symphony* which we performed to critical acclaim at Segerstrom Concert Hall.

This concert marks the first interdepartmental collaboration of my tenure at Chapman between music and theatre, and my deepest thanks goes to our director, Professor Michael Nehring for his inspiring energy, vision and friendship. To our peers and actors in the Department of Theatre, I say thank you, and here's to many more productions!

Mendelssohn's incidental music to *A Midsummer Night's Dream* is perhaps the most perfect synthesis between composer and playwright imaginable; notice Mendelssohn's frenetic energy coupled with the rhythm of Shakespeare's language. They feed off each other and unto our palette of imagination. Thank you also to Dr. Angel Vasquez Ramos and his angelic Woman's Choir.

This evening also features two of our finest vocal talents, both of whom won our annual Instrumental & Vocal Competition. You will be amazed at their artistry.

So, good night unto you all. Give me your hands, if we be friends.

Musically yours,



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

*"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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# Program

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*Wesendonck Lieder*

Richard Wagner  
(1813-1883)

- I. Der Engel ("The Angel")
- II. Stehe still! ("Stand still!")
- III. Im Treibhaus ("In the Greenhouse")
- IV. Schmerzen ("Sorrows")
- V. Träume ("Dreams")

Daniel Emmet, *Baritone*

*Winner of the 2014-2015 Chapman Instrumental & Vocal Competition*

*Arias from La Sonnambula*

Vincenzo Bellini  
(1801-1835)

- I. Ah! Non Credea Mirarti
- II. Ah! Non Giunge

Kylena Parks, *Soprano*

*Winner of the 2013-2014 Chapman Instrumental & Vocal Competition*

## Intermission

*A Midsummer Night's Dream*

Felix Mendelssohn  
(1809-1847)

### Actors

Bottom: Matt Davis  
Titania: Nicole Coffaro  
Oberon: James Neal  
Quince: Shelby Stewart  
Robin Starveling: George Anagnostou  
Tom Snout: Taylor Owen  
Flute: Connor Patterson  
Snug: Lara Fox

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## 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

## About the Artists

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:

*“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.”*

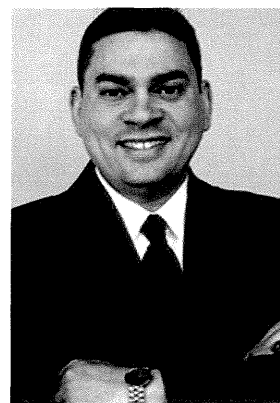
Under Wachs’ leadership, The Chapman Orchestra completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with LA Opera’s Domingo-Thornton Young Artist Program. The Chapman Orchestra’s annual Holiday Wassail Concert has also been distributed nationally on PBS. 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](http://www.danielalfredwachs.com)

### DR. ANGEL M. VAZQUEZ-RAMOS, *Director of University Women’s Choir*

*Director of Music Education, Choral Emphasis*

Angel M. Vázquez-Ramos, Assistant Professor and Director of Choral Music Education at



Chapman University, is a native of Carolina, Puerto Rico. He teaches undergraduate courses in music education, conducts the University Women’s Choir, and the Vocal Jazz Ensemble, which he established in 2011. In addition, he supervises secondary music student teachers. Dr. Vázquez-Ramos is founder and director of the Chapman University Choral Music Camp. He is currently serving on the California ACDA Board as the Youth and Student Activities Chair. Before completing his doctoral studies at Florida State University, he taught secondary choral music for seven years in Pinellas County Schools in the Tampa Bay Area. He previously held positions in churches in both Largo and Tallahassee, Florida, and is currently serving as Director of Worship Arts in San Clemente, California. His research interests include: teacher preparation, rehearsal techniques, adolescent choirs, and assessment in music education

