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CHAPMAN UNIVERSITY SINGERS

in Concert
Stephen Coker, *Conductor*

October 29, 2016



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Giulio M. Ongaro, PhD
Dean, College of Performing Arts

Chapman University
Hall-Musco Conservatory of Music Presents

The Chapman University Singers in Concert

Stephen Coker
Conductor

October 29, 2016
7:30 pm

Wallace All Faiths Chapel
Fish Interfaith Center

Program

I.

Kyrie, K. 33 Wolfgang A. Mozart
Alma Dei creatoris, K. 277 (1756-1791)

Melissa Montaña, *soprano*; Erin Theodorakis, *mezzo-soprano*
Tyler Johnson, *tenor*
Tom Sender and Cheryl Ongaro, *violin*
Peter Kwon, *viola*; Greg Adamson, *cello*
Raphael Zepeda, *bass*; Hye-Young Kim, *organ*

Crucifixus a8 (from Credo in F Major) Antonio Lotti
(c. 1667-1740)

II.

Two Motets
Schaffe in mir, Gott, ein rein Herz Johannes Brahms
(Op. 29, No. 2) (1833-1897)
Denn er hat seinen Engeln befohlen Felix Mendelssohn
(1809-1847)

Program

III.

Two Adoration Motets
Jesu, dulcis memoria Tomás Luis de Victoria
(1548-1611)

Jesus, I Adore Thee Stephen Caracciolo
(b. 1962)
Jasmine Rodriguez, *soprano*

~INTERMISSION~

IV.

Vi adoro Manolo Da Rold
(b. 1976)

Folk or Folk-Influenced Music

Kalējs kala debesīs Selga Mence
(b. 1953)

Program

<i>Õhtul</i>	Pärt Uusberg (b. 1986)
<i>¡Canta!</i>	Guido López-Gavilán (b. 1944)
<i>Great Day</i>	arr. Moses Hogan (1957-2003)
	Tanja Radic, <i>soprano</i>
<i>My Soul's Been Anchored in the Lord</i>	Stacey V. Gibbs (b. 1959)

Program Notes and Translations

Mozart's brief *Kyrie*, K. 33 and more extended *Alma Dei creatoris*, K. 277 (both in F Major) are youthful, unpretentious works for choir and small orchestra, written when the composer was ten and 21 years old, respectively. The former may have been intended to be the opening movement of a Mass setting that was left incomplete. Its sweet sounds due to its many parallel sixths and tenths seem endearing when considering the age of the young genius at the time of its composition. The latter work is an antiphonal sequence of responds, alternating verse by verse between the three soloists and the largely homophonic statements of the choir.

Kyrie (Sung in Greek)

Lord have mercy; Christ have mercy; Lord have mercy.

Alma Dei creatoris (Sung in Latin)

The caring mother of God the Creator sits as the very merciful mother of a guilty sinner. May you, merciful one, bring to pass what we pray for who are strong for the struggle.

Probably born in Hanover, Germany, **Antonio Lotti** moved to Venice when he was approximately sixteen years old to study with Legrenzi, the then *maestro di cappella* of St. Mark's Basilica. He remained there for most of the remainder of his life, advancing at the Basilica, eventually becoming its *maestro di cappella* some four years before his death. A well-regarded musician during his lifetime, his compositional output includes numerous oratorios, motets, cantatas, madrigals, Masses, and separate Mass movements. His most well known work is his "Crucifixus" for eight-part choir that serves as the second movement (of five) of Lotti's *Credo* for choir, strings, and

Program Notes and Translations

continuo. The “Crucifixus” is a sumptuous work and displays Lotti’s hallmark penchant for suspensions.

Crucifixus a8 (Sung in Latin)

Crucified also for us under Pontius Pilate, he suffered, and was buried.

