5-9-2009

Sholund Scholarship Concert: Ludwig van Beethoven, Choral Fantasy, Op. 80, & Franz Schubert, Mass in E flat Major, D. 950

Chapman Chamber Orchestra
Chapman University Choir

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Spring 2009 Event Highlights

ART:
Visual Urgency with HOW Self-Promo and AIGA Get Out the
Vote poster retrospective ..................................................... Feb 2 – Mar 12
BA and BFA Student Shows ................................................... Mar 16 – May 1
Departmental Exhibition ......................................................... May 11 – 15

THEATRE:
*Trojan Women* ................................................................. Mar 20 – 22; 25 – 28
*Psycho Beach Party* ............................................................ Apr 24 – May 2

MUSIC:
University Choir Home Concert .................................................. Feb 6
Ensemble-in-Residence in Concert: Ensemble Green ....................... Feb 7
Visiting Artist: Sergei Babayan, piano ........................................ Feb 10
Opéra Chapman presents: *La Divina* and *Signor Deluso* by Pasatieri
and Mozart's *The Impresario* ............................................. Apr 24 – 26
Sholund Scholarship Concert: Shubert’s *Mass in E-flat Major, D. 950*
and Beethoven's *Choral Fantasy, Op. 80* .......................... May 9

DANCE:
Works in Progress ................................................................. Feb 28
Concert Intime ........................................................................ Mar 26 – 28
Spring Dance Concert ............................................................. May 13 – 16

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CHAPMAN UNIVERSITY
Conservatory of Music

presents the

Sholund Scholarship Concert

Ludwig van Beethoven

*Choral Fantasy, Op. 80*

Grace Fong, piano

Franz Schubert

*Mass in E-flat Major, D. 950*

Chapman Chamber Orchestra & University Choir
Daniel Alfred Wachs, Conductor

Saturday, May 9, 2009 • 4 p.m.
Chapman Auditorium, Memorial Hall
Chapman University
Program

Ludwig van Beethoven (1770-1827)

Choral Fantasy, Op. 80

Featuring Faculty Guest Artist

Grace Fong, piano

Soprano I Jessica Hardy
Soprano II Ariel May
Alto Michelle Montoya
Tenor I Brett Sprague
Tenor II Marshall Johnson
Bass Yannick Yambrecht

~ Intermission ~

Franz Schubert (1797-1828)

Mass in E flat Major, D. 950

I. Kyrie

Soprano Caitlin Vaughn
Alto Michelle Montoya
Tenor Brett Sprague
Bass Cody Morgan

II. Gloria

Soprano Kristen Pacetti
Tenor Brett Sprague
Bass Cody Morgan

III. Credo

Soprano Kristen Pacetti
Tenor Brett Sprague
Bass Cody Morgan

IV. Sanctus

In loving memory of Ethelene Fiske '40, B.A. Music, program funding provided by her brother, the Reverend Harsh J. Brown '50, and his family.

About the Artists

Grace Fong, piano

Director of Keyboard Studies, Chapman University Conservatory of Music

Praised as a “true musical colourist with enormous style and taste,” an artist of “rare eloquence and grace,” American pianist Grace Fong’s performances have been hailed as “positively magical.” She has gained critical acclaim in the United States, Canada, Europe, and Asia, making appearances at major venues around the world, including Weill Hall at Carnegie Hall, the Kennedy Center, Phillips Collection, Great Hall in Leeds, UK, Reineberger Hall at Severance Hall, the Liszt Academy in Budapest, Konzerthaus Dortmund, Germany, among others. Performances with orchestras have included the Halle Orchestra in the United Kingdom, the Polish Chamber Orchestra, the Indianapolis Chamber Orchestra, the Indianapolis Symphony Orchestra, Music Academy of the West Festival Orchestra, the Olympia Philharmonic Orchestra, The Shreveport Symphony, the Chamber Orchestra of Southwest Virginia, the New Hampshire Music Festival Orchestra, among others.

Described by one critic as “absolutely astounding—and now I’ve run out of praiseworthy adjectives,” Dr. Fong is a prizewinner of numerous international competitions, including the prestigious Leeds International Piano Competition in the United Kingdom, 2007 Bosendorfer International Piano Competition, San Antonio International Piano Competition, Viardo International Piano Competition, and the Cleveland International Piano Competition. Most recently, Dr. Fong is the winner of one of America’s most prestigious piano awards, the 2009 Christel DeHaan Classical Fellowship of the American Pianists Association, after a competitive one-year and a half process that began with nominations and culminated in solo, chamber, lieder, and concerto performances in Indianapolis in spring 2009.