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## About the Artists

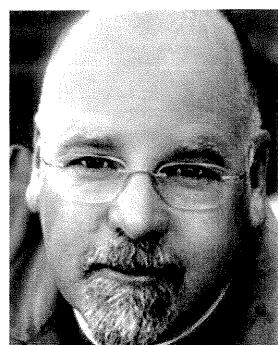
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Dr. Vázquez-Ramos is a member of the American Choral Directors Association and NAFME: National Association for Music Education. He completed his Bachelors of Music Education degree at the University of Puerto Rico, Magna Cum Laude. In addition, he received a Masters in Music Education and Ph.D. in Music Education/Choral Conducting at Florida State University where he studied with André J. Thomas, Rodney Eichenberger, Judy K. Bowers, and Kevin A. Fenton. He has published articles on assessment in music education and teacher preparation in the *Journal of Research in Music Education*, the *International Journal of Choral Journal* and the *Florida Music Director*.

### MICHAEL E. NEHRING

*Professor of Acting and Movement*

Professor Michael Nehring is an accomplished actor, director, teacher, and choreographer.



Michael is a founding member of several successful theatre companies, most recently Son of Semele Ensemble in Los Angeles. For Son of Semele, he played Napoleon in the Ovation Award winning musical *Animal Farm*. As a founding member of Shakespeare Orange County, Michael has been seen as Iago in *Othello*, Touchstone in *As You Like It*, Horatio in *Hamlet* (Dramalogue Award), Don Pedro in *Much Ado About Nothing*, the Fool in *King Lear*, Autolycus in *Winter's Tale*, Mark Anthony in *Julius Caesar*, Feste in *Twelfth Night*, Gratiano in *The Merchant of Venice*, a witch in *Macbeth* and as Caliban in *The Tempest* Michael was also a founding member of the award-winning Friends and Artists Theatre Ensemble (FATE) in Los Angeles. For FATE he appeared as the Herald in *Marat-Sade* (L.A. Weekly Award, Dramalogue Award), Semyon in *The Suicide* (Dramalogue Award), and Precious in *Dolores and Her Loved Ones*. Other roles include La Flech in *The Miser* and Pippin in *Pippin* at the Gem Theatre. He spent four seasons as a leading player with the Hollywood Theatre Ensemble in Pennsylvania and performed in over twenty musicals. He can be seen in the lead role of the 1998 feature film release *Celestial Rhapsody*, which was featured at the Berlin Film Festival.

Directing and choreography credits include *If I Should Die Before I Wake*, *La Mirada Civic*; *West Side Story*, *San Jose Civic Light Opera*; *Looking Glass*, *Laughing Horse Repertory - Washington*; *Mame*, the *Gem Theatre*; *The Threepenny Opera*, *FATE* and *A Shakespearean Christmas* for Shakespeare Orange County. Michael has served as an on-camera acting coach for The Disney Channel and for Sal Romeo Workshops in Los Angeles during the last fifteen years. He was awarded Chapman University Faculty of the Year in 1990 and a Chapman University Excellence in Creative Activity Award in 2000.

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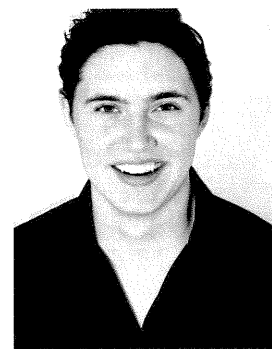
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## About the Artists

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Directing credits at Chapman include: *The Crucible*, *She Loves Me*, *The Creation*, *Cloud Nine*, *The Grapes of Wrath*, *Hair*, *The Madwoman of Chaillot*, *Playboy of the Western World*, *The Bacchae*, *Animal Farm*, *The Fantasticks*, *Brigadoon*, *Oklahoma* and *Die Fledermaus*.

