4-15-2004

Spring Concert of the University Singers: An Evening of Bach

Chapman University Singers

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Chapman University Singers
William Hall, conductor
Louise Thomas, accompanist

Soprano
Tara Bloomquist
Aubri Burnham
Danielle Cobb
Valerie Estle
Cynthia Glass
Carly Shepard
Chrissy Suits
Brynn Terry

Alto
Amber Brewster
Molly Glyn
Erin Gonzalez
Stacey Kikkawa
Emily Kirstein
Sarah Shields
Nicole Smith
Erin Weber

Tenor
Ben Bliss
Darin Brown
Daniel Curran
Ashley Faatolia
Joey Nicosia
John Paul Putney
Aren Rodriguez

Bass
Tim Ahlering
Evan Brummel
Troy Gutherie
Wes Hanson
B.J. Johnson
Chris Paizis
Mark Roberts

Chapman University Chamber Orchestra
Mark Laycock, conductor

Flute
Hiroko Yamakawa
Maya Kalinowski

English Horn
Pam Curtis
Elizabeth Beeman

Bassoon
Teren Shafer

Cantata No. 65
Horn
Piotr Sidoruk
Jon Harmon

String Quintet
Anastasiya Dudar
Adriana Hernandez
Philip Triggs
Brent Dickason
James Bennett

Cantata No. 31
Oboe
Pam Curtis
Elizabeth Beeman

Timpani
Brandon Miller

String Sextet
Anastasiya Dudar
Adriana Hernandez
Philip Triggs
Si Tran
Brent Dickason
James Bennett

An Evening of Bach

Cantata No. 65 "Sie werden aus Saba alle kommen"
Cantata No. 31 "Der himmel lacht, die Erde jubiliert"

Carly Shepard, soprano
Duke Rausavljevich, tenor
Wesley Hanson, bass
Matthew Wight, bass

Annual Sholund Scholarship Concert
Don’t miss this opportunity to hear the renowned Chapman University Choir and Soloists join forces
with the Chapman Symphony Orchestra in a performance of Benjamin Britten’s Cantata Academica
and Maurice Durufle’s Requiem

Cantata Academica
William D. Hall, Conductor

Requiem Mass
Alumnus of the Year, Jonathan Talberg ’91, Conductor

Featuring the Chapman Symphony Orchestra, University Choir and Soloists

Friday, April 15, 2004 • 8:00 p.m.
Salmon Recital Hall
Chapman University School of Music
Cantata No. 65

Sie werden aus Saba alle Kommen
(They shall all come from Sheba)

Wesley Hanson, bass
Duke Rausavljevich, tenor

A brief consideration of the packed performance calendar for Bach's first Christmas season in Leipzig reveals, on the one hand, his interest in presenting an extraordinary citywide musical program, and on the other, his awareness of what was doable and what was not.

This cantata was written for Epiphany on Sunday, January 6, 1724. The lavish and differentiated scoring for the works on the high feast days is immediately apparent: BWV 63 is Bach's biggest Weimar score, the Magnificat is his heretofore biggest Leipzig score and the only five-voiced concerted piece before the Mass in B minor, and the cantatas BWV 40, 190, and 65 are carefully scaled.

From the opening short sinfonia of horns, flutes (recorders) oboes and strings, one hears a grave and deliberate character that is almost dance-like when it finally introduces the chorus. This is followed by a short chorale which is quite uncharacteristic of Bach to present a congregational hymn so early in the work.

It would almost seem as though he on his part had wished to insist on the feeling of the Epistle in the cantata, though it had to be performed at morning service. But the beginning-chorus on the last verse of the Epistle with a chorale immediately following is of lofty and peculiar beauty.

This cantata is scored only for tenor and bass solos (both are magnificent) and closes with a congregational favorite Was mein gott will, gescheh' all zeit (If now, O Lord, it pleases thee).

1. Chorus: Sie werden aus Saba alle kommen
(They shall come from Sheba)

2. Choral: Die könige aus Saba karmen dar
(Three Kings from Sheba by the star)

3. Recitativo: Was dort Jesaias vorher geseh 'n
(Bass - (The child of Isiah of old fortold)

4. Aria: Gold und ophir is zu schecht
(Bass - (Gold and ophir is not enough)

5. Recitativo: Verschmähe nicht, du, meine Seele Licht
(Tenor - (Despise Thou not, Thou, Sunshine of my soul)

6. Aria: Nimm mich dir zu eigen hin
(Tenor - (Take me, Jesus, take Thou me)

7. Chorale: Ei nun, mein Gott, so fall' ich dir
(If now, O Lord, it pleases Thee)
The modern German church cantata actually originated in 1700 near Weimar, at the neighboring court of Saxe-Weissenfels. The capellmeister there, Johann Philipp Krieger, set to music the Geistliche Cantaten statt einer Kirchen-Music (Cantatas Instead of Church Music) by the Lutheran theologian and poet Erasmus Neumeister.

In March 1714, Bach began translating his duty "to perform new works monthly" into an extraordinary artistic program closely related to his goal of "a well-regulated church music." Until then, he had been able to compose and perform cantatas only rarely and irregularly, but earlier works such as cantatas BWV 18, 54, and 199 demonstrated the direction in which the cantata concerto was planned for the years 1714-1716 only confirmed Bach's commitment to defining his personal cantata style broadly yet in line with the most recent practices at Protestant courts in Thuringia.

Der Himmel lacht, die Erde jubilert (The Heavens rejoice and the Earth is filled with gladness)

Carl Sheperd, soprano
Duke Rausavlejich, tenor
Matthew Wight, bass

The “moderne” German church cantata actually originated in 1700 near Weimar, at the neighboring court of Saxe-Weissenfels. The capellmeister there, Johann Philipp Krieger, set to music the Geistliche Cantaten statt einer Kirchen-Music (Cantatas Instead of Church Music) by the young Lutheran theologian and poet Erisdamm Neumeister.

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