

UPCOMING AT THE SCHOOL OF MUSIC

Wednesday, May 10

Symphonic Wind Ensemble

"Festival Variations" by Claude T. Smith

"Do Not Go Gentle Into That Good Night" by Elliot del Borgo

"Melodious Thunk" by David Biedenbender

"A Movement for Rosa" by Mark Camphouse

"March - Bou - Shu" by Satoshi Yagisawa

7:00 pm – Capistrano Concert Hall

\$15 general, \$10 senior, \$5 student

Thursday, May 11

Symphony Orchestra

"Cello Concerto No. 1" by Saint-Saëns (Elena Bolha, cellist)

"Tuba Concerto" by Edward Gregson (Aaron David, tubist)

"Polovtsian Dances" by Borodin

"In the Old Castle" by Dvorak

"Prelude No. 1" by Gershwin

7:00 pm – Capistrano Concert Hall

\$15 general, \$10 senior, \$5 student

Choral-Orchestral Scholarship Concert

Sac State Choirs

Dr. Andrew Kreckmann, conductor

Symphony Orchestra

Ryan Murray, conductor

SATURDAY, 7:00 P.M.

MAY 6, 2023

FREMONT PRESBYTERIAN CHURCH

PROGRAM

Dixit Dominus, HWV 232

G.F. Handel
(1685-1759)*Vulgate Psalm 109*

- I. Dixit – *Solo SAT, Coro*
- II. Virgam virtutis tuae – *Alto*
- III. Tecum principium – *Soprano I*
- IV. Juravit Dominus – *Coro*
- V. Tu es sacerdos in aeternum – *Coro*
- VI. Dominus a dextris tuis – *Solo SSATB, Coro*
- VII. De torrente in via bibet – *Solo SSTB*
- VIII. Gloria Patri, et Filio – *Soli, Coro*

Dr. Robin Fisher, soprano
 Anne-Marie Endres, mezzo-soprano
 Julie Miller, alto
 Matt Hidalgo, tenor
 Kyle Sullivan, bass

Dr. Ryan Enright, organ
 Dr. Brett Judson, harpsichord

BRIEF INTERMISSION

Gloria, FP 177

Francis Poulenc
(1899-1963)

- I. Gloria
- II. Laudamus te
- III. Domine Deus
- IV. Domine fili unigenite
- V. Domine Deus, Agnus Dei
- VI. Qui sedes ad dexteram Patris

Dr. Robin Fisher, soprano
 Ryan Murray, conductor

ORCHESTRA PERSONNEL

Violin I

Kathleen Gallagher-McLellan *
 Alla Chistyakova
 Anna Kalmykov
 Stella Moschovas
 Matthew Major
 Kelly Melnik
 Ryan Datar

Violin II

Yana Kombarova +
 Audrey Crooks
 Nathaniel Bacon
 Mayling Lopez
 Stirling Weissman
 Andrea Morales
 Merrilee Vice
 Cynthia Kallemeyn
 Amaliya Chistyakova
 Tatyana Kalmykov

Viola

Anna Murray +
 Sarah Buncich
 Emily Nikitchuk

Cello

Laura Robb Martin +
 Ian Glenn
 Abigail Brunkhorst
 Makenna Mann
 William Masters
 Bo-Lin Lee

Bass

Andrew Finley +
 Tom Derthick

Harp

Kerstin Allvin

Flute

Evan Wright +
 Hannah Conlee
 Kelly Bacon

Oboe

Ethan Pham-Aguilar +
 Erik Moberg

Clarinet

Noah Blevins +
 Lorien Strong
 Kevin Le (bass)

Bassoon

Martin Uytngco +
 Victor Nuno-Robles

Horn

Ryan Datar +
 Christian Orr
 Cesar Zarate
 Jamie Manganon

Trumpet

Alejandro Lara-Agraz +
 Mason Rogers

Trombone

David Flores-Workman +
 Michael Ruiz
 Nate Heron

Tuba

Evan Charles +

Timpani

Christopher Harris

* *concertmaster* / + *principal*

Choral Union

Dr. Brett Judson, conductor
 Dr. Ryan Enright, piano/organ

Sopranos

Annie Charleboix
 Matisse Graham
 Joan Lopez
 Julie Pimentel
 Tori Sahli
 Tatiana Soliz
 Lorraine Usher

Altos

Hosna Alacozy
 Tyra Domalaog
 Chantal Frankenbach
 Erin Hassett
 Madison Lee
 Anaya McCloud
 Mary Morton
 Emily Nikitchuk
 Danielle Perez
 Sofia Roca Castro
 Deidre Sessoms
 Anastasia Sullivan
 Rachel Tussing