### DANIEL EMMET, *Baritone*



Daniel Emmet is an up-and-coming artist in today's music scene, thrilling audiences with his rich powerful vocals, boyish charm and quick wit. He is preparing to release his first solo album accompanied by City of Prague Philharmonic Orchestra. Having performed in such prestigious venues as Segerstrom Concert Hall, Walt Disney Concert Hall, Bellagio Resort in Las Vegas, as well as making his television debut on the Wendy Williams Show, Daniel is looking forward to performing his first international private concert this spring in Vienna, Austria. He is a senior at Chapman University, studying with renowned soprano, Carol Neblett.

### KYLENA PARKS, *Soprano*



Kylena Parks is a senior working on her undergraduate degree in Opera Performance at The Chapman University Hall-Musco Conservatory of Music. Since attending Chapman, Ms. Parks has had the opportunity to perform many leading roles in various operas, including *The Queen of the Night* from Mozart's *The Magic Flute*, *Valencienne* from Lehar's *The Merry Widow*, and *Susanna* from Mozart's *The Marriage of Figaro*. Ms. Parks has also participated in prestigious summer programs including Dolora Zajick's *Institute for Young Dramatic Voices* in Utah for the last 6 years and *OperaWorks* in Northridge, CA. Ms. Parks was recently accepted into the Frost School of Music summer program in Salzburg, Austria where she will attend in the summer of 2015. Ms. Parks looks forward to performing the role of Adina in Donizetti's *L'Elisir D'amore* with Opera Chapman in April 2015.

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## About The Chapman Orchestra

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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

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### *Wesendonck Lieder*

### Richard Wagner (1813-1883)

Richard Wagner was born in Leipzig, Germany on May 22, 1813. From about nine years old Wagner showed a great interest in music. He often abandoned his other school work to focus more on theatrical studies and music and even started to take secret lessons in harmony from a local musician. After many years of this childhood musical intrigue, he ended up at Leipzig University where he was able to pursue his study in music. By then he had already written several keyboard and orchestral works including his only completed Symphony in C major (WV 29) that shows strong influences from Beethoven's symphonies. After he completed his studies, Wagner turned his attention to musical theater and eventually began to write operas. He fell into several years of financial instability, but eventually found himself in Dresden working for the King of Saxony's court. His active role in the Dresden insurrection at the time forced him to flee to Zurich, Switzerland when the Prussian troops began to take control in 1849. It was here that he did significant work on several famous operas and wrote his *Wesendonck Lieder*.

In 1854 Wagner became acquainted with a wealthy silk merchant in Zurich named Otto Wesendonck, and his wife, Mathilde. Otto provided some financial assistance that allowed Wagner to hold a few performances of excerpts from his opera in progress, *Das Rheingold* (one of his most famous works). This arrangement between Wesendonck and Wagner became a bit more complicated when Wagner developed some affection towards Mathilde. Mathilde, entranced by this affection, composed a set of poems titled *Fünf Gedichte* ("Der Engel," "Stehe still," "Träume," "Schmerzen," and "Im Treibhaus"). Wagner set these poems to music and used a few of them as a study for the opera he was working on, *Tristan und Isolde*. The musical ideas from "Träume" and "Im Treibhaus" are easily found in his opera and are said to have some emotional influences from the love affair that he was having with Mathilde. "Träume" is used, essentially unchanged, as the love duet in Act II and "Im Treibhaus" is used at the beginning of Act III. The collection of these songs was published under the name *Wesendonck-Lieder* in 1857. Wagner composed these pieces with no particular order in mind; in fact he had changed the order multiple times before settling on one for publication (Cordaro).

"Der Engel" is based on a passage from Wagner's opera *Das Rheingold*. The text is about the amount of compassion that angels have and the fact that they go against gravity to carry spirits from earth to heaven. The first and last stanzas are in G major and the middle passage is in G minor in order to represent the contrast between the angelic realm and the pain of the human heart still languishing on earth. "Stehe still" is a plea to Time to stop its continuous circles in order for the people to experience the state of purely being. The music

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starts off rather restless and eventually sets into a more static, tender feeling. “Im Treibhaus” is the most compassionate text out of all of the songs. It contains a recurring ascending melodic pattern that keeps reaching until it grasps the sense of nothingness. This is the music that is found in the Prelude to Act III of Wagner’s opera, *Tristan und Isolde*. “Schmerzen” reflects upon the paradoxes between life and death. “Träume” touches upon the longing for dissolution of being and is used in the Act II love duet in *Tristan und Isolde*.

