

Chapman University

Chapman University Digital Commons

Printed Performance Programs (PDF Format)

Music Performances

5-8-2010

Sholund Scholarship Concert: Sacred Music of the Great Italian Opera Composers

Chapman University

Chapman University

Chapman University

Follow this and additional works at: https://digitalcommons.chapman.edu/music_programs



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

Recommended Citation

Chapman University, Chapman University, and Chapman University, "Sholund Scholarship Concert: Sacred Music of the Great Italian Opera Composers" (2010). *Printed Performance Programs (PDF Format)*. 606. https://digitalcommons.chapman.edu/music_programs/606

This Other Concert or 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.



COLLEGE OF
PERFORMING ARTS
ART THEATRE MUSIC DANCE



Spring 2010 Event Highlights

ART:

The PageFeb 1 – Mar 12

THEATRE:

Bus Stop by William Inge, in repertory with

Hedda Gabler by Henrik Ibsen..... Mar 12 – 14, 16 – 20

Student Directed One-ActsApr 23 – 25, 29 – 30, May 1

MUSIC:

University Choirs Post-Tour Concert.....Feb 5

Chapman Chamber Orchestra and University Singers..... Mar 5

Stan Kenton Alumni Band with the Chapman Big Band Mar 12

Chapman University Wind Symphony..... Mar 13

Visiting Artist in Recital – Sergei Babayan, piano Mar 23

Opera Chapman presents: Mozart's *Così fan tutte*Apr 23 – 25

Sholund Scholarship Concert: Sacred Music of the

Great Italian Opera Composers May 8

DANCE:

Dance Works in ProgressFeb 27

Concert IntimeMar 25 – 27

Spring Dance ConcertMay 12 – 15

To purchase tickets, call 714-997-6812 or visit us online at

www.chapman.edu/copa

For more information, call the College of Performing Arts office at

714-997-6519

CHAPMAN UNIVERSITY *Conservatory of Music*

presents the

Sholund Scholarship Concert

Sacred Music of the Great Italian Opera Composers

Stephen Coker, *conductor*

University Choir, Stephen Coker, *conductor*
University Women's Choir, Keith Hancock, *conductor*
Chapman Chamber Orchestra, Daniel Alfred Wachs,
music director & conductor

Saturday, May 8, 2010 • 4 p.m.
Chapman Auditorium, Memorial Hall

Program

Messa di Gloria

Giacomo Puccini
(1858-1924)

I. Kyrie

II. Gloria

Laura Smith, soprano; Alfredo Rodriguez, tenor

III. Credo

Brett Sprague, tenor; Yannick Lambrecht, baritone

IV. Sanctus—Benedictus

Efrain Solis, baritone

V. Agnus Dei

Brett Sprague, tenor; Joshua Cavanaugh, baritone

~ Intermission ~

Va, pensiero, sull' ali dorate
(from Nabucco)

Giuseppe Verdi
(1813-1901)

O salutaris hostia

Gioacchino Rossini
(1792-1868)

Intermezzo sinfonico
(from Cavalleria rusticana)

Pietro Mascagni
(1863-1945)

Easter Hymn: Regina coeli
(from Cavalleria rusticana)

Rachael Wilson, soprano

Program Notes

Four generations of the Puccini family had been involved with church music serving in the capacities of composers and organists for the Cathedral of San Martino in the village of Lucca in the Tuscany region of Italy. Upon the death of young Giacomo’s father in 1864 (when the boy was six years old), the town designated that the child be “heir” to the post of organist and *maestro di capella* when he became of age. The talented boy began to prepare himself to be the fifth generation of the family to assume this role, becoming a choirboy at the age of ten and a prize-winning organist in his late teens. Upon entering a music conservatory, he experimented with composition, and in 1880 for a final school project, he produced a *Mass in A Flat* which was performed in Lucca that summer to the public’s delight.

