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Sholund Scholarship Concert: An Evening of Barber and Mozart

Chapman Symphony Orchestra

Chapman University Choir

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Chapman University Choir

Dr. William D. Hall, Music Director and Conductor

Esther Archer, Accompanist

Soprano

Tiffany Arnold
Erica Austin*
Lisa Austin*
Shannon Cooper
Kathleen Cowden
Allisonne Crawford
Casey Decker
Allison Harding
Kimberly Harmon
Katrina Herrera
Casey Jones
Marja Kay
Rebecca Korbela
Zoie Lamb*
Julie Lambky
Erin Moutinho
Jessica Nash*
Teri Newville*
Andrea Nite*
Corissa Novak
Sara Price*
Kristi Redman
Rachel Rincione

Elizabeth Robinson
Mary Claire Rosen
Tia Swatzell*
Courtney Taylor*
Melissa Williams
Emily Wirthlin
Caitlin Wybenga

Alto

Alane Alfaro
Celeste Barber*
Ute Braun
Michelle Cabossel
Elana Cowen*
Charna Felthous
Carly Frenzel*
Yvette Grace Hale*
Sarah Henderson
Amanda Irtz
Jennifer Jentz
Lori Johnson
Erin King
Melissa Luebke
Megan MacDonald

Chelsea McDonald*
Maureen McFadden
Brandi Merchant
Jessica Schlenz*
Mary Stoner*
Charity Zimmerman

Tenor

Ernest Alvarez*
Mark Colella*
Brian Dehn*
Robbie Dornaus*
Aaron Gonzalez
Jason Harris*
Ryan Heller*
Kenneth Kasovac*
Sung Man Lee
Efrain Martinez, Jr.*
Duke Rausavljevich
Gabriel Sandoval
Andrew Seifert*
Steve Shin
Kevin Thompson
James Touton

Uy Vu

Bass

Adonis Abuyen
Jeremy Bolin
Francisco Calvo
Adrian Castanon
Jasen Coole
Michael Cox
Shane Dahl*
Ryan Demaree
John Desrosiers
Jomon Fox
Keith Hancock*
Richard Lyddon
Ray Medina*
Scott Melvin*
Eli Morey
Steve Pence*
Ian Reitz*
Marshall Tipton
Spencer Washburn

* University Singers

Chapman Symphony Orchestra

John Koshak, Music Director and Conductor

Dr. Joni Lynn Steshko, Guest Conductor

Flute

Yoon Cho**
Lauren Kamieniecki**

Oboe

Matt LaGrange**
Maralynne Mann**
Decie Boone

Clarinet

Deanne Saum*
Monica Mann
Eric Underwood

Bassoon

Mindi Johnson*
Heather Cano
Kelly Derrig

Horn

John Acosta**
Elisha Wells**
Aubrey Acosta
Laura Chase
Matt Murray

Trumpet

Corneliu Mootz**
Kenny Wood**
Aaron Valdizan

Trombone

Stefanie Freeman*
Melissa Ferdolage
Nicole Tondreau

Tuba

Matthew Minegar

Timpani

Abby Orr
Nathaniel Robinson

Piano

Sha Wang

Violin I

Junko Hayashi†
Anna Komandyan††
Jennifer Deirmendjian
Johanna Kroesen

Shigeru Logan
Lina Nguyen
Marisol Padilla
Sam Yoon

Violin II

Jena Tracey*
Jori Alesi***
Grace Camacho
Josie Davidson
Peter Eykemans
Pat Reynolds
Vanessa Reynolds
Miki Toda

Viola

Jared Turner*
Matthew Byward
Pamela Curtis
Justin Grossman
Joe Martinez
Noelle Osborne
Tracy Salzer
Luisa Schlinger
Victoria Schultz

Alicia Thomas
Diane Wynn

Cello

Meaghan Brown*
Katie Anderson
Justin Dubish
Eric Harris
Alex Harrison
Seungmi Hur
Anna Jin
Hilka Natri
David Whitehill

Bass

Karen Middlebrook*
Mark Davidson
Robert Klatt
David Lambiaso
Dave Weniger

† Concertmaster

†† Assistant Concertmaster

* Principal

** Co-Principal

*** Assistant Principal

CHAPMAN UNIVERSITY SCHOOL OF MUSIC PRESENTS

Sholund Scholarship Concert

An Evening of Barber and Mozart

Dr. Michael Lancaster, '77

Guest Conductor and Chapman University Alumnus of the Year

Dr. Joni Lynn Steshko,

Guest Conductor, Chapman Symphony Orchestra

Chapman Symphony Orchestra

John Koshak, Music Director and Conductor

Chapman University Choir

Dr. William D. Hall, Music Director and Conductor

Chapman University Memorial Auditorium • 4 May 2001 • 8:00P.M.

PROGRAM

First Essay.....Samuel Barber
(1910-1981)

Dr. Joni Lynn Steshko, Conductor

Mass in C Minor.....W.A. Mozart
(1756-1791)

I. Kyrie

Courtney Taylor, soprano

II. Gloria

Gloria in excelsis
Laudamus te

Yvette Hale, mezzo-soprano

Gratias
Domine

Erica Austin, soprano

Lisa Austin, soprano

Qui tollis
Quoniam

Justine Limpic, soprano

Sara Price, soprano

Brian Dehn, tenor

Jesu Christe - Cum Sancto Spiritu

III. Credo

Credo in unum Deum
Et incarnatus est

Zoie Lamb, soprano

IV. Sanctus

V. Benedictus

Teri Newville, soprano

Elana Cowen, soprano

Ernie Alvarez, tenor

Steve Pence, bass

Dr. Michael Lancaster, Conductor

Mass in C Minor - It was 1791, at 35 years of age that Wolfgang Amadeus Mozart died, leaving a major work unfinished. All know this unfinished work was his *Requiem*, however, there was actually one more grand creation that had been left incomplete by the pen of Amadeus, his *Great Mass in C Minor*. It is commonly known that Mozart's opinion of the *Requiem*, although overly paranoid, was that its commission was an evil omen. The inspiration for the *Mass* was quite different entirely; it was for the love of a woman that Mozart wrote one of his greatest sacred vocal compositions.

