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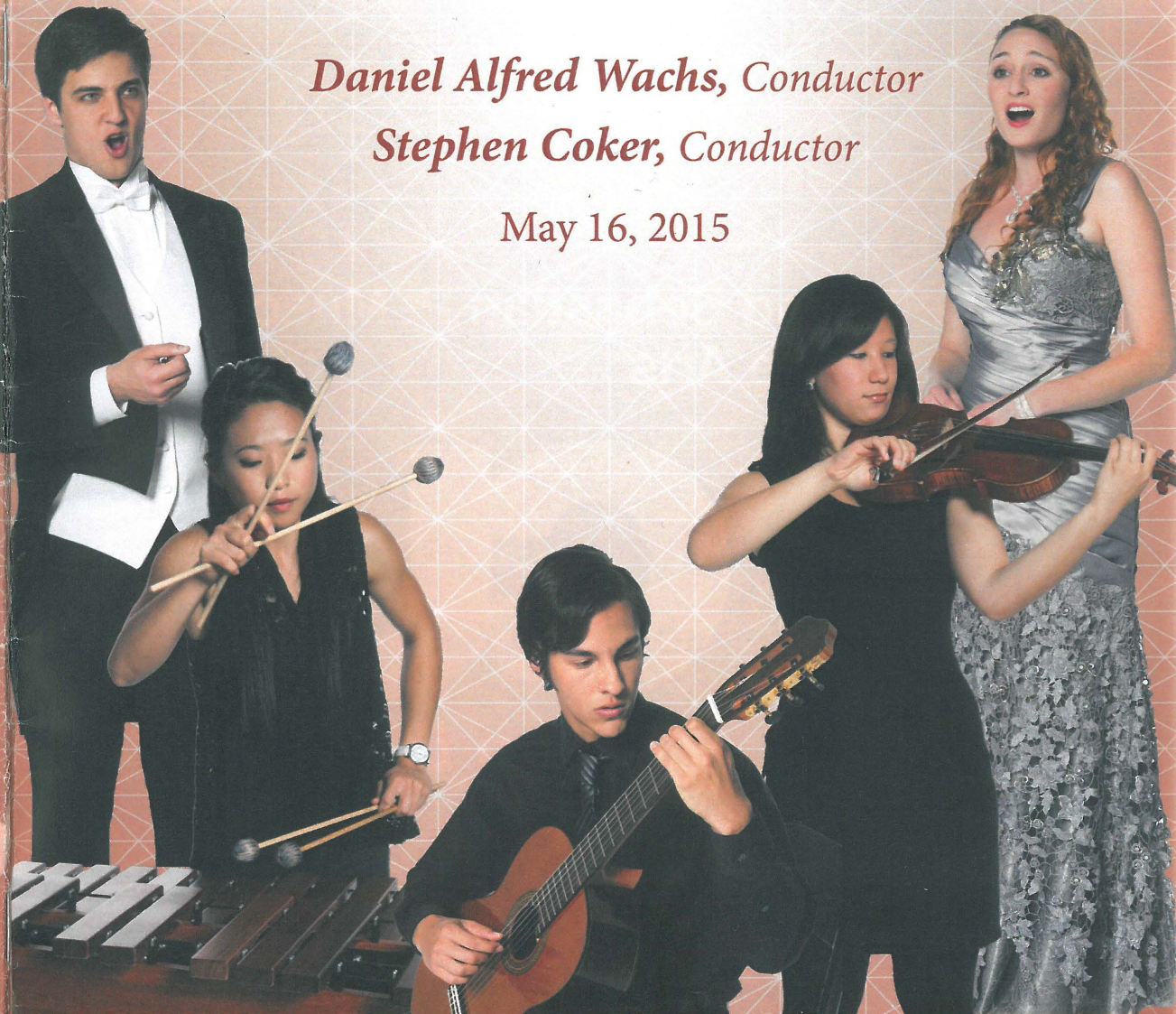
SHOLUND SCHOLARSHIP CONCERT

"Matters of Death and Life"

Daniel Alfred Wachs, Conductor

Stephen Coker, Conductor

May 16, 2015



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Spring 2015

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**CHAPMAN
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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.)
Moderato
Adagio religioso-Allegretto
Allegro vivace

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
Magnificat
Et exultavit spiritus meus
Quia respexit humilitatem
Omnes generations
Quia fecit mihi magna
Et misericordia
Fecit potentiam
Deposuit potentes
Esurientes implevit bonis
Suscepit Israel
Sicut locutus est
Gloria Patri

Johann Sebastian Bach
(1685 - 1750)
Kyla McCarrel, soprano
Kylena Parks, soprano; Emilia Lopez-Yanez, oboe
Andrei Bratkovski, baritone
Shaina Hammer, mezzo-soprano; Yeonjun Duke Kim, tenor
Yeonjun Duke Kim, tenor
Natasha Bratkovski, mezzo-soprano
Joshua Roberson and Mary Palchak, flutes
Natasha Bratkovski, Jesse Denny, Claudia Doucette,
Shaina Hammer, Samira Kasraie, Kyla McCarrel,
Allison Marquez, Katie Rock, Alexandra Rupp, Erin Theodorakis
Semi-Chorus
Connor Bogenreif, cello; Ethan Reed, double bass;
Sara Goya, bassoon; William Wells, organ
Continuo Group

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

Program Notes and Translations

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’ *Nänie* (or *Dirge*) 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. A slow, almost recitative-like interlude leads to the second movement marked *Adagio religioso*, a designation chosen by Serly but that was used by Bartók in the parallel movement of his Third Piano Concerto. Here, the orchestra largely plays long held chords underneath the soloist’s lyrical phrases that explore the full range of the viola. Another interlude leads directly to the work’s brief finale, the sparkling dance-like *Allegro vivace* that embodies the spirit of folk music that pervades so much of the compositional output of Béla Bartók.

