5-16-2015

Sholund Scholarship Concert

Chapman Orchestra
Chapman University Choir
Chapman University Singers

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SHOLUND SCHOLARSHIP CONCERT

“Matters of Death and Life”

Daniel Alfred Wachs, Conductor
Stephen Coker, Conductor

May 16, 2015
CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents the

Sholund Scholarship Concert

Matters of Death and Life

featuring

The Chapman Orchestra
Daniel Alfred Wachs
Music Director & Conductor

and

The Chapman University Choir
and University Singers
Stephen Coker
Conductor

May 16, 2015 • 4:00 P.M.
Chapman Auditorium, Memorial Hall
Program

Concerto for Viola (Op. posth.)

Béla Bartók
(1881 - 1945)

(Prepared for publication by Tibor Serly)

Nickolas Kaynor '15, viola
Winner, 2015 Instrumental and Vocal Competition

The Chapman Orchestra
Daniel Alfred Wachs, conductor

Nänie, Op. 82

Johannes Brahms
(1833 - 1897)

The Chapman University Choir and University Singers
The Chapman Orchestra
Stephen Coker, conductor

~Intermission~

Program

Magnificat, BWV 243

Johann Sebastian Bach
(1685 - 1750)

Magnificat
Kyla McCarrel, soprano

Et exultavit spiritus meus

Quia respexit humilitatem

Omnes generations

Et misericordia

Quia fecit mihi magna

Fecit potentiam

Deposuit potentes

Esurientes implevit bonis

Suscepit Israel

Sicut locutus est

Gloria Patri

Connor Bogenreif, cello; Ethan Reed, double bass; Sara Goya, bassoon; William Wells, organ

The Chapman University Choir and University Singers
The Chapman Orchestra
Stephen Coker, conductor
matters of Death and Life

In a sense, aspects of life's “bookend” moments—its endings or beginnings—occasioned the composition or completion of each of this evening's musical works. In 1945 while on his deathbed, Béla Bartók's sketches for a viola concerto rested in disarray on his night table, waiting to be fully realized by a friend years later. Johannes Brahms' Nanie (or Dorg) memorialized a respected contemporary painter while J. S. Bach's Magnificat was composed for a “birthday” celebration—that being Christmas services in Leipzig, December 25, 1723. Each of the works seems to embrace the significant nature of its respective circumstances. Bach's first Christmas Day at his new post in Leipzig featured a resplendent celebratory musical premiere while Brahms' somber and richly fashioned elegy sorrowfully comments on the transient nature of beauty and life. And surely, the person who was called upon to complete his deceased mentor's aural vision must have felt a tremendous responsibility to preserve the "voice" of one of music history's towering compositional figures.

In 1945 heralded violist William Primrose approached then-ailing Béla Bartók with a commission for a concerto for viola and orchestra; however, the Hungarian composer succumbed to leukemia before he could complete the project. It fell to Bartók's colleague and friend Tibor Serly to decipher only a few handfuls of pages of the composer's cryptic sketches that featured surprising little obvious information as to the composer's intentions. Serly's task was daunting indeed, and the results were met with a predictable amount of controversy (i.e., how much of the work seemed truly "Bartókian" and how much did Serly inject his own voice). However, what is indisputable is that the concerto is one of the most performed viola concertos in the world.

Primrose described the Concerto as a "sensitive and inspired work..." Its first of three conjoined movements is its most developed and accounts for roughly half of the entire work. This initial movement has the trappings of traditional sonata form complete with a recapitulation of its opening musical materials that follows a dashing accompanied cadenza. Another interlude leads to the second movement marked religioso, a designation chosen by the composer. The movement, framed by lulling sections of slow triple meter. Salient musical features include: the entrance of the harp, marking the arrival of a sweet "cradling" section in F Major (from its former keys of A and D Major) at the mention of Aphrodite's loss of her son (Adonis); the work's extra-long flowing phrases; and the extended passages for the woodwind section of the orchestra.

Nanie (Friedrich Schiller)

Nicht die ersehnte Brust
rührt es des styrigen Zeus.