Johannes Brahms’ smaller sacred works, the motets, feature an impressive compositional display of counterpoint, especially canon. For example, his *Geistliches Lied* (Sacred Song) is a strict double canon at the interval of a ninth, and two sacred works for women’s choir (*O bone Jesu* and *Regina coeli laetari*) use the form of double contrary motion canon and mirror canon, respectively. “Schaffe in mir, Gott ein rein Herz,” the first portion of a multi-sectional motet of the same name, features a “proportional canon” or a canon in augmentation. Specifically, the sopranos’ opening and repeated melody is sung verbatim by the low basses with the exception of this lower part being sung twice as slow as the upper part; that is, the bass part is sung in augmentation with the ratio of one to two. **Felix Mendelssohn’s** *Denn er hat seinen Engel befohlen* first existed as a freestanding unaccompanied work written in 1844 in thanks for the escape of a Prussian king from an assassination attempt. However, it was incorporated later with orchestral accompaniment into his oratorio *Elijah*. At its beginning and end, the motet for eight-part mixed voices divides into two four-part choirs (men’s and women’s choir) singing antiphonally.

Schaffe in mir, Gott, ein rein Herz (sung in German)

Create in me a clean heart, and renew a right spirit within me.

Program Notes and Translations

Denn er hat seinen Engel befohlen (sung in German)

For he has commanded his angels to watch over you, to protect you on all your paths, and to uphold you with their hands lest you dash your foot against a stone.

Along with England’s William Byrd, Italy’s Palestrina, and Orlando di Lasso of the Franco-Flemish school, the Spanish musician **Tomás Luis de Victoria** is one of the most celebrated composers of the High Renaissance. Many find the music of Victoria to be imbued with a fervent sense of mysticism or emotional, religious intensity. Like Mozart’s setting of *Ave verum corpus*, Victoria’s 16th-century miniature *Jesu, dulcis memoria* is often thought of as approaching perfection through its understated simplicity. The chant-based motet *Jesus, I Adore Thee* of contemporary American composer **Stephen Caracciolo** is paired with the above Victoria work because of its similar nature of text—adoration of the Christ figure. The opening portion of the Caracciolo work features the chant melody in unison, then in two- and three-part harmonies before it turns to more sumptuous four- to six-part textures that appear after a modulation to the perhaps brighter key of G major from that of E-flat major.

Jesu. dulcis memoria (sung in Latin)

Jesus, how sweet the very thought, granting the heart its true joys; but sweeter than honey and all else is His presence.

In the preface to the score of *Vi adoro*, composer **Manolo da Rold** writes:

“This score is the revival of a distant memory of when I was

Program Notes and Translations

a young organist in the church of my village near Belluno, a city in the foothills of the Dolomites in the Veneto in northern Italy. The melody, an old processional song, was collected by Maestro Martino Durighello. It has been almost 30 years, but I can remember quite well when the procession started from the church, went down into the valley, and then up the opposite side of the hill. I remained in the square near the church, waiting and listening. The procession order was composed of men first, followed by the priest and choir, then lastly the women and children. This mixture of sounds, prayers and songs so affected me that I wished to recreate it in this score."

Vi adoro (I worship)

Intoned in Latin: Our Father who art in heaven...Beloved Mother... Lamb of God who takes away the sins of the world...The grieving Mother stood weeping next to the cross...Our Father who art in heaven...

Sung in Italian: I worship you endlessly. O living bread of heaven, pray for us! O living bread, o great sacrament.

Two composers from the Baltic states are represented on the program. Estonian musician **Pärt Uusberg** is an active singer, actor, conductor, and prize-winning composer. The majority of his catalog falls under the genre of choral music, although he has also written film music and works for piano and orchestra. His choral songs often are set to liturgical texts or to poetry of Estonian authors. These works are often marked by simple yet tender meditative atmospheres, rich harmonies throughout, and great sonorities at emotional climaxes. Such is the case for *Õhtul*. The folk-like rhyming poem of Ernst Enno (1875-1934)

Program Notes and Translations

speaks of the evening and images associated with dusk. **Selga Mence** is a Latvian composer and a faculty member of the Latvian Academy of Music serving as head of that institution's composition department. Mence's notoriety first came through her catalog of choral music. Her works were heralded at the Scandinavian Song Festival in Norway in 2000 and at many song festivals in Latvia, the United States, and Canada. Having a deep love for Latvian folk melodies and texts, Mence is often said to blur the boundary between folksong arrangement and original music. Her *Kalējs kala debesīs* uses as its text a Latvian folk tale and features pungent harmonies and driving rhythmic patterns or *ostinati* throughout.

