

UPCOMING MUSICAL EVENTS

April 29 (WE)	ENSEMBLE CONCERT
7:30 p.m. Performance Hall in the Covington Center	Wind Ensemble and Concert Band
May 1 (FR)	GUEST ARTISTS
7:30 p.m. Performance Hall in the Covington Center	Winners of the International Bartok/Kabalevsky

BONDURANT REALTY CORPORATION SCHOLARSHIP  
Robert Jordan

DR. EUGENE C. FELLIN ENDOWED SCHOLARSHIP IN MUSIC  
Bethany Zalecki

WALTER C. AND IRENE A. GOODYKOONTZ SCHOLARSHIP ENDOWMENT IN MUSIC  
Chelsea McGinnis

MARION S. GRAY SCHOLARSHIP  
Shawn Sisson Molly Cox Jordan Clark

JILL LOBACH GRAYBEAL SCHOLARSHIP IN MUSIC EDUCATION  
Liza Supthin

MR. DOLPH AND DR. BETTY MARTIN HENRY SCHOLARSHIP  
Julia Hartlage

INGRAM-LEE ENDOWED SCHOLARSHIP for the COLLEGE OF VISUAL AND PERFORMING ARTS  
Katie Metzler Whitney Martin Anthony Carty

LOGAN MUSIC THERAPY ENDOWMENT  
Katelyn Farris

DR. NICOLO LOMOSCOLO SCHOLARSHIP  
Samantha Onstad

DOUGLAS MAY MEMORIAL SCHOLARSHIP  
DeAnna Walker

MUSIC DEPARTMENT SCHOLARSHIP  
Cary Anderson Sean Brazel Daniel Burton Erica Johnson  
Chris Livernois Jeremy Marks Kayla Short

JOHANN & MARILYN NORSTEDT SCHOLARSHIP FOR VOICE  
Josh Brown

DR. KATHRYN GARLAND OBENSHAIN MUSIC SCHOLARSHIP  
Shane Johnson Coleman Gilleland

PRESSER FOUNDATION SCHOLARSHIP  
Jesse Lykins

JASON ROOKER MEMORIAL SCHOLARSHIP IN MUSIC THERAPY  
Kendall Batton Damaris Dailey Abigail Erdman Karina Espinal  
Diana Jones Meredith Maiolo Chantal Miller Michael Smith Jesse St. Jean

SHING/MAH SCHOLARSHIP  
Rachael Gibson

FRANK & MARY VICKERS SCHOLARSHIP  
Lauren Milburn

ARTS SOCIETY MUSIC SCHOLARSHIP

Kareem Elrefai Anna Filippone Marley Holliday  
Katie Leonard Chris Lucas Michael Strange Casey Welch

The use of photographic or recording devices is strictly prohibited.  
Please turn off electronic wrist watches and CELL PHONES during the performance. Indoor smoking is not allowed. Latecomers will not be seated until  
the first convenient pause in the program. Audience members who must leave before conclusion of the program are earnestly requested to do so only  
between program items in order not to disturb other patrons.

*Ushers provided by Mu Phi Epsilon, Sigma Alpha Iota and Phi Mu Alpha Sinfonia*

2014-2015 Season

Radford University  
College of Visual and Performing Arts  
Department of Music

presents

# MISSA SANCTI NICOLAI

Franz Joseph Haydn

# KRÖNUNGSMESSE IN C

Wolfgang Amadeus Mozart

THE RADFORD UNIVERSITY  
CHORAL UNION  
FESTIVAL ORCHESTRA

*plus individual performances by*

MADRIGAL SINGERS & UNIVERSITY MEN

*David Otis Castonguay*  
*Conductor*

7:30 p.m.  
Performance Hall in the Covington Center

Monday  
April 27, 2015

• RADFORD CHORAL UNION •

Missa Sancti Nicolai, Hob XXII:6 (1772)

*Kyrie*

*Gloria* – Sarah Albert, soprano

*Credo*

*Sanctus*

*Benedictus* – Osana

*Agnus Dei* – *Dona nobis pacem*

Franz Josef Haydn

(1732-1809)

*Quatre Petites prières de Saint-François d'Assise* (1948)

III. Seigneur, je vous en prie

Francis Poulenc

(1899-1963)

Diana Jones, soprano    Charlotte Hargest, mezzo soprano  
Josh Brown, tenor    Charle Renick, baritone

**Festival Orchestra**

Leon Kok, Kevin Matheson, violin

Brian Matheson, viola    Lise Liske-Doorandish, cello  
                           Jake Moles, Julie Hartlage, horn

**Intermission**

Krönungsmesse, K. 317 (1779)

*Kyrie*

*Gloria*

Adele Gleixner, soprano    Brook Nyren, mezzo soprano  
                           Alex Lyons, tenor    Nick Delong, baritone

*Credo*

*Sanctus*

*Benedictus* – Osana

*Agnus Dei* – *Dona nobis pacem*

Charlee Saul, soprano    Heather Farley, mezzo soprano  
AJ Schrantz, tenor    Eric Westray, baritone

**Festival Orchestra**

Leon Kok, Kevin Matheson, violin

                           Lise Liske-Doorandish, cello

                           Jake Moles, Julie Hartlage, horn

                           Kayla Short, Caleb Fischer, trumpet

                           Jeremy Marks, timpani

Wolfgang Amadeus Mozart

(1756-1791)

O salutaris Hostia (2009)

