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Faculty Recital: Baroque Music of the Seventeenth Century

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Carl Johengen, Brad Hougham, Marc Webster, Jean Radice, Mark A. Radice, Heidi Hoffman, Lee Goodhew Romm, and Harold Reynolds

Faculty Recital:

Carl Johengen, tenor

Brad Hougham, baritone

Marc Webster, bass

Jean Radice, organ and harpsichord

Mark A. Radice, organ and harpsichord

Heidi Hoffman, cello

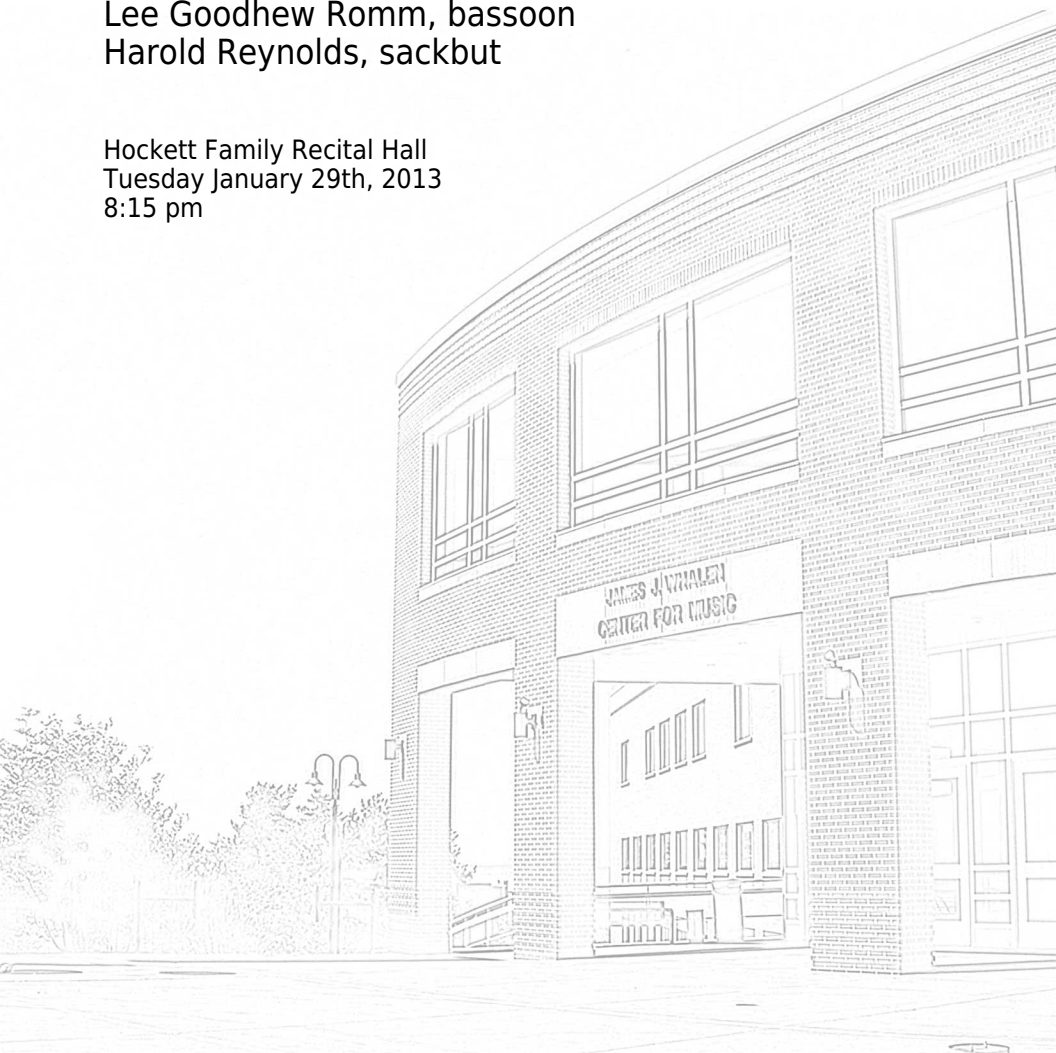
Lee Goodhew Romm, bassoon

Harold Reynolds, sackbut

Hockett Family Recital Hall

Tuesday January 29th, 2013

8:15 pm



ITHACA COLLEGE

School of Music

Baroque Music of the Seventeenth Century

Program

- March, from *Music for the Funeral of Queen Mary*,
Z. 860 Henry Purcell
(1659-1695)
Ithaca College Sackbut Consort
- Attendite, popule meus, from *Symphoniae
Sacrae I/1629*, SWV 270 Heinrich Schütz
(1585-1672)
Marc Webster, bass
- Suite 12 in C major Johann Jakob Froberger
(1616-1667)
Lamento sopra la dolorosa perdita della
Real Maestà di Ferdinando IV, Rè de
Romani etc
Courante
Sarabande
Gigue
Jean Clay Radice, harpsichord
- Kleine geistliche Konzerte 1636/1639* Heinrich Schütz
(1585-1672)
O susser, o freundlicher SWV 285
O Jesu, nomen dulce SWV 308
O misericordissime Jesu SWV 309
Carl Johengen, tenor
- Kleine geistliche Konzerte 1636/1639* Heinrich Schütz
(1585-1672)
Furchte dich nicht SWV 296
Ich beuge meine Knie SWV 319
Ich bin jung gewesen SWV 309
*Brad Hougham, baritone
Marc Webster, bass*
- VIII Toccata di durezza e Ligature Girolamo Frescobaldi
Toccata Nona Non senza fatica si giunge al
fine (1583-1643)
Mark A. Radice, organ and harpsichord
- Fili mi, Absalon, from *Symphoniae Sacrae I/1629* Heinrich Schütz
(1585-1672)
Brad Hougham, baritone
- Canzona, from *Music for the Funeral of Queen Mary*
Z. 860 Henry Purcell
(1659-1695)
Ithaca College Sackbut Consort

Program Notes

Music for the Funeral of Queen Mary, Z. 860 Henry Purcell (1659-1695)

Queen Mary II (1662-1694) was the daughter of King James II, who—largely on account of his Roman Catholicism—was deposed in 1688. Because William and Mary were well loved, Mary's funeral was attended by the members of both houses of Parliament. For that occasion, Purcell wrote the anthem "Thou knowest, Lord, the secrets of our hearts," Z. 58C, this March for four "flat" trumpets (i.e., slide trumpets), and the Canzona for the same ensemble that concludes this program. Tympani parts were probably improvised for Mary's funeral on 5 March 1695. Just a bit over ten months later, on 26 November 1695, the funeral music was performed again for Purcell's own funeral.

