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CHAPMAN UNIVERSITY SINGERS

STEPHEN COKER
Conductor

LYNNETTE MCGEE
Organist

OCTOBER 29, 2022



**College of
Performing Arts**
Hall-Musco Conservatory of Music

A MESSAGE FROM THE DEAN



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Giulio Ongaro, Ph.D.

Dean and Professor
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**CHAPMAN UNIVERSITY
HALL-MUSCO CONSERVATORY OF MUSIC PRESENTS:**

CHAPMAN UNIVERSITY SINGERS

Stephen Coker
Conductor

Lynnette McGee
Organist

October 29, 2022
7:30 p.m.

FIRST CHRISTIAN CHURCH OF ORANGE

PROGRAM

I.

In virtute tua, Domine

Grzegorz Gerwazy Gorczycki
(c. 1665–1734)

Missa brevis in F Major, K. 192
("Little Credo Mass")

Wolfgang A. Mozart
(1756–1791)

Kyrie

Dylan Mattingly, soprano
Payton McKinnis, mezzo soprano

Gloria

Jingyuan (Mary) Zhang, incipit
Makayla Flocken, soprano; Brynn Tunink, mezzo soprano
Evan Richards, tenor and Jovanni Ferrer, bass

Credo

Abby Olson, soprano; Payton McKinnis, mezzo soprano
Evan Richards, tenor and Jovanni Ferrer, bass

Sanctus-Benedictus

Hannah Prince, soprano; Payton McKinnis, mezzo soprano
Evan Richards, tenor and Maxwell Pruett, bass

PROGRAM

Agnus Dei

Jessica Tonai, soprano; Brynn Tunink, mezzo soprano
Jeremaya Ayala, tenor

Sam Yoon, Julie Metz, and Larry Greenfield, Violin I
Branden Muresan and Laurie Driskill, Violin II
Karen Linkletter and Shawn Berry, Cello
Janet Kao, keyboard

INTERMISSION

II.

Sonata III in A Major, Op. 65, No. 3

Felix Mendelssohn
(1809–1847)

I. Con moto maestoso

Lynnette McGee, organ

Geistliches Lied, Op. 30

Johannes Brahms
(1833–1897)

Lynnette McGee, organ

PROGRAM

Folk or Folk Influenced Music

Steal Away arr. Stephen Coker

Two Baltic Region Works

Heliseb väljadel Urmas Sisask
(b. 1960)

Hannah Prince, soprano; Evan Richards, bells

Kalējs kala debesīs Selga Mence
(b. 1953)

Ayúdame a mirar

Xochitl Galan Molinet
arr. Brian Amador
adapt. Stephen Coker

Anela Quiroz, mezzo soprano

Everywhere I Go

arr. Stephen Coker

Evan Raymond, baritone and Evan Richards, tenor

NOTES AND TRANSLATIONS

Polish musician and Catholic priest **Grzegorz Gorczycki** became the director of the Chapel Choir of the Wawel Castle in Cracow in 1698 and remained in that position for thirty-six years until his death. Having received his musical and theological training in Prague and Vienna, Gorczycki is considered to be the last of the prominent musicians of the Polish Baroque period. A prolific composer, Gorczycki wrote both in the “older” polyphonic style of Palestrina as well as in the modern concertante style of his time. The Psalm motet ***In virtute tua, Domine*** is an example of the latter and is for four-part mixed choir, two violins, and basso continuo.

In virtute tua, Domine

In thy strength, Lord, the just man shall rejoice: and in thy salvation he shall rejoice exceedingly. [Ps. 20:2-3] (Sung in Latin.)

While **Wolfgang A. Mozart** lived in his birthplace Salzburg, he once complained in writing to an Italian friend of a constraint that Prince-Archbishop Colloredo had placed on his court composers in their Masses:

Our church music is very different from that of Italy, and what is more, a Mass with all its parts...must not last longer than three-quarters of an hour. This applies to even the most solemn mass said by the Archbishop himself.

