

Bach
SOCIETY *of* DAYTON

Gloria!

Sunday, October 24, 2010, 4:00 p.m.
Kettering Adventist Church
3939 Stonebridge Road



John Neely, Music Director
R. Alan Kimbrough, Accompanist

Welcome to the first concert of the Bach Society's 2010-2011 season. We're pleased to welcome to our stage two local favorites, Eileen Whalen and Andrea Chenoweth, and three outstanding soloists singing with us for the first time.

You'll be happy to know there is still time to subscribe to the remaining concerts of our entire season series. Just use the order form in the back of this program and hand it and a check to an usher as you leave today. That way you won't miss a note of our December holiday concert, the *St. John Passion* in March, and our May concert featuring works by John Rutter.

Today's concert has been graciously underwritten by Dr. Benjamin Schuster in loving memory of his wife, Marian. If you or someone you know would consider underwriting an entire concert or a portion of one—the soloists, a featured instrumentalist, or the vocal scores, for example—please call 294-BACH or speak to a Board member. That strong support, and all the other generous donations listed in this program, allow us to offer great music to the Dayton area.

Besides our website, www.bachsocietyofdayton.org, we are now on Facebook, where you can find the latest updates on what's happening at the Bach Society.

Thank you, and enjoy the concert!



The Arts Fund





Bach Society of Dayton Chorus

Soprano

Carla Ballou
 Donna Beran
 Sarah Cavender
 Kay Cherry
 Joan Crafton
 Susan Cromer
 Jennifer Grubb
 Amanda Gulick
 Mary Ann Layman
 Karen Linaberry
 Deborah Martin
 Connie Palmus
 Donna Reece
 Cathy Renfrow
 Shirley Richardson-
 McCourt
 Faye Seifrit
 Melanie Yost

Alto

Sarah Brockmeier
 Madelyn Callender

Willow Cliffswallow

Pamela Cooper-
 Servaites
 Emily Heinz
 Peg Holland
 Greta Holt
 Ann Holzer
 Margaret Karns
 Jane Mix
 Barbara Piatt
 Pam Rauch
 Mary Beth Rodes
 Judith Russell
 Mary Tymeson
 Sara Vice
 Chelsea Wentworth

Tenor

Marc Georgin
 Stan Gockel
 Gary Grubb
 Skip Layman
 Michael Linaberry

Gregory Martin

Thom Meyer
 Kevin Samblanet
 Jerome Servaites
 Bill Spohn
 Blair Wentworth

Bass

Fred Bartenstein
 Cullen Bower
 David Grupe
 John Gummel
 Lew Hann
 Dick Hattershire
 Larry Hollar
 Alan Kimbrough
 Steve Makovec
 Bill Miller
 Nick Raines
 Lowell Reed
 Dave Roderick
 Mark Spencer
 John Stengel

Orchestra

First Violins

Aurelian Oprea, Concertmaster
Dona Noune-Wiedmann
Will Manley

Second Violins

Kara Lardinois
John Lardinois
Tom Fetherston

Violas

Colleen Braid
Sheridan Currie
Lori LaMattina

Cellos

Linda Katz
Nan Watson
Shelbi Wagner

Bass

Don Compton

Oboe

Eileen Whalen

English Horns

Ashley Noble
Kathy deGruchey

Horns

Sean Vore
Richard Chenoweth

Trumpets

Daniel Zehringer
Ashley Hall

Timpani

Jane Varella

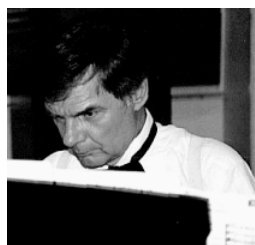
Organ

R. Alan Kimbrough



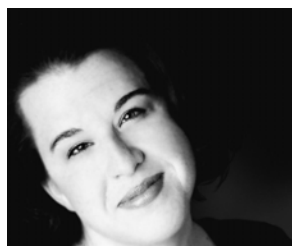
John Neely is one of the most renowned musicians in the Greater Dayton region. He has been Music Director of the Bach Society of Dayton since its inception in 2002. His engaging personality, abundant musical skills, and ability to nurture musicians of varied ages make him the ideal musical leader of the Bach Society. For 29 years John Neely has been Associate Pastor for Music at Westminster Presbyterian Church in downtown Dayton. A superb organist and choral director, under his leadership Westminster Church has an active music program for all ages with six singing choirs and three handbell choirs. Westminster offers musical programs that nourish the entire region.