Dirge
(Stephen Coker)

Even the beautiful must die!
That which captivates mortals and gods.
Matters of Death and Life

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The year 1723 began an extraordinary personal and artistic period for Johann Sebastian Bach. In May of that year, he relocated his large family from Cöthen to Leipzig to take up a new career as the civic director of music and Cantor of the St. Thomas School and Church where the job responsibilities were overwhelming and the remuneration was entirely inadequate. Nevertheless, the hiring town fathers got much more than they bargained for (Bach was originally thought mediocre and was their third choice). The prolific composer set an incredible pace of composing a cantata per week for the next five years, producing roughly 300 cantatas (only some 200 are extant). His first Christmas in Leipzig offered his first opportunity to compose a work other than a cantata, and for this high feast he chose to set the Magnificat, the joyous scriptural text consisting of the words of the Virgin Mary upon learning of the miracle of her new pregnancy (Luke 1:46-55). This canticle was well known to Leipzig congregations and was sung every Sunday and on other occasions either in German or in Latin.

Using the full “festival orchestra” at his disposal (featuring three trumpets and timpani), Bach fashioned a concise work of thirteen succinct choruses and arias. The opening chorus begins with a brilliant instrumental introduction in concerto-like fashion joined later by voices that emulate the lively orchestral motives. The following aria “Et exultavit” is a joyful stylized dance in triple meter for soprano, strings and basso continuo (instruments playing the bass line and realized harmonies). With a distinct dramatic flair, Bach elides the next aria and chorus with the text of the latter finishing the sentence of the former. That is, the somber duet for tenor and alto (“Et misericordia”). Bach paints the latter’s text (“And mercy extends to...[those] who fear Him”) by using a soothing accompaniment of muted strings and low-range flutes to depict the aspect of mercy; he uses more pungent harmonies and a special device at the end of the duet to depict fear. Note the pulsating, “trembling” figures of the soloists and continuo in the vocalists’ final cadence; such practice was common in the work of early Baroque composers such as Monteverdi.

The central portion of the Magnificat is held by the chorus “Fecit potentiam” (“He has shown strength with his arm”) and is marked by the re-entry of the trumpets, unheard since the work’s initial movement. The fiery tenor aria “Deposuit” is characterized by two distinct motives—descending scales/patterns and upward spiraling figures, respectively meant to depict in sound the “casting down” of the mighty and the exaltation of the humble. Two movements for treble voices follow including the utterly charming “Esurientes” for alto soloist, flute duet, and pizzicato low strings. A distinct feature of the trio “Suscepit Israel” is the instrumentally intoned Magnificat chant tune played by the oboes in high range above the singers. The melody would have been instantly recognizable to Bach’s congregation.

As the choir’s next text references ancient forefathers (“Abraham and his descendants”), Bach sets the text in a manner perhaps more reminiscent of older-style Renaissance polyphony than then cutting edge Italianate Baroque practice found elsewhere in the Magnificat. After a striking Doxology full of billowing and cascading triplets from the largely unaccompanied choir, Bach concludes the entire work by recapitulating music from the opening movement, appropriately on the words, “as it was in the beginning.”

Stephen Coker

Program Notes and Translations

Magnificat

1. Chorus
Magnificat anima mea Dominum.
My soul magnifies (glorifies) the Lord.

2. Soprano Aria
Et exsultavit spiritus meus in Deo salutari meo.
And my spirit has rejoiced in God my savior.

3. Soprano Aria
Quia respexit humilitatem ancillae suae:
For He has regarded the lowliness Of His handmaiden:
Ecce enim ex hoc beatam me dicent:
For behold, from now on I shall be called blessed by...

4. Chorus
Ommes generations.
All generations.

5. Bass Aria
Quia fecit mihi magna qui potens est;
He has done great things for me,
et sanctum nomen eius.
He who is mighty;

Translations

Magnum

Auch ein Klaglied zu sein
im Mund der Geliebten, ist herrlich
Denn das Gemeine
Geht klanglos zum Orkus hinab.

Even to be a lament
on the mouth of a loved one is glorious,
for the common one
 Goes un lamented down to Orcus.

Program Notes and Translations

The following two movements for solo voices stand in great contrast to each other; the serene aria “Quia respexit” accompanied only by oboe and basso continuo, Bach paints the latter’s text (“And my spirit has rejoiced in God my savior.”) and is marked by the re-entry of the trumpets, unheard since the work’s initial movement. The fiery tenor aria “Deposuit” is characterized by two distinct motives—descending scales/patterns and upward spiraling figures, respectively meant to depict in sound the “casting down” of the mighty and the exaltation of the humble. Two movements for treble voices follow including the utterly charming “Esurientes” for alto soloist, flute duet, and pizzicato low strings. A distinct feature of the trio “Suscepit Israel” is the instrumentally intoned Magnificat chant tune played by the oboes in high range above the singers. The melody would have been instantly recognizable to Bach’s congregation.