Despite the fact that the Mass was well received, it was neglected and all but forgotten, especially after Puccini turned to opera for his career focus. Fragments of the mass setting continued to live on in the composer’s operas (the “Agnus Dei” became a madrigal for mezzo soprano in *Manon Lescaut* and the “Kyrie” appears in the little known *Edgar*), but it was not until the early 1950’s that the Mass was again brought to light. In 1951, an American priest, Fra Dante del Fiorentino, traveled to Lucca to gather research on a biography of Puccini. Working with Puccini’s former musical secretary, Fra Dante resurrected the old manuscript and had it edited under the new title of *Messa di Gloria*, paving the way to its first contemporary performance on July 12, 1952 at the Chicago Grant Park Concerts, some seventy-two years after its premier.

For orchestra and choir without soloists, the “Kyrie” in A flat major is gently ethereal, save for the more aggressive “Christe eleison” passages. The following “Gloria” movement in C major is the most extensive of the Mass. The opening motive in the women’s voices seems almost “happy-go-lucky” until the men’s voices (and later the full chorus and orchestra) transform it into a more rousing tune that reappears at several key moments throughout the movement. The tenor aria “Gratia agimus tibi” perhaps best foreshadows the composer’s then future distinctive operatic style. The fetching “Qui tollis peccata mundi” music introduced by the choral basses is the Mass’s “big tune,” not at all unlike some of the well-known Verdi opera choruses of the time. The extended “Cum sancto spiritu” is deftly set as a four-part fugue that is eventually combined with the movement’s opening motive.

Other Verdian touches appear in the C minor “Credo” movement such as its sweeping declamatory opening, its tenor solo accompanied only by the chorus, and the ominous “Crucifixus” sung by the bass soloist. The beautiful “Et unam sanctam catholicam” is intoned by the chorus in unison, no doubt to reinforce the “singular” nature of the text (“I believe in *one* holy, catholic, and apostolic church,” and “I confess *one* baptism for the remission of sins.”).

Male soloists make more appearances in the Benedictus section of the “Sanctus” and as duetists in the closing “Agnus Dei.” Here, the soloists sing the bulk of this lovely C Major movement—a movement that has been described as having the character of an 18th century minuet.

Program Notes

Verdi’s opera *Nabucco* (1842) follows the plight of the Jews as they were conquered and subsequently exiled from their homeland by the Babylonian King Nabucco (in English, Nebuchadnezzar). An immediate success, *Nabucco* was universally interpreted by the Italian public as a symbol of that country’s yearning for freedom from Austrian rule. “Va, pensiero” is actually a paraphrase of Psalm 137 (“By the waters of Babylon we sat and wept when we remembered Zion. There on the trees we hung our harps, for there our captors demanded of us songs of joy--’Sing us one of the songs of Zion!’ [But] how can we sing the songs of the Lord while [captive] in a foreign land?”). The opera chorus is sung by the Israelites on the banks of the Euphrates as a lament for their lost homeland. This heralded excerpt became then and remains today an unofficial national anthem of Italy; it made Verdi a national hero.

After Rossini had composed over forty operas in a span of some twenty years, he retired from the opera stage at a relatively young age in 1829, largely due to failing health. Yet, in the final decade of his life, the composer recovered well enough to resume a substantial compositional career in Paris in the 1850’s. With a bit of self-mockery, Rossini described these late compositions (numbering in the several hundreds) as “Sins of My Old Age.” Among these works were some sacred choral compositions—among them, the well known major work, *Petite Messe solennelle*, as well as some smaller works such as his “O salutaris hostia” (1857). The latter is a setting for four-part unaccompanied mixed choir that alternates quiet contemplations with vocal outbursts when the text speaks of threatening warfare.

Pietro Mascagni’s *Cavalleria rusticana* was the composer’s first opera (and only real success); it premiered in Rome in 1890 after having been entered in a competition organized by a Milan publisher. Now an almost inseparable double-bill companion of *Pagliacci* by Ruggiero Leoncavallo, *Cavalleria* (as well as *Pagliacci*) was concerned with portraying a realistic sense of the rural Italian life of the time. Set in a Sicilian village in the 1890’s, the opera plot is one of love, betrayal, jealousy, violence, and death. There are several famous excerpts from this popular opera that are performed frequently: the wrenching “Voi lo sapete,” an aria sung by the tragic heroine, Santuzza; the stunningly beautiful “Intermezzo sinfonico” which is played at the end of the daily Mass scene and which seems to embody Santuzza’s despair and desertion; and the triumphal “Easter Hymn.” This opera chorus not only adds local color to the story, but also shows the fervent religious devotion of Santuzza and the townspeople. Dramatically, this scene acts as a successful foil, contrasting the purity of this spiritual expression to the baseness of the brewing, inevitable catastrophe of the opera’s plot.