Neely holds degrees from Duquesne University, Union Theological Seminary School of Sacred Music, and Pittsburgh Theological Seminary. He is an ordained Presbyterian minister. Prior to coming to Dayton he taught at Washington and Jefferson College in Washington, Pennsylvania, and at Mt. Union College in Alliance, Ohio. He has held leadership roles in the American Guild of Organists and the Presbyterian Association of Musicians. Neely is active in the tri-state area as an organ recitalist, choral clinician, and oratorio accompanist.



R. Alan Kimbrough, a professor of English at the University of Dayton, is well known within the Dayton arts community as an outstanding organist-accompanist. Dr. Kimbrough was the accompanist for the former Dayton Bach Society from 1974 to 2002. He is a long-time member of the American Guild of Organists and is currently a co-organist at the First Baptist Church of Dayton.

Soloists



Andrea Chenoweth, soprano, is a two-time regional finalist in the Metropolitan Opera National Council auditions. She has appeared with the Cleveland Orchestra, the Dayton Philharmonic Orchestra, Cleveland Opera, Commonwealth Opera, Lyric Opera Cleveland, Dayton Opera, the Springfield Symphony, the Bach Society of Dayton, Mansfield Symphony Orchestra, and Red {an orchestra}.

Ms. Chenoweth's recent operatic engagements include Lucia in Donizetti's *Lucia di Lammermoor* and Fiordiligi in Mozart's *Così fan tutte* with Commonwealth Opera in Massachusetts. She has also performed the roles of Blondchen in Mozart's *Abduction from the Seraglio* with Lyric Opera Cleveland, Liu for Cleveland Opera on Tour, and Madeline in the Ohio professional premiere of Philip Glass's opera *The Fall of the House of Usher*. She has understudied numerous roles, including Rosalinda in *Die Fledermaus* and Alma March in Mark Adamo's *Little Women*. She has also performed in scenes from Mozart's *Don Giovanni* (Donna Elvira), Massenet's *Manon* (Manon), Britten's *The Rape of Lucretia* (Female Chorus and Lucia), Douglas Moore's *The Ballad of Baby Doe* (Baby Doe), and Puccini's *La Bohème* (Mimi).

Her recent orchestral engagements include Bach's *Magnificat* with the Cleveland Orchestra, concert performances of *Candide* with the Mansfield Symphony, Vaughan Williams' *Dona Nobis Pacem*, Mozart's *C minor Mass* and *Coronation Mass* with the Dayton Philharmonic, and the world premiere of *A Red Couch Floats in Lake Erie: A Symphony of Songs* by Jonathon Sheffer with Red {an orchestra}. She recently toured Japan with Maestro Neal Gittleman, singing Handel's *Messiah* and Bach's *Christmas Oratorio* with the Telemann Chamber Orchestra.

A proponent of new music, Ms. Chenoweth has worked with many living composers including Joseph Summer, Jonathon Sheffer, and Monica Houghton. She recently performed all the major soprano roles in a concert reading of Houghton's opera, *The Big Bonanza*, conducted by Stephen Byess, and has also premiered several songs by Houghton, including the cycle *In Singing Weather*.

An active recitalist, Ms. Chenoweth has performed at several institutions of higher education throughout Ohio, presenting full recitals, lecture/demonstrations, and master classes. She has performed outreach concerts under the auspices of Opera Cleveland. She was Lecturer in Voice at Baldwin-Wallace Conservatory of Music in Ohio for two years. She has twice participated in the Cleveland Art Song Festival where she has worked with such noted professionals as Stephanie Blythe, Warren Jones, Francois le Roux, Mikhail Hallak, Vladimir Chernov, and Anthony Dean Griffey. She recently made her Boston debut singing music by Joseph Summer and Schubert on the long-running Shakespeare Concert Festival.

