

Chapman University

## Chapman University Digital Commons

---

Printed Performance Programs (PDF Format)

Music Performances

---

11-12-2016

### The Chapman University Choir and The Chapman University Women's Choir in Concert

Chapman University Choir

Chapman University Women's Choir

Follow this and additional works at: [https://digitalcommons.chapman.edu/music\\_programs](https://digitalcommons.chapman.edu/music_programs)



Part of the [Music Performance Commons](#), and the [Other Music Commons](#)

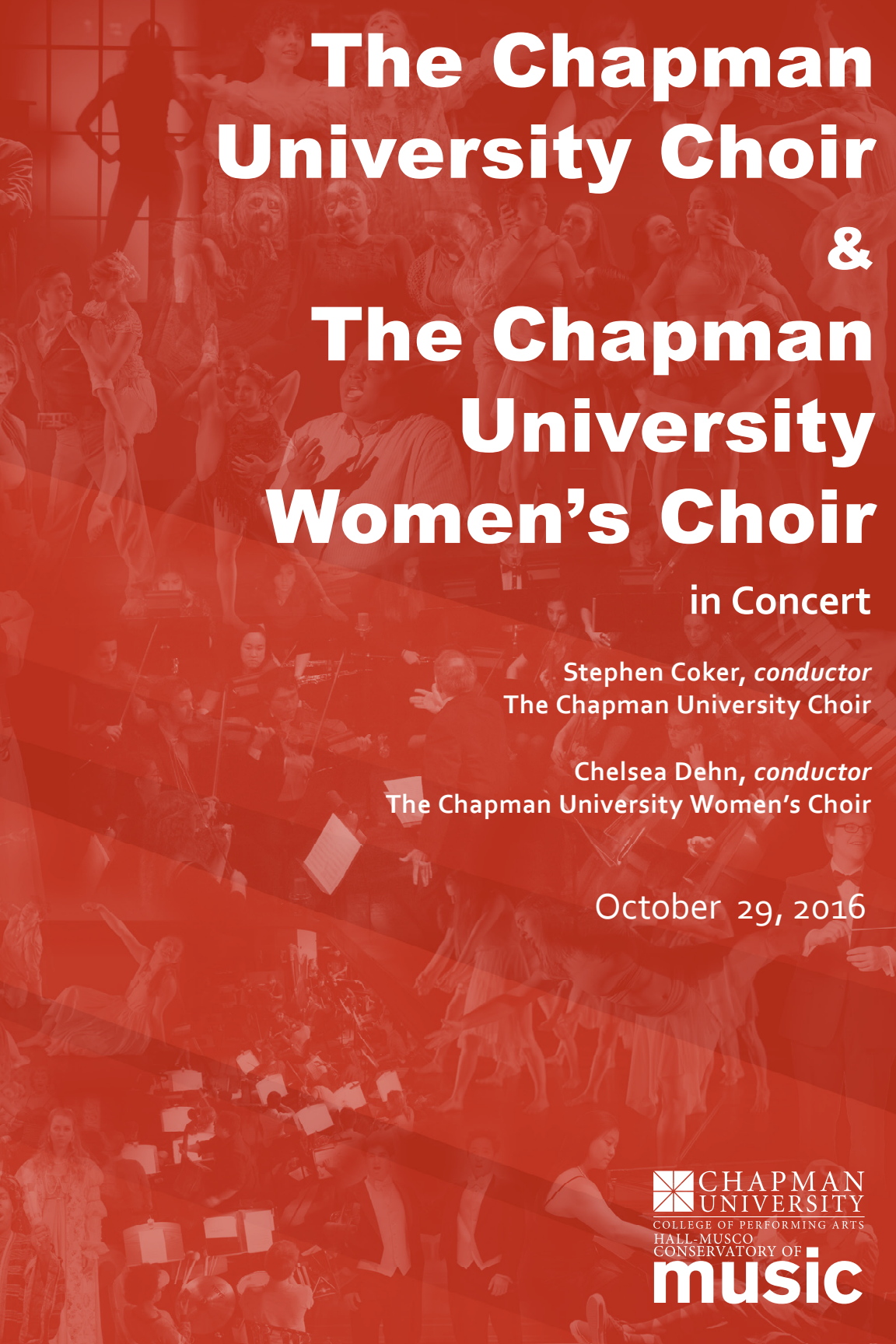
---

#### Recommended Citation

Chapman University Choir and Chapman University Women's Choir, "The Chapman University Choir and The Chapman University Women's Choir in Concert" (2016). *Printed Performance Programs (PDF Format)*. 1600.

[https://digitalcommons.chapman.edu/music\\_programs/1600](https://digitalcommons.chapman.edu/music_programs/1600)

This Choral Performance is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact [laughtin@chapman.edu](mailto:laughtin@chapman.edu).



# The Chapman University Choir & The Chapman University Women's Choir

in Concert

Stephen Coker, *conductor*  
The Chapman University Choir

Chelsea Dehn, *conductor*  
The Chapman University Women's Choir

October 29, 2016

 **CHAPMAN  
UNIVERSITY**  
COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
CONSERVATORY OF  
**music**



# THANK YOU!



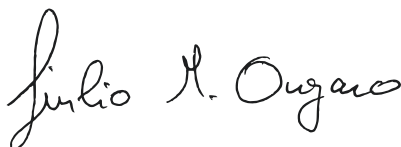
Without you, our audience, the performance you are about to enjoy would be incomplete. On behalf of our students, faculty, and staff, thank you for supporting the College of Performing Arts and our next generation of artists.

Our students are at the core of everything we do. We are passionately dedicated to providing the best possible education for our students in all of our disciplines within Dance, Music, and Theatre. Our mission is to help them master their craft and prepare for today's performing arts professions by providing access to all the tools necessary to succeed.

Here at CoPA, we are training artists and transforming lives. Our students have exceptional opportunities to learn from master artists and to experience performance in venues ranging from small studios to a state-of-the-art facility, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

On the following page, I hope you will read about a few of our graduates, and learn how their training in CoPA, and our supporters' generous investment in performing arts programs at Chapman University, transformed their lives and led to their success today.

Please enjoy this performance and come back for another CoPA event soon!

A handwritten signature in black ink that reads "Giulio M. Ongaro". The script is fluid and cursive.

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

## CoPA ALUMNI SPOTLIGHT

**Genevieve Carson** (B.F.A. Dance Performance '07) was recently named Artistic Director of Los Angeles Contemporary Dance Company, and began her first programming season in September 2016. She has danced, choreographed, and taught dance throughout the L.A. area, and works extensively in both concert and commercial dance.

*Chapman's dance program, and all the performance and choreography opportunities it gave me, allowed me to thrive as an artist. It was truly the "incubation period" of my career where I gained invaluable knowledge and experience that I use every day as a choreographic professional and artistic leader in Los Angeles. — G.C.*



**Eli Kaynor** (B.M. Cello Performance '13), a recent graduate of the University of North Carolina School of the Arts, won a position with the Winston-Salem Symphony in August 2016. Kaynor is a founding member of UNCSA's Giannini String Quartet which was selected for coaching with acclaimed cellist and conductor Paul Watkins, of the GRAMMY® Award-winning Emerson String Quartet, at Lincoln Center.

