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# Faculty Recital: Carl Johengen, tenor, Deborah Montgomery-Cove, soprano, Paige Morgan, oboe, Jean Radice, organ and harpsichord

Carl Johengen

Deborah Montgomery-Cove

Paige Morgan

Jean Radice

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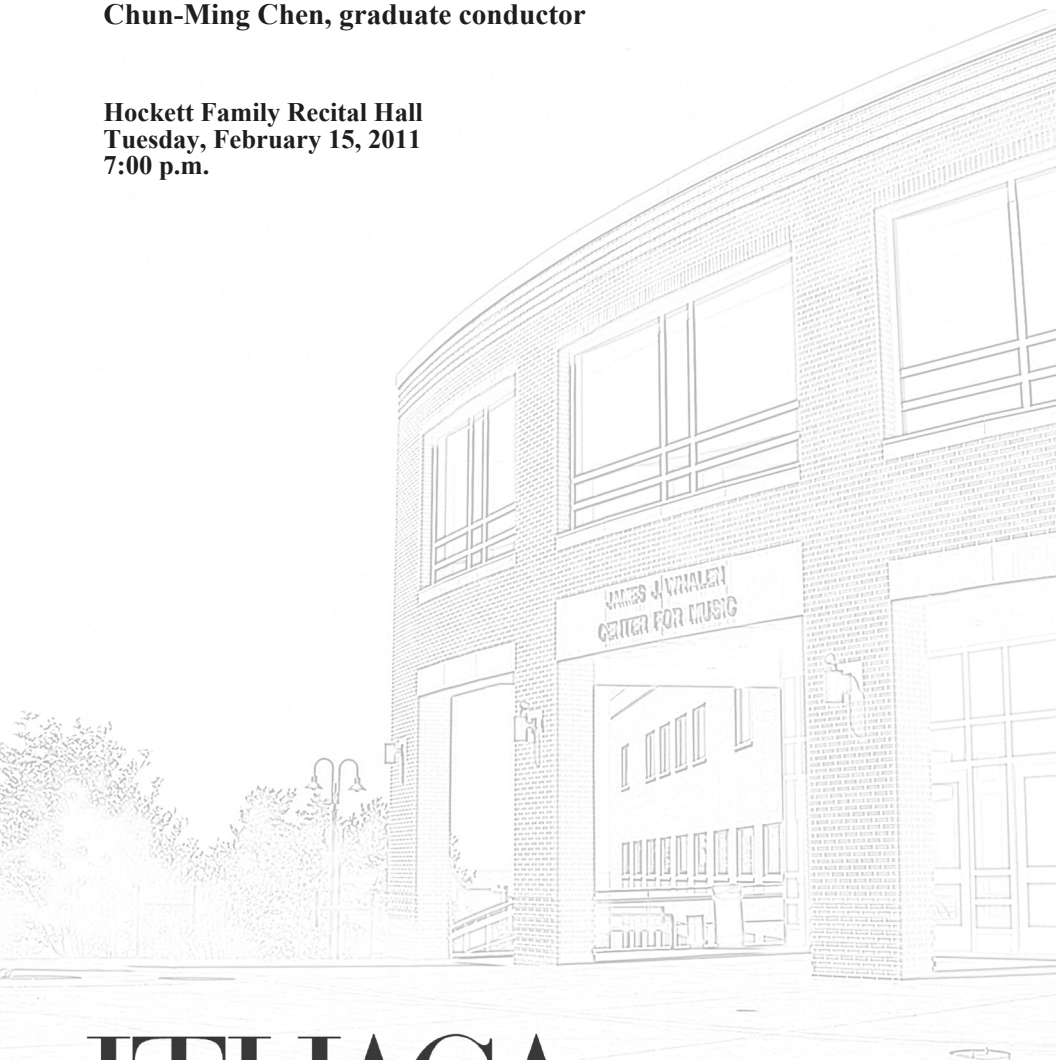
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# Faculty Recital

**Carl Johengen, tenor**  
**Deborah Montgomery-Cove, soprano**  
**Paige Morgan, oboe**  
**Jean Radice, organ and harpsichord**

**Assisted by:**  
**Bach Chamber Orchestra**  
**Chun-Ming Chen, graduate conductor**

**Hockett Family Recital Hall**  
**Tuesday, February 15, 2011**  
**7:00 p.m.**



**ITHACA**  
SCHOOL OF MUSIC

## Program

Organ Concerto in F Major, HWV 295  
(*"The Cuckoo and the Nightingale"*)

Georg Friedrich Handel  
(1685-1759)

- I. Larghetto
- II. Allegro
- III. Larghetto
- IV. Allegro

Ach, senke doch den Geist der Freuden, from  
*Cantata BWV 73 "Herr du willst, so schicks mit  
mir"* (*Domenica 3 post Epiphania*)

Johann Sebastian Bach  
(1685-1750)

Unser Mund und Tod der Saiten, from *Cantata BWV 1 "Wie schön  
leuchtet der Morgenstern"* (*Festo annunciationis Mariae*)