"Attendite, popule meus," SWV 270 Heinrich Schütz (1585-1672)

from *Symphoniae Sacrae*,
Vol. 1, 1629

Attendite, popule meus, legem meam;
inclinate aurem vestram in verba oris
mei.

Aperiam in parabolis os meum;
loquar propositiones ab initio quanta
audivimus et

cognovimus et patres nostri
narraverunt.

(Psalm 77, 1-3)

Hear, my people, my laws;
incline your ears to the words of my
mouth.

I will open my mouth in parables;
I will speak the mandates of old as we
heard and

learned them and as our fathers
narrated them.

Schütz used the designation *symphoniae sacrae*—sacred ensemble pieces—for three collections of sacred music for voice/s and instruments published respectively in 1629, 1647, and 1650. The pieces of volume 1 are in Latin, those of volumes 2 and 3 in German. At the time Schütz composed the twenty pieces of volume 1, he was in Venice, studying with Claudio Monteverdi. This trip of 1628-9 had been preceded by one from 1609-11 during which he studied with Giovanni Gabrieli. The collection was published in Venice by Gardane and thoroughly reflects the most recent developments of the *stile rappresentativo* (i.e., "monody"), a style in which clarity of text and fidelity to the affections of the text were of paramount importance. Since the piece contains a purely instrumental prelude and interlude, there is ample opportunity for imitative counterpoint too. "Fili mi, Absalon," which will be heard later in this program, uses the same musical material (i.e., bass soloist, four trombones, basso continuo) as well as the same general formal structure; however, in that piece, the affections required by the text are of an entirely different character.

Suite 12 in C Major **Johann Jakob Froberger (1616-1667)**

Lamento sopra la dolorosa perdita della
Real Maestà di Ferdinando IV, Rè de Romani etc

A native of Stuttgart, Froberger had eclectic musical tastes and was familiar with both French and Italian keyboard styles of the time. He was the main conduit to Germany of Frescobaldi's technical, compositional, and formal idioms. The genres of keyboard pieces that he composed are precisely those that were pioneered by Frescobaldi: fantasie, ricercari, capricci, canzoni, toccate, and intonazione. Dance suites—typically including an Allemande, courante or corrente, sarabande, and gigue—were written by composers in all Western-European countries, often with distinctive, local or regional additions (e.g., the triple-meter hornpipe found in Handel's suites and unique to the British isles).

