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

BONDUARANT REALTY CORPORATION SCHOLARSHIP
Robert Jordan

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

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

MARRON S. GRAY SCHOLARSHIP
Shawn Sisson  Molly Cox  Jordan Clark

JILL LORACH GRAYBEAL SCHOLARSHIP IN MUSIC EDUCATION
Liza Sutphin

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 Carry

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 Livermois  Jeremy Marks  Kayla Short

JOHANN & MARILYN NORSTEDT SCHOLARSHIP FOR VOICE
Josh Brown

DR. KATHRYN GARLAND OBEINSHAIN MUSIC SCHOLARSHIP
Shane Johnson  Coleman Gillesland

PRESSER FOUNDATION SCHOLARSHIP
Jesse Lykins

JASON ROCKER MEMORIAL SCHOLARSHIP IN MUSIC THERAPY
Kendall Barton  Damaris Dailey  Abigail Erdman  Karina Espinal
Diana Jones  Meredith Maio  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 Filippane  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. Monday
Performance Hall in the Covington Center
April 27, 2015
**Quatre Petites prières de Saint-François d’Assise** (1948)  
Francis Poulenc (1899-1963)  

Lord, I beg Thee, let the burning and gentle force of Thy love persuade my soul and withdraw it from all that is beneath Heaven, that I might die through love of Thy love, since Thou didst deign to die through love of my love.

**O salutaris Hostia** (2009)  
Eriks Esenvalds  

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.

**Quand j’eus fini** (1904)  
Charles Koechlin (1867-1950)

Sarah Albert, soprano

O, when I have finished and closed my eyes  
And covered my body with my mantle,  
Be my Godhead recognized in me,  
And the earth should praise Thee.  
Amen.

**When I am laid** from *Dido and Aeneas* (1688)  
Henry Purcell (1659-1695)

Kayla Currie, soprano

When I am laid, I'll take a long lay  
And paint on my face a die

**Every Valley** from *Messiah* (1741)  
George Frideric Handel (1685-1759)

AJ Schrantz, tenor

Every valley shall be exalted,  
The crooked shall be made straight,  
The rough places lowed flat.

**Missa Sancti Nicolai**, Hob XXII:6 (1772)  
Franz Josef Haydn (1732-1809)

Kyrie

Gloria – Sarah Albert, soprano

Credo

Sanctus

Benedictus – Osana

Agnus Dei – Dona nobis pacem

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)  
Wolfgang Amadeus Mozart (1756-1791)

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

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

“When Every Valley” from *Messiah* (1741)  
George Frideric Handel (1685-1759)

AJ Schrantz, tenor
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 Néton Masse – 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 "unbegrudgingly 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.

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**Program Notes**

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**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.