Ms. Chenoweth received her Masters of Music in Voice from The Cleveland Institute of Music and her Bachelor of Arts degree from the University of Dayton. Her teachers include Ruth Golden, George Vassos, Ellen Shade, and Linda Snyder. She recently returned from the Netherlands where she competed in the Dutch International Vocal Competition. Upcoming engagements include the role of Donna Anna in Mozart's *Don Giovanni*. Ms. Chenoweth currently lives in the Philadelphia area.



Audrey Walstrom, mezzo soprano, praised for her "fresh, clear mezzo," hails originally from Los Alamos, New Mexico. She earned a Bachelor Music degree in Voice and a Bachelor of Arts degree in History from Rice University, where she sang Hansel in *Hansel and Gretel* and Endimione in *La Calisto*. Miss Walstrom holds a Master's degree from the College-Conservatory of Music at the University of Cincinnati, where she is currently pursuing her doctoral studies in the studio of William McGraw. At CCM, she has performed as Dorabella in *Così fan tutte*, Meg Page in *Falstaff*, and Lucretia in *The Rape*

of Lucretia. Miss Walstrom has participated in summer festivals at Aspen and the Music Academy of the West. She made her Cincinnati Opera debut as Kate Pinkerton in 2008's *Madama Butterfly* and has been a member of their Resident Artist Program. In April, she was introduced to Dayton audiences through her performance as Siébel in Dayton Opera's *Faust*. Miss Walstrom joined the Santa Fe Opera for a second season as an Apprentice Singer in summer 2010, where she sang Second Lady in *The Magic Flute* and covered Nancy in *Albert Herring*.



Andrew Penning, tenor, is a native of St. Paul, Minnesota. He is currently pursuing a Master's degree in Vocal Performance at the University of Cincinnati, College-Conservatory of Music (2011), and received a Bachelor's Degree in Vocal Performance at Lawrence University (2009). This past summer, he performed with the Male Chorus in Benjamin Britten's *The Rape of Lucretia* with the CCM Spoleto Program. At Lawrence University, he performed the roles of Herrison in *L'Étoile* by Chabrier (2009), Fenton in Nicolai's *The Merry Wives of Windsor* (2008), and Gherardo in

Puccini's *Gianni Schicchi* (2007). He has also performed the roles of The Governor and Vanderdendur in *Candide* by Bernstein (2009) and Monastatos in Mozart's *The Magic Flute* (2008) at Seagle Music Colony. Mr. Penning has been soloist in a variety of oratorios, including Handel's *Messiah*, Saint-Saëns' *Christmas Oratorio*, and J.S. Bach's *Magnificat*.



Timothy J. Bruno, bass, has been a featured soloist in concert works with the Lucerne Symphony Orchestra, the Moravian Symphony Orchestra, CCM Symphony, Toledo Symphony (strings), and the Bowling Green Philharmonia. In 2008 he received first place in the Marjorie Petee Art Song Competition and was a finalist the Concerto Competition at Bowling Green State University. Timothy has also appeared in various roles in opera and musical theatre productions including La Voce di Nettuno in *Idomeneo*, Balthazar in *Amahl and the Night Visitors*, Lunardo in *I quattro rusteghi*, Superintendent Budd in *Albert Herring*, and Emile DeBeque in *South Pacific*. He is a native of Toledo, Ohio, and is currently a second year Master's student at CCM studying with William McGraw.