Froberger's Suite No. 12 was written for the consolation of Ferdinand III, the father of Ferdinand IV, who died at the age of twenty in 1654. The opening Lamento retains the character of an Allemande but includes symbolic musical gestures, such as the concluding ascending scale representing the soul of Ferdinando IV soaring toward heaven.

Three solos from *Kleine geistliche Konzerte* □ Heinrich Schütz (1585-1672)

“O süßser, o freundlicher”
SWV 285 (Vol. 1)

O süßer, O freundlicher,
O gütiger Herr Jesu Christe,
wie hoch hast du uns elende Menschen
geliebet,
wie teuer hast du uns erlöstet,
wie lieblich hast du uns getröstet,
wie herrlich hast du uns gemacht,
wie gewaltig hast du uns erhoben,
mein Heiland,
wie erfreuet sich mein Herz, mein
Heiland,
wenn ich daran gedenke,
denn je mehr ich daran gedenke,
je freundlicher du bist,
je lieber ich dich habe.
Mein Erlöser, wie herrlich sind deine
Wohltaten,
die du uns erzeiget hast,
wie groß ist die Herrlichkeit,
die du uns bereitet hast.
O wie verlangst meiner Seelen nach dir,

wie sehne ich mich mit aller Macht aus
diesem Elende nach dem
himmlischen Vaterland.
Mein Helfer, du hast mir mein Herz
genommen mit deiner Liebe,
daß ich mich ohn Unterlaß nach dir
sekne,
daß ich bald zu dir kommen und deine
Herrlichkeit schauen sollte.

“O Jesu, nomen dulce”
SWV 308 (Vol. 2)

O Jesu nomen dulce,
nomen admirabile, nomen confortans
quid enim canitur suavius
quid auditur jucundius,
quid cogitatur dulcius,
quam Jesus Dei filius.

O nomen Jesu,
verus animae cibus in ore mel,
in aure melos, in corde laetitia

mea tuum itaque nomen, dulcissime
Jesu,
in aeternum in ore meo portabo.

O sweet, O kind,
O gentle Lord Jesus Christ
how highly have You loved us in our
wretchedness,
how dearly have You redeemed us,
how lovingly have You consoled us,
how gloriously have You made us,
how mightily have You exalted us,
my Savior,
how my heart rejoices when I think of
You,
my Savior,
for the more I think of You,
the more kind you are,
and the more I love you.
My Redeemer, how wonderful Your gifts
are,
which You have created for us,
how great is Your majesty,
which You have given us.
O, how my soul longs for You,

how I yearn with all my strength to
leave this wretchedness for the
heavenly land.
My helper, You have captured my heart
with Your love,
and I yearn unceasingly for You,

that I might soon be with You and gaze
upon Your majesty.

O Jesus, sweet name!
Admirable name! Comforting name!
What truly is sung more sweetly?
What is heard more pleasantly?
What is thought of more dear?
Who but Jesus, God's Son?

O name of Jesus,
true food of the soul!
Honey in my mouth, song in my ear,
source of delight in my heart!
Therefore your name, sweetest Jesus,
I will carry in my mouth into eternity!

“O misericordissime Jesu”

SWV 309 (Vol. 2)

Prayer based on Meditations of St.

Augustine

39:6, 8; 18:2

O misericordissime Jesu,
O dulcissime Jesu,
O gratiosissime Jesu, o Jesu,
salus in te sperantium, o Jesu,

salus in te credentium, o Jesu,

salus ad te confugientium, o Jesu,
dulcis remissio omnium peccatorum, o
Jesu,

propter nomen sanctum tuum salve me,
ne peream.

O Jesu, miserere, dum tempus est
miserendi,

neque me damnes in tempore judicandi.

O most merciful Jesus,

O sweetest Jesus,

O most gracious Jesus, O Jesus,
salvation of those who hope in You, O
Jesus,

salvation of those who believe in You, O
Jesus,

salvation of those who flee to You;

O Jesus,

sweet remission of all sins,

O Jesus,

on behalf of your sacred name.

Si enim admisi,
unde me damnare potes,
tu non amisisti,
unde me salvare potes.

Sis ergo mihi Jesus,

propter hoc nomen tuum,

et miserere mei,

fac mihi secundum hoc nomen tuum
respice

me miserum invocantem hoc nomen
amabile tuum: Jesus.

