5-8-2004

Sholund Scholarship Concert: Vaughan Williams: Fantasia on a Theme by Thomas Tallis & Carl Orff: Carmina Burana

Chapman Symphony Orchestra
Chapman University Choir

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Chapman University Symphony Orchestra
Mark Laycock, Music Director and Conductor

Trumpet
Eric Jay, Principal
Wolwer Peters
Evan Meyer

Trombone
Jeremy Del Solano, Principal
Lansley Johnson
Michael Fink (Juni)

Tuba
Mike Leicher

Piano
Danielle Gitley

Percussion
Brandon Miller, Principal
Bernie Devlin
Joshua Foy
Angela Rolandelli
André Rossignol

Violin I
Anna Komandzyn, Co-principal
Johanna Kraemer, Co-principal
Adriana Hernandez
Mae Komnick
Kathleen Mangasori
Bud Neff
Ian Wang

Violin II
Amad铝a Duazo, Principal
Grace Casiano
Maryanne Gately
Beth McCormick
Kendra Morse
Pat Peacock
Sarah Siler
Victor Williams
Diane Wynn

Viola
Nelle Osborne, Principal
Cathy Alonso
Brian Bennett
Matthew Byward
Bernadette Deeter
Danielle Thomas
S. Tran
Philip Trigg

Chapman University Choir
William Hall, Director
Louise Thomas, Accompanist

Soprano
Carly Sheppard
Laura Smith
Alison Somers
Marya Stack
Bryan Terry
Julia Tumenic
Erin Wilde

Alto
Megan Ball
Carrie Bowman
Tiggyy Bantrell
Amber Brewster
Heather Byrdges
Alex Buinovich
Alyce Cavlica
Danielle Cobb
Elena Cowen
Sara Duffik
Missy Amor Evans
Molly Glynn
Amanda Harrison
Mandy Hillig
Kristen Kerbaugh
Stacey Keikaws
Eren King
Claire Komatsu

Heather Lykins
Jonna Macon
Ann Nguyen
Bee Ogden
Eric Patmon
Carla Reiter
Sarah Shields
Nicole Smith
Ashley Spencer
Tia Swazell
Kali Waters
Brittany Zemlick

Tenor
Nathanial Black
Mark Collis
Ashley Fantasia
Gregory Hart
Daniel Krug
Paul Lee
Steve Maggires
Joseph Nicotra
Greg Norris
John Paul Putney
Duke Rausavilitch
Aren Rodriguez
Daniel Vanderhoof

Cello
Justin Dobish, Principal
Sarah Avacs
Kim Bisney
Bruce Dickerson
Gregory Henninger
Jennifer Hu
Hilary Nasti
Alex Willsen

Bass
James Bennett, Principal
Sun Gray
Robert Klein

Chapman Symphony Orchestra
Mark Laycock, Music Director and Conductor

Chapman University Choir
William D. Hall, Music Director and Conductor

Saturday, May 8, 2004 • 4:00 PM
Memorial Auditorium • Chapman University
Program

Fantasia on a Theme by Thomas Tallis  
Vaughan Williams (1872-1958)  
Chapman Symphony Orchestra

Carmina Burana  
Carl Orff (1895-1982)  
Chapman Symphony Orchestra and University Choir  
Mark Laycock, Conductor

Fantasia on a Theme by Thomas Tallis

The early twentieth century, one of the richest, most fertile periods in the history of music, was characterized by an incredible diversity of compositional styles. With pieces such as La Mer and Images, Claude Debussy pioneered a form of musical impressionism. Igor Stravinsky, in his revolutionary ballet The Rite of Spring, reduced music to its most primitive elements. The works of Arnold Schoenberg, whose career spanned the first half of the century, embraced atonality, expressionism, and, finally, twelve-tone technique. Englishman Ralph Vaughan Williams, in contrast, held fast to the ideals of nineteenth-century romanticism. With its lush, tonal harmonies, broad, arching melodies (often derived from folk song), and adherence to traditional forms, the music of Vaughan Williams reflected a conscious effort to, as the composer described in his biography, create art which served as “an expression of the whole life of the community.”

Composed in 1909, just four years before The Rite of Spring, Fantasia on a Theme by Thomas Tallis reflects Vaughan Williams’ fascination with the music of the past. [Like Vaughan Williams, Tallis (ca. 1505-85) had been a leading composer of English sacred music.] The composer elicits a wide variety of spatial and antiphonal effects by dividing the orchestral strings into three contingents: solo quartet, a nine-member second group, and the full complement. With textures ranging from unaccompanied solo instruments to densely layered counterpoint, the work builds to a stunning tutti statement, in chordal style, of the principal theme.

Carmina Burana

Carmina Burana, written in 1934, by the German composer Carl Orff, was premiered in Germany in 1937. The American premiere was not given until many years later, taking place in San Francisco under the baton of Giovanni Camignanini. Since its premiere, this work has enjoyed enormous success worldwide, most likely a result of the uniqueness of the music and the charm of the texts. The poetry Carl Orff chose came from a fourteenth-century manuscript, Codex Burana, which appeared in the Benediktbeurn monastery near Munich. The original collection contained over 200 poems set to ancient music. The subject matter was divided into three groups: GAMBLING, DRINKING and LOVE – and the settings parodied religious songs of the time. Most are set in Latin, though many are in French and German dialects. In the medieval manuscripts there were impressive illuminations depicting the goddess Fortuna, thus the reference to Fortuna in the opening and closing numbers. In the original premiere the work was described as “secular songs for soloists and choir accompanied by instruments with magic images.”