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Faculty Collaborative Recital: The German Baroque Before Bach

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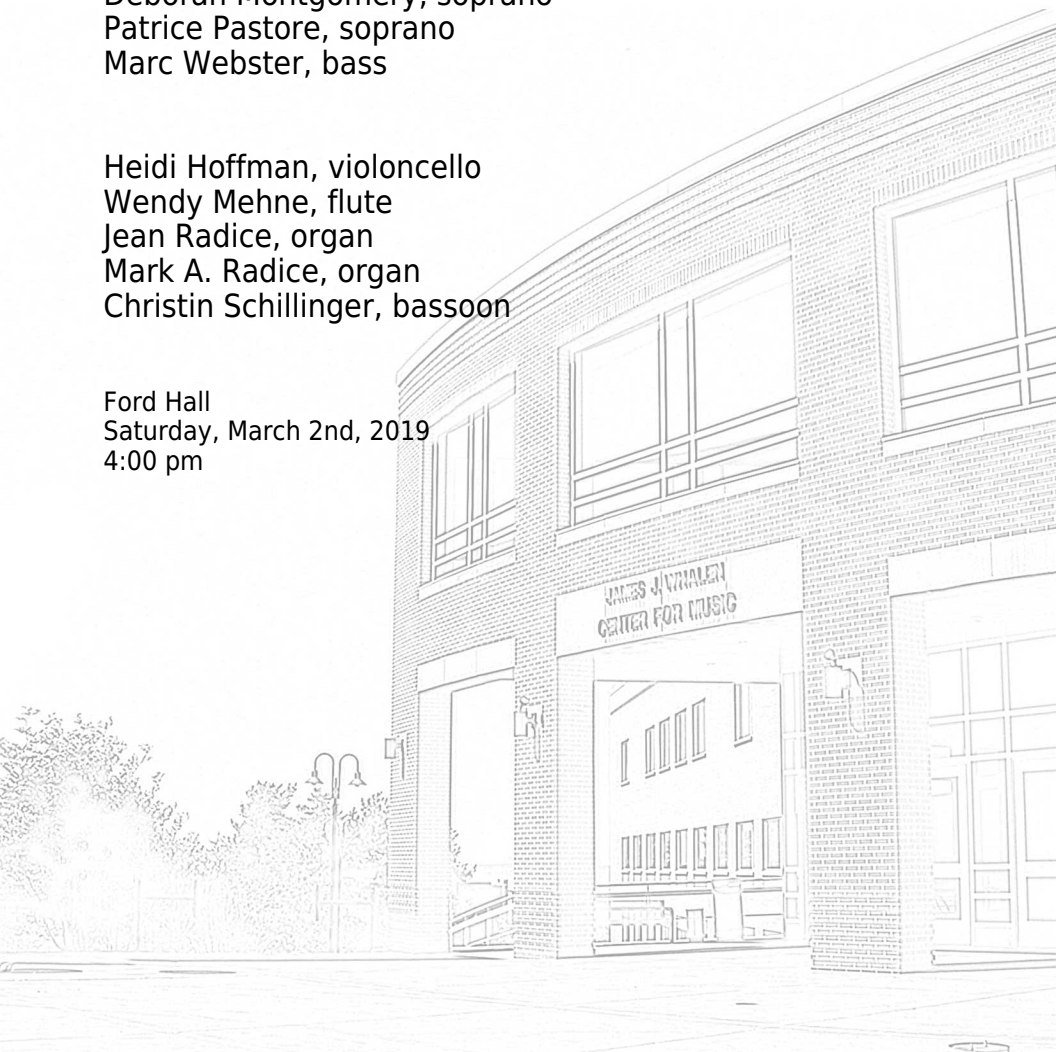
Dann Coakwell, Brad Hougham, Jennifer Kay, Elisabeth Marshall, Deborah Montgomery-Cove, Patrice Pastore, Marc Webster, Heidi Hoffman, Wendy Mehne, Mark Radice, and Christin Schillinger