Program Notes by Stephen Coker

Translations

Messa di Gloria

(Sung in Greek & Latin)

Kyrie

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

Gloria

Glory to God in the highest, and on earth, peace to those of goodwill. We praise thee, we bless thee, we worship thee, we glorify thee. We give thee thanks for thy great glory.

Lord God, heavenly King, God the Father almighty, the only begotten Son, Jesus Christ; Lord God, Lamb of God, Son of the Father, who takest away the sins of the world, receive our prayer; have mercy on us.

Thou only art holy; Thou only art the Lord; Thou only art most high, Jesus Christ, with the Holy Spirit in the glory of God the father. Amen

Credo

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. We believe in one Lord, Jesus Christ, the only son of God , eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one being with the Father. Through him all things were made. For us and for our salvation he came down from heaven.

And was incarnate by the Holy Spirit of the Virgin Mary, and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried.

On the third day he rose again in accordance with the Scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end. We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father [and the Son]. With the Father and the Son, he is worshipped and glorified. He has spoken through the Prophets. We believe in one holy catholic and apostolic Church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus—Benedictus

Holy, holy, holy, Lord God of hosts. Heaven and earth are full of thy glory. Hosanna in the Highest!

Blessed is he who comes in the name of the Lord. Hosanna in the highest!

Agnus Dei

Lamb of God, who takest away the sins of the world, have mercy upon us; grant us peace.

Translations

Va, pensiero, sull' ali dorate
(from Nabucco)
(Sung in Italian)

Fly, my thoughts, on wings of gold; go settle upon the slopes and the hills, where, soft and mild, the sweet airs of our native land smell fragrant!

Greet the banks of the Jordan and Zion's toppled towers...Oh, my country so lovely and lost! Oh, remembrance so dear and so fraught with despair!

Golden harp of the prophetic seers, why do you hang mute upon the willow? Rekindle our bosom's memories, and speak of times gone by!

Mindful of the fate of Jerusalem, either give forth an air of sad lamentation, or else let the Lord imbue us with fortitude to bear our sufferings!

O salutaris hostia
(Sung in Latin)

O Redeeming Sacrifice, which opens the gate of heaven: enemies threaten wars; give us strength; send aid.

Easter Hymn: Regina coeli
(from Cavalleria rusticana)
(Sung in Latin & Italian)

Queen of heaven, rejoice, Alleluia! For He whom you are worthy to bear, Alleluia! Has risen as He has said, Alleluia!

Let us rejoice that our Lord is not dead, and in glory has opened up the tomb. Let us rejoice that our Lord is risen again, and today is gone up into the glory of heaven!

University Choir

Stephen Coker, conductor
Hye-Young Kim, accompanist

Soprano	Alto	Tenor	Bass
Chelsea Allen	Monica Alfredsen	Maverick Adams	Gregory Barton
Katie Ascani	Brittany Bethurum*	Adam Brown*	Seth Burns*
Bethany Ascheri*	Audra Blackner	Jerry Bartucciotto*	Joshua Cavanaugh*
Megan Donoff	Catherine Brady	Jonathan Chaffin	Anthony Chau
Kate Ellwanger*	Leslie Brown	Asante Gunewardena*	Joseph Chiavatti*
Claire Fortier	Shannon Bruce	Kevin Kang	Schane Clark
Allison Guilford*	Elaine Cha	Andrew J. Lepore	Matt Connor
Jessica Hardy*	Clara Chung	Johannes Loehner	Paul Cooper
Lindsie Hardy	Marissa Conway	Chris Maze	Lance Frantzich
Sarah Hughes*	Amy Dabalos	Dane Morris	Yannick Lambrecht
Rachel Koons	Marquel Gerson	Derek Nemechek	Cody Morgan*
Neda Lahidji	Ellen Griffith	Tom Norman	Aaron Schwartz
Cara Lawler*	Natalie Headland	Bryan Overmeyer	Efrain Solis
Clarissa Lecce	Sarah Horst	Eric Parker*	Austen Stranahan*
Jennifer Moore	Laura Lake	Alfredo Rodriguez	Jose Varela
Stacey Oh*	Genevieve Lau*	Hunter Schmidt	Cesar Ventura
Josselyn O'Neill	Vanessa Lopez	Timmy Simpson	Preston Walker
Julie Pajuheshfar	Amanda Lopin	Brett Sprague*	Harrison Zierer
Lindy Portin*	Ariel May	Patrick Zubiате*	
Laura Smith*	Allie McNay		
Molly Tomlinson	Anna Munakata		* University Singers
Mayuri Vasan	Rebekah Munson		
Krisi Villalovos	Rachel Olson*		
Marie Washington	Chelsea Rousselot		
Kirsten Wiest	Lacey Venanzi		
Robin Yokel	Shevaun Weatherby		
Victoria Young	Rachael Wilson*		
	Lauren Zampa*		