Brahms’ penultimate work for chorus and orchestra (and one of his most profound), *Nänie* of 1881, was inspired by the death of painter Anselm Feuerbach (1829-1880) whose work the composer admired. The text of the musical lament, a poem by Friedrich Schiller, consists of allusions to three classical stories—Orpheus and Euridice, Aphrodite and Adonis, Thetis and Achilles. In each tale, even the gods cannot rescue beauty from death. Indeed, all the gods weep with the sorrowing mothers Thetis and Aphrodite, “beauty must fade...perfection must die.” Musically, *Nänie* is cast in an extended three-part single

Program Notes and Translations

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.

-Stephen Coker

Nänie (Friedrich Schiller)

Auch das Schöne muß sterben!
Das Menschen und Götter bezwinget,
Nicht die eherne Brust
rührt es des stygischen Zeus.

Einmal nur erweichte die Liebe
Den Schattenbeherrscher,
Und an der Schwelle noch, streng,
rief er zurück sein Geschenk.

Nicht stillt Aphrodite
dem schönen Knaben die Wunde,
Die in den zierlichen Lieb grausam
der Eber geritzt.

Nicht errettet den göttlichen Held
die unsterbliche Mutter,
Wenn er, am skäischen Tor fallend,
sein Schicksal erfüllt.

Aber die steigt aus dem Meer
mit allen Töchtern des Nereus,
Und die Klage hebt an
um den verherrlichten Sohn.
Siehe! Da weinen die Götter,
es weinen die Göttinnen alle,
Daß Schöne vergeht,
Daß das Vollkommene stirbt

Dirge

Even the beautiful must die!
That which captivates mortals and gods,
did not move the steely breast
Of the Stygian Zeus.

Zeus was the all-powerful figure of Greek mythology. The word Stygian derives from the river Styx; a Stygian oath was said to be inviolable.

Only once did love soften the Ruler
of the Shadows,
and even then, on the very threshold,
He sternly revoked his gift.

Pluto, the “ruler of the shadows,” allowed Orpheus to leave the netherworld with his wife Eurydice. However, when Orpheus looked back at her before reaching the heavens (which was expressly prohibited by the ruler), Pluto reneged, causing the pair to be separated forever.

Aphrodite could not prevent
the beautiful youth’s wound
whose tender flesh was cruelly torn
By the savage boar.

Aphrodite, the goddess of love, mourned the death of her beloved Adonis who was killed in a wild boar hunt.

Nor could the immortal mother
save the divine hero when,
falling at the Scaean Gate of Troy,
he met his fate.

Young Achilles met his death during the siege of Troy from an arrow wound to his heel. His mother, Thetis, was one of the fifty marine-daughters of Nereus, the old man of the sea.

But she ascends from the sea
with all the daughters of Nereus,
and raises a lament
For her glorified son.
Behold, all the gods
and goddesses weep,
because beauty must fade,
that the perfect must die.

(continued)

Program Notes and Translations

Auch ein Klaglied zu sein	Even to be a lament
im Mund der Geliebten, ist herrlich	on the mouth of a loved one is glorious,
Denn das Gemeine	for the common one
Geht klanglos zum Orkus hinab.	Goes unlamented down to Orcus.

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, in the serene aria “Quia respexit” accompanied only by oboe and *basso continuo*, the soloist sings “For behold I shall be called blessed by....” Just as the listener expects the soprano to end her sentence on next anticipated note, the full chorus and orchestra erupt into torrents of running sixteenth notes and emphatic pounding motives, completing her statement, “all generations.”

The following two movements for solo voices stand in great contrast to each other; the continuo aria for bass (“Quia fecit...”) seems almost jaunty compared to the following 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 showed strength with his arm”) and is marked by the re-entry of the trumpets, unheard

Program Notes and Translations

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

Magnificat

1. Chorus	
Magnificat anima mea Dominum.	My soul magnifies (glorifies) the Lord.
2. Soprano Aria	
Et exsultavit spiritus meus	And my spirit has rejoiced
in Deo salutari meo.	in God my savior.
3. Soprano Aria	
Quia respexit humilitatem	For He has regarded the lowliness
ancillae suae:	Of His handmaiden:
Ecce enim ex hoc	For behold, from now on
beatam me dicent	I shall be called blessed by
4. Chorus	
Omnes generations.	All generations.
5. Bass Aria	
Quia fecit mihi magna	He has done great things for me,
qui potens est;	He who is mighty;
et sanctum nomen eius.	and holy is his name.

Program Notes and Translations

6. Alto, Tenor Aria Et misericordia a progenie in progenies 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.

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Hye-Young Kim, accompanist

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Jesse Denny	Shaina Hammer	Spencer L. Boyd	Daniel Emmet
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Julia Dwyer	Samira Kasraie	Michael Hamilton	Matthew Grifka
Kyla McCarrel*	Tarina Lee	Tyler Johnson	William Meinert
Kylena Parks	Allison Marquez	Yeonjun Duke Kim	Benno Ressa
Tanja Radic	Alexandra Rupp	Jesse Newby	Andrew Schmitt
Katie Rock	Erin Theodorakis	Marcus Paige	Kristinn Thor
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