Faculty Collaborative Recital: The German Baroque Before Bach

Dann Coakwell, tenor
Brad Hougham, baritone
Jennifer Kay, mezzo soprano
Elisabeth Marshall, soprano
Deborah Montgomery, soprano
Patrice Pastore, soprano
Marc Webster, bass

Heidi Hoffman, violoncello
Wendy Mehne, flute
Jean Radice, organ
Mark A. Radice, organ
Christin Schillinger, bassoon

Ford Hall
Saturday, March 2nd, 2019
4:00 pm



ITHACA COLLEGE

School of Music

Program

Symphoniae Sacrae I / 1629

In lectulo per noctes SWV 272

Jennifer Kay, mezzo soprano
Elisabeth Marshall, soprano

Heinrich Schütz
(1615-1672)

Kleine geistliche Konzerte 1636/1639

Heinrich Schütz

Eile, mich, Gott, zu erretten SWV 282

Ich will den Herren loben allezeit SWV 306

Elisabeth Marshall, soprano

Bringt her dem Herren SWV 283

Patrice Pastore, soprano

Was hast du verwirket SWV 307

Jennifer Kay, mezzo soprano

O süsser, o freundlicher SWV 285

O misericordissime Jesu SWV 309

O Jesu, nomen dulce SWV 308

Dann Coakwell, tenor

O lieber Herre Gott SWV 287

Jennifer Kay, mezzo soprano
Patrice Pastore, soprano

Symphoniae Sacrae I / 1629

Fili mi, Absalon SWV 269

Brad Hougham, baritone

Veni, dilecte mi SWV 274

Dann Coakwell, tenor

Elisabeth Marshall, soprano

Patrice Pastore, soprano

Heinrich Schütz

Ciaccona in C Minor BuxWV 159

Mark A. Radice, organ

Dieterich Buxtehude
(ca. 1637-1707)

Mein Herz ist bereit BuxWV 73

Marc Webster, bass

Dieterich Buxtehude

Singet dem Herrn BuxWV 98

Wendy Mehne, flute
Deborah Montgomery, soprano

Dieterich Buxtehude

Canzon quarta from

Sacrae Symphoniae / Venice, 1597

Sackbut Consort

Giovanni Gabrieli
(1557-1612)

Program Notes and Translations

The German Baroque before Bach

Heinrich Schütz (1585–1672) was one of the primary composers who brought recent developments of Italian Baroque music to German-speaking lands. He made two study trips to Venice: the first was from 1609 to 1612 during which time he studied at San Marco with Giovanni Gabrieli (1557–1612); the second was in 1628 to study with Claudio Monteverdi (1567–1643); thus, Schütz was familiar with the two most up-to-date musical developments, the *stile concertato*—richly manifested in his polychoral works like the *Psalmen David* of 1619, and the *stile rappresentativo*—evident in his setting of *Die sieben Worte Jesu Christi am Kreuz* (seven words of Christ on the cross; ca. 1645).

Schütz composed three volumes of *Symphoniae sacrae* (sacred ensemble pieces): Vol. 1, of 1629, in Latin; Vols. 2, of 1647; and Vol. 3, of 1650, both in German. The sizes of these ensembles are quite variable but they always reflect Schütz's keen interest in novel combinations of instrumental and vocal timbres. Schütz spent his years in Germany primarily in Weißenfels, Kassel, and most importantly, Dresden—three cities in central Germany that were severely impacted by the Thirty Years' War (1618–48). The two volumes of *Kleine geistliche Konzerte* (small spiritual concerts), which appeared in 1636 and 1638 respectively, were ideal compositions of modest proportions using only varying combinations of solo voices with *basso continuo* and suitable for performance despite the disruptions of war. All of the pieces in Vol. 1 (SWV 282–305) are in German, whereas Vol. 2 (SWV 306–337) contains both German and Latin texts.

Symphoniae sacrae, Vol. 1

In lectulo per noctes SWV 272
Song of Solomon

In lectulo [meo] per noctes, quaesivi quem diligit anima mea: nec respondit mihi.
Surgam et circuibo civitatem: per vicos et plateas quaeram quem diligit anima mea.

