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Sholund Scholarship Concert: "An Afternoon of Beethoven"

Chapman Symphony Orchestra

Chapman University Choir

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Chapman University Symphony Orchestra

Professor John Koshak, *Music Director and Conductor*

Flute & Piccolo

Lauren Kamieniecki, *Principal*
Yoon Cho
Laura Recendez
Hiroko Yamakawa

Oboe & English Horn

Maralynne Mann, *Principal*
Pamela Curtis
Doug Hachiya

Clarinet

Samantha Pankow, *Co-Principal*
Monica Mann, *Co-Principal*
Tiana Cho
Lisa Valentino

Bassoon

Heather Cano, *Co-Principal*
Mindi Johnson, *Co-Principal*

Contrabassoon

John Campbell*

Horn

Aubrey Acosta, *Principal*
Erin Crampton, *Assistant Principal*
John Acosta
Marco DeAlmeida
Pat Taylor

Trumpet

Aaron Valdizán, *Principal*
Todor Ivanov
Eric Jay
Webster Peters

Trombone

David Stetson*
Jeremy DelaCuadra, *Principal*
Michael Fisk
Lindsay Johnson

Tuba

Matthew Minegar

Timpani

Bernie Diveley, *Co-Principal*
Brandon Miller, *Co-Principal*

Violin

Junko Hayashi, *Concertmaster*
Johanna Kroesen,
Assistant Concertmaster
Kathleen Mangusing, *Principal*
Sarah Silver, *Assistant Principal*
Bridget Bow
Grace Camacho
Marjorie Criddle
Josie Davidson
Yvette Devereaux

Erica Fong

Deborah Gagnon
Myroslava Khomik
Anna Komandyan
Shigeru Logan
Dan Louie
Paul Manaster*
Lina Nguyen
Sam Nordrum
Pat Pearce
Vanessa Reynolds
Charles Snyder
Hector Suarez
Miki Toda
Ian Wang
Helen Weed

Viola

Olga Goija, *Principal*
Noelle Osborne, *Associate Principal*
Tracy Salzer, *Assistant Principal*
Cathy Alonzo
Matthew Byward
Rebecca Skidmore
Alicia Thomas
Danielle Thomas
Si Tran
Diane Wynn

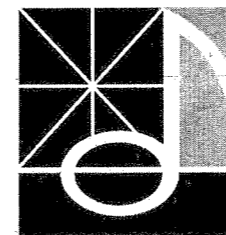
Cello

Justin Dubish, *Principal*
Katie Andersen, *Associate Principal*
Brent Dickason
Eric Harris
Rick Meier
Hilkka Natri
David Whitehill
Alex Wilson

Bass

David Vokoun, *Principal*
David Weniger
James Bennett
Stan Gray
Robert Klatt

* Chapman Faculty



CHAPMAN UNIVERSITY
SCHOOL OF MUSIC

presents the

Sholund Scholarship Concert

An Afternoon of Beethoven

Chapman Symphony Orchestra

John Koshak, *Music Director and Conductor*

Chapman University Choir

William D. Hall, *Music Director and Conductor*

Chapman University Choir

Dr. William Hall, *Director*

Dr. Louise Thomas, *Accompanist*

Soprano

Amy Aston
Erica Austin*
Lisa Austin*
Tara Bloomquist
Shauna Crahan
Tiffany Daniels
Casey Decker
Stephanie Denman
Staci De Stefano
Heather Eisel
Valerie Estle
Tamara Fox
Mollie Fry
Melissa Govea
Annie Herstad
Jennifer Hock
Kristin Irvine
Claire James
Justine Limpic*
Kathleen McKenna
Jaclyn Normandie*
Sara Price*
Kristi Redman
Carla Reiter
Christine Saw
Carly Shepard*
Melissa Smith