**Camille Collard** (B.F.A. Theatre Performance '10) has had a busy post-Chapman television career. She has a recurring role on the CW Television Network's hit show *Jane the Virgin*, in which she plays the character Frankie, sidekick to Jane Villanueva (Gina Rodriguez). She has also co-starred and appeared in episodes of MTV's *Faking It*, Fox Network's *Rosewood*, NBC's *Grimm*, and *Leverage* on TNT.



To learn how you can increase your support by becoming an invested patron of the College of Performing Arts, please contact Bobby Reade, Development Coordinator, at (714) 289-2085 or [readeb@chapman.edu](mailto:readeb@chapman.edu).

# CALENDAR HIGHLIGHTS: FALL 2016

## October

October 11, 13, 15, 16, 19, 21, 22

***Good Kids*** by Naomi Iizuka  
James Gardner, *Director*  
Studio Theatre

October 12, 14–16, 18, 20–22

***Dog Sees God: Confessions of a Teenage Blockhead*** by Bert V. Royal  
Nanci Ruby, *Director*  
Studio Theatre

October 14

**The Chapman Orchestra and Chapman University Wind Symphony in Concert**  
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra  
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony  
Musco Center for the Arts

October 15

**Guest Artist Lecture and Recital:**  
***Break the Coconut: Songs by M. Camargo Guarnieri***

Sarah Tyrrell, *musicologist*, UM–Kansas City  
Rebecca Sherburn, *soprano*  
Louise Thomas, *pianist*  
Salmon Recital Hall

October 21–23

**Opera Chapman presents: *Kurt Weill After Dark – A Cabaret-style Review***  
Peter Atherton, *Artistic Director*  
Nicola Bowie, *Guest Director and Choreographer*  
Carol Neblett, *Associate Director*  
Janet Kao & Paul Floyd, *Musical Direction*  
Musco Center for the Arts

October 29

**University Singers in Concert**  
Stephen Coker, *Conductor*  
Fish Interfaith Center

## November

November 9

**Guest Artists in Recital:**  
**Rachel Joselson, *soprano***  
**with Rene Lecuona, *piano***  
*Songs of the Holocaust*  
Salmon Recital Hall

November 11

**The Chapman Orchestra and Chapman University Wind Symphony in Concert**  
Daniel Alfred Wachs, *Music Director & Conductor*, The Chapman Orchestra  
Christopher J. Nicholas, *Music Director & Conductor*, Chapman University Wind Symphony  
Musco Center for the Arts

November 12

**University Choir & Women's Choir in Concert**  
Stephen Coker, *Conductor*, University Choir  
Chelsea Dehn, *Conductor*, University Women's Choir  
Fish Interfaith Center

November 13

**Faculty Recital:**  
**Louise Thomas and Paul Floyd, *piano***  
Salmon Recital Hall

November 14

**Guest Artist in Recital:**  
**Daniel Shapiro, *piano***  
Salmon Recital Hall

November 15

**Chapman Percussion Ensemble**  
Nicholas Terry, *Director*  
Salmon Recital Hall

November 16

**2016-17 Instrumental & Vocal Competition**  
Salmon Recital Hall

# COLLEGE OF PERFORMING ARTS

November 17  
**Saxophone Ensemble**  
Gary Matsuura, *Director*  
Salmon Recital Hall

November 29  
**Big Band & Jazz Combo**  
Albert Alva, *Director*  
Chapman Auditorium, Memorial Hall

## December

December 1  
**New Music Ensemble**  
Sean Heim, *Director*  
Salmon Recital Hall

December 1–3, 8–10  
***Intimate Apparel*** by Lynn Nottage  
Jaye Austin Williams, *Director*  
Waltmar Theatre

December 2  
**Keyboard Collaborative Arts Recital**  
Louise Thomas, *Director*  
Salmon Recital Hall

December 2–3  
**Fall Dance Concert**  
Liz Maxwell and Alicia Guy, *Co-Directors*  
Musco Center for the Arts

December 3  
**Instrumental Chamber Music**  
Winds/Brass: Christopher J. Nicholas,  
*Director*  
Strings/Piano  
Grace Fong & Robert Becker, *Directors*  
Salmon Recital Hall

December 4  
**Early Music Ensemble: *Singen und Klingen***  
Bruce Bales, *Director*  
Salmon Recital Hall

December 4  
**Chapman Guitar Ensemble**  
Jeff Cogan, *Director*  
Salmon Recital Hall

December 6  
**Student Piano Showcase**  
Grace Fong, *Director*

December 7  
**Student Pianists in Recital**  
Janice Park, *Director*  
Salmon Recital Hall

December 10  
**53<sup>rd</sup> Annual Holiday Wassail Banquet and Concert**  
Stephen Coker, *Conductor*,  
University Singers and Choir  
Chelsea Dehn, *Conductor*,  
University Women's Choir  
Daniel Alfred Wachs, *Music Director*,  
The Chapman Orchestra  
Fish Interfaith Center &  
Musco Center for the Arts

## COMING SPRING 2017:

February 3  
**University Singers Post-tour Concert**  
Stephen Coker, *Conductor*  
Fish Interfaith Center

February 23–26  
***The Who's Tommy*** by Des McAnuff, Pete Townshend, John Entwistle and Keith Moon  
Oanh Nguyen, *Director*  
Musco Center for the Arts

***And much more!***

Follow us online!  
@ChapmanCoPA



CoPA Box Office Hotline:  
(714) 997-6624



*The next stage of your career begins at...*

***Chapman University***



*Chapman University*  
*Hall-Musco Conservatory of Music Presents*

**The Chapman University Choir**  
*Stephen Coker, conductor*

**&**

**The Chapman University Women's Choir**  
*Chelsea Dehn, conductor*

**in Concert**

**November 12, 2016**  
**7:30 pm**

**Fish Interfaith Center**  
**Wallace All Faiths Chapel**

# Program

## I.

***Domine, ad adjuvandum me festina*** Giovanni Battista Martini  
(1706-1784)

Hannah Kidwell, *soprano*; Milan McCray, *mezzo-soprano*  
Andrew Vargas, *tenor*; Antonio Vallejo, *bass*  
Tom Sender and Cheryl Ongaro, *violin*  
Peter Kwon, *viola*; Greg Adamson, *cello*  
Rafael Zepeda, *bass*; Hye-Young Kim, *organ*

### ***Two English Motets***

***Lord, for Thy Tender Mercy's Sake*** Richard Farrant  
(c. 1525-1580)

***Ave verum corpus*** William Byrd  
(1543-1623)

## II.

***Cantique de Jean Racine, Op. 11*** Gabriel Fauré  
(1845-1924)

***Due East (excerpts)*** Stephen Chatman  
(b. 1950)

***Minke Whale***

***Farewell Nancy***

Claudia Doucette, *soprano*

***Fishing***

## Program

### III.

***The King of Love My Shepherd Is***

arr. John Rutter  
(b. 1945)

Tomoko Sato, *harp*

***Down to the River To Pray***

arr. Mack Wilberg  
(b. 1955)