(By night in bed I sought him whom my soul loveth: and he answered me. I will rise now, and go about the city in the streets, and in the broad ways I will seek him whom my soul loveth.)

Kleine geistliche Konzerte, Vol. 1

Eile, mich, Gott, zu erretten SWV 28
Psalm 40:14–17

Eile mich, Gott, zu erretten,
Herr, mir zu helfen!
Es müssen sich schämen
und zu Schanden werden, die nach meiner Seele stehen.
Sie müssen zurücke kehren
und gehöhnet werden,

die mir Übels wünschen,
daß sie müssen wiederum zu Schanden werden,
die da über mich schreien: Da, da;
freuen und fröhlich müssen sein in dir,
die nach dir fragen und dein Heil lieben,
immer sagen: Hoch gelobt sei Gott!
Ich aber bin elend und arm;
Gott, eile zu mir,
denn du bist mein Helfer und Erretter;
mein Gott, verzeuch nicht!

(Make haste, O God, to save me,
Lord, to help me!
They must be shamed
and confounded who stand against my soul.
They must be turned back
and humiliated who desire evil against me;
so that they again be brought to shame
who cry over me: there, there!
Yet joyful and happy must they be in You,
who seek You and love your salvation,
always saying: May God be greatly praised.
Yet I am poor and wretched;
God, make haste to me, for you are my Helper and Deliverer;
my God, do not delay.)

Kleine geistliche Konzerte, Vol. 2

Ich will den Herren loben allezeit SWV 306
Psalm 34

Ich will den Herren loben allezeit; sein Lob soll immerdar in meinem Munde sein.

Meine Seele soll sich rühmen des Herren, daß es die Elenden hören und sich freuen.

Preiset mit mir den Herren, und laßt uns miteinander seinen Namen erhöhen.
Da ich den Herren suchte, antwortet er mir und errettet mich aus aller meiner Furcht
und half mir aus allen meinen Nöten.

(I will praise the Lord at all times; his praise shall be ever in my mouth.
My soul will rejoice in in the Lord; thus, the suffering will hear and be glad.
Praise the Lord with me, and let us together exalt his name.
I sought the Lord, and he answered me and delivered me
from all of my fears and freed me of all my troubles.)

Kleine geistliche Konzerte, Vol. 1

Bringt her dem Herren SWV 283
Psalm 29

Bringt her dem Herren, ihr Gewaltigen, Ehre und Stärke! Bringt dem Herrn Ehre seines Namens! Betet an den Herrn in heiligem Schmuck! Alle Lande beten dich an und lobsing den dir, lobsing den deinem Namen.

(Render to the Lord, ye mighty, render to Him glory and majesty. Render to the Lord the glory of his name. Pray to the Lord in hold attire. All nations pray to thee and sing praises, sing praises to your name.)

Kleine geistliche Konzerte, Vol. 2

Was hast du verwirket SWV 307

Was hast du verwirket,
o du alter holdseligster Knab, Jesu
Christe,
daß du also verurtheilt warest?

Was hast du begangen,
o du aller freundlichster Jüngling,
dass man so übel und kläglich mit
dir gehandelt?

Was ist doch dein Verbrechen und
Misshandlung?

Was ist deine Schuld, was ist die
Ursach deines Todes?

Was ist doch die Verwirkung deiner
Verdammnis?

O, ich bin die Ursach und Plage
deines Leidens,
ich bin die Verschuldung deines
Hinrichtens,
ich bin das Verdienst deines Todes,

das Todwürdige Laster,
so an dir gerochen worden.

Ich bin die Öffnung der Wunden
deines Leidens,
die Angst deiner Peinigung.
Ach, wohin, du Sohn Gottes,
hatt sich deine Demuth
geniedriget?

(What have you done,
oh noble, blessed child, Jesus
Christ,
that you have thus been
condemned?

What have you perpetrated,
of most gracious youth,
to be thus pitiaibly and cruelly
mistreated?

What is your crime and misdeed?

What is your guilt,

what is the reason for your death?

What is the forfeiture of your
damnation?

Oh, I am the reason and plague of
your suffering.

I am responsible for your
condemnation.