Kalējs kala debesīs (sung in Latvian)

The Blacksmith forges in the sky; coal falls into the river Daugava. A brooch is forged for the daughter of the Sun with golden bubbles.

Õhtul (sung in Estonian)

The little bird goes silent as the wind blows. The small flower falls asleep, caressed by the dew. Twilight blushes as she kisses the night. The forest trees sleep in memory and silence. They are wistful for my song, now a silent memory, as it paddles far away.

Guido López-Gavilán is currently head of the Program of Orchestral Conducting at the Advanced Art Institute of Havana and is also the president of the internationally recognized annual Havana Festival dedicated to contemporary music. His conducting engagements have taken him to countries in Europe, South America, Asia, and North America. As a composer of solo, chamber, symphonic and choral works, López-Gavilán's

Program Notes and Translations

pieces for choir have been met with praise and top honors at competitions for new musical works. Based on driving syncopated rhythms of Cuban music, López-Gavilán's *¡Canta!* emphasizes rhythm, almost seeming to call for turning the choir into one big percussive instrument. With its limited text, *¡Canta!* features some brief spoken passages and layered sections with many repetitions of two-measure units within its brief span.

¡Canta!

Sing! You've got to sing! Sing it ladies! Sing it men! If you don't join in the song, you won't revel in the music! Sing!

—translation by Sandra Colindres

Moses Hogan's untimely death at the age of 45 left the choral world with the loss of a master composer and arranger of African-American spirituals. A native of New Orleans, Louisiana, Hogan was a degree recipient of the Oberlin Conservatory of Music, and he continued his studies at the Juilliard School of Music and Louisiana State University. Some of his arrangements are *tour de force* concert pieces, bursting with energy and inventiveness, while others are quite simple and straightforward. *Great Day* for soloist and choir is an example of the latter: modest, "unadorned," and fetching.

A resident of Detroit, Michigan, **Stacey Gibbs** has numerous published arrangements of African-American spirituals. Highly acclaimed for his energetic renditions of this distinct American folk music, Gibbs' works have reached a wide audience, having been performed at countless national and international choral festivals, competitions, and conferences.

— Stephen Coker

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About the Artists



STEPHEN COKER, *Conductor*

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 Portland State University (2006-2009), the University of Cincinnati College-Conservatory of Music (CCM) from 2000-2006, and Oklahoma City University (OCU) from 1975-2000.

At both CCM and OCU, Coker was recognized with the Outstanding Teacher Award (2002 and 1991, respectively), and he was given the Director of Distinction Award by the Oklahoma Choral Directors Association in 1995. In 2015, Coker also received Chapman University Hall-Musco Conservatory of Music's Shaun Naidoo Legacy Award, an honor granted each year by the Conservatory's student body. In demand as a clinician and guest conductor across the nation, Dr. Coker has worked in roughly half of the fifty states. Internationally, he has conducted professional, collegiate, and youth choirs and orchestras in workshops and festivals in China, Portugal, South Korea, Israel, Sweden, and Taiwan.

Coker received his Bachelor and Master of Music Degrees from OCU and the Doctor of Musical Arts degree in Choral Music from the University of Southern California, having studied with Rodney Eichenberger, James Vail, and David Wilson. An avid enthusiast of choral-orchestral performance, Coker has conducted much of that major repertoire including works of Bach, Mozart, Haydn, Brahms, Dvorak, Vaughan Williams, Fauré, Duruflé, Poulenc, Orff, and Bernstein, and has prepared choruses for James Levine, James Conlon, and Erich Kunzel. As a professional chorister, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw.

Other special interests of Dr. Coker include orchestral conducting, world music, opera and musical theater, and church music. Throughout most of his academic career, he has held choir director positions at Presbyterian, United Methodist, and Episcopal parishes. Currently, he serves as Director of the Chancel Choir at Tustin Presbyterian Church.

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March 17