Courtney Taylor*

Brynn Terry*
Julia Tometich
Erin Wilde
Melissa Williams
Caitlin Wybenga

Alto

Alane Alfaro*
Megan Ball
Aimee Biffle
Carrie Bowman
Tiquette Bramlett
Elana Cowen*
Mia-Amor Evaimalo
Carly Frenzel
Molly Glynn*
Rachel Hendrickson*
Katrina Herrera
Lori Johnson
Stacey Kikkawa
Erin King*
Chelsea Kreidler
Chelsea McDonald*
Gabrielle McGhie
Amy-Nonoshita
Bree Ogden
Emma Schneider

Sarah Shields*

Laura Smith
Alissa Somers
Ashley Spencer
Tia Swatzell*
Brittany Zemlick

Tenor

Nathanael Black*
Mark Colella*
Ashley Faatoalia
Aaron Gonzalez
Gregory Iriart
Daniel Krog
Paul Lee
Sungman Lee
Johnal Leifsson
Efrain Martinez Jr.*
Greg Norris*
Daniel Pozzebon
John Paul Putney*
Aren Rodriguez*
Daniel VanderRoest
Uy Vu
Aaron White*
Doo Suk Yang*
Jeffrey Zainer

Bass

Adonis Abuyen*
Jeremy Bolin*
Evan Brummel*
Joseph Buhler
Jasen Coole
Mark Espinoza
Jomon Fox
Wes Hanson
Jeff Haut
Joshua Laubacher
Josiah Lewis
Paul McDonough
Ray Medina*
Justin Miller
Weston Olson*
Ian Reitz
William Sovich
Marshall Tipton
Spencer Washburn*
Nathaniel Werner
Matthew Wight*
Joel Wright*

* University Singers

Alison McFarland '85

Mark McFarland '85

Alumni of the Year

This concert is dedicated to Ken and Toni Oliphant, whose visionary philanthropy has inspired the building of Oliphant Hall.

Saturday, May 3rd 2003 • 4:00 PM

Memorial Auditorium • Chapman University

Program

MISSA SOLEMNIS, MASS IN D, Op. 123

Egmont Overture

Ludwig von Beethoven
(1770-1827)

Chapman Symphony Orchestra
John Koshak, *Conductor*

Missae Solemnis, mass in D, Op. 123 Ludwig von Beethoven
Chapman Symphony Orchestra and University Choir
William D. Hall, *Conductor*

I. Kyrie

Lisa Austin, Soprano
Chelsea McDonald, Alto
Doo Yang, Tenor
Jeremy Bolin, Bass

II. Gloria

Sara Price, Soprano
Erica Austin, Soprano
Alane Alfaro, Alto
Aren Rodriguez, Tenor
Jeremy Bolin, Bass

III. Credo

Justine Limpic, Soprano
Erica Austin, Soprano
Alane Alfaro, Alto
Elana Cowen, Alto
Doo Yang, Tenor
Daniel Pozzebon, Tenor
Matt Wight, Bass

IV. Sanctus

Sara Price, Soprano
Elana Cowen, Alto
Aren Rodriguez, Tenor
Matt Wight, Bass

Sanctus/Benedictus

Courtney Taylor, Soprano
Elana Cowen, Alto
Aren Rodriguez, Tenor
Jeremy Bolin, Bass

V. Agnus Dei

Lisa Austin, Soprano
Valerie Estle, Soprano
Alane Alfaro, Soprano
Courtney Taylor, Soprano
Elana Cowen, Alto
Daniel Pozzebon, Tenor
Doo Yang, Tenor
Matt Wight, Bass
Jeremy Bolin, Bass

KYRIE

Kyrie eleison!
Christe eleison!

GLORIA

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

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

Gratis agimus tibi propter magnam
gloriam tuam.

Domine Deus, Rex coelestis!
Deus Pater omnipotens!
Domine, Fili unigenite, Jesu Christe!

Domine Deus! Agnus Dei! Filius Patris!