- Stephanie Calascione BA in Music ‘16

### *Arias from La Sonnambula*

### Vincenzo Bellini (1801-1835)

Vincenzo Bellini was born on November 3, 1801 into a family of musicians and composers in Sicily. He was the eldest of seven children and was extremely gifted. He was said to have sung an aria by Fioravanti at the age of 18 months and to have taken over as a conductor in his grandfather’s church services at the age of three. By the time he was five years old he was a prodigy on the piano. He wrote his first composition at the age of six and received formal training in his youth from his grandfather. In 1819 he began to study at the Real Collegio di Musica in Naples (now the Naples Conservatory of Music) where he studied under several prestigious composers and produced hundreds of compositions, especially in the vocal genres. His first opera was written for the school upon his graduation and was liked by the people of the school, but he never successfully created a professional performance of it. Bellini’s first few operas were often said to be heavily influenced by Rossini’s compositional styles (Smart). He left this life behind in 1827 and moved to Milan where he quickly formed many professional and friendly circles; one person in particular, librettist Felice Romani, became a very important figure in Bellini’s compositional career. Romani, frequently late with getting his work to Bellini, was the librettist for several of Bellini’s operas including *La Sonnambula* (The Sleepwalker).

*La Sonnambula* was composed in 1831 after the previous work on *Ernani* had been abandoned. It was said by Romani’s wife that the project was abandoned because Bellini did not want to compete in the tragic opera genre with Donizetti, who had a recent success with his opera *Anna Bolena* (Smart). Bellini’s new opera, based not on a tragedy but on a Parisian-pastoral ballet, was a huge success. Within this pastoral opera, one that musicologist Mary Ann Smart notes “place[s] the vogueish melodramatic theme of sleepwalking against a pastoral background”, we will find the two arias “Ah! Non credea mirarti” and “Ah! non giunge” which occur at the end of Act II. These two arias are performed by the character Amina. This opera is a story that teeters between the love of two characters which is evident at the end of the aria “Ah! non credea mirarti” because there are a few

## Program Notes

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lines from the character Elvino that Bellini had added in himself. There is also an idea of a “long melody,” made perhaps more famous by Verdi, that is very present in this aria as well as several others by Bellini. In “Ah! non credea mirarti” Amina starts with a “long-breathed phrase” that runs for about 11 bars before finally resolving to a tonic. As musicologist Smart notes, “After the small arch of the first two measures, the melody proceeds in short gasps, never managing more than a few beats before being interrupted by a rest, and sometimes almost breaking down into speech-like units (as at bar 3).” The combination of long harmonic lines and breathless fragments is very typical of Bellini’s “long-melody” writing and is evident in many arias. “Ah! non giunge” follows “Ah! non credea mirarti” and comprises the finale of Act II of the opera. It is at this point in the opera that Elvino begs for Amina’s forgiveness and leads her to the altar. It is a very bright and tender rejoicing to conclude the opera.