Eileen Whalen, oboist and Concert Preview speaker. Hailed by the New York Times as playing with "considerable virtuosity," oboist Eileen Whalen has distinguished herself in both international competitions and solo performances. She is currently the principal oboist of the Dayton Philharmonic and the Glimmerglass Opera Summer Festival; she has been the principal oboist of the Honolulu Symphony and the Northeastern Pennsylvania Philharmonic; and she has performed with the New Jersey, Colorado, and Jacksonville Symphonies, among others. She can be heard on the latest Dayton Philharmonic recordings, the album *E O Mai* by acclaimed Hawaiian recording artist Keali'i Reichel, and on the movie soundtrack to *Mr. Holland's Opus*. As principal oboist of the Glimmerglass Opera Orchestra, with whom she has been heard on an Emmy-nominated PBS Great Performance broadcast, Ms. Whalen has recorded for Chandos records, and can regularly be heard on NPR's World of Opera. She is a member of the Dayton Philharmonic woodwind quintet and participates in the DPO educational program SPARK. Upcoming solo performances include the Bach *Oboe d'amore Concerto* with the Dayton Philharmonic Orchestra in February 2011. She also maintains a private teaching studio in addition to teaching at the University of Dayton. She received a Master's of Fine Arts from California Institute of the Arts, a Bachelor of Music at the University of Cincinnati, and did additional coursework at Rice University. Her teachers include Allan Vogel, Sara Bloom, Peggy Pearson, and Robert Atherholt.

Underwriting Today's Concert

Today's concert is underwritten through the generosity of Dr. Benjamin Schuster in loving memory of his wife, Marian.



Gloria!

“Gloria”

Antonio Vivaldi (1678-1741)

Andrea Chenoweth, Soprano
Audrey Walstrom, Mezzo Soprano

1. Chorus
Gloria in excelsis Deo. Glory to God in the highest.
2. Chorus
*Et in terra pax hominibus
bonae voluntatis.* And on earth peace to
people of good will.
3. Duet
Laudamus te. Benedicimus te. We praise you. We bless you.
Adoramus te. Glorificamus te. We adore you. We glorify you.
4. Chorus
Gratias agimus tibi We give thanks to you
5. Chorus
propter magnam gloriam tuam. for your great glory.
6. Soprano aria
Domine Deus, Rex caelestis, Lord God, heavenly King,
Deus Pater omnipotens. God almighty Father.
7. Chorus
Domine Fili unigenite Lord only-begotten Son
Jesu Christe. Jesus Christ.

8. Alto aria and chorus
*Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.* Lord God, Lamb of God,
Son of the Father.
You who take away the sins of the world,
have mercy on us.
9. Chorus
*Qui tollis peccata mundi,
suscipe deprecationem nostram.* You who take away the sins of the world,
hear our prayer.
10. Alto aria
*Qui sedes ad dexteram Patris,
miserere nobis.* You who sit at the Father's right hand,
have mercy on us.
11. Chorus
*Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus altissimus,
Jesu Christe.* For you alone are holy.
You alone are Lord.
You alone are the Most High,
Jesus Christ.
12. Chorus
*Cum Sancto Spiritu,
in gloria Dei Patris. Amen.* With the Holy Spirit,
in the glory of God the Father. Amen.

Cantata 12: "Weinen, Klagen, Sorgen, Zagen"

Johann Sebastian Bach (1685-1750)

*Andrea Chenoweth, Soprano
Audrey Walstrom, Mezzo Soprano
Andrew Penning, Tenor
Timothy Bruno, Bass*

1. Sinfonia
2. Chorus
*Weinen, Klagen,
Sorgen, Zagen,
Angst und Not
sind der Christen Tränenbrot,
die das Zeichen Jesu tragen.* Weeping, lamentation,
worry, despair,
anxiety, and distress
are the bread of tears for Christians,
who bear the marks of Jesus.
3. Alto recitative
*Wir müssen durch viel Trübsal
in das Reich Gottes eingehen.* We must through much tribulation
enter the Kingdom of God.
4. Alto aria
*Kreuz und Krone sind verbunden,
Kampf und Kleinod sind vereint.
Christen haben alle Stunden
ihre Qual und ihren Feind,
doch ihr Trost sind Christi Wunden.* Cross and crown are joined together;
struggle and reward are united.
At all times Christians have
their suffering and their foe;
but Christ's wounds are their comfort.

5. Bass aria

*Ich folge Christo nach;
von ihm will ich nicht lassen
im Wohl und Ungemach,
in Leben und Erblassen.
Ich küsse Christi Schmach;
Ich will sein Kreuz umfassen.*

I follow after Christ;
from him I will not depart,
in prosperity and adversity,
in living and in dying.
I kiss Christ's shame;
I will embrace his cross.