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 Goes un lamented down to Orcus.
Program Notes and Translations

6. Alto, Tenor Aria
Et misericordia a progenie in progenici timentibus eum.

And His mercy extends from generation to generation to those who fear him.

7. Chorus
Fecit potentiam in bracchio suo: dispersit superbos mente cordis sui.

He has used the power of his arm: He has scattered the haughty, Even the arrogant of heart.

8. Tenor Aria
Deposuit potentes de sede, et exaltavit humiles.

He has cast down the mighty from their thrones, and exalted the humble.

9. Alto Aria
Esurientes implevit bonis: et divites dimisit inanes.

He has filled the hungry with good things and sent the rich away empty.

10. Trio
Suscepit Israel puerum suum, recordatus misericordiae suae.

He has helped Israel his servant, Mindful of His mercy.

11. Chorus
Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

As it was promised to our forefathers, Abraham and his descendants forever.

12. Chorus
Gloria Patri, gloria Filio, gloria et Spiritui Sancto.

Glory be to the Father, glory to the Son, and glory to the Holy Spirit.

13. Chorus
Sicut erat in principio, Et nunc, et semper, et in saecula saeculorum, Amen.

As it was in the beginning, is now, and will always be, even for ages upon ages, Amen.

Edgar Sholund Memorial Scholarship

The Sholund Music Scholarship Fund was established in memory of Dr. Edgar Roy Sholund, long time and much beloved member of the Chapman College Faculty. The Sholund Memorial Scholarship Concert annual proceeds go to the Sholund Fund, which provides scholarships for music students. The first Sholund Scholarship was awarded in 1973.

Edgar Sholund was born on October 23, 1915, and died May 8, 1966, of a heart attack. Dr. Sholund first came to Chapman College, at the age of thirty-one, in 1947 as an Assistant Professor. He taught Theory, Music History, Modal Counterpoint, and Form and Harmonic Analysis. He was promoted to Associate Professor in 1950 and Professor in 1954, and served as Head of the Music Department from 1955 until his death in the spring of 1966, at the age of 50.

Dr. Sholund attended Hastings College in Hastings, Nebraska from 1933-35. He received his A.B. in 1937 and his M.A. in 1939, from Columbia University. Under the guidance of Archibald T. Davison he received his Ph.D. in 1942 from Harvard University. He studied with Paul Henry Lang, Douglas Moore, Seth Bingham, and Alton Jones and also studied at Trinity College of Music in London. He served in the United States Army from 1942-46 as a Chaplain’s Assistant. Prior to his years at Chapman he taught at Columbia University, where his duties included teaching Music Appreciation and an assignment as assistant director of chapel music.

The Bach B-Minor Mass performed by the Music Department on May 22, 1966 was the first Sholund Memorial Scholarship Concert commemorating Dr. Sholund for his fine work, loyalty, and devotion to the College and his friends.

Dr. Sholund is buried in Gothenburg Cemetery, Gothenburg, Dawson County, Nebraska. At the time of his death he left his mother, Mabel Sholund of Orange and his sister Carolyn Karlsrud of New York.

In 1962 the Chapman College annual, the CEER was dedicated to Dr. Sholund. It stated “Under his leadership this has been an outstanding department and one of great importance and value to the total program of the college. His interest in the college, has however, gone far beyond his own department and is evidenced by his work on the Artist Lecture Series, his loyal support of the athletic program and his help with innumerable other campus activities. His sincerity, his sense of humor, his genuine interest in students, his scholarship, and above all his enthusiasm for teaching have made an invaluable contribution to the college and the lives of its students. With gratitude and with respect the 1962 CEER is dedicated to Dr. Edgar Sholund.”

Dr. Sholund held memberships in the American Musicological Society and the Music Executives Association of California and served as chairman of the Southern California Section of both organizations.

At Chapman he served as Chairman of the Athletics Committee, served on the Artist Lecture Series Committee, Honors Council, Convocations Committee, Faculty Council, Library Committee and Standards Committee.