Hye-Young Kim and Clara Cheng, *pianists*

***My Gentle Harp***

arr. Alice Parker  
(b. 1925)

Tomoko Sato, *harp*

***Leron, leron sinta***

arr. Saunder Choi  
(b. 1988)

The Chapman University Choir

Stephen Coker, *conductor*

Hye-Young Kim, *pianist*

INTERMISSION



# Program

## IV.

*Cantemus*

Lajos Bárdos  
(1899-1986)

*Dominus vobiscum*

Jacob Narverud  
(b. 1986)

*Four Russian Peasant Songs*

Igor Stravinsky  
(1882-1971)

*On Saint's Days in Chigasi*

*Ovsen*

*The Pike*

*Master Portly*

*Wenn ich ein Vöglein Wär*

Robert Schumann  
(1810-1856)

*Liebesgram*

Robert Schumann

*Ave Maria*

Lázló Halmos  
(1909-1997)

# Program

*Three Madrigals*

Ernst Krenek  
(1900-1991)

*Fairies' Song*

*The Four Sweet Months*

*Summer Again*

*Dies irae*

Z. Randall Stroope  
(b. 1953)

Chapman University Women's Choir

Chelsea Dehn, *conductor*

Clara Cheng, *pianist*

## Program Notes and Translations

**Giovanni Battista Martini**—also known as Padre Martini (a Franciscan friar)—was a leading Italian musician of his day, renowned as a writer, composer, music theorist, historian, and teacher, (who counted Mozart as one of his pupils). Although he was offered positions at the Vatican, Martini seldom left his home in Bologna. His setting of a fragment of Psalm 70, *Domine, ad adjuvandum me*, is for solo voices, choir, strings and continuo. The work features mostly homophonic sections for the choir until the work's final portion "Et in saecula saeculorum," that takes the form of a double fugue.

**Domine ad adjuvandum me** (sung in Latin)

*Lord, make haste to help me. Glory to the Father and Son and to the Holy Spirit. As it was in the beginning is now and ever shall be. Amen*

While **Richard Farrant** was a minor English composer who wrote music for the Anglican Church, **William Byrd** was a giant among Renaissance composers who wrote both for the Anglican church and the Catholic church. Farrant's familiar brief *Lord for Thy Tender Mercy's Sake* takes the form of a "full anthem," among the hallmarks of which are an unaccompanied choir (no soloists) most often singing the text in a syllabically delivered homophonic (non-polyphonic) style. During the English Renaissance period, the motet could roughly be viewed as the Catholic/Latin counterpart to the English anthem. Byrd's perhaps best known motet *Ave verum corpus* largely eschews polyphony as well until the work's final portion set to the words "miserere mei" or "have mercy on me."

**Ave verum corpus** (sung in Latin)

*Hail the true Body, born of the Virgin Mary: who has truly suffered and was sacrificed on the cross for mortals. From whose pierced side flowed water and blood: be a foretaste of heaven for us in our final examining. O Jesus sweet, O Jesus pure, O Jesus, Son of Mary. Have mercy on me. Amen.*

## Program Notes and Translations

It was as a student at the acclaimed Parisian music school, the École Niedermeyer, that the young **Gabriel Fauré** composed his popular *Cantique de Jean Racine* (*Hymn of Jean Racine*—Racine was a seventeenth-century poet and playwright). Featuring an ever present triplet-figure in the accompaniment and gently flowing vocal parts, the *Cantique* was apparently well received by the faculty, winning for the 20-year-old musician the school's 1865 composition prize.

**Cantique de Jean Racine** [Hymn of Jean Racine] (sung in French)

*O Word, equal to the Almighty, our only hope, Eternal light of the earth and the Heavens; We break the peaceful night's silence. Divine Savior, cast your eyes upon us. Spread the fire of your mighty grace upon us, so that all evil might flee at the sound of your voice; Dispel the sleep of a languishing spirit that leads it to forget your laws. Oh Christ, look with favor upon this faithful people, Gathered now to bless you. Receive the songs offered to your immortal glory, And may they return, fulfilled by your gifts!*

Canadian composer **Stephen Chatman** is Professor of Composition at the University of British Columbia School of Music. A graduate of the Oberlin Conservatory and the University of Michigan, he is the recipient of numerous awards and commissions. His *Due East* (the third choral cycle in a series with the composer's *Due North* and *Due West*) features texts that deal with Canadian maritime themes. "Minke Whale" and "Fishing" relate to nature and the sea while "Farewell Nancy" is an original setting of a Newfoundland folk text.

The prolific arranger and composer **John Rutter** fashioned a Hymn Series consisting of six well-known hymns for choir with harp accompaniment. The arranger writes, "The aim of this series is to present some of the finest traditional hymns in new, practical versions which feature old favourites and introduce welcome variety to the familiar routine of Sunday hymn-singing." The text of "The King of Love" is a rhymed metrical paraphrase of Psalm 23, and its tune is a traditional Irish melody.



## Program Notes and Translations

Accomplished arranger, composer, conductor and pianist **Mack Wilberg** is Music Director of the famed Mormon Tabernacle Choir. A former faculty member of Brigham Young University and a graduate of the University of Southern California, his setting of the traditional American tune "Down to the River to Pray" is a rollicking romp for mixed choir and piano four-hands.

The still dynamic go-year-old **Alice Parker** is an internationally renowned arranger, composer, conductor and teacher; she studied composition and conducting at The Juilliard School where she began her long association with Robert Shaw. The many Parker/Shaw settings of folksongs, hymns and spirituals from that time form an arguably unique body of repertoire produced by American musicians. Parker's list of published compositions number some 500 titles and consists of operas, song cycles, cantatas, choral suites, and individual anthems. Her *My Gentle Harp* is a simple yet irresistible setting of the familiar Irish tune "Londonderry Air."

**Saunder Choi** is a Los Angeles-based Filipino composer who has written a wide variety of heralded prize-winning works ranging from contemporary classical instrumental and vocal works to jazz charts and popular music arrangements. Born in Manila, Philippines, he holds a Bachelor of Arts degree in Communication Arts from the De La Salle University-Manila, a Bachelor of Music degree in music composition and conducting from the Berklee College of Music, and a Master of Music degree in composition from the University of Southern California. *Leron, leron sinta* or *My Dear, Little Leron* is a Filipino folk song. Traditionally a work song representing workers harvesting fruits, the song is often regarded as a children's song due to its catchy tune.