Qui tollis peccata mundi!

miserere nobis;
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus,
Jesu Christe!

cum Sancto Spiritu in gloria Dei
Patris.

Amen.

CREDO

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

Credo in unum Dominum Jesum Christum,
Filiium Dei unigenitum;

et ex Patre natum ante omnia saecula.

KYRIE

Lord, have mercy upon us!
Christ have mercy upon us!

GLORIA

Glory be to God on high, and peace
on earth 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! O heavenly King!
O God, the Father Almighty!
O Lord Jesus Christ, the only-begotten Son!

O Lord God! Lamb of God! Son of the Father!

O Thou, who takest away the sins of the world!

have mercy upon us;
receive our prayer.

O Thou, who sittest at the right hand of the Father!
have mercy upon us.

For Thou alone are holy,
Thou alone are Lord, Thou alone art
most high, O Jesus Christ!

together with the Holy Ghost, in the
glory of God the Father.

Amen.

CREDO

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

I believe in one Lord Jesus Christ, the
only-begotten Son of God;
and born of the Father before all ages.

MISSA SOLEMNIS, MASS IN D, Op. 123

Beethoven conceived his monumental composition as a confession of faith and a testament to life, reminding man of his responsibility to other men, and "a prayer for inner and outer peace" as was the inscription on the final movement.

The work was occasioned for the planned installation of his pupil and patron, the Archduke Rudolph, who was to become the Archbishop of Olmutz in March, 1820. Beethoven began the Mass in 1818, and for some unexplained reason did not finish the work until 1823. He was working on his last four piano sonatas, the "Diabelli" Variations, the Ninth Symphony, and miscellaneous other works at the same time as the Mass in D, so this undoubtedly contributed to the delay of the first performance until May of 1824. There was some public concern over the performance of a Mass ("sacred music") in the Karntner Theater in Vienna, hence the title: "Three Grand Hymns" was given for the *Kyrie*, *Credo*, and *Agnus Dei*.

Beethoven pursued the ultimate in dramatic possibilities closely aligned to a quasi-operatic style in his use of the quartet of soloists, and yet remained true to a larger symphonic conception by interweaving all of the forces into one orchestral texture, often demanding the technically impossible.

KYRIE

The *Kyrie* begins with a slow orchestral introduction in duple meter, which alternates between chorus and soloists. These sudden changes in texture are used effectively throughout the composition and demonstrate Beethoven's unique powers to pile dramatic excitement onto a basically symphonic foundation. As each soloist enters, a new instrument, or a new phrase is added, and so the section is built. With the entrance of the full chorus in sustained phrases, Beethoven develops the pattern further, then drops to a pianissimo, after which an orchestral 3/2 meter is more reflective and gentle, utilizing question and answer phrasing between the chorus and soloists. The final *Kyrie* returns strongly, reinforcing the three-part structure of the text.

GLORIA

The *Gloria* opens brilliantly in a fast 3/4 beginning with altos and followed by the other section of the choir imitatively. Beethoven again uses sudden dynamic changes, here from a fortissimo to piano to emphasize the quiet beauty of the text *et in terra pax hominibus bonae voluntatis* (and on earth peace to men of goodwill) then back to a fortissimo ascending unison phrase for *laudamus te* (we praise thee). The quartet alternates with the chorus on the text *Gratias agimus tibi* and *Domine Deus* and then states a lengthy exposition on the text *Qui tollis peccata mundi* with the soloists and chorus alternating on the words ("O") *miserere nobis*. Beginning with *Quoniam tu solus sanctus*, Beethoven builds a massive choral and instrumental fugue. After the choirs' initial statement of *In gloria Dei Patris*, the quartet restates the same material while the men of the choir comment briefly with a chorale-like melody leading to an exposition by the choir and quartet this time punctuating with cries of *Amen*. The movement closes with material from the beginning in a presto marked with exclamations of *Gloria*.

