

5-4-2001

## **Sholund Scholarship Concert: An Evening of Barber and Mozart**

Chapman Symphony Orchestra

Chapman University Choir

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## Chapman University Choir

Dr. William D. Hall, Music Director and Conductor

Esther Archer, Accompanist

### Soprano

Tiffany Arnold  
Erica Austin\*  
Lisa Austin\*  
Shannon Cooper  
Kathleen Cowden  
Allisonne Crawford  
Casey Decker  
Allison Harding  
Kimberly Harmon  
Katrina Herrera  
Casey Jones  
Marja Kay  
Rebecca Korbelak  
Zoie Lamb\*  
Julie Lambky  
Erin Moutinho  
Jessica Nash\*  
Teri Newville\*  
Andrea Nite\*  
Corissa Novak  
Sara Price\*  
Kristi Redman  
Rachel Rincione

Elizabeth Robinson  
Mary Claire Rosen  
Tia Swatzell\*  
Courtney Taylor\*  
Melissa Williams  
Emily Wirthlin  
Caitlin Wybenga

### Alto

Alane Alfaro  
Celeste Barber\*  
Ute Braun  
Michelle Cabossel  
Elana Cowen\*  
Charna Felthous  
Carly Frenzel\*  
Yvette Grace Hale\*  
Sarah Henderson  
Amanda Irtz  
Jennifer Jentz  
Lori Johnson  
Erin King  
Melissa Luebke  
Megan MacDonald

Chelsea McDonald\*  
Maureen McFadden  
Brandi Merchant  
Jessica Schlenz\*  
Mary Stoner\*  
Charity Zimmerman

### Tenor

Ernest Alvarez\*  
Mark Colella\*  
Brian Dehn\*  
Robbie Dornaus\*  
Aaron Gonzalez  
Jason Harris\*  
Ryan Heller\*  
Kenneth Kasovac\*  
Sung Man Lee  
Efrain Martinez, Jr.\*  
Duke Rausavljevich  
Gabriel Sandoval  
Andrew Seifert\*  
Steve Shin  
Kevin Thompson  
James Touton

Uy Vu

### Bass

Adonis Abuyen  
Jeremy Bolin  
Francisco Calvo  
Adrian Castanon  
Jasen Coole  
Michael Cox  
Shane Dahl\*  
Ryan Demaree  
John Desrosiers  
Jomon Fox  
Keith Hancock\*  
Richard Lyddon  
Ray Medina\*  
Scott Melvin\*  
Eli Morey  
Steve Pence\*  
Ian Reitz\*  
Marshall Tipton  
Spencer Washburn

\* University Singers

## Chapman Symphony Orchestra

John Koshak, Music Director and Conductor

Dr. Joni Lynn Steshko, Guest Conductor

### Flute

Yoon Cho\*\*  
Lauren Kamieniecki\*\*

### Oboe

Matt LaGrange\*\*  
Maralynne Mann\*\*  
Decie Boone

### Clarinet

Deanne Saum\*  
Monica Mann  
Eric Underwood

### Bassoon

Mindi Johnson\*  
Heather Cano  
Kelly Derrig

### Horn

John Acosta\*\*  
Elisha Wells\*\*  
Aubrey Acosta  
Laura Chase  
Matt Murray

### Trumpet

Corneliu Mootz\*\*  
Kenny Wood\*\*  
Aaron Valdizan

### Trombone

Stefanie Freeman\*  
Melissa Ferdolage  
Nicole Tondreau

### Tuba

Matthew Minegar

### Timpani

Abby Orr  
Nathaniel Robinson

### Piano

Sha Wang

### Violin I

Junko Hayashi†  
Anna Komandyant††  
Jennifer Deirmendjian  
Johanna Kroesen

Shigeru Logan  
Lina Nguyen  
Marisol Padilla  
Sam Yoon

### Violin II

Jena Tracey\*  
Jori Alesi\*\*\*  
Grace Camacho  
Josie Davidson  
Peter Eykemans  
Pat Reynolds  
Vanessa Reynolds  
Miki Toda