6. Tenor aria

*Sei getreu; alle Pein
wird doch nur ein Kleines sein.
Nach dem Regen
blüht der Segen;
alles Wetter geht vor bei.
Sei getreu, sei getreu!
--Salomo Franck*

Be faithful; all pain
will then be only a trifle.
After the rain
blessings blossom;
all bad weather passes by.
Be faithful, be faithful!

7. Chorale

*Was Gott tut, das ist wohlgetan,
dabei will ich verbleiben,
es mag mich auf die rauhe Bahn
Not, Tod und Elend treiben,
so wird Gott mich
ganz väterlich
in seinen Armen halten,
drum lass ich ihn nur walten.
--Samuel Rodigast*

Whatever God does is well done,
I will cling to this conviction.
Perhaps along the rough road
trouble, death, and misery shall drive me.
Yet God will,
just like a father,
hold me in his arms.
Thus I let only him rule over me.

* * * * *

Intermission

* * * * *

“Easter Chorale”

The morning light renews the sky.
Across the air the birds ignite
Like sparks to take this blaze of day
Through all the precincts of the night.
Alleluia! Alleluia!
The fires of dawn refresh our eyes.
We watch the world grow wide and bright
And praise our newly risen Light.

Samuel Barber (1910-1981)

The winter land receives the year.
Her smallest creatures rouse and cling
To swelling roots and buds that stir
The restless air to reel and ring!
Alleluia! Alleluia!
The sounds of waking fill our ears.
We listen to the live earth sing
And praise our loving Source and Spring.
--Pack Browning

Canzonetta for Oboe and String Orchestra

Samuel Barber

Eileen Whalen, oboe

“Sure on This Shining Night”

Samuel Barber

Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wand'ring far alone
Of shadows on the stars.
--James Agee

* * * * *

Missa in honorem BVM in E-Flat, Hob. XXII:4

Joseph Haydn (1732-1809)

“Grosse Orgelsolemnese”

Andrea Chenoweth, Soprano
Audrey Walstrom, Mezzo Soprano
Andrew Penning, Tenor
Timothy Bruno, Bass

1. SATB soli and Chorus

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

[Intonation: *Gloria in excelsis Deo.*]

Glory to God in the highest.

2. Chorus

Et in terra pax hominibus

bonae voluntatis. Laudamus te.

Benedicimus te. Adoramus te.

Glorificamus te.

And on earth peace to

people of good will. We praise you.

We bless you. We adore you.

We glorify you.

3. Soli and Chorus

Gratias agimus tibi

propter magnam gloriam tuam.

Domine Deus, Rex caelestis,

Deus Pater omnipotens.

Domine Fili unigenite

Jesu Christe.

We give thanks to you

for your great glory.

Lord God, heavenly King,

God almighty Father.

Lord only-begotten Son

Jesus Christ.

*Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.*

Lord God, Lamb of God,
Son of the Father.
You who take away the sins of the world,
have mercy on us.
Hear our prayer.
You who sit at the Father's right hand,
have mercy on us.

4. Chorus

*Quoniam tu solus Sanctus,
tu solus Dominus.
tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu,
in gloria Dei Patris. Amen.*

For you only are holy,
you alone are Lord,
you alone are the Most High,
Jesus Christ.
With the Holy Spirit,
in the glory of God the Father. Amen.

[Intonation: *Credo in unum Deum*]

I believe in one God.

5. Chorus

*Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante
omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.*

Father almighty,
maker of heaven and earth,
of all that is, seen and unseen.
And [I believe] in one Lord
Jesus Christ,
Only-begotten Son of God,
begotten of the Father before
all worlds.
God of God, light of light,
true God of true God.
Begotten, not made,
of one substance with the Father;
by him all things were made.
Who for us humans
and for our salvation
came down from heaven.

6. Tenor solo and Chorus

*Et incarnatus est
de Spiritu Sancto
ex Maria Virgine:
et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus,
et sepultus est.*

And was incarnate
by the Holy Spirit
from the Virgin Mary
and was made man.
He was also crucified for us;
under Pontius Pilate he suffered and died
and was buried.