CREDO

The *Credo* opens with a fugue-like texture between chorus and orchestra in declamatory style. The text *et incarnatus est* is set for the solo (first introduced by the tenors) and is supported by a quiet affirmation from the chorus. The *Crucifixus*, one of the most poignant moments, alternates soloists and chorus and strikingly employs the interval of a minor ninth in the soprano-alto duet above the chorus. The *Et resurrexit* (He arose from the dead) paints a scene of appropriate excitement through six measures for unaccompanied chorus. The *Credo* motif returns after a pictorial and fugue-like *et ascendit in coelum*. The demands Beethoven makes upon the singers are almost impossible. The ranges are pushed to their extremes and the tempo is too fast for the contrapuntal textures. Just when one thinks that the chorus can endure no more, Beethoven brings the movement to a close with the quartet and chorus singing quietly on *Amen*.

SANCTUS

The *Sanctus* begins with low strings, woodwinds and horns to introduce a quiet first statement by the solo quartet. Beethoven then explodes with the *Pleni sunt coeli gloria tua* (Heaven and earth are full of thy glory) calling on full orchestral resources while still indicating only the quartet. (This is now traditionally sung by a full chorus.) One can speculate that had Beethoven been able to hear the final results of this movement, he would have indicated a change at this point to full chorus. The *Benedictus* that follows is one of the most remarkable pieces of composition of any Mass setting. Beethoven in breaking with the traditional introduces a lengthy orchestral prelude and (perhaps influenced by Bach's use of solo violin in the B Minor) writes an extended violin solo that anticipated each of the individual soloists. He continues his journey away from the traditional by using the same melodic material of the solo violin for the final statement of the chorus in a fugue—like *Osanna*.

AGNUS DEI

The bass soloist begins the *Agnus Dei* with a long legato line that is complimented by a four-part male chorus emphasizing the text *miserere*. The rest of the soloists follow while the chorus answers with *miserere nobis* ("Have mercy on us"). There is a striking deceptive cadence in A major (Key of B minor) preceding the "Prayer for inward and outward peace," *Dona nobis pacem*. This is a dance-like feeling in duple meter that is interrupted several times with a trumpet call reminding man of the sounds of war. There are cries of *pacem*, *pacem* and the movement ends with a final question by the orchestra.

—W.D.H.

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.
Crucifixus etiam pro nobis;
sub Pontio Pilato passus et sepultus est,
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum, sedet ad dexteram
Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos;
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per prophetas.
Credo in unam sanctam Catholicam et
Apostolicam Ecclesiam.
Confiteor unum Baptisma in remissionem
peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi.
Amen.

SANCTUS

Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!
Benedictus qui venit in nomine Domini!
Osanna in excelsis!

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
miserere nobis,
dona nobis pacem.

God of Gods, Light of Light,
true God of true God;
begotten, not made; consubstantial to
the father,
by Whom all things were made;
Who for us men and for our salvation,
came down from heaven,
and became incarnate by the Holy Ghost of the
Virgin Mary, and was made man.
He was crucified also for us;
suffered under Pontius Pilate and was buried,
And the third day he arose again
according to the Scriptures.
And ascended into heaven, and sitteth at the
right hand of the Father.
And He is to come again, with glory,
to judge both the living and the dead;
of whose kingdom there shall be no end.
I believe in the Holy Ghost,
the Lord and Giver of life,
Who proceedeth from the Father and the Son;
Who, together with the Father and the Son,
is adored and glorified;
Who spoke by the prophets.
I believe in one holy Catholic and
Apostolic Church.
I confess one baptism for the remission
of sins.
And I expect the resurrection of the dead,
and the life of the world to come.
Amen.

SANCTUS

Holy is the Lord God Sabaoth.
Heaven and earth are full of Thy Glory.
Hosanna in the highest!
Blessed is he who cometh in the name of the Lord!
Hosanna in the highest!

AGNUS DEI

O Lamb of God, that takest away the sins of
the world,
have mercy upon us
grant us peace.