1-29-2013

Faculty Recital: Baroque Music of the Seventeenth Century

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Recommended Citation
Johengen, Carl; Hougham, Brad; Webster, Marc; Radice, Jean; Radice, Mark A.; Hoffman, Heidi; Goodhew Romm, Lee; and Reynolds, Harold, "Faculty Recital: Baroque Music of the Seventeenth Century" (2013). All Concert & Recital Programs. 841. http://digitalcommons.ithaca.edu/music_programs/841
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
Baroque Music of the Seventeenth Century

Program

March, from *Music for the Funeral of Queen Mary*, Z. 860

*Ithaca College Sackbut Consort*

Henry Purcell (1659-1695)

Attendite, popule meus, from *Symphoniae Sacrae I/1629*, SWV 270

*Marc Webster, bass*

Heinrich Schütz (1585-1672)

Suite 12 in C major

Johann Jakob Froberger (1616-1667)

Jean Clay Radice, harpsichord

Kleine geistliche Konzerte 1636/1639

Heinrich Schütz (1585-1672)

*Carl Johengen, tenor*

Kleine geistliche Konzerte 1636/1639

*Brad Hougham, baritone*

Marc Webster, bass

VIII Toccata di durezze e Ligature

Girolamo Frescobaldi (1583-1643)

*Mark A. Radice, organ and harpsichord*

Fili mi, Absalon, from *Symphoniae Sacrae I/1629*

*Brad Hougham, baritone*

Canzona, from *Music for the Funeral of Queen Mary*, Z. 860

*Ithaca College Sackbut Consort*

Henry Purcell (1659-1695)
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 süßer, o freundlicher”
SWV 285 (Vol. 1)

O süßer, O freundlicher,
O gütiger Herr Jesu Christe,
wie hoch hast du uns elende Menschen
geliebet,
wie teur hast du uns erlöst,
wie lieblich hast du uns getrööstet, 
wie herrlich hast du uns gemacht, 
wie gewaltig hast du uns erhoben, 
mein Heiland, 
wie erfreuet sich mein Herz, mein Heiland, 
wen 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 erzeignet hast, 
wie groß ist die Herrlichkeit, 
die du uns bereitst hast. 
O wie verlanget 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 sehe, 
daß ich bald zu dir kommen und deine Herrlichkeit schauen sollte.

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 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 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 nomen Jesu, 
verus animae cibus in ore mel, 
in aure melos, in corde laetitia 
mea tuae 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 is thought of more dear?
Who but Jesus, God’s Son?

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

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 most merciful Jesus,
O dulcissime Jesu, O sweetest Jesus,
O gratiosissime Jesu, o Jesu, O most gracious Jesus, O Jesus,
osalus in te sperantium, o Jesu, salvation of those who hope in You, O Jesus,
osalus in te credentium, o Jesu, salvation of those who believe in You, O Jesus,
salus ad te confugientium, o Jesu, salvation of those who flee to You;
dulcis remissio omnium peccatorum, o Jesu, sweet remission of all sins,
propter nomen sanctum tuum salve me, on behalf of your sacred name.
ne peream. O Jesus,
O Jesu, miserere, dum tempus est miserendi,
on behalf of your sacred name.
neque me damnes in tempore judicandi.

Si enim admisi, Save me, so that I am not lost.
unde me damnare potes, O Jesus, have mercy,
tu non amisisti, while there is time to be merciful,
unde me salvare potes. do not condemn me during the time of judgment.

Sis ergo mihi Jesus, Even though I am worthy for you to condemn me,
propter hoc nomen tuum, you do not condemn me, yet make me worthy to be saved. Therefore be with me Jesus, on behalf of your name,
et miserere mei, and have mercy on me,
fac mihi secundum hoc nomen tuum respite
me miserum invocantem hoc nomen amabile tuum: Jesus.
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)

“Furchte 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.
Alleluia.

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 fatiga 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 fatiga 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, Absalon, my son,
fili mi, quis mihi tribuat ut ego moriar my great sorrow is that I wish I had died
pro te, in your place,
fili mi, Absalon. my son, Absalon.

Notes by MAR