7. Soprano and Alto soli and Chorus

*Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:*

And rose again on the third day,
in accordance with the Scriptures.
And ascended into heaven, where

<i>sedet ad dexteram Patris.</i>	he sits on the right hand of the Father.
<i>Et iterum venturus est cum gloria.</i>	And he shall come again with glory
<i>Judicare vivos et mortuos:</i>	to judge the living and the dead;
<i>cujus regni non erit finis.</i>	his kingdom will have no end.
<i>Et in Spiritum Sanctum,</i>	And [I believe] in the Holy Spirit,
<i>Dominum, et vivificantem:</i>	the Lord and Giver of Life,
<i>qui ex Patre Filioque procedit.</i>	who proceeds from the Father and the Son.
<i>Qui cum Patre et Filio</i>	With the Father and the Son
<i>simul adoratur, et conglorificatur:</i>	he is adored and glorified;
<i>qui locutus est per Prophetas.</i>	he spoke through the prophets.
<i>Et unam sanctam catholicam</i>	And [I believe] in one holy, catholic,
<i>et apostolicam Ecclesiam.</i>	and apostolic Church.
<i>Confiteor unum baptisma</i>	I confess one baptism
<i>in remissionem peccatorum.</i>	For the remission of sins.
<i>Et exspecto resurrectionem</i>	And I look for the resurrection of the
<i>mortuorum.</i>	dead.
8. Chorus	
<i>Et vitam venturi saeculi. Amen.</i>	And the life of the world to come. Amen.
9. Chorus	
<i>Sanctus, Sanctus, Sanctus,</i>	Holy, holy, holy,
<i>Dominus Deus Sabaoth.</i>	Lord God of Hosts.
<i>Pleni sunt coeli et terra gloria tua.</i>	Heaven and earth are full of your glory.
<i>Osanna in excelsis.</i>	Hosanna in the highest.
10. Soli and Chorus	
<i>Benedictus qui venit</i>	Blessed is the one who comes
<i>in nomine Domini.</i>	in the name of the Lord.
11. Chorus	
<i>Osanna in excelsis.</i>	Hosanna in the highest.
12. Chorus	
<i>Agnus Dei, qui tollis peccata</i>	Lamb of God, who takes away the sins
<i>mundi: miserere nobis.</i>	of the world, have mercy on us.
<i>Agnus Dei, qui tollis peccata</i>	Lamb of God, who takes away the
<i>mundi:</i>	sins of the world,
13. Chorus	
<i>Dona nobis pacem.</i>	Grant us peace.

Please join us for a reception in the Fellowship Hall following the concert. The Bach Society of Dayton extends appreciation to the Kettering Adventist Church for providing this opportunity for refreshment and conversation.

Today's concert will be broadcast on "Live and Local" on WDPR/WDPG (FM 88.1 and 89.9 or on the web at www.dpr.org) on Saturday, December 4, 2010, at 10:00 a.m. In December, also plan to listen to the broadcast of our 2009 "Sweet Sounds of the Holidays" concert on Christmas morning, Saturday, December 25, at 10:00 a.m. on WDPR/WDPG.

Program Notes

ANTONIO VIVALDI wrote at least three settings of the Gloria from the Latin Mass; of the two that survive, we are performing the more popular (RV 589), often referred to simply as *the Vivaldi Gloria*, his most popular choral work and almost as well known as *The Four Seasons*. Vivaldi wrote the *Gloria* while he was employed at the Ospedale della Pietà in Venice, a combination of convent, orphanage, and music school, where he was the master violin tutor and, eventually, chief composer, until he left Venice in 1740. The Ospedale was famous in its time—a generously endowed home for the illegitimate daughters of noblemen that was famous for its student orchestra and singers. Vivaldi died in Vienna and was buried in a pauper's grave.

