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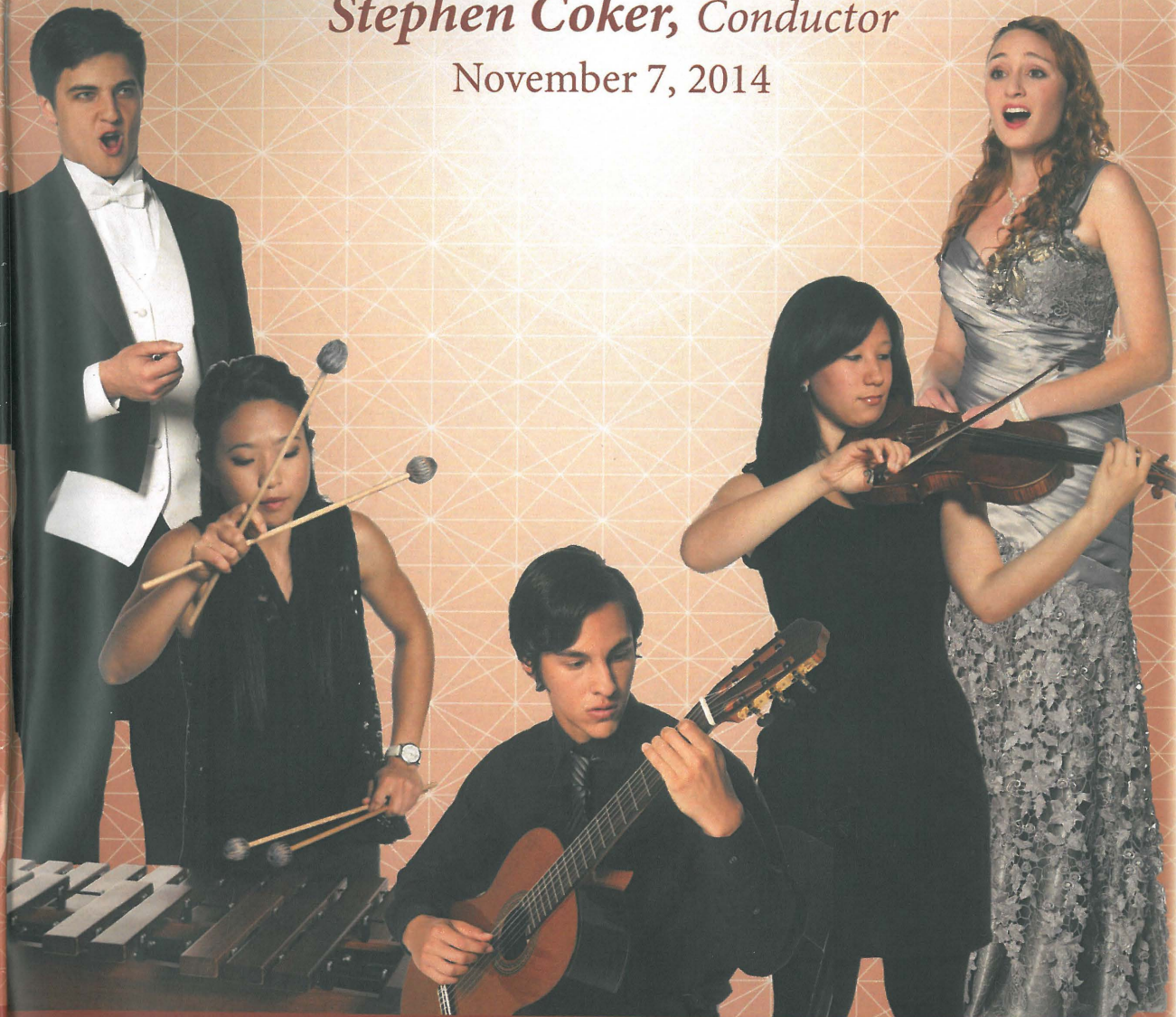
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CHAPMAN UNIVERSITY SINGERS