**Leron, leron sinta** (sung in Filipino)

*Leron, leron my love, blossoms of the papaya tree, with a bamboo basket, he'd gather some fruits. Then as he neared the treetop, the entire branch broke. "It's not my lucky day; I'll find another way!" Wake up girl; let's pick some tamarind fruits. Take the bamboo*

## Program Notes and Translations

*baskets o put the ripe ones in. Upon reaching the treetop, the branches swayed heavily. Hold on tight, girl, as you might fall. The one I love is a fearless man. He has seven guns and nine knives. The journey he will take is the distance of a table. A plate of noodles is his foe!*

—Stephen Coker

**Lajos Bardos' *Cantemus*** is a brilliant representation of the singing movement that took place in the early 20<sup>th</sup> century in Hungary. The text simply states "just sing" and empowers people of varied social status to create music with their own personal instrument, their voice. At the turn of the century, only the elite and privileged had the means to study music, usually an instrument, which was difficult to attain and even more difficult to afford lessons. However, Bárdos launched a singing movement in Hungary that was designed to allow all children access to a music education. The composer devoted his life to music education and was a monumental influence on Hungarian choral music. With Zoltán Kodály and Béla Bartók, Bárdos elevated the standards of Hungarian choral singing to an international level of excellence. Similar to Kodály and Bartók, his compositions employ Renaissance polyphony and Hungarian folk music resulting in a fusion of Gregorian based melodies with inflections of indigenous Hungarian culture.

**Cantemus** (sung in Latin)

*Just sing, because a song is a very good thing!*  
*Just sing, because a song is a very good thing!*  
*Just sing, because a song is in your heart!*

**Jacob Narverud** composed *Dominus vobiscum* in the likeness of Medieval chant. Similar to chant, the melody flows unmetered, dictated solely by the syllabic stress of the text and the melismatic treatment of important words. Although *Dominus vobiscum* is an

## Program Notes and Translations

ancient text taken from the Roman Catholic Mass and is a known cantus found in the Liber Usualis, Narverud opted to devise his own original material for his composition. The piece begins with a contemplative unison chant, but from this pure unified tone the treble voices divide into a colorful tapestry of sound. The freely interweaving long passages produce passing dissonances and harmonious consonance. Staggered entrances disrupt the homophonous texture momentarily before leading into a climactic peak on the words "spiritu tuo." Narverud closes with the opening theme restated on an "Amen."

**Dominus vobiscum** (sung in Latin)

*The Lord be with you. Peace we leave with you and with your spirit.  
Amen*

**Igor Stravinsky's** *Four Russian Peasant Songs* are a reflection of his earliest memories of sound. In his autobiography, Stravinsky recalls two poignant memories; that of peasants singing and amusing children, and women returning from a day's work singing in unison. Although he stated, "To this day I clearly remember the tune, and the way they sang it," Stravinsky also maintains that he did not arrange or borrow any folk melodies in his "Four Russian Peasant Songs." Rather, he composed his own modal melodies in a sing-song, call and response structure to serve as a sarcastic commentary on the nonsensical lyrics. All four of the *Four Russian Peasant Songs* have an ambiguous tonal center due to the modality (mixolydian or dorian with the omission of the third scale degree) and are polymetric. The irregular meter and vague tonality creates a somewhat erratic and chaotic scene, however, Stravinsky maintains unity with the repetition of the choruses that are usually proclaiming "Glory!" The texts are derived from old folklore traditions of Yuletide. Customarily, young women would place their rings and combs in a bowl filled with water and place a towel or cloth over the top while they sang songs of good fortune. The songs were filled with allegory and hidden meanings of wealth and prosperity. After the singing was finished, the young women would retrieve their items that now possessed the fortuity

## Program Notes and Translations

that was bestowed upon them through the song. The rings and combs were thought to bring them good luck throughout the New Year.

### Four Russian Peasant Songs (sung in Russian)

#### On Saint's Days in Chigasi

*Near Our Savior's Church in Chigasi, beyond  
The Yauza river, Glorious!  
Live rich peasants, Glorious!  
They rake gold in by the shovelful, Glorious!  
Pure silver by the basketful, Glorious!*

#### Ovsen

*Ovsen, I'm hunting the grouse  
Ovsen, I hunt a field grouse  
Ovsen, she hides behind a bush  
But I am on her tail  
Ovsen, the tail appeared to me  
But it was a handful of money Ovsen!*

#### The Pike

*The pike swam from Novgorod, Glory!  
It dragged its tail out of the White Lake, Glory!  
The pike had scales of silver, Glory!  
They were silver and gilded, Glory!  
The pike's back was plaited with pearls, Glory!  
The pike's little head was encrusted, Glory!  
And in place of eyes it had expensive diamonds.*

#### Master Portly

*Hey, the fatso went out on the turnips, Glory!  
The fatso scattered a bushel of fleas. Glory!  
A sack of fleas and half a sack of ants. Glory!*

**Robert Schumann** composed "Wenn ich ein Vöglein Wär" in 1840, the year that is commonly known as his year of song due to his prolific outpouring of lieder that occurred in such a short amount of time. Amongst these compositions, Schumann composed Drei



## Program Notes and Translations

Zweistimmige Lieder; a set of three vocal duets that include “Wenn ich ein Vöglein Wär,” “Herbstlied” and “Schön Blümelein.” The first of the three is set to a charming text by an unknown poet who depicts a lover’s longing for their one and only. The soprano and mezzo-soprano voices are harmonized in thirds and sixths, typical of Schumann’s lieder, but encounter passing dissonance as the voices cross on the word “alone.” Other instances of word painting are displayed in the piano figuration, for example; the sixteenth note arpeggiation depicts an element of flight or wings quickly flapping as the little bird flies to its loved one.

### **Wenn ich ein Vöglein Wär** (sung in German)

*If I were a little bird  
and also had two little wings  
I would fly to you.  
But because that cannot be,  
I remain just here.  
Equally if I am far from you,  
yet I am with you in sleep  
and talk to you.  
When I become awake,  
I am alone.*

*There is no hour of the night goes by  
that my heart does not wake  
and is thinking of you,  
that many thousand fold  
you gave your heart to me.*

Composed in 1849, “Liebesgram” is a product of Schumann’s song collection *Spanisches Liederspiel*, opus 74. Schumann set nine pieces, all of which reflect the folk songs and romances of Spain and embody the feisty character of Latin music. Amongst the solos, duets and quartets, “Liebesgram” is voiced for soprano and mezzo-soprano vocalists and translates well to a choral application. The opening figure of a minor seventh leap immediately conveys the angst and

## Program Notes and Translations

sorrow of the poetry. Triplet figures and dotted rhythms elude to the Spanish motif, while Schumann's chromaticism reflects the German romanticism of the nineteenth century. The key of G minor establishes the desperation and hopelessness of the heartbroken lover, but moves briefly into the parallel major to offer a glimpse of hope before returning to the somber realization that the only means of peace will be found in death.

### **Liebesgram** (sung in German)

*One day, one day,  
O my mind,  
You will be at peace.*

*Love's ardor will not leave you alone,  
In the cool earth,  
There you sleep well  
and without suffering;  
You will be at peace:*

*What you have not found in life,  
When it has vanished,  
Will be given to you;  
Then without wounds  
and without pain  
you will be at peace.*

Hungarian composer **Lázló Halmos** wrote his Ave Maria in 1982 in homage to Zoltán Kodály to commemorate the hundredth year of his birth. Halmos had the honor of studying under Kodály, and as a nod to his mentor, employed many of Kodály's stylistic components in this piece. Particularly, Halmos wrote linearly and created his melodies in a modal fashion. Just like Kodály, Halmos features a modal melody in Ave Maria that is harmonized by a framework of octaves, fourths and fifths. However, dissonance is generated as the melody passes through counter-melodies and sustained drones. Additional

## Program Notes and Translations

dissonance is established by means of tiered entrances, as each voice states the theme one measure apart. Halmos's blatant use of major second intervals propels the line forward culminating in a dramatic peak as the choir proclaims the text "hour of our death."

