3-22-2009

Faculty Recital: Randie Blooding, baritone

Randie Blooding

Bach Chamber Orchestra

Kevin Ryan

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FACULTY RECITAL

Randie Blooding, baritone
Kim Dunnick, trumpet
Deborah Montgomery-Cove, soprano
Paige Morgan, oboe
Jean Radice, organ

Assisted by:
Bach Chamber Orchestra
Kevin Ryan, graduate conductor

Hockett Family Recital Hall
Sunday, March 22, 2009
4:00 p.m.
INAUGURATION OF DAVID LEACH CONTINUO ORGAN

Concerto in B-Flat, Op. 4 No. 6  
Georg Friedrich Handel  
(1685–1759)

I. Andante allegro
II. Larghetto
III. Allegro moderato

Ich habe genug, Cantata BWV 82  
Georg Friedrich Handel  
(1685–1759)

(Festo Purificationis Mariae)

Aria: “Ich habe genug”
Recitativo: “Ich habe genug! Mein Trost ist nur allein”
Aria: “Schlummert ein, ihr matten Augen”
Recitativo: “Mein Gott! Wann kommt das schöne Nun”
Aria: “Ich freue mich auf meinen Tod”

Jauchzet Gott in allen Landen,  
Johann Sebastian Bach  
(1685–1750)

Cantata BWV 51
(Domenica 15 post Trinitatis et in ogni Tempo)

Aria: “Jauchzet Gott”
Recitativo: “Wir beten zu dem Tempel an”
Aria: “Höchster, mache deine Güte”
Recitativo: “Sei Lob und Preis mit Ehren”
Aria: “alleluja!”

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Program Notes

BWV 82 Ich habe genug

ARIA
Ich habe genug,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab' ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch ich noch heute mit Freuden
Von hinnen zu scheiden.

(I have enough; I have taken the savior, the hope of the faithful, into my eager arms; I have enough! I have seen him; my faith has pressed Jesus against my heart; now I wish in joy to leave [this earthly life] this very day.)

RECITATIVETO
Ich habe genug. Mein Trost ist nur allein,

(I have enough. My only consolation is that Jesus is mine and I want to be his very own. I hold him in faith, therefore I already see along with Simeon the joy of the life to come; let us depart [this earthly life] along with this man! O! May the lord free me from the chains of this body; O! were my departure at hand, with joy I would say: I have enough.)

ARIA
Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu.
Welt, ich bleibe nicht mehr hier,
Hab' ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

(Sleep, you weary eyes. Fall softly and gently shut. World, I remain here no longer; I have no share in you that could benefit my soul. Here I work in misery, but there, there I will look upon sweet peace and still calm.)
Program Notes

BWV 82 Ich habe genug

ARIA
Ich habe genug,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab' ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch ich noch heute mit Freuden
Von hinnen zu scheiden.

(I have enough; I have taken the savior, the hope of the faithful, into my eager arms; I have enough! I have seen him; my faith has pressed Jesus against my heart; now I wish in joy to leave [this earthly life] this very day.)

RECITATIVO

(I have enough. My only consolation is that Jesus is mine and I want to be his very own. I hold him in faith, therefore I already see along with Simeon the joy of the life to come; let us depart [this earthly life] along with this man! O! May the lord free me from the chains of this body; O! were my departure at hand, with joy I would say: I have enough.)

ARIA
Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu.
Welt, ich bleibe nicht mehr hier,
Hab' ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd ich schauen
 Süßen Friede, stille Ruh.

(Sleep, you weary eyes. Fall softly and gently shut. World, I remain here no longer; I have no share in you that could benefit my soul. Here I work in misery, but there, there I will look upon sweet peace and still calm.)
RECITATIVO

(My God! When shall that beautiful [moment] come when I, in peace, will depart and [here repose] in the sands of the cool earth and there, near you, [rest] upon your lap? The departure ist set: World! Good night.)

ARIA
Ich freue mich auf meinen Tod,
Ach hätt’ er sich schon eingefunden.
Da entkomm’ ich aller Not,
Die mich noch auf der Welt gebunden.

(I rejoice in my death; O! had it only happened already. Then I shall escape from every tribulation that continues to hold me bound to this earth.)

BWV 51, Jauchzet Gott in allen Landen

ARIA
Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
Für Geschöpfe in sich halt
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls jetzt ein Opfer bringen
Daß er uns in Kreuz und Not
Allezeit hat beigestanden.