In 1782 Mozart vowed that if he eventually managed to marry Konstanze Weber, in direct opposition to his father's wishes, he would celebrate by writing a mass. Konstanze herself had been quite ill, especially in the early years of their marriage, so the work was also a "thanksgiving" for her recovery. We can thank Konstanze on two counts, then, for being the inspiration behind its inception and what was completed of this marvelous work in 1783.

It is written in the form of a Cantata Mass, in which the familiar divisions of the mass are further divided to make a multi-movement work, with much variety of texture made possible by a full orchestra, chorus and four soloists. Although the entire work demands a certain virtuosity of the singers and instrumentalists alike, its writing is not similar to that of his *Requiem*. The orchestral writing has much more weight and substance in the *Mass*. He even takes more liberty in the keys he uses, being much more relaxed with restrictions than he was in his *Requiem*. Both Soprano arias in F Major, the duet in D Minor, and the *Quoniam* in E Minor are a few examples of the areas he went into in this composition. These were never explored in his *Requiem*. The chorus parts however are much less elaborate and homogeneous as a foundation, unlike his final work where they are the centerpiece. Even the uses of a double chorus are more of a sound texture consideration than one of brilliance in vocal writing.

Stylistically it is an odd mixture - Mozart had been listening to the music of Bach and Handel, of whose fugues Konstanze was particularly fond, and parts of the *Mass* reflect this influence. He of course was influenced by the work of Haydn, much as Haydn grew from the work of Emmanuel Bach. But even with this growing out of tradition it is a testament to his maturity and genius when we see Mozart bring to new levels these common forms. Mozart still kept the standards of melodic shape, rhythmic interest, natural yet original harmonic coloring, form procedures, and instrumental treatment, but yet took them all to more triumphant ranks. In this expansion of musical expression there are passages of great lyrical beauty, which recall Mozart's operatic writing. Some of the Soprano solo work is positively coloratura - another nod in Konstanze's direction, surely, since she was one of the soloists at the *Mass*'s premiere.

With all this inspiration, and seemingly obvious motivation, it

seems a mystery why this work was left incomplete. But as was typical of many composers Mozart certainly did not forget about the music he had composed. He reworked the *Kyrie* and the *Gloria*, adding two arias to make the sacred cantata entitled *Davide Penitente*. The version performed this evening is of the parts of the *Mass* that were completed by Mozart. Sections of the traditional mass, of which have been attempted in editions by other composers as well as from other works by Mozart himself, are left out tonight to keep the consistency and fluidity that this "incomplete" version still maintains.

In natural gifts he was one of the most perfectly equipped musicians who ever lived. From a child prodigy, to a most celebrated and accomplished keyboard-performers of the time, to a composer whose works were admired and applauded, it is deplorable that he died a simple pauper, without even so much as a procession or name on his grave site. It turns out that one of the most prolific and apt composer of his generation, indeed all of musical history, was forgotten and neglected in his own time. But music such as this *Mass in C Minor*, even when left unfinished, is the art of which can speak more than words, transcend time, and show the genial vitality, absolute musicianship and sympathetic sentiment of one man.

Brian Dehn

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Mrs. Alice Young in memory of James Young

The Ordinary of the Mass

I. Kyrie

Kyrie eleison!
Christe eleison!
Kyrie eleison!

Lord, have mercy!
Christ, have mercy!
Lord, have mercy!

II. Gloria

Gloria in excelsis Deo, et in
terra pax hominibus bonae
voluntatis;

Glory be to God on high, and
on earth peace to men of good
will;

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

We praise thee, we bless thee,
we adore thee, we glorify thee.

Gratias agimus tibi propter
magnam gloriam tuam, domine
Deus, rex coelestis, pater
omnipotens, domine fili
unigenite, Jesu Christe,

We give thee thanks for thy
great glory, O Lord God,
heavenly king, God the Father
Almighty, O Lord Jesus Christ,
the only-begotten son,

Domine Deus, agnus Dei, filius
patris, qui tollis peccata mundi,
miserere nobis! Suscipe
deprecationem nostram, qui
sedes ad dexteram patris.

O Lord God, Lamb of God, Son
of the Father, who takest away
the sins of the world, have
mercy on us, receive our
prayers, have mercy on us.

Quoniam tu solus sanctus, tu
solus dominus, tu solus
altissimus, Jesu Christe,

For only thou art holy, thou only
art the Lord, thou only, O Jesus
Christ,

Cum sancto spiritu in gloria Dei
patris. Amen.

With the Holy Ghost, art most
high in the glory of God the
Father. Amen.

(over)

The Ordinary of the Mass

III. Credo

Credo in unum deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible.

Credo in unum dominum, Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem patri, per quem omnia facta sunt,

I believe in one Lord Jesus Christ, the only-begotten Son of God, born of the father before all ages. God of God, Light of Light, true God of true God, begotten not made, consubstantial with the Father, by whom all things were made,

Qui propter nos homines et propter nostram salutem descendit de coelis.

Who for us men, and for our salvation, came down from heaven.

Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

IV. Sanctus

Sanctus, sanctus, sanctus dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua, osanna in excelsis!

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

V. Benedictus

Benedictus qui venit in nomine Domini, osanna in excelsis!

Blessed is he that cometh in the name of the Lord, Hosanna in the highest!