Save me, so that I am not lost.

O Jesus, have mercy,
while there is time to be merciful,
do not condemn me during the time of
judgment.

Even though I am worthy for you to
condemn me,

you do not condemn me, yet make me
worthy to be saved. Therefore be
with me Jesus, on behalf of your
name,

and have mercy on me,

let it be for me according to this Your
name,

look upon wretched me,

invoking this your beloved name: Jesus.

The “small spiritual concerts” were composed during the Thirty Years’ War (1618–48), a period of warfare between Catholics and Protestants that caused horrific suffering in and around Dresden, one of the centers of Schütz’s professional activities. Owing to limitations of musical resources during these hard times, Schütz composed these practical collections for limited solo voices and basso continuo. Schütz notes that they are in *stile oratorio*, suggesting that these are non-liturgical but nevertheless serious, devotional texts.

Three duets from Kleine geistliche Konzerte 1636, 1639 Heinrich Schütz (1585-1672)

"Fürchte dich nicht"

SWV 296 (Vol. 1)

Fürchte dich nicht, ich bin mit dir,
weiche nicht,
denn ich bin dein Gott, ich stärke dich,
ich helfe dir auch,
ich erhalte dich durch die rechte Hand
meiner Gerechtigkeit.
Alleluja.

Be not afraid, I am with you;
do not fall back,
for I am your God
and I will strengthen you,
help you, and uphold you with my right
hand of righteousness.
Alleluia.

"Ich beuge meine Knie"

SWV 319 (Vol. 2)

Ich beuge meine Knie gegen den
Vater unseres Herren Jesu Christi,
der der rechte Vater ist,
über alles was da Kinder heißt
im Himmel und auf Erden
dass er euch Kraft gebe durch den
Reichtum seiner Herrlichkeit, stark
zu werden durch seinen Geist an
dem inwendigen Menschen und
Christum zu wohnen.

I bend my knee to the
Father of our Lord Jesus Christ,
who is the true Father
of anyone called a child, whether
in heaven or on earth,
since it is He who can give power
through his kingdom and glory, and
who, through his Spirit, can
strengthen the inner man to live
in Christ.

"Ich bin jung gewesen"

SWV 320 (Vol. 2)

Ich bin jung gewesen und bin alt worden
und habe noch nie gesehen den
Gerechten verlassen,
oder seinen Samen nach Brot gehen,
Alleluia.

I have been young and have grown old,
and I have not ever seen the righteous
person abandoned
or his offspring yearning for bread.
Alleluia.

VIII Toccata di durezze e Ligature Girolamo Frescobaldi (1583-1643)

Toccata Nona Non senza fatica si giunge al fine

Frescobaldi spent his youth in Ferrara, where he encountered many splendid musicians, especially Luzzasco Luzzaschi, a virtuoso keyboard player and composer. Frescobaldi indicated that he was a pupil of Luzzaschi's, but he gives no details as to whether he studied keyboard playing, composition, or both with Luzzaschi. Owing to political developments in Ferrara, Frescobaldi relocated to Rome, probably in 1608, and became the organist at the Capella Giulia.

Cardinal-Duke Ferdinando Gonzaga tried unsuccessfully to lure Frescobaldi to his court at Mantua. The episode nevertheless had the happy result of Frescobaldi's composition and dedication of his first book of *toccate* (1615) to the Duke and their publication in an engraved edition.

Frescobaldi published the second book of *toccate* in 1627. Whereas the first volume of toccatas can be played either on organ or harpsichord, four pieces in the second volume are specifically identified as organ music (*Toccata ottava di durezze e ligature* being one of them). The metrical variety and complexity of volume II is also in contrast with the more straightforward pieces of volume I. Of these metrically complex pieces, the most arcane (and difficult) is *Toccata nona*, to which Frescobaldi appended the note "Non senza fatica si giunge al fine" (not without difficulty is the end reached). Meter signatures, though unorthodox, effectively and precisely show Frescobaldi's complex rhythmic conceptions.

"Fili mi, Absalon," SWV 269 Heinrich Schütz (1585-1672)

from *Symphoniae Sacrae* I/1629

Fili mi, Absalon,
fili mi, quis mihi tribuat ut ego moriar
pro te,
fili mi, Absalon.

Absalon, my son,
my great sorrow is that I wish I had died
in your place,
my son, Absalon.

Notes by MAR