(Praise God in all lands; all creatures in heaven or on earth must exult his glory. Similarly, we wish to present to our God an offering, since at all times, in suffering and in need, he has stood beside us.)

RECITATIVO
Wir beten zu dem Tempel an, da Gottes Ehre wohnet, da dessen Treu, so täglich neu, mit lauter Segen lohnet. Wir preisen, was er an uns hat getan. Muß gleich der schwache Mund von seinen Wundern lallen, so kann ein schlechtes Lob ihm dennoch wohlgefallen.

(We approach the temple where the glory of God resides to offer praise and loud blessings for his fidelity, which is renewed with each day. We praise what he has done for us. Though the weak mouth can only mumble about his wonders, nevertheless, even our feeble praise may please him well.)
ARIA
Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll für die Vatertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Daß wir deine Kinder heißen.

(Most high one, renew your goodness unto us each morning; thus
will your paternal fidelity be manifest in a thankful heart and a
faithful life since we are called your children.)

CHORAL
Sei Lob und Preis mit Ehren
Gott, Vater, Sohn, heiligem Geist!
Der woll in uns vermehren
Was er uns aus Gnaden verheißt,
Daß wir ihm fest vertrauen,
Gänzlich verlass'n auf ihn
Von Herzen auf ihn bauen,
Daß uns'r Herz, Mut und Sinn
Ihm festlich anhangen;
Darauf singer wir zur Stund:
Amen, wir werden's erlangen,
Glaub'n wir aus Herzens Grund.
Alleluja.

(Honor, praise, and glory be to the Father, the Son, and the Holy
Ghost! He desires to increase in us what he, through grace, has
promised, so that we trust him firmly, giving ourselves completely
to his trust and from our hearts, to build upon him so that our
heart, courage, and mind are securely fixed upon him; this is the
reason why we sing at this moment: So be it! We will achieve this;
we believe this from the bottom of our hearts. Alleluia.)

Notes on the Repertoire

George Friderick Handel (1685–1759) invented the organ concerto
as a genre. His first foray into this new type of piece took place in
1707 in Italy. For his Trionfo del Tempo e del Disinganno (triumph
of time and truth), he provided a sinfonia for organ and orchestra.
This was largely a practical matter: Unlike opera, oratorio had vocal
ensemble numbers; thus, the organ would be a useful continuo
instrument to support the vocalists. Having the instrument at hand
and being a skilled player, Handel took advantage of the potential
offered by the situation. Years later, when Italian opera was falling
out of fashion in London, Handel turned again to the oratorio as a
venue for his vocal music. The concerto on tonight's program,
Handel Werke Verzeichnis (=HWV) 294, was first published by Walsh in London in the year 1738 in a set of six concertos grouped together as Opus 4.

The concertos were used as opening music for oratorios performed during the 1735 and 1736 oratorio seasons (i.e., the weeks of Lent during which opera houses were closed); thus, the organ concertos from Esther (5 March 1735), Deborah (26 March 1735), a repeat performance of Deborah with a new organ overture (31 March 1735), Athalia (1 April 1735) became the four organ concertos HWV 290, 291, 292, and 293. HWV 289 and 294—the latter being the concerto heard on this program—were composed for the first performance of Alexander’s Feast; or, the Power of Musick on 19 February 1736.

HWV 294 survives in authentic sources in various instrumentations and keys. The old German Handel Society edition by Friedrich Chrysander (Leipzig: Breitkopf & Härtel, [1868] indicates flutes (i.e., recorders) rather than oboes and muted strings in the violins with pizzicati in the lower strings, presumably to allow the orchestral ensemble’s volume to accord better with the volume of the soloist when harp was used. The Hallische Händel Ausgabe made in 1956 by Karl Matthei was replaced in that series by an improved edition that was prepared by Terence Best and William D. Gudger (Kassel: Bärenreiter, 2001).

Of all the concertos in the set, HWV 294 is easily the most problematical. The printed libretto for Alexander’s Feast indicates a scoring for harp, lute, lyre (i.e., a keyboard instrument similar in principal to the hurdy-gurdy) along with other instruments. In this context, the organ would serve simply as a member of the basso continuo group. Other sources transmit the three-movement concerto in the key of A rather than B-flat, the reason being that chamber organs of Handel’s day typically did not have the E-flat² required in meas. 55 of the first movement and meas. 42 and 49 of the last. The transposition not only solves the problem of range but also documents indubitably the fact that the piece was played as an organ concerto even during Handel’s time. Although the key of B-flat presents no problems on contemporary instruments, the influence of the original scoring for harp remains in the harmonically straightforward binary forms of the outer movements.

