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

Chapman Symphony Orchestra

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Chapman University Symphony Orchestra

Mark Laycock, *Music Director and Conductor*

Flute & Piccolo

Laura Recendez, *Principal*
Hiroko Yamakawa
Charla Camastro-Lee (picc)

Oboe

Pamela Curtis, *Principal*
Elizabeth Beeman
Doug Hachiya (EH)

Clarinet

Monica Mann, *Principal*
Samantha Pankow
Lisa Valentino (bass)

Bassoon

Heather Cano, *Principal*
Kelly Derrig

Contrabassoon

Steve Thiroux

Horn

Marco DeAlmeida, *Principal*
Aubrey Acosta
John Acosta
Piotr Sidoruk
Eileen Halcrow

Trumpet

Eric Jay, *Principal*
Webster Peters
Evan Meier

Trombone

Jeremy DelaCuadra, *Principal*
Lindsay Johnson
Michael Fisk (bass)

Tuba

Miles Leicher

Piano

Danielle Gidley

Percussion

Brandon Miller, *Principal*
Bernie Diveley
Joshua Foy
Angela Rolandelli
André Rossignol

Violin I

Anna Komandyan, *Concertmaster*
Johanna Kroesen, *Concertmaster*
Adriana Hernandez
Mira Khomik
Kathleen Mangusing
Bud Neff
Ian Wang

Violin II

Anastasia Dudar, *Principal*
Grace Camacho
Marjorie Criddle
Beth McCormick
Kendra Morse
Pat Pearce
Sarah Silver
Victor Williams
Diane Wynn

Viola

Noelle Osborne, *Principal*
Cathy Alonzo
Brian Benedict
Matthew Byward
Bernadette Deeter
Danielle Thomas
Si Tran
Phillip Triggs

Cello

Justin Dubish, *Principal*
Sarah Awaa
Kim Birney
Brent Dickason
Gregory Hershberger
Jennifer Hu
Hilkka Natri
Alex Wilson

Bass

James Bennett, *Principal*
Stan Gray
Robert Klatt

Chapman University Choir

William Hall, *Director*

Louise Thomas, *Accompanist*

Soprano

Amy Aston
Erica Austin
Tara Bloomquist
Aubrey Burnham
Christine Cashen
Shauna Crahan
Casey Decker
Carrie Dike
Valerie Estle
Tamara Fox
Colette Froehlich
Mollie Fry
Melissa Govea
Rachel Hendrickson
Katrina Herrera
Cassandra Hodges
Kristin Irvine
Kristin Labok
Christa Lorenz
Crystal Maurer
Kathleen McKenna
Chelsea Nenni
Jaclyn Normandie
Elizabeth Rowland
Alicia Sassano
Christine Saw

Carly Shepard

Laura Smith
Alissa Somers
Marya Stark
Brynn Terry
Julia Tometich
Erin Wilde

Alto

Megan Ball
Carrie Bowman
Tiquette Bramlett
Amber Brewster
Heather Brydges
Alex Buisson
Alyce Ciofica
Danielle Cobb
Elana Cowen
Sara Dudik
Mia-Amor Evaimalo
Molly Glynn
Amanda Harrison
Mandy Hillig
Kristen Kerbaugh
Stacey Kikkawa
Erin King
Claire Komatsu

Heather Lykins

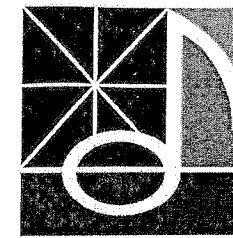
Joanna Marconi
Ann Ngyuen
Bree Ogden
Erin Putnam
Carla Reiter
Sarah Shields
Nicole Smith
Ashley Spencer
Tia Swatzell
Kali Waters
Brittany Zemlick

Tenor

Nathanael Black
Mark Colella
Ashley Faatoalia
Gregory Iriart
Daniel Krog
Paul Lee
Steve Maggiora
Joseph Nicosia
Greg Norris
John Paul Putney
Duke Rausavljevich
Aren Rodriguez
Daniel VanderRoest

