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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 Glynn
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 Guthrie
Wes hanson
B.J. Johnson
Chris Paizis
Mark Roberts

Chapman University Chamber Orchestra

Mark Laycock, conductor

Cantata No. 65

Flute

Hiroko Yamakawa
Maya Kalinowski

Horn

Piotr Sidoruk
Jon Harmon

Cantata No. 31

Oboe

Pam Curtis
Elizabeth Beeman

Timpani

Brandon Miller

English Horn

Pam Curtis
Elizabeth Beeman

String Quintet

Anastasiya Dudar
Adriana Hernandez
Phillip Triggs
Brent Dickason
James Bennett

Bassoon

Teren Shafer

Trumpet

Tim Hall
Eric Jay
Webster Peters

String Sextet

Anastasiya Dudar
Adriana Hernandez
Phillip Triggs
Si Tran
Brent Dickason
James Bennett

Bassoon

Teren Shafer

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 Duruflé's *Requiem*

Cantata Academica

William D. Hall, Conductor

B. Britten

Requiem Mass

Alumnus of the Year, Jonathan Talberg '91, Conductor

M. Duruflé

Featuring the Chapman Symphony Orchestra, University Choir and Soloists

Saturday • May 7, 2005 • 4:00 p.m.

Chapman Auditorium

For Tickets and Information, call 714-997-6812

CHAPMAN UNIVERSITY SCHOOL OF MUSIC

presents the

Spring Concert

of the

University Singers

William Hall, conductor

Louise Thomas, accompanist

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

With members of the
University Chamber Orchestra
Mark Laycock, conductor

Friday, April 15, 2004 • 8:00 p.m.

Salmon Recital Hall

Chapman University School of Music

Program

Cantata No. 65

Johann Sebastian Bach

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 schlecht*
Bass - (Gold and ophir is not enough)
5. Recitativo: *Verschmäke 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)



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Cantata Academica

B. Britten

William D. Hall, Conductor

Requiem Mass

M. Duruflé

Alumnus of the Year, Jonathan Talberg '91, Conductor

*Featuring the Chapman Symphony Orchestra,
University Choir and Soloists*

Nathaniel Black, tenor
Darin Brown, tenor
Evan Brummel, baritone
Danielle Cobb, soprano
Valerie Estle, soprano
Tammie Fox, soprano
Cynthia Glass, soprano
Molly Glynn, alto

Troy Guthrie, bass
Joey Nicosia, tenor
Weston Olson, baritone
Steve Pence '01, bass
Carly Shepard, soprano
Nicole Smith, alto
Chrissy Suits, soprano

And guest faculty artist, Jonathan Mack, tenor

Saturday • May 7, 2005 • 4:00 P.M.
Chapman Auditorium

For Tickets and Information
Please call 714-997-6812

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Linda Wight
James and Muriel Woomer
Alice E. Young

Cantata No. 31

Der Himmel lacht, die Erde jubiliert

(The Heavens rejoice and the Earth is filled with gladness)

Carly Sheperd, soprano
Duke Rausavljevich, tenor
Matthew Wight, bass

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* (Sacred Cantatas Instead of Church Music) by the young Lutheran theologian and poet Erdmann 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 has been able to compose and perform cantatas only rarely and irregularly, but earlier works such as cantatas BWV 18, 54, and 199 demonstrate the direction in which the new concertmaster planned to move. The sequence of cantatas for the years 1714-1717 only confirmed Bach’s commitment to defining his personal cantata style broadly yet in line with the most recent practices at Protestant princely courts in Thuringia.

Der Himmel lacht was written for Easter Sunday, 1715 while Bach was still in Weimar. His cantata output from 1714-1717 was quite prodigious and he wrote for larger orchestras then in any other period of his life. Since on high feast days the Ducal family occasionally joined the town congregation for services at St. Peters and Pauls Church, this opulent Easter work was probably performed there. The opening sinfonia is resplendent with three trumpets, timpani, oboes, bassoon, strings and continuo. We invite the audience to join with us on the final chorale, “I know that my Redeemer lives”.

1. Sinfonia

2. Chorus:

3. Recitativo:
Bass -

4. Aria:
Bass -

5. Recitativo:
Tenor -

6. Aria:
Tenor -

7. Recitativo:
Soprano -

8. Aria:
Soprano -

9. Chorale:
- Der Himmel lacht*
(The Heavens rejoice)

Erwünschter Tag! Sei, Seele, wieder froh
(O Welcome day! My heart now sings with joy)

Fürst des Lebens starker Streiter
(King of Glory, strong Defender)

So stehe denn, du Gott ergebne Seele
(Anew, I dedicate myself to him)

Adam muss in uns verwesen
(All Thy sins will be forgiven)

Weil denn das Haupt sein Glied
Natürlich nach sich zieht
(From Christ, who is Head and Founder of our faith)

Letze Stunde, brich herein
(Soon my journey will be done)

So fahr ich hin zu Jesus Christ
(I know that my Redeemer lives)