Tenors

Joshua Tarver
 Carlos Hernandez
 Robert Ursua

Basses

David Aragon
 Isboset Bautista
 Robert Camilo
 Dante Camacho
 Antonio Garcia Hernandez
 Jake Linn
 Colin Sky Regan
 Trevor Sladen
 Kyle Stack
 Stephen Whelan

University Singers

Dr. Andrew Kreckmann, *conductor*
 Dr. Ryan Enright, *piano/organ*

Soprano

Nicki Beaudet
 Destiny Fines
 Agnessa Pakhomov
 Sophia Ruggiano

Alto

Selena Delgadillo
 Melissa Isaac Cifuentes
 Rochelle Malan
 Khanh Thai
 Kelly Zurita

Handel was a prodigiously gifted musician who by the time he had reached his twenties was already an experienced composer and performer with an established reputation. Like many ambitious musicians he was drawn to Italy, the birthplace of opera, and so in 1707 he went to Rome for three years, where he hoped to further his career as an opera composer. Though raised in the Lutheran faith, Handel always willingly composed for other denominations and was soon patronized by the Catholic Church in Rome, and by many of the city's principal movers and shakers.

Dixit Dominus is a setting of Psalm 110 (109 in the Latin Vulgate) which Handel composed in 1707, when he was only 22. Along with other Latin psalm settings and motets composed at about the same time, it very probably formed part of a setting of the Carmelite Vespers for the feast of the Madonna del Carmine. The work is in eight movements, scored for five-part chorus, soloists, strings, and continuo.

It seems likely that the text was originally intended for a coronation, later becoming part of the liturgy for Sunday Vespers and the ordination of priests. It is one of the most frequently referenced psalms, and from early times has been seen as one of the primary portrayals of Christ as prophet, priest and king not only of his own people but of all nations. Nowadays it seems uncomfortably bellicose, but in Handel's time it would have been cheerfully read as a prophecy of Christ's victory not only over his earthly enemies, but also over the devil and all his works.

The psalm is set by Handel to music of exceptional brilliance, the dramatic contrasts within and between movements vividly illustrating and reinforcing the words. The work is unified by a plainsong cantus firmus - a melody in greatly extended notes, against which the remaining parts weave decorative lines - which appears in both the opening and closing movements. After the energetic opening chorus comes a simple and elegant alto solo, followed by a beautifully lyrical movement for soprano, built on a repeated triplet figure. The drama resumes in the fourth movement, one of alternating slow and fast sections, the measured 'Juravit Dominus' being notable for its daring chromatic harmony and bold dissonances. The sixth and longest movement combines verses 5 and 6 of the psalm text. The unmistakable influence of Corelli can be heard in the instrumental introduction, with the two violin parts and then

the voices constantly overlapping in a series of striking suspensions. The ensuing section, 'Judicabit in nationibus', is a busy fugato which appropriately disintegrates at the word 'ruinas'. There follows one of the most remarkable passages in this unique work: a series of percussive chords repeated to the same syllable (a device very reminiscent of Monteverdi) graphically depicts a crushing military victory. The Gloria brings back the cantus firmus, this time set against even more brilliant figuration than in the opening movement, and the work closes with an extended and superbly executed fugue. [John Bawden]

1. *Dixit Dominus Domino meo: Sede a dextris meis, donec ponam inimicos tuos scabellum pedum tuorum.* The Lord said unto my Lord: Sit thou on my right hand, until I make thine enemies thy footstool.

2. *Virgam virtutis tuae emittet Dominus ex Sion; dominare in medio inimicorum tuorum.* The Lord shall send the rod of thy power out of Sion: be thou ruler, even in the midst among thine enemies.

3. *Tecum principium in die virtutis tuae, in splendoribus sanctorum; ex utero ante luciferum genui te.* In the day of thy power shall the people offer thee free-will offerings with an holy worship: the dew of thy birth is of the womb of the morning.

4. *Juravit Dominus, et non poenitebit eum: tu es sacerdos in aeternum secundum ordinem Melchisedech.* The Lord swears, and will not repent: Thou art a priest for ever after the order of Melchisedech.

5. *Dominus a dextris tuis: confregit in die irae suae reges.* The Lord upon thy right hand: shall wound even kings in the day of his wrath.

6. *Judicabit in nationibus, implebit ruinas; conquassabit capita in terra multorum.* He shall judge among the heathen; he shall &ll the places with the dead bodies: and smite in sunder the heads over diverse countries.

7. *De torrente in via bibet; propterea exaltabit caput.* He shall drink of the brook in the way: therefore shall he lift up his head.