The work, for soprano and alto soloists, chorus, and orchestra, is in twelve contrasting movements, in which Vivaldi is clearly catering to the emerging taste of Venetian opera audiences who welcomed equally theatrical church music. Plainchant and Palestrina were passé; Baroque was the new vogue. Vivaldi was only too happy to satisfy the aristocratic *avant garde*. For elaborated discussion of the individual components, see especially the extended comments of Peter Carey for the Royal Free Singers ([http://www.choirs.org.uk/prognotes/Vivaldi%20Gloria%20\(Royal%20Free\).htm](http://www.choirs.org.uk/prognotes/Vivaldi%20Gloria%20(Royal%20Free).htm)) and Lorelette Knowes for the Seattle Chamber Singers (http://www.ossacs.org/notes/vivaldi_gloria.html). The glorious conclusion is a double fugue that Vivaldi adapted from a fugue composed by a contemporary older Italian opera composer, Giovanni Maria Ruggieri, for a 1708 *Gloria*.

J. S. BACH began writing church cantatas during his early Weimar period, and "Weinen, Klagen, Sorgen, Zagen," one of his earliest cantatas, dates from 1714. The opening Sinfonia, with its expressive oboe solo, could be the slow movement of an oboe concerto. The oboe features prominently again as the obligato instrument for the alto aria that follows the only recitative in the cantata. The cantata is a "bookend" composition: immediately after the Sinfonia comes the massive introductory chorus, *da*

capo in form, which Bach later recycled as the “Crucifixus” section of his *B Minor Mass*. The alto, bass, and tenor soloists then take over, and the chorus returns at the end for a closing chorale.

Modern audiences might be forgiven for suspecting a rather large measure of irony in the cantata, for it was written for the third Sunday after Easter, known in the liturgical calendar as “Jubilate” from the opening of the introit for the day, taken from Psalm 66: “*Jubilate Deo omnis terra*” (O be joyful in God, all ye lands). The cantata’s text seems to be at the opposite pole with all of its emphasis on suffering and weeping. Yet the librettist, the Weimar court poet Salomo Franck (1659?-1725), bases his text on the readings for the day—1 Peter 2:11-20 and John 16:16-23—preparing for the final chorale of affirmation, in a major key, with a text by Samuel Rodigast (1649-1708) that had been a staple of Lutheran hymnody for some forty years by the time of this cantata. Bach uses another well known Lutheran chorale, “Jesu meine Freude” (Jesus my Joy), giving the familiar melody to the trumpet during the tenor aria. For extended commentary on the cantata, see the perceptive 2010 analysis by Julian Mincham (<http://www.bach-cantatas.com/BWV12.htm>).

Bach must have liked this early work, for he resurrected it for his Leipzig listeners in his first cycle of Easter cantatas there in 1724.

SAMUEL BARBER was born one hundred years ago, in West Chester, Pennsylvania. He entered the Curtis Institute when he was 14 and met his eventual collaborator and life partner, Gian Carlo Menotti, while they were both at Curtis. Barber won the Pulitzer Prize twice—in 1958 for his first opera, *Vanessa* (with a libretto by Menotti), and in 1963 for his Concerto for Piano and Orchestra.

Although his “Adagio for Strings” (1936) is perhaps his most frequently performed and most popular composition, Barber wrote extensively for voices. His aunt was the famous contralto Louise Homer, and she introduced him to a wealth of great singers and vocal repertory. What is now usually known as Barber’s “Easter Chorale” was originally a “Chorale for Ascension Day,” written for the dedication of the bell tower of Washington’s National Cathedral, originally scored for nine brass instruments, timpani, and optional organ, and published in 1964 as Barber’s Opus 40. In the chronology of Barber’s choral works, it comes between his *Prayers of Kierkegaard* (Op. 30, 1954) and his two pieces for mixed chorus (Op. 42, 1968).

The “Canzonetta for Oboe and String Orchestra” was Barber’s final opus. Originally designed as the central movement of a three-movement oboe concerto commissioned by the New York Philharmonic, it received its premiere performance at New York’s Avery Fisher Hall on December 17, 1981, with Zubin Mehta conducting and Harold Gomberg as soloist. Barber’s long-time publisher, G. Schirmer, asked Charles Turner (a close

friend and one of the few students Barber ever accepted) to provide the orchestration. Turner supposedly remarked that in the Canzonetta “we find the form of Sam’s life imitating that of his art by making a simple final statement and farewell.” For an overview of Barber’s life and compositional career, see the essay by Paul Wittke on the G. Schirmer website: (http://www.schirmer.com/default.aspx?TabId=2419&State_2872=2&ComposerId_2872=72).

