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Sholund Scholarship Concert: An Evening of Barber and Mozart

Chapman Symphony Orchestra

Chapman University Choir

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Chapman University School of Music Presents

Sholultt 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

Esther Archer, Accompanist

Chapman University Choir
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Soprano
Tiffany Arnold
Erica Austin
Lisa Austin
Shannon Cooper
Kathleen Crowden
Alessonie Crawford
Casey Decker
Allison Harding
Kimberly Harmon
Katrina Herrera
Casey Jones
Melia Kay
Rebecca Korbela
Zoe Lamb
Julie Lambky
Erin Moutinho
Jessica Nash
Tety Newville
Andrea Nite
Crista Nite
Zoie Lamb*
Julie Lambky
Evelyn Moutinho
Jessica Nash
Tety Newville
Andrea Nite
Corissa Novak
Sara Price
Kelli Redman
Rachel Rincione

Flute
Yoon Cho
Lauren Kaminiecki

Oboe
Matt LaGrange
Maralynne Mann
Decie Boone

Clarinet
Deanne Saum
Monica Mann
Eric Underwood

Bassoon
Mindi Johnson
Heather Caro
Kelly Derrig

Horn
John Acosta
Elisha Wells
Aubrey Acosta
Laura Chase
Matt Murray

Trumpet
Cornelius Mooz
Kennedy Wood
Aaron Vaidzian

Trombone
Stefanie Freeman
Melissa Ferndiage
Nicole Tondreau

Tuba
Matthew Minegar

Timpani
Abby Orr
Nathaniel Robinson

Piano
She Wang

Violin I
Junko Hayashi
Anna Komandyant
Jennifer Darmendjian
Johanna Kroesen

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PROGRAM

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

Dr. Joni Lynn Sheshko, Conductor

Mass in C Minor ............................................. W.A. Mozart
I. Kyrie ....................................................... (1756-1791)
   Courtney Taylor, soprano
II. Gloria .....................................................
   Gloria in excelsis
   Laudamus te
   Yvette Hale, mezzo-soprano
   Gratias
   Donine
   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 .................................................
   Tener Newville, soprano
   Elana Cowen, soprano
   Emrie 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 composition 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. This 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 married 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 remarkable 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 more 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 Emanuel 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 the Kyrie was composed in 1772, as well as from other works by Mozart himself, are left out tonight to keep the consistencies 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, transcends time, and show the genial vitality, absolute musicianship and sympathetic sentiment of one man.

Brian Dehn


Founder’s Circle

Prof. & Mrs. John Koshak
Mr. & Mrs. Steve Johnson
Mr. & Mrs. Bruce Lineberger
Mr. & Mrs. Jeffrey Mann
Mr. Robert A. Lineberger
Ms. Marcia Durbin
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Mrs. Sheri Wegener
Mrs. Alice Young in memory of James Young
The Ordinary
of the Mass

I. Kyrie
Kyrie eleison!
Christe eleison!
Kyrie eleison!

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

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

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

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

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,

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.

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

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.

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

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 quern omnia facta sunt,

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,

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

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

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

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

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

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

V. Benedictus
Benedictus qui venit in nomine Domini, osanna in excelsis!

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