### Viola

Jared Turner\*  
Matthew Byward  
Pamela Curtis  
Justin Grossman  
Joe Martinez  
Noelle Osborne  
Tracy Salzer  
Luisa Schlinger  
Victoria Schultz

Alicia Thomas  
Diane Wynn

### Cello

Meaghan Brown\*  
Katie Anderson  
Justin Dubish  
Eric Harris  
Alex Harrison  
Seungmi Hur  
Anna Jin  
Hilka Natri  
David Whitehill

### Bass

Karen Middlebrook\*  
Mark Davidson  
Robert Klatt  
David Lambiaso  
Dave Weniger

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†† Assistant Concertmaster

\* Principal

\*\* Co-Principal

\*\*\* Assistant Principal

CHAPMAN UNIVERSITY SCHOOL OF MUSIC PRESENTS

# Sholund Scholarship Concert

## An Evening of Barber and Mozart

Dr. Michael Lancaster, '77

Guest Conductor and Chapman University Alumnus of the Year

Dr. Joni Lynn Steshko,

Guest Conductor, Chapman Symphony Orchestra

Chapman Symphony Orchestra

John Koshak, Music Director and Conductor

Chapman University Choir

Dr. William D. Hall, Music Director and Conductor

Chapman University Memorial Auditorium • 4 May 2001 • 8:00P.M.

## PROGRAM

*First Essay*..... Samuel Barber  
(1910-1981)

Dr. Joni Lynn Steshko, Conductor

*Mass in C Minor*..... W.A. Mozart  
(1756-1791)

I. Kyrie

*Courtney Taylor, soprano*

II. Gloria

Gloria in excelsis  
Laudamus te

*Yvette Hale, mezzo-soprano*

Gratias  
Domine

*Erica Austin, soprano*

*Lisa Austin, soprano*

Qui tollis  
Quoniam

*Justine Limpic, soprano*

*Sara Price, soprano*

*Brian Dehn, tenor*

Jesu Christe - Cum Sancto Spiritu

III. Credo

Credo in unum Deum  
Et incarnatus est

*Zoie Lamb, soprano*

IV. Sanctus

V. Benedictus

*Teri Newville, soprano*

*Elana Cowen, soprano*

*Ernie Alvarez, tenor*

*Steve Pence, bass*

Dr. Michael Lancaster, Conductor

*Mass in C Minor* - It was 1791, at 35 years of age that Wolfgang Amadeus Mozart died, leaving a major work unfinished. All know this unfinished work was his *Requiem*, however, there was actually one more grand creation that had been left incomplete by the pen of Amadeus, his *Great Mass in C Minor*. It is commonly known that Mozart's opinion of the *Requiem*, although overly paranoid, was that its commission was an evil omen. The inspiration for the *Mass* was quite different entirely; it was for the love of a woman that Mozart wrote one of his greatest sacred vocal compositions.

In 1782 Mozart vowed that if he eventually managed to marry Konstanze Weber, in direct opposition to his father's wishes, he would celebrate by writing a mass. Konstanze herself had been quite ill, especially in the early years of their marriage, so the work was also a "thanksgiving" for her recovery. We can thank Konstanze on two counts, then, for being the inspiration behind its inception and what was completed of this marvelous work in 1783.

It is written in the form of a Cantata Mass, in which the familiar divisions of the mass are further divided to make a multi-movement work, with much variety of texture made possible by a full orchestra, chorus and four soloists. Although the entire work demands a certain virtuosity of the singers and instrumentalists alike, its writing is not similar to that of his *Requiem*. The orchestral writing has much more weight and substance in the *Mass*. He even takes more liberty in the keys he uses, being much more relaxed with restrictions than he was in his *Requiem*. Both Soprano arias in F Major, the duet in D Minor, and the *Quoniam* in E Minor are a few examples of the areas he went into in this composition. These were never explored in his *Requiem*. The chorus parts however are much less elaborate and homogeneous as a foundation, unlike his final work where they are the centerpiece. Even the uses of a double chorus are more of a sound texture consideration than one of brilliance in vocal writing.