IN CONCERT

Stephen Coker, Conductor

November 7, 2014



COLLEGE OF PERFORMING ARTS
HALL-MUSCO
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music

Fall 2014

FALL 2014 calendar highlights

september

September 18

Keyboard Conversations Jeffrey Siegel: The Power and Passion of Beethoven

october

October 2-4, October 9-11

"Hot Mikado"

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

October 4

The Chapman Orchestra

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

October 12

Big Band Bubbly Brunch

Part of the Chapman Family Homecoming Celebration.

October 17-19, October 24-26

Opera Chapman: "The Glory of French Opera"

Peter Atherton, Artistic Director; Carol Neblett, 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

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

The Chapman University Singers in Concert

Stephen Coker, conductor

with

Lynnette McGee, organist
Dale A. Merrill, choreographer

and

Student Members of
Chapman University's Department of Dance

Program

Music of the British Isles

I.

Veni Creator Spiritus
(Sung in Latin) Gregorian Chant

Samira Kasraie, incipit soloist

Oculi omnium
(Sung in Latin) Bob Chilcott
(b. 1955)

Incantations (from *Celtic Mass*)
(Sung in Gaelic) Michael McGlynn
(b. 1964)

 Agnus Dei
(Sung in Latin) Thomas Morley
(c. 1557-1602)


II.

Outer Hebrides: A Fantasia on Three Celtic Melodies
Paul Halley
(b. 1952)

Lynnette McGee, organist

Program

III.

 Rejoice in the Lamb, Op. 30 Benjamin Britten
(1913-1976)

Lynzi Andre, Malia Byrne, Cristina Escobar,
Ellie Espinosa, Andy Lawson, Megan Munson,
Deanna Okada, and Elijah Richardson, dancers

Dale A. Merrill, choreographer

Kylena Parks, soprano; Shaina Hammer, mezzo soprano
Yeonjun Duke Kim, tenor; Andrei Bratkovski, Elliot Wulff,
William Meinert, and Daniel Emmet, basses

Lynnette McGee, organist

-Intermission-

IV.

Ubi caritas
(Sung in Latin) Paul Mealor
(b. 1975)

Kyla McCarrel, incipit soloist
Aaron Lucas Graziano Ring, boy soprano

V.

The Girl I Left Behind Me arr. John Rutter
(b. 1945)

Spencer Boyd, Brett Gray, Yeonjun Duke Kim, and Marcus Paige, tenors

Golden Slumbers arr. John Rutter

Bobby Shaftoe arr. David Willcocks
(b. 1919)

Program Notes, Texts and Translations

The grouping of the program’s first three works was crafted on the basis of combining textual aspects of ardent (yet patient) yearning with those of fulfillment and adoration. The ancient chant text *Veni Creator Spiritus* asks for the comforting Creator Spirit to appear and infuse mortal lives with its grace, strength, love, and enlightenment. Bob Chilcott, a former baritone with the famous male vocal ensemble “King’s Singers,” is a prolific English composer and arranger of choral music. His sumptuous motet *Oculi omnium* is set to a Psalm text that speaks not only of vigilance (“the eyes of all wait upon Thee”) but also of seemingly endless praise (the gently arching, undulating musical phrase and text fragment “Glory to Thee, Lord” is heard nine times within the work’s short duration). Irish composer Michael McGlynn has recorded some sixteen albums of his choral compositions with ANÚNA, a chamber choir that he founded in 1987. Like much of his other music, his brief *Incantations* features strong driving rhythms, ostinati, pedal point (or drones), and a certain quasi-medieval quality. The work’s poem—written by the composer—is a whirling, fervent litany of “alleluia’s” and metaphors that equate an (initially) unnamed thing or person with all manner of nature’s elements—animals, the wind and sea, the sun and sky. In the poem’s final line, the author reveals that his “everything” –his heart, his Lord--is Jesus Christ.