“Sure on This Shining Night” is his setting of a poem by the noted American poet James Agee (1909-1955), originally written for solo baritone and piano in 1938. Barber eventually made the choral arrangement on our program today, with the melody in canon between the sopranos and tenors. Barber later (1947-48) used prose from Agee’s autobiographical novel *A Death in the Family* (a work in progress in 1948, eventually published in 1957), for which Agee was awarded a posthumous Pulitzer Prize. That Barber composition, *Knoxville: Summer of 1915*, a work for soprano and orchestra, was commissioned by Eleanor Steber.

JOSEPH HAYDN also received recent centenary celebration as 2009 marked the 200th anniversary of his death. (Grove says pointedly, “Neither he nor his contemporaries used the name Franz, and there is no reason to do so today.”) Perhaps better known for his pioneering symphonies and string quartets, Haydn wrote extensively for voices. As Grove observes, “Vocal music constitutes fully half of Haydn’s output. Both his first and last completed compositions were mass settings, and he cultivated sacred vocal music extensively throughout his career except during the later 1780s, when elaborate church music was inhibited by the Josephinian reforms, and the first half of the 1790s in London. . . . The “Missa brevis in F” (HXXII:1) is apparently his earliest surviving composition The remaining masses fall into two groups of six each: nos. 2, 4–8 (1766–82; no.3 is probably spurious) and nos. 9–14 (1796–1802).”

The *Great Organ Solo Mass* in E-Flat (ca. 1768–70), also known as “Missa in honorem BVM” (Haydn’s second large-scale Mass in honor of the Blessed Virgin Mary) and “Missa Sancti Josephi,” was probably written for the castle chapel at Eisenstadt. Haydn had begun working for Prince Paul Anton Esterházy in 1761, and he became the music director to the Esterházy court, then headed by Prince Nikolaus I, in 1766. The Mass is scored, unusually, for two English horns, two French horns, strings, and organ, giving it distinctiveness not only in the extended solo parts for organ, but also in the tone color of the orchestra. For a later revision (1775?), Haydn added parts for trumpets and timpani. Haydn probably played the organ part himself and later wrote another mass setting featuring (though less importantly) a solo organ part: the “Missa Brevis Sancti Joannis de Deo,” also known as the “Kleine Orgelsolomesse.”

Although less frequently heard (or recorded) than Haydn's late masses, this setting was "handed on unusually frequently—above all throughout the Habsburg domain including Bohemia and naturally Hungary," according to the recent Carus editor Christoph Großpietsch. Novello published the organ score in London in 1822, just thirteen years after Haydn's death. Two recent collections of all the Haydn Masses may be of interest: one set, issued by Chandos (2007), features England's Collegium Musicum, directed by the late Richard Hickox; the other, a Naxos release (2009), features the REBEL Baroque Orchestra and the choir of Trinity Church, Wall Street, under the direction of J. Owen Burdick.

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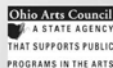
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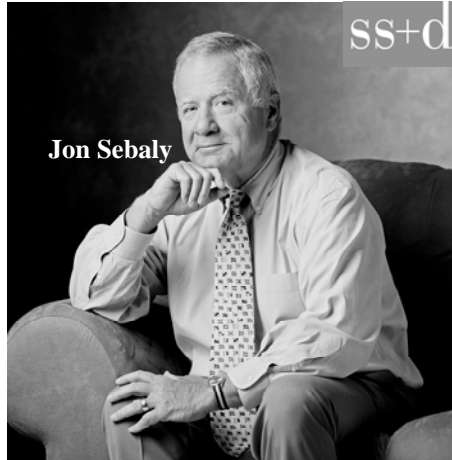
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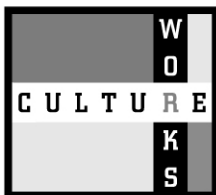
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