- Stephanie Calascione, BA in Music ‘16

### *A Midsummer Night’s Dream*

### Felix Mendelssohn (1809-1847)

Felix Mendelssohn was born in Hamburg, Germany, on February 3rd, 1809 to father Abraham Mendelssohn and mother Lea Solomon. Felix was the second oldest of four children, and his older sister Fanny would also become a talented composer and pianist, despite the challenges of being a female artist in her time. In 1816 and 1817, both Felix and Fanny were piano pupils of Marie Bigot, whom Franz Joseph Haydn and Ludwig Van Beethoven admired. Leading Mendelssohn expert R. Larry Todd mentions that Mendelssohn made his first public musical appearance at the age of nine, accompanying horn players Heinrich and Joseph Gugel in a trio composed by Joseph Wölfl (Todd). Around this time, Mendelssohn also began composing and studied under Carl Friedrich Zelter, a composer and conductor of prominence during his lifetime. Over time, composing and conducting would take priority in Mendelssohn’s life, and he composed a number of notable works such as the Scottish and Italian Symphonies, both based on his travels in each respective country; his violin concerto; and of course his *Midsummer Night’s Dream* incidental music based on the play by Shakespeare. Mendelssohn was also responsible for the opening of the Leipzig Conservatory on April 3rd, 1843 thanks to a generous donation from lawyer Heinrich Blümner (Todd).

Mendelssohn’s *Midsummer Night’s Dream* began its life simply as a concert overture, before being expanded into incidental music for the whole story; musicologist Monika Henemann states, “In the case of the incidental music to Shakespeare’s *A Midsummer Night’s Dream*, there were no conceptual challenges to overcome, picking up in 1842 where he had



## Program Notes

left off in 1826 with his precocious overture, now handy for this purpose as well” (Hennemann). The overture opens with four suspenseful and transforming chords, which as commentator Marin Alsop has noted, immediately immerses the audience in the fairy tale world about unexpected turns in love and life (Alsop). After the orchestra opens the play with the overture, they disappear for the entirety of Act I. The next time the orchestra plays it is in the Scherzo, which acts as an intermezzo between Acts I and II. One of the most memorable melodies is the lengthy horn solo in the Nocturne, which accompanies the sleeping lovers between Acts III and IV. Undoubtedly, the most famous theme from the incidental music is the Wedding March which serves as an intermezzo between Acts IV and V. This wedding march gained its popularity in 1858, when it was used by Princess Victoria in her marriage to Prince William of Prussia (Alsop). It is, of course, still used for weddings to this day

- Alvin Ly, BA in Music '16

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## 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 ♪  
Michael Schwarz ♦  
Vijay Reddy  
Jordan Perez ♪

### *Double Bass*

Ethan Reed •  
Rafael Zepeda •

### *Flute*

Joshua Robertson •  
Kelsey Steinke @

### *Oboe*

Emilia Lopez-Yañez •  
Olivia Gerns

### *Bassoon*

Sara Goya ♦  
Elizabeth Atwater ♦

### *Clarinet*

Sam Ek •  
David Scott •

### *French Horn*

Matthew Bond • ♪  
Allison DeMeulle •  
Robert Loustaunau  
Alvin Ly  
Malinda Yuhas

### *Trumpet*

Matthew Labelle •  
Chris Traynor  
Saul Reynoso @

### *Trombones*

Nolan Delmer •  
Austin Ayers

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Jordan Gault

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Storm Marquise

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Paul Burdick

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♪ Senior  
• Principal  
@ Alumnus  
♦ Guest

# The Chapman University Women's Choir

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Garnet Burk  
Allison Burr  
Stephanie Caress  
Mary Frances Conover  
Elana Cooper  
Rachel Danielson  
Natalie DeKozan  
Megan Dung  
Alexis Dworkin  
Hannah Engelhardt  
Katarina Falero  
Hannah Fan  
Sarah Fantappie  
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Kelly Gough  
Madeline Hodge  
Rebecca Israel  
Olivia Kellett  
Shayda Khorasani  
Nilsha Khurana  
Hannah Kidwell  
Jaycie Kim  
Danielle Miyazaki  
Christiane Moon  
Elizabeth Northrop  
Margot Schlanger  
Melanie Stoffel  
Hannah Stuebgen  
Emma Tarr  
Guan Yi Tu  
Anna Turkisher  
Grace Whitty  
Kelly Zupan

## Soloists

Hannah Kidwell, First Fairy  
Anna Turkisher, Second Fairy

---

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## Marybelle and Sebastian P. Musco Center for the Arts

# 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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