Veni creator spiritus

Come, Creator Spirit,
Visit the souls of your devoted;
With your divine grace fill
The hearts which you have created.

You are called Comforter,
Gift of the highest God,
Fount of Life, fire, love
And spiritual unction.

Anonymous Hymn Text
(c. 10th Century)

You are seven-fold in your gifts,
The finger of God’s right hand,
Your are the one duly promised by the Father,
Enriching our tongues with speech.

Enkindle your light in our minds,
Infuse your love into our hearts;
Strengthen the frailties of our flesh
By your perpetual power.

Oculi omnium

Text from Psalm 145: 15

The eyes of all wait upon Thee, O Lord: and thou givest them their meat in due season. Glory to Thee, O Lord. Amen.

Program Notes, Texts and Translations

Incantations

Text by Michael McGlynn

Alleluia,
You are the stag, you are the bird, you are the fish, alleluia.
You are the wind, you are the cold, you are the sea, alleluia.
You are the sun, you are the star, you are the sky, alleluia.
You are the grass, you are the flower, you are the trees, alleluia.
Alleluia my Jesus, alleluia my heart, alleluia my Lord, alleluia my Christ.

Although sixteenth century English composer Thomas Morley may be best known as a secular madrigalist, his sacred music output is not insignificant. Indeed, he held several important church posts (including the Chapel Royal and St. Paul’s Cathedral), and his compositional catalog includes a number of anthems, Services, Psalm settings, and motets. His well-known four-voice motet *Agnus Dei* (technically not a Mass fragment) embraces the polyphonic compositional style of some of the works of his mentor William Byrd—the foremost English Renaissance composer.

Agnus Dei

Lamb of God who takes away the sins of the world, have mercy upon us.

Apart from his massive *War Requiem* and venerated Christmas choral suite *Ceremony of Carols*, Britten’s *Rejoice in the Lamb* for choir, soloists, and organ may well be his best known choral work. Subtitled “Festival Cantata,” the work is set to the poetry of Shakespeare contemporary Christopher Smart (1722-1771). Specifically, Britten’s chosen text for the cantata represents only a fragment of Smart’s voluminous yet unfinished poem *Jubilate Agno* that was written while the author was confined to an insane asylum.

In the work’s opening section, the choir calls for a universal appearance of “man and beast” to glorify God. In response, the next section of work conjures up a variety of Old Testament figures, each of whom are paired with various animals in order to more fully to praise God, the “artist inimitable.” Three brief vocal solos follow. The soprano soloist sings of her worshipful cat Jeoffry, assisted by the organ’s feline accompaniment figures that seem to paint sound pictures of gentle purring, hypnotic tail-waving, and an occasional meow. Next, a pugilistic (yet “hospitable”) mouse takes the stage, ready to defend his spouse from “Cat.” (Perhaps Britten’s sense of humor led him to precede the “mouse aria” with musings about Jeoffry the cat, now maybe not so much worshipful as hungry.) The most lyrical of the three ariosos belongs to the tenor soloist who sings of the blessings that are flowers. Christopher Smart reveals that flowers have their own angels and their own language that represents “the poetry of Christ.”

Program Notes, Texts and Translations

Welsh composer Paul Mealer was catapulted to international fame in 2011 when the largest audience in broadcasting history (2.5 billion people) heard his motet *Ubi caritas* performed as part of the Royal Wedding Ceremony of His Royal Highness Prince William and Catherine Middleton at Westminster Abbey. The motet’s texture ranges from the stark two-part women’s soli passages to the lush nine-part harmonies of the full choir. Other compositional features of the piece are tone clusters and the sweet, fauxbourdon-like parallel motion of voice lines in rich harmonies.

Ubi caritas

Where charity and love are, God is there. Christ’s love has gathered us into one. Let us rejoice and be pleased in Him. Let us fear, and let us love the living God. And may we love each other with a sincere heart.