I am the reason for your death,
the criminal guilty of death that was
thrust upon you.

I am the opening of the wounds of
your suffering,

the anxiety of your torment.

Oh to what level, you Son of God,
has your humility degraded you?)

Kleine geistliche Konzerte, Vol. 1

O süsser, o freundlicher SWV 285

O süßer, O freundlicher, O gütiger Herr Jesu Christe,
wie hoch hast du uns elende Menschen geliebet,
wie teuer hast du uns erlöst,
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 meine Seele 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 sehne,
daß ich bald zu dir kommen und deine Herrlichkeit schauen sollte.

(O sweet, kind, O gracious Lord Jesus Christ,
how highly have you loved us suffering human family,
at what cost have you redeemed us,
how lovingly have you comforted us,
how wonderfully have you made us,
how mightily have you raised us.

My Saviour, how my heart rejoices when I think this,
the more kindly you are, the more lovingly do I regard you.

My Redeemer, how glorious are your goodly deeds,
which you have shown us; how great is the glory you have prepared for us.
O how my soul craves you, how I long with all my strength
to leave this misery and depart for my heavenly Fatherland.

My helper, you have taken my heart with your love, so that I yearn for you
without ceasing,
so that I will come to your presence soon and look upon your glory.)

Kleine geistliche Konzerte, Vol. 2

O misericordissime Jesu SWV 309

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.

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.

(O most merciful Jesu,
O sweetest Jesu,
O most gracious Jesu,
O Jesu, salvation of those that put their trust in thee,
O Jesu, salvation of those that believe in thee,
O Jesu, salvation of those that seek refuge in thee,
O Jesu, sweet remission of all sins,
O Jesu, for thy blessed name's sake, spare me and let me not perish.
O Jesu, have mercy, while mercy may be given,
that I might not be condemned at the day of judgment.
It is my own fault that you can condemn me,
yet you cease not to restore me to health.
Therefore be to me Jesus, for thy name's sake,
and have mercy on me, for thy name's sake behold me,
begging in misery and calling upon your amiable name: Jesus.)

O Jesu, nomen dulce SWV 308

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

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

Kleine geistliche Konzerte, Vol. 1

O lieber Herre Gott SWV287

O lieber Herre Gott,
wecke uns auf,
daß wir bereit sein,
wenn dein Sohn kömmt,
ihn mit Freuden zu empfangen
und dir mit reinem Herzen zu
dienen,
durch denselbigen deinen lieben
Sohn
Jesum Christum, unsern Herren,
Amen.

(O dear Lord God,
wake us up,
so that we are ready,
if your Son should come,
to receive him with joy
and to serve you with a pure heart,
by the same, thy beloved Son
Jesus Christ, our Lord,
Amen.)

Symphoniae sacrae, Vol. 1

Fili mi, Absalom SWV 269
2 Samuel 18:33

Fili mi Absalom,
Quis mihi tribuat ut
ego moriar pro te
Absalom fili mi fili mi!

(Absalom my son,
would to God
I had died instead of you!
O Absalom, my son, my son!)

Veni, dilecte mi SWV 274
Song of Solomon 5

Veni, dilecte mi, in hortum meum,
ut comedas pretiosum fructum tuum.
Venio, soror mea sponsa, in hortum meum
et messui myrrham meam cum aromatibus meis.

Veni, dilecte mi, in hortum meum,
ut comedas pretiosum fructum tuum.
Venio, soror mea sponsa, in hortum meum
comedi favum meum cum melle meo,
cum lacte meo vinum meum bibi.
Comedite, dilecti, et bibite, amici,
et inebriamini, carissimi.

(Come. my beloved, into my garden,
so that you may eat your precious fruit.
I come, O my sister, my spouse, into my garden
and I have gathered my myrrh, with my aromatic spices:

Come. my beloved, into my garden,
so that you may eat your precious fruit.
I come, O my sister, my spouse, into my garden
and I have eaten the honeycomb with my honey,
I have drunk my wine with my milk.
Eat, O beloved, and drink, friends,
and become inebriated, my dearests.)