The situation the composer was describing was due to Colloredo’s edict to shorten worship services that, in turn, led to a greater development and usage of the *Missa brevis* musical form in Salzburg. In spite of the composer’s concision and modest scale of his ***Missa brevis in F Major, K. 192*** (the orchestra of the original version presented here consists only of upper strings—minus violas—and continuo), many have found the work more elegant, inventive, poignant, and more “vocal” in nature than some of the composer’s previous Mass compositions. The Mass’s melodic nature is graceful, even when the speed of the textual

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declamation of the Gloria and Credo movements is considerable. A solo quartet of voices is present in all movements except for the work's frame (the Kyrie omits the tenor and bass soloists, and the bass is absent from the Agnus Dei). Noteworthy is the use of recurring motives or mottos in the work's longest movements: a seven-measure arching motive is shared five times in all choral parts of the chorus of the Gloria, and the four-note motto of the Credo is heard some 30 times (that same motive is featured in the finale of Mozart's *Symphony No. 41*). The work's nickname "Little Credo Mass" is sometimes used to distinguish it from Mozart's later "Credo Mass" (K. 257). Composed when Mozart was 18, much of the work seems lighthearted; the fetching Kyrie motives, the charming, almost jaunty "Cum sancto spiritu" fugato ending of the Gloria, and the Mass' lilting "Dona nobis pacem" ending are examples of that spirit. Notable more dramatic exceptions to this are the brooding opening of the Agnus Dei and various brief sections of the Credo that involve death language (such as the "Crucifixus" section).

Missa brevis in F Major

Kyrie

Lord have mercy; Christ have mercy; Lord have mercy. (Sung in Greek.)

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 takes away the sins of the world, receive our prayer; have mercy on us. Thou who takes away the sins of the world, receive our prayer. 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. (Sung in Latin.)

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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 worshiped 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. (Sung in Latin.)

Sanctus

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

Benedictus

Blessed is he who comes in the name of the Lord. Hosanna in the highest! (Sung in Latin.)

Agnus Dei

Lamb of God, who takes away the sins of the world, have mercy upon us; grant us peace. (Sung in Latin.)

Felix Mendelssohn was a versatile musician, composer, and leader in the rediscovery of the music of J.S. Bach. He was also one of the finest organists of his day. During a stay in England in the summer of 1844, Mendelssohn was asked by publishers Coventry and Hollier to write a set of *Voluntaries* for organ. Mendelssohn accepted the commission, but

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chose to call the pieces *Sonatas*. In each of his six organ sonatas of Op. 65, Mendelssohn utilizes both old and new forms, bridging from the Baroque and Classical forms to the high Romanticism of the period in which they were written. ***Sonata No. 3 in A major*** was composed in August of 1844. In it, we find the drama of Beethoven, the counterpoint of Bach, and reminiscences of Baroque forms and structures, including two fugues that are presented over the chorale tune, *Aus tiefer not schreie ich zu dir* (Out of the deep have I called to thee), heard in the pedal.

—Program note by Lynnette McGee.

The sacred choral music of **Johannes Brahms** is replete with examples of the composer's manifested fascination with compositional techniques and forms of the past. His motets feature such as forms as fugue, theme and variations, and especially canon. The impressive form used in his ***Geistliches Lied*** of 1856 is that of a double canon at the interval of a ninth. After an organ introduction, the first of the two canons involving the soprano and tenor choral parts overlaps the second canon of the altos and basses. The vocal counterpoint remains strict until the final few slowly cascading measures of the closing Amen—a section that has been undergirded by a long held pedal point E-flat.

Geistliches Lied (Sacred Song)

Let nothing ever grieve you; be at peace. Whatever God ordains, accept it gladly, my soul! Why do you want to worry today about tomorrow? The One is Lord of all; He also gives to you that which is yours. In all things, be constant; stand firmly. What God ordains is and signifies the best. Amen. (Sung in German.)

—Paul Fleming

NOTES AND TRANSLATIONS

Estonian composer **Urmas Sisask** has gained international recognition primarily as a choral composer of sacred music although his catalog also includes chamber music and orchestral works. From his choral suite, *Twelve Songs of the Virgin Mary*, his “*Ringling in the Fields*” (“**Heliseb väljadel**”) is a hypnotically beautiful semi-sacred work for chorus and soprano solo. Latvian native Selga Mence is a faculty member of the Latvian Academy of Music serving as head of that institution’s composition department. Mence’s notoriety was first established through her catalog of choral music. Her works were heralded at the Scandinavian Song Festival in Norway in 2000 and at many song festivals in Latvia, the United States, and Canada. Having a deep love for Latvian folk melodies and texts, Mence is said often to blur the boundary between folksong arrangement and original music. Her **Kalējs kala debesīs** uses as its text a Latvian folk tale and features pungent harmonies and driving rhythmic patterns or *ostinati* throughout.

Heliseb väljadel (Ringling in the Fields)

Hail Mary, there is a bell ringing in the fields, the forest, and on the mountains. Ave Maria—a gentle greeting. Ring bell, ring to the Mother. Ring over the stars. Ring, gentle bell, lift up my prayer. In my life and in my death, help me and look after me, Maria. The bell is ringing to Mother Maria, gently ringing. (Sung in Estonian)

Kalējs kala debesīs

The Blacksmith forges in the sky; coal falls into the river Daugava. A brooch is forged for the daughter of the Sun with golden bubbles. (Sung in Latvian.)