Although Handel’s performing parts for HWV 294 are lost, holographs for most of the Op. 4 concertos—including all of HWV 294—do survive. When performing the piece with organ, there is no need to eliminate oboes and mute the strings, although this is a matter of practical assessment rather than a detail that can be determined indubitably from the score. As for the disposition of the organ itself, the fact that we know nothing of the instrument
Handel actually played is mitigated by the fact that in 1749, Handel wrote in a letter to his friend and sometime librettist Charles Jenens the specifications of the type of organ to be used in such contexts:

One manual, no pedals, with Open Diapason, Stopt Diapason, Principal, Flute, Twelfth (2-2/3), Fifteenth (2), and Tierce (1-3/5). Handel specified that these should all be full-compass stops (rather than the half-compass stops frequently used in church and chapel organs); thus, the contrast would be between loud organ (all stops engaged) and soft organ (one 8' stop—probably Stopt Diapason—and one 4' stop—Flute.) As in most Baroque music, ornamentation and improvisatory passages were welcome, in this case, particularly in the final three measures of the Larghetto movement.

Bach: Cantata 82, Ich habe genug. The original version of this cantata dates from Bach’s Leipzig tenure, specifically, from 2 February 1727 and was composed for the liturgical feast of the Purification. The scriptural impetus for the libretto (authorship unknown) is the Song of Simeon (Luke 2:29-32), the “Nunc dimittis” customarily used at Vespers services. In its original version, bass soloist is paired with oboe solo against the backdrop of strings and continuo. In one of the subsequent versions (1731), Bach gave the vocal solo to a soprano, the obbligato part to a flute, and changed the key to E minor. Another (1735) uses a mezzo soprano and changes the key to C minor. In still other versions (1745/1748), the oboe da caccia (oboe “of the hunt,” an oboe with a brass bell) is a curious addition to the score.

The formal design of the aria “Schlummert ein” is an interesting expansion of a conventional five-section da capo aria plan whereby two additional reprises of the ritornello result in a rondo-like form, an alteration that was also used from time to time by George Frideric Handel.

That Bach was fond of this cantata is apparent from the fact that portions of it appear in the Anna Magdalena Klavierbüchlein (begun 1725); however, it is clear that the “transcription was made from the cantata into the little keyboard book—not vice versa.”*

Bach: Cantata 51: Jauchzet Gott in allen Landen. Cantata 51 is another of Bach’s Leipzig cantatas, probably composed for 17 September 1730, after Bach completed his five cycles of cantatas for every Sunday of the church year. The designation “In ogni Tempo” (at any time [of the church year]) probably indicates that Bach was less strict in wedding the text of this cantata to the scripture readings of a particular occasion.

The cantata is a showpiece for the two soloists, soprano and trumpeter. (Incidentally, a version of the piece by Bach’s son Wilhelm Friedemann adds a second trumpet and timpani to his
father's original score.) This instrumentation is most curious in German, Lutheran repertoire; however, it is common enough in Italian cantatas of the time, such as Sulle sponde del Tebro of Alessandro Scarlatti. Because most of those works were secular pieces, women would have sung the vocal portions. But what about Bach's sacred, Lutheran cantata? Could he have had a woman in mind? One of the leading Bach scholars hastens to note that "in conservative Leipzig, to think of a female soprano would be utterly out of the question."§

Concerning the trumpeter, we are on firm ground: That would have been taken by Gottfried Reiche (1667–1734), the leading clarino player in the Leipzig, municipal wind players.

Despite its modest duration, Cantata 51 is remarkable for its compositional diversity. It employs "five characteristic formal designs of the Baroque: concerto (movement 1), monody (movement 2), ostinato variations (movement 3), chorale [trio sonata] (movement 4), and fugue (movement 5).†

Sources

The German texts are based on Rudolf Wustmann, ed. Johann Sebastian Bachs geistliche und weltliche Kantatentexte (Wiesbaden: Breitkopf und Härtel, 1967). Translations are by Mark A. Radice.


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Bach Chamber Orchestra
Kevin Ryan, graduate conductor

Violin I
Andrew Bergevin, concertmaster
Natalie Brandt
Ian Salmon

Violin II
Misako Sakura
Kristin Bakkegard
Austin Schlichting

Viola
Zachary Slack
Derek Hensler

Violoncello
Allison Rehn

Contrebass
Jane Lazarovic

Flute
Jacquie Christen
Aimee Shorten