### **Ave Maria** (sung in Latin)

*Hail Mary, full of grace, the Lord is with thee,  
Blessed art thou among women,  
And blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
Pray for us sinners,  
Now and at the hour of our death. Amen*

Austrian composer **Ernst Krenek** was a prolific composer in the 20<sup>th</sup> century and a promoter of modern music. In his early years, Krenek admired the works of Stravinsky and Les Six (Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre) who's works inspired him to try his hand at neoclassicism. However it was not long before Krenek became enthralled with Schönberg's serialism and turned to a non-tonal system. Towards the latter half of his life, Krenek composed aleatoric music, electronic music, and 12-tone serial music almost exclusively. With this being known, it is unusual to find Krenek's "Three Madrigals" thoroughly tonal and diatonic. Set to texts by William Shakespeare, Robert Herrick, and Alfred Lord Tennyson, the "Three Madrigals" are charming vignettes that depict love, life, renewal.

### **Three Madrigals**

#### **Fairies' Song**

*You spotted snakes,  
With double tongue,  
Thorny hedge-hogs be not seen;  
Newts and blind-worms, do no wrong;  
Come not near our fairy queen:  
Philomel with melody,*

## Program Notes and Translations

*Singing in our sweet lullaby: Lullaby!  
Weaving spiders, come not here;  
Hence, you long-legg'd spinners, hence;  
Never harm, nor charm our lady nigh;  
So good night, with lullaby,  
Lulla, lulla, lulla lullaby.*

### The Four Sweet Months

*First, April, she with mellow showers  
Opens the way for early flowers;  
Then after her comes smiling May  
In a more rich and sweet array;  
Next enters June, and brings us more Gems,  
than those two, that went before:  
Then lastly July comes, and she  
More wealth brings in, than all those three.*

### Summer Again

*Summer is coming, "I know it."  
"Light again, leaf again, life again, love again,"  
Yes, my wild little Poet.*

*Sing the new year in under the blue.  
Last year you sang it as gladly. "New, new, new!"  
It is then so new that you should carol so madly?*

*"Love again, song again, nest again, love again,"  
Never a prophet so crazy!  
And hardly a daisy as yet, little friend,  
See, there is hardly a daisy.*

*"Here again, here, happy year!"  
O warble unhidden, unbidden!  
Summer is coming, is coming, my dear,  
And all the winters are hidden.*

## Program Notes and Translations

Driving columns of sound proclaim the day of wrath in **Z. Randall Stroope's** setting of "Dies irae." The piano accompaniment is the true driving force in Stroope's composition as it firmly articulates undulating pulses while the vocal parts cry "save me!" The text is taken from a portion of the Roman Catholic Requiem Mass and is attributed to a Franciscan monk named Tomaso de Celante from the 13<sup>th</sup> century. Although the poem is 18 stanzas in length, Stroope excerpted only a few stanzas to convey the Day of Judgment. The "Pie Jesu" text, although not originally part of the poem, was later added by an unknown author and provides a wonderful juxtaposition between the ideas of strict sentencing and a plea for mercy and rest.

### **Dies irae** (sung in Latin)

*Day of wrath, day that will when the judge comes  
Dissolve the world into burning coals, To strictly sentence all.  
As David prophesied with the Sibyl.  
Merciful Lord Jesus,  
How great trembling there will be, Grant them rest.*

—Chelsea Dehn

# The Chapman University Choir

Stephen Coker, *conductor*

Hye-Young Kim, *pianist*

Claire French, *president*

Megan Dung, *vice president*

## Soprano

Mary Frances Conover  
Claudia Doucette  
Alexis Dworkin  
Joy Ellis  
Hannah Fan  
Kelly Gough  
Becca Israel  
Evangeline Jodjana  
Olivia Kellett  
Esther Lin  
Shana Marshall  
Danielle Miyazaki  
Margot Schlanger  
Reagan Shrum

## Alto

Andie Burns  
Arianna Burtis  
Megan Dung  
Emy Eddow  
Natalia Fishbach  
Claire French  
Han-na Jang  
Hannah Kidwell  
Gina Kouyoumdjian  
Milan McCray  
Kim Nguyen  
Sierra Segal  
Anna Turkisher  
Savannah Wade

## Tenor

Daniel Goldberg  
David Karbo  
Kieran Kerwin  
Michael McDermott  
Christian Pak  
Ian Policarpio  
Andy Vargas  
Ying Zhu

## Bass

Samory Bailey  
David Garcia  
Sam Kagan  
Jared Na  
Matthew Raymond  
Devon Ryle  
Christian Valenc  
Josh Warren  
Antonio Vallejo

# The Chapman University Women's Choir

Chelsea Dehn, *conductor*

Clara Cheng, *pianist*

Shannon Annarella, *president*; Caillin Cooke, *vice president*

Kristen Reynolds, *secretary*; Crystal Mo, *publicity chair*

Shannon Annarella  
Varsenik Aslanyan\*  
Mia Barinaga\*  
Taylor Calaiacovo  
Caillin Cooke  
Mary Kate Crittenden  
Natalie de Kozan  
Laura Feldman  
Becca Felman  
Allison Grago  
Kendyl Grbac  
Brooke Harmon  
Madeline Hodge\*  
Jillian Jeffries  
Natalie Koppen  
Esther LaLonde  
Sara Linton  
Kasady Liu  
Erica Marfo

Julia McCarter  
Olivia Mello  
Crystal Mo  
Cayton Park-Coburn  
Jessica Patow  
Brooke Phipps  
Divya Putty  
Kristen Reynolds  
Elena Ruffo  
Kelsey Schott  
Ashley Shahbazi  
Kashika Singh  
Brittany St. Clair  
Yijiao Tian\*  
Marie Tobias  
My Tran  
Madeleine Willson

\* *Denotes Section Leader*

## 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 presented 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.



## About the Artists



### **CHELSEA DEHN, *conductor***

Chelsea Dehn holds a Bachelor of Music degree with an emphasis in Vocal Performance from the University of California, Irvine and a Master of Music degree in Choral Conducting from California State University, Los Angeles.

Ms. Dehn has taught choral music in the Tustin Unified School District since 2005 and is currently the director of the choral music program at Foothill

High School. Under Ms. Dehn's direction, her ensembles receive marks no less than superior at state and national festivals. Ms. Dehn has conducted in world famous venues such as Avery Fisher Hall, Chicago Symphony Concert Hall, and Carnegie Hall. Additionally, her choirs have been featured performers at the American Choral Director's Association Convention in 2014 as well as on the morning newscast Today in L.A. Ms. Dehn is the director of music at Our Saviour's Lutheran Church in Orange and enjoys teaching choirs of all ages.

In 2015 Ms. Dehn expanded her teaching endeavors to include the Chapman University Women's Choir and will continue this exiting new venture this current school year. In her spare time, Ms. Dehn enjoys spending time with her fellow vocalist and husband, Brian, and her two wonderful children, Ethan and Caleb.