Bass

Adonis Abuyen
Evan Brummel
Joseph Buhler
Jasen Coole
Mark Espinoza
Jomon Fox
Wes Hanson
Joshua Laubacher
Josiah Lewis
Salvatore Lopiparo
Paul McDonough
Ray Medina
Eli Morey
Travis Nekonchuk
Weston Olson
Chris Paizis
Ian Reitz
Mark Roberts
William Sovich
Nathaniel Werner
Matthew Wight
Brian Zeilenga



CHAPMAN UNIVERSITY
SCHOOL OF MUSIC

presents the

Sholund Scholarship Concert

Vaughan Williams: *Fantasia on a Theme by Thomas Tallis*

&

Carl Orff: *Carmina Burana*

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

Chapman Symphony Orchestra

Vaughan Williams
(1872-1958)

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 world-wide, 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 Benediktbeuern, a Bavarian 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."

Fortuna Imperatrix Mundi – *Luck, Empress of the World*

1. O Fortuna – *O Fortune* Chorus
2. Fortune plago vulnera – *I weep for the Wounds of Luck* Chorus

I

Primo Vere – *In Springtime*

3. Veris leta facies – *The gay face of Spring* Chorus
4. Omnia Sol Temperat – *Soothes all things, the sun* Matthew Wight, *baritone*
5. Ecce gratum – *See, pleasant* Chorus

Uf Dem Anger – *On The Green*

6. Tanz – *Dance* Orchestra
7. Floret silva – *The noble wood is in bloom* Chorus
8. Chramer, gip die varwe mir – *Shopkeeper, give me the color to redden my cheeks* Chorus
9. Reie – *Round Dance* Orchestra
- Swaz hie gat umbe – *Here they go round and round* Chorus
- Chume, chum geselle min – *Come, come my mistress* Chorus
- Swaz hie gat umbe – *Here they go round and round* Chorus
10. Were diu werlt alle min – *Were all the world mine* Chorus

II

In Taberna – *In The Tavern*

11. Estuans Interius – *Burning Inwardly*
12. Olim Lacus Colueram – *The Roasted Swine*
(*The swine sings his final song while roasting on a spit*) vs. 1 - Duke Rausavljevich, *tenor*
vs. 2 - Greg Iriart, *tenor*
vs. 3 - Ashley Faatoalia, *tenor*
13. Ego Sum Abbas – *I am the Abbot* Weston Olson, *baritone*
14. In taberna quando sumus – *When we are in the tavern* Male Chorus

III

Cour D'Amours – *Court of Love*

15. Amor Volat Undique – *Love flies everywhere* Casey Decker – *Raggazi*
Danielle Cobb – *Siqua sine*
16. Dies, Nox Et Omnia – *Day, Night and All Things* Evan Brummel, *baritone*
17. Stetit Puella – *A Girl Stood* Valerie Estle, *soprano*
18. Circa Mea Pectora – *Around my heart* vs. 1 - Jasen Coole, *baritone*
vs. 2 - Ray Medina, *baritone*
vs. 3 - Weston Olson, *baritone*
19. Si Puer cum puellula – *If a boy with a girl* Chorus/Evan Brummel, *baritone*
20. Veni, veni venias – *Come, come, do come* Chorus
21. In Trutina – *In the Uncertainty* Elana Cowen, *soprano*
22. Tempus est iocundum – *This is a joyful time* 1st part - Wes Hanson, *baritone*
2nd part - Matt Wight, *baritone*
23. Dulcissime – *My Sweetest One* Carly Shepard, *soprano*

Blanziflor et Helena – *Blanche fleur and Helen*

24. Ave formosissima – *Hail, Most Beautiful* Chorus

Fortuna Imperatrix Mundi – *Luck, Empress of the World*

25. O Fortuna – *O Fortune* Chorus