Ich habe meine Zuversicht, from *Cantata BWV 188 "Ich habe meine  
Zuversicht"* (*Domenica 21 post Trinitatis*)

Weichet nur, betrübte Schatten, *Cantata BWV 202 (Hochzeitskantate)*

- Aria: "Weichet nur, betrübte Schatten"
- Recitative: "Die Welt wird wieder neu"
- Aria: "Phoebus eilt mit schnellen Pferden"
- Recitative: "Drum sucht auch Amor sein Vergnügen"
- Aria: "Wenn die Frühlingslüfte streichen"
- Recitative: "Und dieses ist das Glücke"
- Aria: "Sich üben im Lieben"
- Recitative: "So sei das Band der keuschen Liebe"
- Gavotte: "Sehet in Zufriedenheit"

## **Personnel**

### **Bach Chamber Orchestra**

Chun-Ming Chen, graduate conductor

#### Violin I

Kristin Bakkegardstin

Sarah Weber

Misako Sakurai

Jenna Trunk

#### Violin II

Sadie Kenny

Amy Schumann

Jason Kim

#### Viola

Zachary Slack

Stephen Gorgone

#### Violoncello

T. J. Borden

Elizabeth Gaston

#### Contrabass

Kevin Grbetz

#### Oboe

Elizabeth Schmit

#### Bassoon

Maggie Oswald

## Program Notes

### Handel Organ Concerto in F Major HWV 295 ("The Cuckoo and the Nightingale")

Handel invented the organ concerto. When he wrote this and the other organ concertos of Op. 4 and Op. 7 (i.e., from the 1730s up until the last concerto, dated 4 January 1757), the instrument was used either as a continuo instrument of little prominence or as a solo instrument for the performance of preludes, fugues, canzonas, ricercari, or chorale preludes.

The latter type repertoire required a large instrument with at least three divisions: the Hauptwerk, or "primary" division, a secondary manual (usually Oberwerk, Brustwerk, or Positiv), and Pedal. Handel played such an instrument during his days at Halle Cathedral as an organ scholar of Friederich Zachow's, but ultimately, Handel turned his back on a career as a church musician. The organ he used for the concertos was a small, one-manual instrument without pedals. Many of the concertos functioned in the capacity of "overtures" for Handel's oratorios. In fact, the F-major Concerto on this program probably originated as the opening music of Handel's *Israel in Egypt* (1739). The piece is modeled after a sonata da chiesa (i.e., church sonata), with four movement in the tempo sequence slow, fast, slow, fast—in this case, Allegro, Larghetto, Allegro, Larghetto. The reason for the piece's nickname, "The Cuckoo and the Nightingale," is heard in the first Allegro, where two recurring motifs in the organ part resemble bird calls.

### J. S. Bach, Cantata 73 "Herr, wie du willst"

Ach senke doch den Geist der Freuden  
Dem Herzen ein!

Es will oft bei mir geistlich Kranken  
Die Freudigkeit und Hoffnung wanken  
Und zaghaft sein.

Oh imbue my heart with the Spirit of Joy! With me, spiritual sickness  
compromise both joy and hope, and I am left despondent.

Bach auditioned for the post of Kantor in Leipzig in February of 1723. The Town Council discussed the applicants in April. After offers to Georg Philip Telemann and Christoph Graupner were turned down, they settled for their third choice, Bach, who assumed arrived in Leipzig in late May of that year. Cantata 73 was first performed on 23 January 1724, and thus belongs to Bach's first cycle of cantatas for the Lutheran churches of Leipzig.

The author of the libretto is unknown, but the basis of the text is Matthew 8:2, where a leper says to Jesus, “Lord, if you wish, you can make me clean.” The cantata, written for the Third Sunday after Epiphany, is generally somber—with the exception of this movement. Unique to this movement as well are the asymmetrical oboe ritornellos that introduce and punctuate the motto in the vocal line.

### **Cantata 1 “Wie schoen leuchtet der Morgenstern”**

Unser Mund und Ton der Saiten

Sollen dir

Für und für

Dank und Opfer zubereiten.

Herz und Sinnen sind erhoben,

Lebenslang

Mit Gesang,

Großer König, dich zu loben.

May our mouths and the sound of stringed instruments continually be prepared to offer sacrifice and thanks to Thee. May heart and minds as long as life shall last be lifted to thee, mighty King, in praise.

Cantata 1, written for the feast of the Annunciation on 25 March 1725, is the concluding cantata in a cycle of cantatas Bach wrote during the 1724/25 liturgical year. These cantatas all have the distinction of being based on Lutheran chorales. This aria, which immediately precedes the concluding chorale, makes special use of tutti strings in contrast to concertato players within the context of a da capo aria design opening with a reiteration of the opening motto—a favorite device in Bach’s aria forms.

### **Cantata 188 “Ich habe meine Zuversicht”**

Ich habe meine Zuversicht

Auf den getreuen Gott gericht,

Da ruhet meine Hoffnung feste.