## CHAPMAN UNIVERSITY

**President:** Dr. Daniele C. Struppa

**Chairman, Board of Trustees:** David A. Janes

**Provost:** Glenn M. Pfeiffer

### COLLEGE OF PERFORMING ARTS

**Dean:** Dr. Giulio Ongaro

**Associate Dean, Academic Affairs:** Dr. Louise Thomas

**Operations Manager:** Amy DeMartino

**Artistic Operations Manager:** Peter Westenhofer

**Development Coordinator:** Bobby Reade

**Assistant to the Dean in Operations:** Joann R. King

**Assistant to the Dean:** Jean Taber

**Box Office Coordinator:** Danielle Bliss

### HALL-MUSCO CONSERVATORY OF MUSIC

**Full-time Faculty:** Amy Graziano, *Chair*

Peter Atherton, Robert Becker, Jeff Cogan, Stephen Coker, Grace Fong, Robert Frelly, Sean Heim, Jeffrey Holmes, Vera Ivanova, Christopher Nicholas, Janice Park, Dominique Schafer, Rebecca Sherburn, Jessica Sternfeld, Nicholas Terry, Louise Thomas, Daniel Alfred Wachs

**Part-time Faculty:** Albert Alva, Ron Anderson, Bruce Bales, Mindy Ball, David Black, Pamela Blanc, Adam Borecki, Christopher Brennan, Joshua Brown, Francisco Calvo, Caitlin Carlos, Clara Cheng, Ruby Cheng, Christina Dahlin, Daniel DeArakal, Justin DeHart, Chelsea Dehn, Margaret Dehning, Kyle De Tarnowsky, Robert Fernandez, Paul Floyd, Patricia Gee, Patrick Goesser, Chris Golinski, Nancy Gray, Fred Greene, Timothy Hall, Desmond Harmon, Maia Jasper, Aron Kallay, Janet Kao, Brian Kennedy, Hye-Young Kim, Jenny Kim, Milen Kirov, Karen Knecht, Johanna Kroesen, Hedy Lee, Jonathan Mack, Gary Matsuura, Bruce McClurg, Laszlo Mezo, Alexander Miller, Susan Montgomery Kinsey, Yumiko Morita, Vicki Muto, Christian Nova, Mary Palchak, Ben Phelps, Lelie Resnick, Rebecca Rivera, Ryan Rowen, Thom Sharp, Lea Steffens, David Stetson, Jacob Vogel

**Artists-in-Residence:** Milena Kitic, Carol Neblett

**Temianka Endowed Professor of Violin Studies:** William Fitzpatrick

**Lineberger Endowed Chair:** Peter Atherton

**Staff:** Katie Silberman, *Department Assistant*; Rob Octavio, *Operations Supervisor*

# Thank you to our Fund for Excellence Supporters

The College of Performing Arts relies on your generous support of the Fund for Excellence, helping to provide our students with valuable learning experiences as they become artists. We gratefully recognize our recent donors for their contributions to our Fund for Excellence. For more information on how to make a donation, please visit: [chapman.edu/cpa](http://chapman.edu/cpa) and click "Support Our Programs."

## Dean's Circle

\$25,000 and above

Rhea Black Family

Patrick & Mary Dirk/TROY Group\*

Angela Friedman

Dr. Thomas Gordon Hall & Mrs. Willy Hall '64\*

Joann Leatherby & Greg Bates

Mr. Donald Marshall & Mrs. Lucene Marshall\*\*

Honorable H. Warren Siegel & Mrs. Jan Siegel\*\*

Mrs. Ruth E. Stewart

Dr. Daniel Tamianka & Dr. Zeinab H. Dabbah

## Grand Patron

\$2,500-\$5,000

Anonymous

Mr. Benson Bejcek & Mrs. Wenslyn Bejcek\*

Marybelle & Sebastian P. Musco\*

## Benefactor

\$1,000-\$2,499

Margaret Backow

Bred & Mary Anne Blaine

Dr. Donald Booth

Leliana & Martin Boordie

Mr. William Corlin & Mrs. Laine Corlin, in Honor of Irene Matthews\*

Dr. William L. Corniford, in Honor of Dr. Ronald Huntington

Drs. Lynne & Jim Dett\*

Miguel & Jody Escobar

Dr. William D. Hall & Mr. David M. Mastone\*

Michelle & Steve Kelly

Leigh Ann & Kenneth Kluge

Mr. & Mrs. Bruce Linberger '73\*, in Honor of Norma Linberger

Mr. & Mrs. Jeffrey P. March, in Memory of Mr. Carlton H. Mengert\*

Mr. Peter Marks & Mrs. Elizabeth H. Marks

Gisela & Cheryl Ongaro

Mr. Robert Parker & Mrs. Rosalee Lattanzi, in Honor of Will Parker

Dr. Richard '70 and Colleen Pitts

Jack Raubolt

James & Linda Steele

Mr. Edward Subla & Mrs. Mellinda Subla, in Honor of Jason Chapman Subla

Mr. Andrew P. Warren & Mrs. Sheron M. Warren

Mr. Douglas Woo & Mrs. Carol Woo

## Associate

\$500-\$999

Augusta Family Foundation

Dr. Jean J. Cusio & Anita Prietto, in Honor of Pablo Cusio '86

Ruth Ding\*

Dwaine Glendon

Stacy Hagan

The Paula Johnson Family

Andrea & Steve Jones, in Honor of Daniel Wachs

Mr. David S. Lathrop, in Memory of Ms. Linda L. Somerville

Sallie Piccinelli\*

Mr. Eric M. Scandrett

Beverly Springs\*

Mr. Alan Vyns & Mrs. Jessica Vyns

Mrs. Janet K. Whittinger

Mrs. Michelle M. Wanner, in Honor of Dr. Gisela M. Ongaro

Mr. David Weatherill '91 & Mrs. Beverly Weatherill '91, in Honor of Mrs. Gracia M. Weatherill