Daniel Alfred Wachs, conductor

Director of Instrumental Studies, Chapman University Conservatory of Music

Music Director & Conductor, Chapman University Orchestras

Dynamic Conductor and Pianist Daniel Alfred Wachs is increasingly recognized as one of the few musicians of his generation successfully balancing the demands of a busy conducting and solo career. Currently, he is Music Director & Director of Instrumental Studies at the newly designated Conservatory of Music at Chapman University in Orange County, California, and newly appointed Music Director of the Orange County Youth Symphony Orchestra. Mr. Wachs’ recent engagements include Assistant Conductor of the French premiere of Bernstein’s Candide at the Théâtre du Châtelet (a co-production with La Scala & ENO) and as Music Director of After Hours with Opera Chapman. He served as a juror for the 2007 ASCAP Foundation Rudolf Nissim Award in New York and as Assistant Conductor & Repetiteur for Cincinnati Opera during its 2007 Season. In February 2007, Mr. Wachs filled in for Valery Gergiev at the Rotterdam Philharmonic, and in April 2008, he stepped in for Vladimir Spivakov at Orange County’s Pacific Symphony. Additional engagements included a recital with tenor William Burden, soloist with the Boca Raton Philharmonic, guest conductor of the Pacific Symphony as part of its 8th American Composers Festival, and Pacetti’s “Our Angela” and Gianni Schicchi, again with Opera Chapman. Upcoming performances include guest soloist and conductor with Sinfonia Gulf Coast and Pasatieri’s Signor Deluso, La Divina and Mozart’s The Impresario.

Born in 1976 and raised and educated in the United States, Israel and Europe, Mr. Wachs was auditioned by Zubin Mehta at the age of eight and began studies with Enrique Barenboim. He subsequently pursued studies at the Zürich Academy of Music and the North Carolina School of the Arts. Mr. Wachs holds a Bachelor’s degree in Piano from the Curtis Institute of Music and graduate degrees in piano & conducting from The Juilliard School. He is represented by William Reinert Associates, Inc.
Program Notes

Ludwig van Beethoven (1770-1827)

Choral Fantasy, Op. 80

Beethoven was forward thinking when he decided to write a piece that called for an orchestra, piano, and choir. This piece was written 16 years before his Ninth Symphony in which he pushed his ideas in the Choral Fantasy to their limits. Beethoven’s idea for combining these forces was somewhat coincidental, more as a fun opportunity to use all of the musicians he had at his disposal for a fundraiser he was directing. The idea of a choral fantasy was not completely revolutionary. Beethoven was really taking a modernist approach to an idea conceived about 150 years before his time. The process of writing a choral fantasy, or, in its broadest definition, an organ composition based on a chorale melody, originated in the early Baroque period.

Beethoven’s Choral Fantasy is a set of variations on a theme divided up into three large sections with a solo piano introduction at the outset of the piece. The theme Beethoven uses for this piece can be traced back to a song he composed during his early years, Seufzer eines Ungeliebten und Gegenliebe (Lament of a man unloved and mutual love). The first two sections feature the orchestra and piano, while the third section, much like the last movement of his Ninth Symphony, includes the choir. Listen for the theme and its variations throughout the different instrument groups in the orchestra and how the theme is different when the choir sings.

Franz Schubert (1797-1828)

Mass in E flat Major, D. 950

As the last of Schubert’s six masses, the Mass in E flat Major is his crowning achievement in this genre and appears to be the product of an inner calling as opposed to an external motivation or commission. The work was completed several months before Schubert’s death in 1828 and premiered posthumously. The Mass in E flat major perfectly represents Schubert’s mature sacred works despite the fact that it was written when he was a mere thirty-one years of age. His first four masses were written between 1815 and 1816 when he began experimenting with different text settings. A mere thirty years of age. His first four masses were written between 1815 and 1816 when he began experimenting with different text settings. Despite the fact that it was written when he was a mere thirty-one years of age. His first four masses were written between 1815 and 1816 when he began experimenting with different text settings.

Schubert: Mass in E flat Major, D. 950

Text & Translations

Beethoven: Choral Fantasy, Op. 80

Schmeichelnd bold und heilig klingen
unseres Lebens Harmonien,
und dem Schönheitsinn entschwingen
ihre Schalen, die ewig blühn.
Fried und Freude gleiten freundlich
wie der Wellen Wechselspiel.
Was sich drängt und leidlich,
ordnet sich zu Hochgefühl.
Wird der Töne Zauber waltend
und des Wortes Weiß spricht,
schweift sich Herzlichen gerühren,
Nacht und Stürme werden Licht.
Aus der Ruhe, innre Wonne
herrschen für den Glücklichen.
Doch der Künstle Fröhlingssons
lässt aus beiden Licht entstehen.
Großes, das ins Herz gedrungen,
blüht nun neu und schön empors.
Hat ein Geist sich aufgeschwungen,
hält ihm stets ein Geisterchor.
Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst
Wenn sich Liebe und Kraft vermißt,
lohnt den Menschen Götterganz.