“Sol y Canto” is an award-winning Pan-Latin ensemble that is known for making their music accessible to Spanish- and non-Spanish speaking audiences of all ages. They are led by Puerto Rican/Argentine musician Rosi Amador and her husband and fellow musician **Brian Amador** who

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recently arranged the song ***Ayúdame a mirar*** by the native Cuban composer Xochitl Galán Molinet for a vocal trio and body percussion. With their daughter Alisa Amador rounding out the ensemble, their captivating performance may be heard (and seen) on their CD *En vivo, en familia!* as well as on various YouTube links. The University Singers express their thanks to Brian and his family for granting permission to have their trio arrangement adapted for performance by a four-part mixed choir.

—Program notes by Stephen Coker
unless otherwise attributed.

Ayúdame a mirar (Help Me to See)

*Little piece of sea that consoles me
little piece of sea that kisses the sand
all of your immensity leaving traces
help me to see.*

*I am from inland, from the woods
I never imagined that there existed
this intensity of blues that blinds me
help me to see. (Sung in Spanish)*

ABOUT THE CONDUCTOR



STEPHEN COKER is Director of Choral Activities and Associate Professor of Music at Chapman University in Orange, CA. Prior to this 2009 appointment, Dr. Coker served on the faculties of the University of Cincinnati College-Conservatory of Music (CCM), Oklahoma City University (OCU), and Portland State University. Coker received the “Outstanding Teacher Award” at OCU and CCM in 1990 and 2002,

respectively, and in 1995, he was given the “Director of Distinction Award” from the Oklahoma Choral Directors Association. From the Conservatory student body at Chapman University, Coker twice received the Sean Naidoo Legacy Award for Outstanding Contributions to the Hall-Musco Conservatory of Music (2022 and 2015). In frequent demand as a clinician and guest conductor, he has conducted professional, collegiate, and youth choirs and orchestras in workshops and festivals in Portugal, South Korea, Israel, Sweden, China, and Taiwan as well as in roughly half of the fifty states. A degree recipient of the University of Southern California and Oklahoma City University, he is an enthusiast of choral-orchestral performance, opera and musical theatre production, and world music. Dr. Coker has prepared choruses for James Levine, James Conlon, and Erich Kunzel, and as professional chorister, he has sung for such conductors as Helmuth Rilling, Dennis Russell Davies, and the late Krzysztof Penderecki and Robert Shaw.

ABOUT THE GUEST ARTIST



Lynnette Ball McGee enjoys a varied and active career as an organ recitalist, teacher, collaborative musician, and conductor. She is on the organ faculty of California State University, Fullerton, and is the Director of Music/Organist at the First Presbyterian Church in Fullerton. Lynnette earned her Master of Music and Bachelor of Music degrees in Organ Performance from California State University, Fullerton, studying with Esther Jones. She graduated with highest honors and was named Outstanding Performer in Keyboard Studies. She is currently a Doctoral of Music Arts candidate at Claremont Graduate University where she was awarded a Music Fellowship and the CE and Bertha Harsh Fellowship. Her passion for learning has also brought her to Europe, studying with world renowned teachers and performing in France, England, Holland, Spain, and Switzerland.

INSTRUMENTAL ENSEMBLE

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Sam Yoon
Julie Metz
Larry Greenfield

CELLO

Karen Linkletter
Shawn Berry

VIOLIN II

Branden Muresan
Laurie Driskill

KEYBOARD

Janet Kao

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Stephen Coker, conductor
Hye-Young Kim, accompanist

SOPRANO

Makayla Flocken
Dylan Mattingly
Abby Olson
Hannah Prince
Katelynn Shepherd
Olivia Siri
Jessica Tonai
Jingyuan (Mary) Zhang

ALTO

Isabella De La Torre
Megan Lewandowski
Sophia Lucas
Victoria Lucas
Payton McKinnis
Anela Quiroz
Brynn Tunink
Abigail Wisdom

TENOR

Jeremaya Ayala
Brian Cassriel
Ethan Eliafan
Keaton Lewis
Nathan Magid
Evan Richards

BASS

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Jovanni Ferrer
Lee Hurst
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COMING UP NEXT...

Mariachi Panteras directed by Tammy Yi

Saturday, November 5, 2022 | 2 p.m.