Eriks Esenvalds

b. 1977

Sarah Albert, Katie Metzler, soprano

*O saving Victim, opening wide  
The gate of Heaven to us below;  
Our foes press hard on every side;  
Your aid supply; Your strength bestow.*

*To your great name be endless praise,  
Immortal Godhead, One in Three.  
O grant us endless length of days,  
In our true native land with thee. Amen.*

• JOHANN NORSTEDT ARIA PERFORMANCE •

Dr. Johann Norstedt has been a stalwart advocate for music at Radford University, and in particular, has been most supportive in the cultivation of young singers by providing annual scholarships. Dr. Norstedt generously contributed funds allowing us to present this evening's concert with orchestra; therefore, we have chosen to honor his continuing support with the performance of arias by two students: Kayla Currie, a sophomore Music Therapy student who studies voice with Youngmi Kim and AJ Schrantz, a fourth year Information Technology student who studies with David Otis Castonguay.

“When I am laid” from *Dido and Aeneas* (1688)

Henry Purcell  
(1659-1695)

Kayla Currie, soprano

“Every Valley” from *Messiah* (1741)

George Frideric Handel  
(1685-1759)

AJ Schrantz, tenor

## Program Notes

For much of his life Haydn's energies were devoted primarily to composing orchestral and instrumental music. Missa Sancti Nicolai, written in 1772, is one of comparatively few choral works that he wrote before he was fifty. The supreme choral masterpieces of his old age – *The Creation*, *The Seasons* and the six great Masses, including the well-known *Nelson Mass* – were all composed during the last fifteen years of his life.

The autographed manuscript of the St. Nicholas Mass and all the original orchestral parts were found intact in the Esterhazy archives at Eisenstadt Castle. It seems more than likely, that its composition was to celebrate the name day – the Feast of St. Nicholas – of Haydn's employer, Prince Nicolaus Esterhazy, on the 6th of December 1772. The Mass follows the usual format of Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. As was sometimes the custom, the Credo is in a compressed form, with different lines of the text sung simultaneously by the four sections of the choir. For the composer this tradition had the merit of keeping the Mass short while at the same time complying with the church's stipulation that the text must not be cut. The St. Nicholas Mass is not on the same scale as the late masses (it is about half the length of the Nelson Mass) but it is nevertheless quintessential Haydn in its energy, tunefulness and, above all, its infectious joy.

In 1779 Mozart returned to Salzburg from his disastrous trip to Paris where he searched unsuccessfully for months to find employment. Now at the age of 23, Mozart was compelled by family pressures to begin earning a living. While Mozart longed to live in a cosmopolitan city and compose operas, to placate his father, he settled for the respectable position of court organist and concertmaster at the court in his hometown.

Archbishop Collorado was well aware of Mozart's low regard for employment at the Salzburg court and included this statement in the letter describing his terms of employment. He was to "un begrudgingly and with great diligence discharge his duties both in the cathedral and at court and in the chapel house, and as occasion presents, to provide the court and church with new compositions of his own creation."

At the first opportunity Mozart fulfilled this demand, composing this Mass for the Easter Day service on the 4th of April 1779. The Archbishop had specific requirements for the composition of Masses at court. He preferred the more elaborate orchestration which included winds and brass, but desired a shorter length. Mozart himself described his task in a letter: "Our church music is very different to that of Italy, all the more so since a mass with all its movements, even for the most solemn occasions when the sovereign himself reads the mass [such as Easter Day], must not last more than 3 quarters of an hour. One needs a special training for this kind type of composition, and it must also be a mass with all instruments - war trumpets, tympani etc."

Therefore a Mass composed for the Archbishop had to be a grand ceremonial setting, but also needed to have a compact structure. Mozart accordingly omits formal closing fugues for the Gloria and Credo. He sets the Credo with its problematic, lengthy text in a tight rondo form, and the Dona nobis pacem recalls the music of the Kyrie.

The title of *Krönungsmesse* or "Coronation Mass" has been mistakenly attributed to the annual Salzburg ceremony crowning the statue of Mary at the Shrine of the Virgin; however, it is more likely that the moniker was due to a performance at the coronation of Leopold II in 1791.

## TRANSLATION OF THE MASS ORDINARY

### Kyrie

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

### Gloria

Glory to God in the highest, And peace on earth to men of good will.

We praise You, we bless You, We worship You, we glorify You.

We give You thanks for Your great glory. Lord God, King of Heaven,  
God the Father Almighty. Lord only-begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father.

You who take away the sin of the world, Have mercy on us.

You who take away the sin of the world, [Hear our prayer.]

You who sit at the right hand of the Father, have mercy on us.]

For You alone are holy, You alone are Lord, You alone are the Most High, [Jesus Christ.]

With the Holy Spirit in the glory of God the Father, Amen.

### Credo

I believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen. [And] 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: by the power of the Holy Spirit He became incarnate from 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. And I 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 worshipped and glorified. He has spoken through the prophets. [I believe in one holy catholic and apostolic Church; I acknowledge one baptism for the forgiveness of sins; I look for the resurrection] of the dead, and the life of the world to come. Amen.

### Sanctus

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory, Hosannah in the highest.

### Benedictus

Blessed is He who comes in the name of the Lord, Hosannah in the highest.

### Agnus Dei

O Lamb of God, that takest away the sins of the world, have mercy upon us.  
O Lamb of God, that takest away the sins of the world, have mercy upon us.  
O Lamb of God, that takest away the sins of the world, grant us Thy peace.