5-3-2003

Sholund Scholarship Concert: "An Afternoon of Beethoven"

Chapman Symphony Orchestra

Chapman University Choir

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The Chapman University Symphony Orchestra
Professor John Koshak, Music Director and Conductor

Chapman University Choir
Dr. William Hall, Director

Chapman University Choir
Dr. Louise Thomas, Accompanist

Chapman University Choir 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

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

Flute & Piccolo
Lauren Kamczyczek, Principal
Yoon Cho
Laura Recendez
Hiroko Yamashita

Oboe & English Horn
Marlene Mann, Principal
Pamela Curtis
Doug Hachiya

Clarinet
Samantha Palihawadu, Co-Principal
Monica Mann, Co-Principal
Tania Cho
Lisa Valeriano

Bassoon
Kathleen Kroesen, Cathy Alonzo

Contrabassoon
John Campbell

Horn
Audrey Acosta, Principal
Erica Austin
John Acosta
Tara Bloomquist
Lisa Austin

Trumpet
Aaron Valderrama, Principal
Todor Ivanov
Erik Jov
Webster Peters

Trombone
David Stetson
Jeremy DeliaCauda, Principal
Michael Pink
Lindsay Johnson

Tuba
Matthew Minnigar

Timpani
Bennie Driver, Co-Principal
Brandon Miller, Co-Principal

Violin
Junko Hayashi, Coordinator
Johanna Koenig, Assistant Coordinator
Kathleen Mangasing, Principal
Sarah Silver, Assistant Principal
Bridget Boy
Grace Canacho
Mary-Kate Criddle
Josie Davidson
Yvette Deveraux

Cello
Deborah Gagnon
Mynshara Khomok
Anna Koneman
Shigetani
Dan Louie
Paul Massar
Lina Nguyen
Sam Nellebon
Pat Pearce
Vanessa Reynolds
Charles Snyder
Hector Suarez
Miki Toda
Jan Wang
Helen Weed

Viola
Olga Gruca, Principal
Neila Osbourne, Assistant Principal
Tracy Sailer, Assistant Principal
Cathy Alonso
Manikre Bryand
Rebecca Skidmore
Alisa Thomas
Danielle Thomas
Si Tran
Diane Wynn

Soprano
Amy Astor
Erica Austin
Lia Austrin
Tara Bloomquist
Shannon Graham
Tiffany Daniels
Casey Decker
Stefanie Demmon
Staci De Stefano
Heather Elrod
Valerie Enright
Tanna Fox
Molly Fye
Melissa Gowen
Anne Horvat
Jennifer Hock
Kristie Irvine
Justine Limpic
Kathleen McKenna
Jayden Normandi
Sara Price
Kriss Redman
Carly Redier
Christine Saw
Carly Shepard
Melissa Smith

Cynthia Taylor
Bryan Terry
Jada Tomlin
Erin Wilde
Melissa Williams
Catlin Wybenga
Alisa Allison
Megan Boll
Aimee Bille
Carrie Bozeman
Tajette Brandt
Elana Cowen
Mic Amor Evans
Cathy Farnell
Molly Glynn
Rachel Housbrick
Kathrine Herrera
Lori Johnson
Stacey Kihara
Erik King
Chelsea Kutzler
Cheyenne McDonald
Gabrielle McG learner
Amy Moshitski
Brett Ogle
Emma Schneider

Seth Shields
Laura Smith
Allisa Sonner
Ashley Spencer
Tia Swain
Brittany Zenick

Tenor
Nathaniel Black
Mark Collie
Ashley Fratoula
Aron Gonzales
Gregory Haggard
Daniel King
Paul Lee
Sunghan Lee
Johannes Liedholm
Elfrin Martinez, Jr.
Gerg Norins
Daniel Petrossian
John Paul Paya
Aren Rodriguez
Daniel VanderKozi
Ly Vo
Aaron White
Do-Sik Yang
Jeffrey Zauner

Bass
Adonis Abeyta
Jeremy Bolis
Evan Brumwell
Joseph Baier
Jenni Coile
Mark Espinoza
Joanne Fox
West Hanson
Jeff Haart
Joshua Lastowski
Joseph Lewis
Paul McDonough
Ray Medina
Justin Miller
Wes Orono
Ian Reitz
William Sowich
Annibal Tipton
Spencer Washburn
Nathanial Wescott
Matthew Wight
Joel Weight

* University Singers
Program

Egmont Overture
Chapman Symphony Orchestra
John Koshak, Conductor

Ludwig von Beethoven
(1770-1827)

Missa 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
Doo Yang, Tenor
Daniel Pozzebon, Tenor
Matt Wight, Bass
Jeremy Bolin, Bass

MISSA SOLEMNIS, MASS IN D, Op. 123

KYRIE
Kyrie eleison!
Christe eleison!

GLORIA
Gloria in excelsis Deo, et in terra pax
hominitus Iornae voluntatis.
Laudamus te, benedictimus te,
adoramus te, glorificamus te.
Gratias 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 Domirus, tu solus altissimus,
Jesus 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,
Filium Dei unigenitum;
et ex Patre natura 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.
Agnus Dei, qui tollis

Osanna in excelsis!

Pleni

Osanna in excelsis!

Sanctus Dominus Deus Sabaoth.

Confitor unum

Baptisma in remissionem

Credo in Spiritum Sanctum,

et ascendit in coelum,

et incarnatus, est de Spiritu

Crucifixus etiam pro nobis;

Deum verum de Deo vero;

dona nobis pacem.

miserere nobis,

et vitam venturi saeculi.

peccatorum.

adoratur et conglorificatur;

qui cum

Dominum et vivificantem,

cujus regni non

Patris.

secundum Scripturas.

nostram salutem, descendit de coelis,

Patri,

SANCTUS

Filioque procedit;

et Filio simul

sanctus mundi,

dexteram

Hosanna

And

I

Who, together with the Father and the Son,

believe in one holy Catholic and

apostolic Church.

begotten, not made; consubstantial to

the Father, 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 "Dissonant" Variations, the 9th 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 pursed 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 interspersing 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 choral and

soloists. These sudden changes in texture are used effectively throughout the composition and demonstrate

Beethoven’s 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 crescendo 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 section of the choir

initiatively. 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 et Dominum Deus and then 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") miserrere nobis. Begnining with Quoniam tu solus sanctus, Beethoven builds a massive choral and instrumental fugue. After the

chorus' initial statement of the text in gloriae Dei Patri, the quartet restates the same material and the

choir comment briefly with a chorale-like melody leading to an exposition by the choir and quartet this time

punctuating with cries of Ave. 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 solos 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 motets returns after a pictorial and fugue-like exadtration in chorus. The movements of

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 straining quietly on Amen.

SANCTUS

The Sanctus begins with long strings, woodwinds and horns to introduce a quiet first statement by the solo

quartet. Beethoven then explodes with the Feni sunt coeli et terra 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 compositional art 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

Agnus Dei

The bass soloist begins the Agnus Dei with a long legato line that is complemented by a four-part male

chorus emphasizing the text misere or. The rest of the soloists follow while the chorus answers with misere

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," Domine nobis pacem. This is a dance-like feeling in duple meter that is

interrupted several times with a trumpet call reminding the sounds of war. There are cries of pacem, pacem and

the movement ends with a final question by the orchestra. —W.D.H.