Salmon Recital Hall, Berteau Hall 100

This student-led ensemble is dedicated to the performance of traditional Mexican music. The ensemble performs repertoire from various regions of Mexico in the style of son, huapango, corrido, polka, and rancheras learned by ear, using traditional western and mariachi instruments.

Chapman Percussion Ensemble directed by Christina Cheon

Saturday, November 5, 2022 | 8 p.m.

Salmon Recital Hall, Berteau Hall 100

An evening of dynamic and unconventional chamber music, featuring viscerally captivating performances produced from an enormous assembly of percussion instruments from around the world.

Saxophone Ensemble directed by Gary Matsuura

Sunday, November 6, 2022 | 8 p.m.

Salmon Recital Hall, Berteau Hall 100

The Chapman University Saxophone Ensemble performs an eclectic mix of classical and jazz repertoire, led by Gary Matsuura.

The Chapman Orchestra directed by Jotaro Nakano

Friday, November 11, 2022 | 7:30 p.m.

Musco Center for the Arts

Come enjoy the orchestra in its second performance of the season.

University Wind Symphony directed by Mathieu Girardet

Saturday, November 12, 2022 | 7:30 p.m.

Musco Center for the Arts

Join us for the University Wind Symphony's second concert of the season.

Dates, times, venues, and programs are subject to change.

[TICKETS.CHAPMAN.EDU](https://tickets.chapman.edu)

COMING UP NEXT...

Piano Majors Showcase directed by Grace Fong
Sunday, November 13, 2022 | 2 p.m.
Salmon Recital Hall, Berteau Hall 100

Vocal Jazz Ensemble directed by Teryn Ré Carter
November 13, 2022 | 8 p.m.
Salmon Recital Hall, Berteau Hall 100

Featuring both the jazz ensemble and soloists in various styles such as swing, bossa nova, funk and much more!

University Choir & Treble Choir directed by Stephen Coker and Mikayla Feldman
November 17, 2022 | 7:30 p.m.
Musco Center for the Arts

Chapman Big Band & Jazz Combo directed by Albert Alva
November 18, 2022 | 7:30 p.m.
Musco Center for the Arts

New Music Ensemble directed by Sean Heim
December 2, 2022 | 8 p.m.
Salmon Recital Hall, Berteau Hall 100

A concert of works by current composition majors as well as those by many of the major composers of the last 50 years.

Piano Collaborative Arts directed by Louise Thomas
December 3, 2022 | 8 p.m.
Salmon Recital Hall, Berteau Hall 100
An exciting collaborative piano concert featuring students from the Hall-Musco Conservatory of Music.

Dates, times, venues, and programs are subject to change.

[TICKETS.CHAPMAN.EDU](https://tickets.chapman.edu)

COMING UP NEXT...

Instrumental Chamber Music

December 3, 2022

Winds & Brass directed by Tim Hall | 2 p.m.

Strings directed by Yoshika Masuda | 5 p.m.

Salmon Recital Hall, Berteau Hall 100

Student Pianists in Recital directed by Janice Park

December 4, 2022 | 2 p.m.

Salmon Recital Hall, Berteau Hall 100

Piano students representing majors from across the university perform.

Early Music Ensemble directed by Bruce Bales

December 4, 2022 | 5 p.m.

Salmon Recital Hall, Berteau Hall 100

A concert of 17th-century music on rare period instruments.

Chapman Guitar Ensemble directed by Daniel de Arakal

December 4, 2022 | 8 p.m.

Salmon Recital Hall, Berteau Hall 100

A concert of classical music for guitar.

58th Annual Holiday Wassail Concert

December 9 & 10, 2022 | 8 p.m.

Musco Center for the Arts

Join us for a magnificent concert of holiday season favorites performed by the Chapman University Singers, University Choir and University Treble Choir along with music performed by The Chapman Orchestra.

Dates, times, venues, and programs are subject to change.

[TICKETS.CHAPMAN.EDU](https://tickets.chapman.edu)

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One of the best ways to help support CoPA students is to give to the Fund for Excellence. This invaluable program gives students access to a variety of high-caliber resources so they can create and perform their best work.

Every dollar donated to the Fund has an immediate impact on the performing arts student-experience. Donations are used exclusively to help CoPA students through enhancement of student productions, recruiting professional artists for master classes, and supporting touring student ensembles, to name a few. For example, last year the Fund allowed us to bring Complexions Contemporary Ballet to campus for a week-long intensive with our dance students, giving them a valuable opportunity to train with working professionals from an award-winning, internationally renowned company.

If you're already [a contributor to our Fund for Excellence](#), THANK YOU! And if you haven't yet joined hands with others who support the performing arts at Chapman University, please, *consider making a gift today. Any amount helps!*

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