University Women's Choir

Keith Hancock, conductor
Lisa Kaminaga, accompanist

Whitney Androlia	Tarah Dang	Faith Kriewall	Loretta Richardson
Jennifer Bales	Mia Dessenberger	Jordan Lemay	Kira Roden
Jessica Barone	Florencia Di Sarli	Savannah Mattfield	Kelly Rogers
Elizabeth Binford	Katie Dixon	Kelly McGuire	Stephanie Rubio
Katherine Botts	Jillian Doti	Nicole Michel	Claire Safran
Katherine Bourland	Michele Ebrahimian	Dawn Monroe	Erika Sanders
Marissa Bredice	Francesca El-Attrash	Michelle Montoya	Jessica Sebbo
Ann Bruington	Genevieve Flati	Erin Moses	Kelly Self
Stephanie Burgos	Gianna Friedman	Bethany Muller	Lauren Shaw
Katrina Cavarro	Amira Fulton	Brea Murakami	Theresa Silveyra
Pareesa Charmchi	Phoebe Gildea	Morgan O'Donnell	Alex Thomas
Lauren Chouinard	Allie Hollenbeck	Rachel Panchal	Chanel Triboldt
Jacquelyn Clements	Molly Iker	Elisa Perez-Selsky	
Stephanie Cornwall	Samantha Johnson	Marlim Reynosa	

Chapman Chamber Orchestra

Daniel Alfred Wachs, <i>Music Director</i>		
Violin I	Flute	Tuba
Philipp Claucig • Lydia Dutciuc Elizabeth Lee Maria Myrick	Lauren Aghajanian Bella Staav Kelsey Steinke • Mary Young	Fred Greene §
Violin II	Oboe	Timpani
Kalena Bovell * Tanya Dorsey Tiffany Liu Daphne Medina • † Anna Munakata	Kyle Chattleton Tamer Edlebi • Garrett Smith	Craig Shields •
Viola	Clarinet	Harp
Courtney Giltz Katie Kroko † Jillian Marriage Jarrett Threadgill • † Jonathan Wooldridge	Monica Cummins * Laura Lascoe	Keryn Wouden
Cello	Bassoon	Organ
Conrad Ho Eli Kaynor Victoria Leach Elizabeth Vysin • Jake Wiens	Cameron Dominques Charity Potter • †	William Wells §
Bass	Horn	Staff
Kevin Baker • Ann Marie Kawai	John Acosta * Marco Dealmeida * Stephen Sanders † Rebecca Walsh • †	Victoria Leach Administrative Assistant & Head Librarian Jillian Marriage CCO Librarian Kevin Baker Ensemble Manager, CCO & Wind Symphony
	Trumpet	
	Joshua Huihui • † Christopher Nario	
	Trombone	
	Javier Cerna • Zachary Mariano Michael Rushman	

- Principal
 - † Senior
 - * Alumni
 - § Faculty

*Names are listed in
alphabetical order*

CELEBRATE the creative and intellectual promise of today’s rising stars by supporting the Chapman University College of Performing Arts. Your tax deductible donation underwrites award-winning programs and performances. Also, your employer may be interested in the visibility gained by underwriting programs and performances within the College of Performing Arts.

For more information about supporting our future stars and programs, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085.

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