## Partner

\$250-\$499

Mr. Kenneth E. Aaron & Mrs. Sheila L. Aaron\*, in Honor of Margaret Richardson

Mr. Michael E. Bass & Mrs. Susan Bass

John & Cheryl Bapineux

Michael & Diana Buhler

Ward & Veronica Jenkins

William & Tina Johnson

Bill & Cuffy Lapinski

Dr. Joseph Matthews

Mr. Fernando Nabe & Mrs. Olga Nabe

Mr. & Mrs. Mark A. Molnar

Dr. Paul Floyd & Gregory Morton, '84

Mr. & Mrs. William Parker

Michael & Julie Schwarz

Dr. Lucian Thomas

Aruth & David Vogel

## Friend

\$200-\$249

Wendy and Thomas Atterberg

Christine Abresch, in Honor of Mrs. Margaret C. Richardson

Allen Family Trust

Mrs. Anna A. Alvord

John & Kimberly Johnson, in Honor of Susan Johnson '86

Mr. William B. Armstrong, in Honor of Margaret C. Richardson

\*Executive Dean's Circle donor

\*\*Member of the Opera Champions Guild

Mr. Robert Bowler  
 Ed & Emma Bertram  
 Henry Jacob Beyer, in Honor of  
 Mary Elizabeth Carlson  
 Mr. Thomas B. Brodke  
 The Bunting Family  
 Power & Bunting Family, in Honor of  
 Margaret C. Richardson  
 Mr. Samuel Brownell Allen, Memory Broom  
 Henry L. Burt  
 Mr. George Cameron Smith  
 Mr. Nelson E. Carter, in Honor of  
 Mr. Margaret C. Richardson  
 E. L. Cascardy '94  
 Jerry Crane  
 Mr. & Mrs. Michael D. Cronaway  
 Michael and Carol Dooling, in Honor of  
 Patrick Dooling  
 Mr. Thomas Dumas  
 Mr. Carol Emery, in Honor of Mr. L.  
 Margaret C. Richardson  
 Mr. Dorothy A. Evans  
 Dr. Jay E. Feltman, in Honor of  
 Rebecca Palmer '94  
 Dr. Paul David Fitzpatrick  
 Dr. George Ford  
 Mr. Joseph Gordon Pringle  
 Mrs. William M. Gorman, in Honor of  
 William Hall  
 Elizabeth Gray, in Honor of  
 Margaret C. Richardson

Mr. Alexander G. Hemeny, in Honor of  
 Mrs. Margaret C. Richardson  
 Howard and Jo Ellen Hemeny  
 Margaret Emma Howard  
 Katherine H. Henson  
 Mrs. Edith Ann Hunt, in Honor of  
 Margaret C. Richardson  
 Mr. Alexander O. Hemeny, in Honor of  
 Mrs. Margaret C. Richardson  
 Charles Howard Hemeny, in Honor of  
 Margaret C. Richardson  
 Dr. Vera Henson  
 Robert & Anna Johnson  
 Margaret & Samuel Johnson  
 Mr. Christopher Russell &  
 Mrs. Ellen M. Russell  
 Mr. & Mrs. Arthur Rimmer, in Honor of  
 Mrs. Alfred M. Rimmer  
 Mrs. May-Joy U  
 Mr. & Mrs. Edwin C. Loring, in Honor of  
 Anna Udon  
 Mr. Wallace Whitcomb, in Honor of  
 Margaret C. Richardson  
 Dr. Howard T. Hunsberger &  
 Dr. Howard B. Hunsberger, in Honor of  
 Arnette E. Hunsberger  
 Mr. Ann Jackman  
 Mrs. Steven M. Hunsy, in Honor of  
 Edward, in Honor of George E. Hunsy  
 Mrs. Alfred Hunsy, in Honor of  
 Margaret Richardson  
 Mrs. Esther Hunsy Mrs. Paul

Vivian Pugh  
 Mr. George V. Pugh &  
 Mrs. Rebecca E. Pugh  
 Douglas John Pugh, in Honor of  
 Margaret C. Richardson  
 Mr. & Mrs. Rugg  
 Gary & Robert Rugg, in Honor of  
 Margaret C. Richardson  
 Don & Phyllis Rugg, in Memory of  
 Ed Canada Post &  
 Dr. Francis Rugg '91  
 Mr. Percy Rogers, in Honor of  
 in Honor of Mrs. Margaret C. Rugg  
 Henry & Martha Rugg  
 Linda Sandberg, in Honor of  
 Margaret C. Richardson  
 Mrs. Margareta Samsa, in Honor of  
 Doris Savage  
 Dr. Richard Tarr  
 Mr. & Mrs. Timothy Thomas Fox  
 May-Ling Tsai  
 Dr. Alfred M. Vandeusen  
 Andy R. Vandeusen  
 Linda Vincent & Robert Packer &  
 Peggy Packer '94  
 Jennifer Welch  
 J. R. Whitcomb  
 Harrison Winter

Our corporate partners support a variety of College-wide activities and initiatives and they work with us to ensure that Oregonian University community members with the performing arts. The College of Performing Arts would like to thank the following artists, teachers, foundation and producing partners for their ongoing and generous support:

Building Systems & Services, Inc.  
 City of Oregon Public Library  
 Foundation  
 The Corporation  
 Davis Smith Foundation  
 First Christian Church  
 Emerald Industries, Inc.  
 Jewish Community Federation  
 Kernal America  
 Kay Family Foundation

Lutherby Family Foundation  
 Lumen FX, Inc.  
 Abraham Medical Group, Inc.  
 Music Teachers Association of  
 California  
 Pacific Symphony  
 Philanthropic Society of  
 Oregon County  
 Oregon County Physicians  
 Alliance

Oregon County Youth Symphony  
 Oregon  
 Sigma Alpha Iota  
 St. John's Lutheran Church  
 Eugene County Center for the Arts  
 The S.I.L. Foundation  
 Southern California Junior  
 Bach Festival  
 University of Oregon  
 Walden Foundation

Berry refers to Berry, made to appear that it is a very important and good company. It is not a very important or serious company and Berry would not be a very important or serious company.

# Help us improve your performance experience and you could WIN!

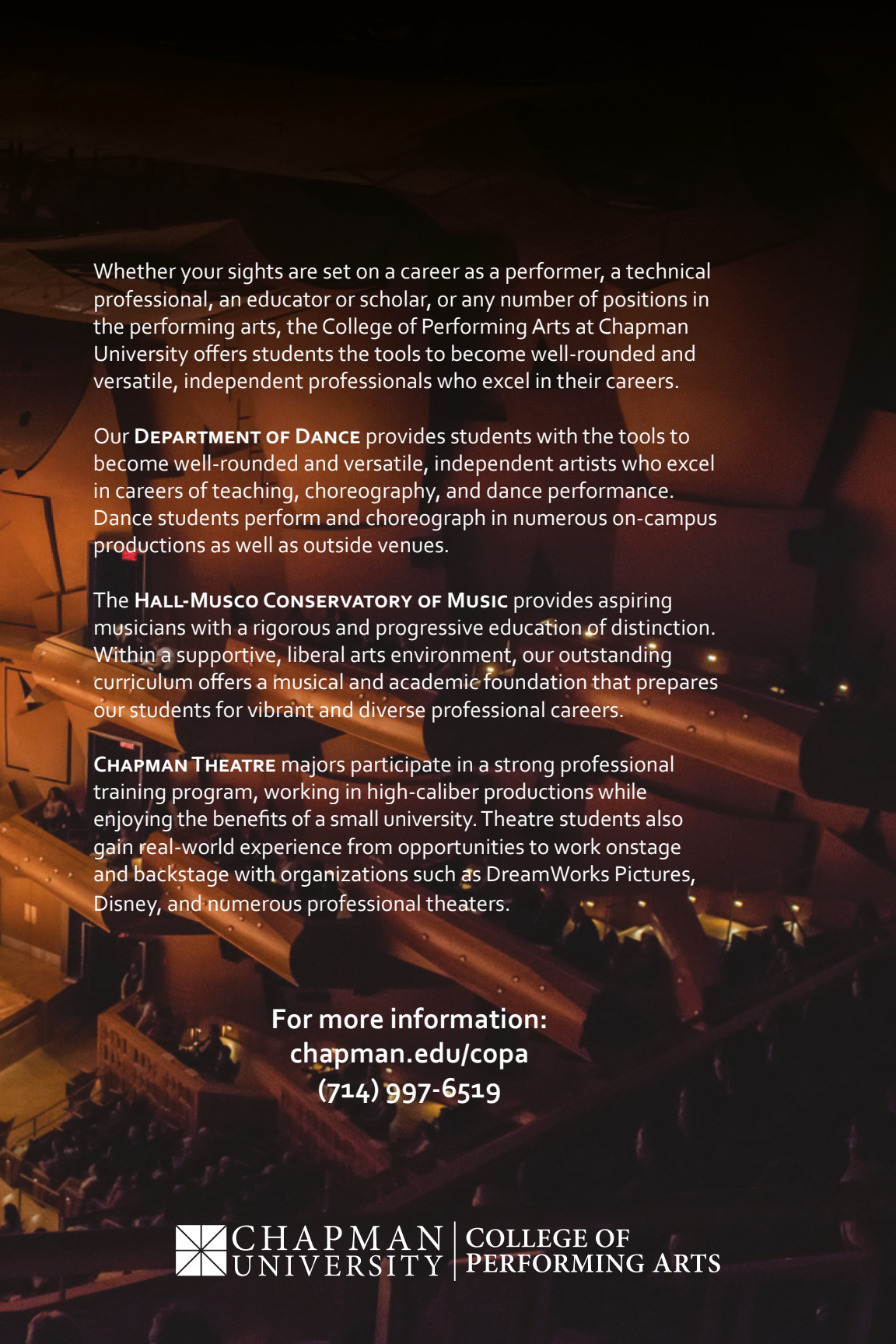
Take our brief survey at  
**chapman.edu/arts-survey**