John Rutter and David Willcocks arguably represent the two most prolific modern day English composers/arrangers of anthems, Christmas carols and folk songs. The former’s simply crafted lullaby “Golden Slumbers” and breezy “The Girl I Left Behind Me” are part of his 1978 collection *Five Traditional Folk Songs*. As the two musicians are mutual admirers, perhaps it is not coincidental that Willcocks’ jaunty “Bobby Shaftoe” is now available only in a folk song anthology edited by John Rutter.

About the Artists

Dale A. Merrill is the Dean of Chapman University’s College of Performing Arts. Prior to moving to Southern California, Mr. Merrill was the Artistic Director of Spectrum Dance Theater in Seattle, Washington, a repertory contemporary jazz company of national prominence performing works by Ann Reinking, Lar Lubovitch, Dwight Rhoden, Trey McIntyre and Lynne Taylor-Corbett. Mr. Merrill has over 20 years of choreographic credits, including the Seattle Macy’s Thanksgiving Parade, Fred Hutchinson Cancer Research Fundraising Auction, and *Voices Across America* starring Paul and Mira Sorvino for Public Television, in addition to numerous original works and musical theatre productions. Mr. Merrill was instrumental in establishing the Department of Dance as an independent department at Chapman University and led the department to receive accreditation from the National Association of Schools of Dance. For the past five years, Mr. Merrill has also served as Artistic Director and Producer for American Celebration, helping to turn this production into Chapman’s signature event and one of Orange County’s most prestigious annual fundraising occasions.

About the Artists

Lynnette Ball McGee enjoys a varied career as a musician. She earned a Master of Music and Bachelor of Music degree in Organ Performance from California State University, Fullerton, where she graduated with highest honors. She has held positions as accompanist at Biola University, Concordia University, and Irvine Valley College. Currently, Lynnette serves as the Director of Music/ Organist at the First Presbyterian Church in Fullerton and maintains a private piano and organ studio. She is a member of the Phi Kappa Phi Honor Society, the Music Teacher’s Association of California and is a *Colleague* of the American Guild of Organists.

Stephen Coker is Director of Choral Activities and Associate Professor of Music at Chapman University. Prior to this appointment, Dr. Coker served on the faculties of the University of Cincinnati College-Conservatory of Music (CCM), Oklahoma City University (OCU), and Portland State University. At both CCM and OCU, Coker was given the “Outstanding Teacher Award,” and in 1995, he received the "Director of Distinction Award" from the Oklahoma Choral Directors Association. In frequent demand as a clinician and guest conductor, Dr. Coker has conducted professional, collegiate, and youth choirs and orchestras in workshops and festivals in Portugal, South Korea, Israel, Sweden, and Taiwan as well as in roughly half of the fifty states. A degree recipient of the University of Southern California and Oklahoma City University, he is enthusiast of choral-orchestral performance and has conducted much of that major repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Duruflé, Poulenc, Orff, and Bernstein. In addition, Coker has prepared choruses for James Levine, James Conlon, and Erich Kunzel, and as professional chorister, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw.

The University Singers

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Tyler Johnson
Yeonjun Duke Kim
Marcus Paige

Bass

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CHAPMAN UNIVERSITY WOMEN'S CHOIR & UNIVERSITY CHOIR FALL CONCERT NOVEMBER 9, 2014

**Angel Vázquez-Ramos &
Stephen Coker, Conductors**

The University Women's Choir, under the direction of Angel Vázquez-Ramos and the University Choir, conducted by Stephen Coker will present a concert featuring a wide variety of choral works ranging from the Renaissance period to contemporary compositions.

Chapman Auditorium, Memorial Hall

Sunday, November 9, 2014 at 5 p.m.

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51st Annual Holiday Wassail

Banquet & Concert

December 5th & 6th

51st Annual Holiday Wassail

December 5-6, 2014

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COLLEGE OF PERFORMING ARTS

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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 programming 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

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