- Willy A. Hall, '64, '75

Edgar Sholund Memorial Scholarship
### The Chapman University Singers

**Conductor:** Stephen Coker  
**Accompanist:** Hye-Young Kim  

<table>
<thead>
<tr>
<th>Role</th>
<th>Names</th>
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<tbody>
<tr>
<td>Soprano</td>
<td>Sarah Brown, Jesse Denny, Claudia Doucette, Julia Dwyer, Kyla McCarrel, Kylena Parks, Tanja Racie, Katie Rock</td>
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<tr>
<td>Alto</td>
<td>Natasha Bratkovski, Shaina Hammer, Angelique Hernandez, Samantha Kasraie, Tarina Lee, Allison Marquez, Alexandra Rupp, Erinn Theodorakis, Savannah Wade</td>
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<tr>
<td>Tenor</td>
<td>Dongwhi Baek, Spencer L. Boyd, Brett David Gray, Michael Hamilton, Tyler Johnson, Yeonjun Duke Kim, Jesse Newby, Marcus Paige</td>
</tr>
<tr>
<td>Bass</td>
<td>Andrei Bratkovski, Daniel Emmett, Ben Finer, Matthew Grifka, William Meinert, Benno Ressa, Andrew Schmitt, Kristiinn Thor, Schram Reed, Elliott Wulff</td>
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*President  
**Vice-President

### The Chapman University Choir

**Conductor:** Stephen Coker  
**Accompanist:** Hye-Young Kim  

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<tbody>
<tr>
<td>Soprano</td>
<td>Emilia Bartelheim, Emily Beaver, Yllary Cajahuaringa, Elizabeth Chadwick, Samantha Dominguez, Mikayla Feldman, Megan Henretta, Fallon Holtz, Anzhela Kushnirenko, Emilia Lopez-Yañez, Shana Marshall, Shannon McBane, Melissa Montaño, Alexis Murphy, Megan Sanborn</td>
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<tr>
<td>Alto</td>
<td>Kylee Bestenlehner, Madilyn Crossland, Sara Curtis, Rebecca Felman, Claire French, Han-Na Jang, Alexandra Jones, Bella Lucareli, Emma Plotnik, Ciera Rago, Jasmine Rodriguez, Carolynn Schmahl, Elizabeth Torres, Jenna Wall, Kristianna Zacharias</td>
</tr>
<tr>
<td>Tenor</td>
<td>Michael Cullen, Taylor Darrow, Derek DuBay, Daniel Goldberg, Marquis Griffith, Jeremiah Lussier, Brennan Meier, Aaron Page, Caleb Price</td>
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<tr>
<td>Bass</td>
<td>Daniel Academia, Sean Atkinson, Nate Brown, Ben Finer, Jeffrey Goldberg, Donner Hanson, Cole Jackson, Johann Joson, Amir Kelly, Mark Luburic, Jared Na, Mark Peng</td>
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<tr>
<td>Violin I</td>
<td>Chloe Tardif, Kimberly Levin, Rachelle Schouten, Arturo Balmaceda, Suzanne Hait, William Parker, Marc Rosenfield</td>
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<tr>
<td>Violin II</td>
<td>Michael Fleming, Gabrielle Stetz, Austin Phillips, Laura Schildbach, Alayne Hsieh, Alicia Correa</td>
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<tr>
<td>Viola</td>
<td>Javier Chacon Jr., Stephanie Calascione, Leeheyon Kuen, Ariel Chien, Christine Anderson, Priscilla Peraza</td>
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<tr>
<td>French Horn</td>
<td>Matthew Bond, Alvin Ly, Allison DeMeule</td>
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<tr>
<td>Cello</td>
<td>Connor Bogenreif, Christopher DeFazio, Nathaniel Cook, Jordan Perez</td>
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<tr>
<td>Trumpet</td>
<td>Matthew LaBelle, Chris Traynor, Grecia Rodas</td>
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*Senior  
**Principal  
*Guest  
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### Staff

**Orchestra Manager:** Malinda Yuhas  
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Space is limited. Early registration is encouraged.

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For more information contact Dr. Angel Vazquez-Ramos: vazquezr@chapman.edu, 714-289-3562
or Katie Silberman: silberma@chapman.edu, 714-997-6871

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