*Your name will be entered in our drawing  
for a pair of tickets to any  
CoPA production during the 2017-18 Season!*

Winner to be announced May 2017.



CHAPMAN UNIVERSITY  
COLLEGE OF PERFORMING ARTS  
**dance music theatre**



Whether your sights are set on a career as a performer, a technical professional, an educator or scholar, or any number of positions in the performing arts, the College of Performing Arts at Chapman University offers students the tools to become well-rounded and versatile, independent professionals who excel in their careers.

Our **DEPARTMENT OF DANCE** provides students with the tools to become well-rounded and versatile, independent artists who excel in careers of teaching, choreography, and dance performance. Dance students perform and choreograph in numerous on-campus productions as well as outside venues.

The **HALL-MUSCO CONSERVATORY OF MUSIC** provides aspiring musicians with a rigorous and progressive education of distinction. Within a supportive, liberal arts environment, our outstanding curriculum offers a musical and academic foundation that prepares our students for vibrant and diverse professional careers.

**CHAPMAN THEATRE** majors participate in a strong professional training program, working in high-caliber productions while enjoying the benefits of a small university. Theatre students also gain real-world experience from opportunities to work onstage and backstage with organizations such as DreamWorks Pictures, Disney, and numerous professional theaters.

For more information:  
[chapman.edu/copa](http://chapman.edu/copa)  
(714) 997-6519



# Training Artists, Transforming Lives



**Our Focus:** Unmatched excellence in undergraduate education and interdisciplinary study.

Students participating in our programs quickly learn this a unique institution. The atmosphere is vibrant, with myriad possibilities for everything from scholarship to creativity, free expression and collaboration thanks to a wide range of curricular offerings, interdisciplinary programs and cultural events.

The College of Performing Arts faculty represent a group of consummate professionals who have achieved industry awards and accolades, and connected to a multitude of professional arts organizations. CoPA faculty are passionate about their work and dedicated to helping students reach their dreams and aspirations.



CoPA programs focus on collaboration, like the Screen Acting degree in partnership with Dodge College of Film and Media Arts, the first of its kind in the country; and an exciting partnership with Cirque du Soleil for technical theatre.



Whether as a pianist, dancer, stage or screen actor, composer, opera singer, theatre historian, music conductor, music educator, theatre technician, collaborative artist, or student of any one of the many programs in CoPA, we are

training artists and transforming lives. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.



To learn more about our programs and performances, or how to extend your support as an invested patron of the College of Performing Arts, visit [chapman.edu/copa](http://chapman.edu/copa) or call (714) 997-6519.





# Aaron Neville

A Christmas Celebration

**December 11**  
**Sun | 7:30pm**

The great New Orleans jazz singer brings you one of the most memorable Christmas concerts you'll ever hear, with seasonal songs all done up in the ribbons and bows of his astonishing vocal art.

A: \$65 / B: \$55 / C: \$40 / D: \$30 / Premium: \$75

**1922 Classic Horror Film**

# Nosferatu

Accompanied live by  
LA Opera Orchestra



**October 28**  
**Fri | 7:30pm**

New score composed,  
curated, and conducted  
by Matthew Aucoin

F.W. Murnau's supremely creepy vampire thriller *Nosferatu* — one of the greatest horror films ever made — is accompanied live by the LA Opera Orchestra performing a new score. Come in your Halloween costumes. Best costume wins a prize!

A: \$60 / B: \$45 / C: \$35 / D: \$25



## An Evening with **Scott Kelly** NASA Astronaut

**November 16, Wed | 7:30pm**

Scott Kelly, who made history in 2016 by completing the longest-duration American space flight ever, will speak about his experience and share his beautiful images of our blue planet.

A: \$65 / B: \$55 / C: \$40 / D: \$30

Backstage Dinner with Scott Kelly, premium seats, and valet parking: \$250

**Tickets On  
Sale Now**

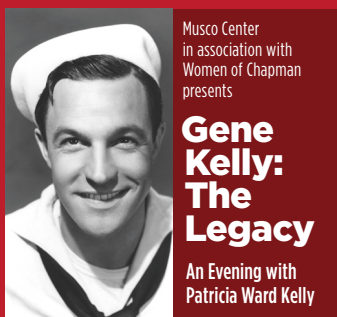
**muscocenter.org**  
**844-OC-MUSCO (844-626-8726)**

# Coming up in 2017

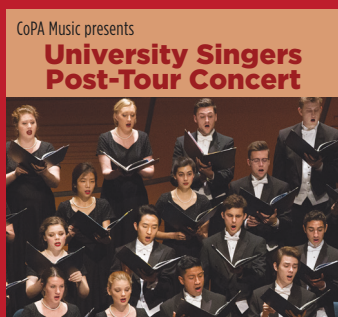
[muscocenter.org](http://muscocenter.org)



January 21



January 28



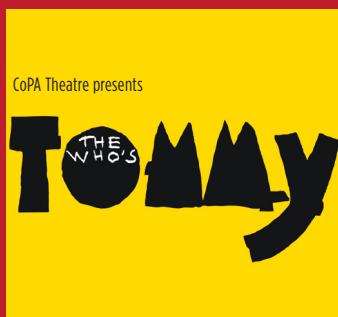
February 3



February 5



February 11



February 23-26



March 3



March 5



March 9



March 11



March 16



March 17