8. *Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.*

Francis Poulenc was one of a somewhat notorious group of young French composers who became known as 'Les Six', an epithet clearly derived from the earlier 'Russian Five'. The aims of the French group were to break away from the twin influences of Germanic formality and French impressionism, and to employ a direct and simple style in their own music. Of the six, Poulenc was by far the most successful.

Although Poulenc saw himself as primarily a composer of religious music, it was not in fact until 1936, following his return to Catholicism, that he produced his first sacred work. A steady stream of religious pieces then flowed from his pen, including a Mass and a series of motets. His first large-scale choral work, the *Stabat Mater*, appeared in 1950, and the *Gloria* in 1959, only four years before his death. Both employ the same forces - chorus, soprano solo and large orchestra - and both enjoyed immediate acclaim.

Poulenc's very distinctive style relies principally on strong musical contrasts. The harmony moves between Stravinskian dissonance and lush, sensuous chord progressions; vigorous counterpoint in clipped, angular phrases alternates with lyrical melodic writing; dynamics frequently range from a hushed piano to an emphatic forte within the space of a bar or two.

The *Gloria* was commissioned by the Koussevitsky Foundation of America. The words from the Mass are set to music of an unmistakable freshness and vivacity. Some critics at the time suggested that it bordered on the sacrilegious; Poulenc replied, 'While writing it I had in mind those Crozzoli frescoes with angels sticking out their tongues, and also some solemn-looking Benedictine monks that I saw playing football one day.'

The work is divided into six short movements. After a brief introduction, the chorus enters with a prominent dotted figure to the word 'Gloria', which forms the basis of this movement. The animated second movement, 'Laudamus te', reveals Poulenc in playful mood, with the chorus for the most part divided into pairs of voices - sopranos and tenors; altos and basses - exchanging a series of short, pithy phrases. In the expressive third section, 'Domine Deus', the soprano soloist is heard for the first time with a typically yearning melody, whilst the chorus is allocated a supporting role. We are then abruptly whisked back to the playground for the brief and chirpy 'Domine Fili Unigenite'. The soprano

soloist returns for the exquisite 'Dominus Deus, Agnus Dei', with soloist and chorus sometimes combining and sometimes exchanging lyrical phrases. In the sixth movement a short, majestic opening soon gives way to an animated section at the words 'Qui sedes ad dexteram Patris'. Peace and serenity suffuse the radiant closing pages of the work but, characteristically, Poulenc cannot resist a last, loud interjection at the first 'Amen', where he briefly recalls the dotted 'Gloria' figure of the very opening, before calm is restored for the final 'Amen'.

Poulenc's sense of humor and love of life shine through all his music, however solemn the text might be. One of his friends said of him, 'There is in him something of the monk and the street urchin.' The *Gloria* brilliantly expresses these characteristics, with its captivating mixture of solemnity and mischievous exuberance. [John Bawden]

1. *Gloria in excelsis Deo et in terra pax hominibus bonæ voluntatis.* Glory to God in the highest and on earth peace, goodwill to all people.

2. *Laudamus te, Benedicimus te, Adoramus te, Glorificamus te. Gratias agimus tibi Propter magnam gloriam tuam.* We praise you, We bless you, We worship you, We glorify you. We give thanks to you for your great glory.

3. *Domine Deus, Rex cælestis, Deus Pater omnipotens.* Lord God, heavenly King, Almighty Father.

4. *Domine Fili unigenite, Jesu Christe.* Lord, the only-begotten Son, Jesus Christ.

5. *Domine Deus, Agnus Dei, Filius Patris, Rex Coelestis Deus Qui tollis peccata mundi, Miserere nobis; suscipe deprecationem nostram.* Lord God, Lamb of God, Son of the Father, King in Heaven Who takes away the sins of the world, Have mercy on us. Receive our prayers.

6. *Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus, Tu solus Dominus, Tu solus Altissimus. Jesu Christe, Cum Sancto Spiritu in gloria Dei Patris. Amen.* You who sit at the right hand of the Father, have mercy on us. Only you are holy, only you are Lord. Only you are most high. Jesus Christ, the Holy Spirit in the glory of God the Father. Amen.

University Chorale

Dr. Andrew Kreckmann, conductor
Dr. Ryan Enright, piano/organ

Soprano

Nicki Beudet
Isabelle Ceballos
Georgia Nichols
Alissa Prince
Sophia Silvers

Alto

Hannah Miller
Leah Woods
Kelly Zurita

Tenor

Jake Michael
Jonathan Saatman

Bass

Mc Jefferson Agloro
Ryan Antillon
John Iosefa
David Pshichenko
Daniel Swenson