Wenn alles bricht, wenn alles fällt,

Wenn niemand Treu und Glauben hält,

So ist doch Gott der allerbeste.

I have placed my trust in the faithful God. There my hopes rest secure. When all else breaks, when everything fails, when nobody keeps faith and truth, even then is God omnipotent.

Bach’s principal cantata librettist in Leipzig was Christian Friedrich Henrici (1700–1764), who went by the pseudonym Picander. The text

of this cantata was included in Picander's collection of spiritual poems that was published in Leipzig in 1828; thus, we assume that the cantata was written in that year or subsequently.

The sources for this cantata are problematic, and portions of it are missing. We know that it originally included an instrumental sinfonia. That is lost; thus, this aria ought not to be but is the first movement of the cantata as it now stands. The instrumental opening of this aria has many of the dance-like features found in the Polonaises of Bach's keyboard suites, orchestral suites, and instrumental pieces.

### **Cantata 202 "Weichet nur, betrübte Schatten"**

#### 1. (Aria) S

Oboe, Violino I/II, Viola, Continuo Weichet nur, betrübte Schatten,  
Frost und Winde, geht zur Ruh!

Florens Lust

Will der Brust

Nichts als frohes Glück verstatten,

Denn sie trägt Blumen zu.

Relent, troubled shadows! Frost and wind, be at rest! Flora's gaiety will fill the heart only with contentment since she bears flowers to us.

#### 2. Recitativo S

Continuo

Die Welt wird wieder neu,

Auf Bergen und in Gründen

Will sich die Anmut doppelt schön verbinden,

Der Tag ist von der Kälte frei.

The earth is renewed. With both mountaintop and meadow, hope (doubly beautiful) is united. The day is freed from the chains of frost.

#### 3. Aria S

Continuo

Phoebus eilt mit schnellen Pferden

Durch die neugeborne Welt.

Ja, weil sie ihm wohlgefällt,

Will er selbst ein Buhler werden.

Phoebus rushes with galloping horses through the newly born world. Because it pleases him so well, he too will become a procreator.

#### 4. Recitativo S

Continuo

Drum sucht auch Amor sein Vergnügen,

Wenn Purpur in den Wiesen lacht,

Wenn Florens Pracht sich herrlich macht,  
Und wenn in seinem Reich,  
Den schönen Bluemn gleich,  
Auch Herzen feurig siegen.

Therefore Amor also seeks his pleasures, when purple laughs in the meadows, when Flora's power adorns itself, and when in her realm, like the beautiful flowers, hearts also ardently triumph.

#### 5. Aria S

Violino solo, Continuo

Wenn die Frühlingslüfte streichen  
Und durch bunte Felder wehn,  
Pfleget auch Amor auszuschleichen,  
Um nach seinem Schmuck zu sehn,  
Welcher, glaubt man, dieser ist,  
Dass ein Herz das andre küsst.

When the springtime breezes waft through the colorful fields, Amor is accustomed to venture forth to look around upon his jewels, which—it is thought—is this: That one heart kisses another.

#### 6. Recitativo S

Continuo

Und dieses ist das Glücke,  
Dass durch ein hohes Gunstgeschicke  
Zwei Seelen einen Schmuck erlanget,  
An dem viel Heil und Segen pranget.

And this is that blessing through which two souls win that jewel, a lofty gift of generosity, in which mighty salvation and blessing sparkle.

#### 7. Aria S

Oboe, Continuo

Sich üben im Lieben,  
In Scherzen sich herzen  
Ist besser als Florens vergängliche Lust.

Hier quellen die Wellen,

Hier lachen und wachen

Die siegenden Palmen auf Lippen und Brust.

To rapture in love, to take heart in merriment is better than Flora's transient delight. Here the source of the waves of the stream, here laughing and attention are triumphan palm branches upon lips and breast.

#### 8. Recitativo S

Continuo

So sei das Band der keuschen Liebe,



Verlobte Zwei,  
Vom Unbestand des Wechsels frei!  
Kein jäher Fall  
Noch Donnerknall  
Erschrecke die verliebten Triebe!  
Then let the bond of pure love, betrothed pair, be free of the fickleness  
of change! Let neither mishap nor thunderclap frighten away devoted  
passion.

9. Aria (Gavotte) S  
Oboe, Violino I/II, Viola, Continuo  
Sehet in Zufriedenheit  
Tausend helle Wohlfahrtstage,  
Dass bald bei der Folgezeit  
Eure Liebe Blumen trage!  
May you witness a thousand gleaming days of welfare and  
contentment, so that in the time thereafter, your love may bear flowers.

The history of Cantata 202, the Wedding Cantata, is obscure. The principal source for the music is a copy dating from 1730 that reproduces an old fashioned style of musical calligraphy that Bach used until about 1714. The style of the piece, however, seems to contradict this early date. Some scholars suggest that it dates from the Anhalt-Cöthen years, while still others that it may well be from the Leipzig years. The poet may have been Salomon Franck. Concerning the premiere or any other performances of the piece by Bach, we know nothing.

Notes by Mark A. Radice, 28 January 2011