Stylistically it is an odd mixture - Mozart had been listening to the music of Bach and Handel, of whose fugues Konstanze was particularly fond, and parts of the *Mass* reflect this influence. He of course was influenced by the work of Haydn, much as Haydn grew from the work of Emmanuel Bach. But even with this growing out of tradition it is a testament to his maturity and genius when we see Mozart bring to new levels these common forms. Mozart still kept the standards of melodic shape, rhythmic interest, natural yet original harmonic coloring, form procedures, and instrumental treatment, but yet took them all to more triumphant ranks. In this expansion of musical expression there are passages of great lyrical beauty, which recall Mozart's operatic writing. Some of the Soprano solo work is positively coloratura - another nod in Konstanze's direction, surely, since she was one of the soloists at the *Mass*'s premiere.

With all this inspiration, and seemingly obvious motivation, it

seems a mystery why this work was left incomplete. But as was typical of many composers Mozart certainly did not forget about the music he had composed. He reworked the *Kyrie* and the *Gloria*, adding two arias to make the sacred cantata entitled *Davide Penitente*. The version performed this evening is of the parts of the *Mass* that were completed by Mozart. Sections of the traditional mass, of which have been attempted in editions by other composers as well as from other works by Mozart himself, are left out tonight to keep the consistency and fluidity that this "incomplete" version still maintains.

In natural gifts he was one of the most perfectly equipped musicians who ever lived. From a child prodigy, to a most celebrated and accomplished keyboard-performers of the time, to a composer whose works were admired and applauded, it is deplorable that he died a simple pauper, without even so much as a procession or name on his grave site. It turns out that one of the most prolific and apt composer of his generation, indeed all of musical history, was forgotten and neglected in his own time. But music such as this *Mass in C Minor*, even when left unfinished, is the art of which can speak more than words, transcend time, and show the genial vitality, absolute musicianship and sympathetic sentiment of one man.

Brian Dehn

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# The Ordinary of the Mass

## I. Kyrie

Kyrie eleison!  
Christe eleison!  
Kyrie eleison!

Lord, have mercy!  
Christ, have mercy!  
Lord, have mercy!

## II. Gloria

Gloria in excelsis Deo, et in  
terra pax hominibus bonae  
voluntatis;

Glory be to God on high, and  
on earth peace to men of good  
will;

Laudamus te, benedicimus te,  
adoramus te, glorificamus te.

We praise thee, we bless thee,  
we adore thee, we glorify thee.

Gratias agimus tibi propter  
magnam gloriam tuam, domine  
Deus, rex caelestis, pater  
omnipotens, domine fili  
unigenite, Jesu Christe,

We give thee thanks for thy  
great glory, O Lord God,  
heavenly king, God the Father  
Almighty, O Lord Jesus Christ,  
the only-begotten son,

Domine Deus, agnus Dei, filius  
patris, qui tollis peccata mundi,  
miserere nobis! Suscipe  
deprecationem nostram, qui  
sedes ad dexteram patris.

O Lord God, Lamb of God, Son  
of the Father, who takest away  
the sins of the world, have  
mercy on us, receive our  
prayers, have mercy on us.

Quoniam tu solus sanctus, tu  
solus dominus, tu solus  
altissimus, Jesu Christe,

For only thou art holy, thou only  
art the Lord, thou only, O Jesus  
Christ,

Cum sancto spiritu in gloria Dei  
patris. Amen.

With the Holy Ghost, art most  
high in the glory of God the  
Father. Amen.

(over)

# The Ordinary of the Mass

## III. Credo

Credo in unum deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

Credo in unum dominum, Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem patri, per quem omnia facta sunt,

Qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est.

## IV. Sanctus

Sanctus, sanctus, sanctus dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua, osanna in excelsis!

## V. Benedictus

Benedictus qui venit in nomine Domini, osanna in excelsis!

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible.

I believe in one Lord Jesus Christ, the only-begotten Son of God, born of the father before all ages. God of God, Light of Light, true God of true God, begotten not made, consubstantial with the Father, by whom all things were made,

Who for us men, and for our salvation, came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

Holy, holy holy, Lord God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest!

Blessed is he that cometh in the name of the Lord, Hosanna in the highest!