Schubert: Mass in E flat Major, D. 950

Kyrie
Kyrie eleison.
Christe eleison.

Gloria

Gloria
Glory in the highest to God. And on earth peace
to men of good will. We praise thee. We bless thee.
We worship thee. We glorify thee. Thanks we give to thee because of Thy great glory.
Lord God, King of heaven,
God the Father almighty.

*program notes by Arman Keyvanian

With grace, charm and sweet sounds
The harmonies of our life,
The flowers which eternally bloom.
Peace and joy advancing in perfect accord,
Like the alternating play of the waves;
All harsh and hostile elements.
When the magic sounds reign
And the sacred word is spoken,
That strongly engender the wonderful,
The night and the tempest divers light,
Calm without, profound joy within,
Awaiting the great hour.
Meanwhile, the spring sun and art
Bathe in the light.
Something great, into the heart
Blossoms anew when in all its beauty,
Which spirit taken flight,
And all a choir of spirits resounds in response.
Accept then, oh you beautiful spirits,
Joyously of the gifts of art
When love and strength are united,
The favour of God rewards Man.
Et vitam venturi saeculi. Amen.

Et expecto resurrectionem mortuorum.

Confiteor unum baptisma in remissionem peccatorum.


Et in unum Dominum Jesum Christum, Filium Dei unigenitum, qui ex Patre locutus est per Spiritum Sanctum et ex Maria Virgine. Et homo factus est, et propter nos homines passus, et sepultus est. Crucifixus etiam pro nobis sub Pontio Pilato, et resurgo tertia die, secundum Scripturas. Passus, et sepultus est. Et ascendit in caelum, sedet ad dexteram Patris, et resurgo tertia die, secundum Scripturas.

Et interum venturus est cum gloria, judicare vivos et mortuos, et regnum Dei reipublicam coelestem factorem coelestis et terrae, facere patrem et creatorem omnis rerum, et in unum Dominum Jesum Christum, Filium Dei unigenitum, qui ex Patre locutus est per Spiritum Sanctum, et ex Maria Virgine. Et homo factus est, et propter nos homines passus, et sepultus est. Crucifixus etiam pro nobis sub Pontio Pilato, et resurgo tertia die, secundum Scripturas.

Et in unam, sanctam, catholicam, et apostolicam Ecclesiam, qui locutus est per Spiritum Sanctum et ex Maria Virgine. Et homo factus est, et propter nos homines passus, et sepultus est. Crucifixus etiam pro nobis sub Pontio Pilato, et resurgo tertia die, secundum Scripturas.
Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director & Conductor

**Violin**
- Dean Anderson
- Sarah Becker
- Kadima Bezdorf
- Philipp Clauser
- Tanja Dorsey
- Lydia Dutiau
- Daniel Gibson
- Adriana Hernandez
- Mira Khomik
- Winston Lagosta
- Paul Manaster
- Kathleen Mantzur
- Daphne Medina
- Marta Myrick

**Cello (cont.)**
- Victoria Leach
- Elizabeth Vysin
- Esther Yim

**Bass**
- Kevin Baker
- David Black
- Mark Bouldon

**Flute**
- Lauren Agajanian
- Kelley Steinkr

**Oboe**
- Tanner Edelbi
- Morgan Hughes Beckett

**Clarinet**
- Laura Lacore
- Daphne Wagner

**Tuba**
- Dean Hall
- Beekie Takashima

**Trombone**
- Amy Bowser
- Ron Minor
- David Stetson

**Timpani**
- Collin Martin

**Staff**
- Arman Keyporian
- Administrative Assistant & Head Librarian
- Victoria Leach
- CCO Librarian
- Jacob Vogel
- Ensemble Manager, CCO, Wind Symphony & Pride of Chapman

**Viola**
- Robert Becker
- Courtney Gilz
- Katie Koike
- Julianna Merging
- Elke Portale
- Jarrett Thredyhill
- Phillip Triggs

**Cello**
- Marissa Gold
- Sarah Jay
- Scott Kawan

**Names are listed in alphabetical order**

Acknowledgements

William D. Hall  Dean, College of Performing Arts
Dale Merrill  Associate Dean, College of Performing Arts
Rick Christophersen  Director, Conservatory of Music
Margaret Dehning  Chair, Conservatory of Music

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