Dietrich Buxtehude, ca. 1637-1707

Buxtehude is best known today for having been an inspiration to the young Johann Sebastian Bach (1685-1750), who—as legend has it—walked from Arnstadt to Lübeck to hear this great composer's compositions and virtuosic organ performances. This is no small claim considering that the distance from the one city to the other is a bit over 200 miles! Bach made his visit in order to attend the famous *Abendmusik* (evening concerts) at the Marienkirche in Lübeck. These programs had been instituted by Buxtehude's predecessor as organist and music director at the Marienkirche, Franz Tunder (fl. 1641-67), who became Buxtehude's father-in-law upon his acceptance of the post. During Buxtehude's tenure as music director and organist there, from 1668 until his death in 1707, the *Abendmusik* became widely acclaimed, and the programs included Buxtehude's own organ works, improvisations, cantatas, and oratorios.

Buxtehude's organ music is representative of what is called the *stylus phantasticus* (fantastic style). It was associated with toccatas, fantasies, praeambula, and ciaconna and characterized by unbridled invention, ingenious harmonies, fanciful structures, unpredictability, and virtuosity. Not surprisingly, when Bach returned to Arnstadt and tried to incorporate some of Buxtehude's style into his service playing, the congregation were confused, befuddled, and annoyed. Bach soon left the position at Arnstadt, but the influence of Buxtehude's *stylus phantasticus* on Bach remained permanently implanted in his compositional soul.

The cantatas and organ ciaconna heard on tonight's program may well have been performed at the *Abendmusik* programs. In any event, they represent the types of pieces that Bach would have heard there. Both the organ *ciaconna* (built on a repeating bass line in slow, triple meter) and the cantatas are sectional designs that employ tremendous musical contrasts. These types of compositions take the *stile concertato* to an unprecedented level.

Mein Herz ist bereit BuxWV 73
Psalm 57

Mein Herz ist bereit, Gott, daß ich singe und lobe. Wache auf, meine Ehre, wache auf Psalter und Harfe. Frühe will ich aufwachen. Herr, ich will dir danken unter den Völkern. Ich will dir lob singen unter den Leuten. Denn deine Güte ist so weit der Himmel ist und deine Wahrheit so weit die Wolken gehen. Erhebe dich, Gott, über den Himmel und deine Ehre über alle Welt.

(My heart is ready, oh God, that I may sing and praise you. Awake, my honor, awake psalter and harp. Early will I arise. Lord, I will sing thanks among the nations. I will sing praise to you among the people, for your goodness is as vast as the heavens and your truth as vast as the traveling clouds. Exult above the heaven, Oh God, above the heavens, and your glory above the whole world.)

Ciaconna Cm BuxWV 159

Singet dem Herrn BuxWV 98
Psalm 98

Singet dem Herrn ein neues Lied denn Er macht Wunder.
Er sieget mit seiner Rechten und mit seinem heiligen Arm.
Der Herr lässet sein Heil verkündigen, vor den Völkern lässet er seine
Gerechtigkeit offenbaren.
Er gedenkt an seine Gnade und Wahrheit dem Hause Israel. Aller Welt Ende
sehen das Heil unser Gottes.
Jauchzet dem Herrn alle Welt, singet, rühmet und lobet.

(Sing to the Lord a new song, for he has done marvelous things.
He conquers with his right hand and his holy arm.
The Lord has made known his victory; in the sight of the nations he has
openly shown his righteousness.
He remembers his mercy and faithfulness to the House of Israel, and all the
ends of the earth have seen the victory of our God.
Shout with joy to the Lord, all you lands; sing, rejoice, and praise.)

Program notes by Mark A. Radice

Personnel

Faculty Continuo

Heidi Hoffman, violoncello
Jean Radice, organ
Christin Schillinger, bassoon

Student Continuo

Grace Dashnaw, violoncello
Emily Roach, bassoon
Eden Treado, bassoon

Student Strings

Lucia Barrero
Kathryn Drake
Cassie Harrison

Sackbut Consort

Eric Coughlin, tenor sackbut
Andrea Dollinger, alto sackbut
Kurt Eide, tenor sackbut
Dante Marrocco, bass sackbut