

PROGRAM

Wachet am Abend
Cantata for the 27th Sunday after Trinity
BWV 140

SHEPHERD SINGERS

Kimberly Camp Orr, conductor

Monday, November 23, 1992

8:00 p.m.

Stude Concert Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

PROGRAM

Wachet auf, ruft uns die Stimme Johann Sebastian Bach
Cantata for the 27th Sunday after Trinity, (1685-1750)
BWV 140

1. Chorale "Wachet auf, ruft uns die Stimme ..."

Wake, arise, the voices call us of watchmen from the lofty tower; Arise, thou town Jerusalem! Midnight's hour doth give its summons; They call to us with ringing voices; Where are ye prudent virgins now? Make haste, the bridegroom comes; Rise up and take your lamps! Alleluia! Prepare to join the wedding feast, Go forth to meet him as he comes!

2. Recitativo "Er kommt, er kommt ..."

He comes, he comes, the bridegroom comes! O Zion's daughters, come ye forth, His journey hieth from the heavens into your mother's house. The bridegroom comes, who to a roebuck and youthful stag is like, Which on the hills doth leap; To you the marriage meal he brings. Rise up, be lively now the bridegroom here to welcome! There, look now, thence he comes to meet you.

Tom Winckler, tenor

3. Aria Duetto "Wann kommst du, mein Heil? ..."

When com'st thou, my Savior? (Soul) I'm coming, thy share. (Jesus) I'm waiting with my burning oil (Soul) Now open (Jesus), I open (Soul), the hall For heaven's rich meal. (Both) Come, Jesus! (Soul) Come, O lovely soul! (Jesus)

Kelley Cooksey, soprano

Brett Scharf, baritone

Barbara Wittenberg, violin solo

4. Chorale "Zion Hört die Wächter singen ..."

Zion hears the watchmen singing, Her heart within for joy is dancing, She watches and makes haste to rise. Her friend comes from heaven glorious, In mercy strong, in truth most mighty, Her light is bright, her star doth rise. Now come, thou precious crown, Lord Jesus, God's own Son! Hosanna pray! We follow all to joy's glad hall and join therein the evening meal.

5. Recitativo "So geh herein zu mir ..."

So come within to me, Thou mine elected bride! I have myself to thee eternally betrothed. I will upon my heart, Upon my arm like as a seal engrave thee and to thy troubled eye bring pleasure. Forget, O spirit, now the fear, the pain which thou has had to suffer; Upon my left hand shalt thou rest, And this my right hand shall embrace thee.

Deric Rosenblatt, baritone

Five Flower Songs Benjamin Britten
To Daffodils (1913-1976)
The Succession of the Four Sweet Months
Marsh Flowers
The Evening Primrose
Ballad of Green Broom

SHEPHERD SINGERS

Donald Doucet, rehearsal accompanist

Soprano

Sara Bayer
Kelley Cooksey
Karen Foster
Nikkola Karlsson
Jeanne Stein

Mezzo-Soprano

Gina Goff
Liz Lam
Claire Rieffel
Kathleen Webster
Kandi Wiley

Counter-Tenor

Jeffrey Nytych

Tenor
Gavin Drummond

Stuart Hall
Ryan Minor
Paul Neal
Christopher Rodriguez
Aaron Schnurbusch
Thomas Winckler

Bass-Baritone

Raymond Granlund
Deric Rosenblatt
Peter Lindskoog
Glenn Larratt
Cris Robinson
Brian Sadovsky
Brett Scharf
Paul Schleuse
Nathan Wight

ORCHESTRA

Violin I

Barbara Wittenberg
Jeanine Tiemeyer
Tomasz Golka

Violin II

Inga Ingver
Colleen Brannen

Viola

Erwin Foubert
Annie Miller

Cello

Mary Beth Melvyn

Double Bass

Richard Hardie

Oboe

Margaret Butler
Dione Chandler

English Horn

Jeff Champion

Bassoon

Charles Bailey

Horn

Thomas Jöstlein

Positiv Organ

Donald Doucet

Trois beaux oiseaux du Paradis

*Three lovely birds from Paradise, (My beloved is to the fighting gone)
Three lovely birds from Paradise, Have flown along this way.
The first was bluer than Heaven's blue, (My beloved is to the fighting gone)
The second white as the fallen snow, The third wrapt in bright red glow.*

*"Ye lovely birds from Paradise, (My beloved is to the fighting gone)
Ye lovely birds from Paradise, What bring ye then this way?"*

"I bring to thee a glance of azur, (Thy beloved is to the fighting gone)"

"And I on fairest snow white brow, A fond kiss must leave, yet purer still."

*"Thou bright red bird from Paradise (My beloved is to the fighting gone),
Thou bright red bird from Paradise, what bringest thou to me?"*

*"A faithful heart all crimson red (Thy beloved is to the fighting gone)
Ah! I feel my heart growing cold ... Take it also with thee!"*

*Sara Bayer, soprano Ryan Minor, tenor
Liz Lam, mezzo-soprano Deric Rosenblatt, baritone*

Ronde

*Go not to the woods of Ormond, Maidens beware, go not to the woods:
They are full of grim satyres, and of centaurs, of cunning wizards,
Of hobgoblins and of incubus, imps and ogres there hide,
Will o' the wisps and fauns, roguish lamies, flying devils, devilkins,
goat-footed folk and gnomes and demons, full of werewolves, elves,
tiny myrmidons, of enchanters and of magicians, stryges and of sylphs,
full of outcast monks, of cyclops and of djinns, goblins, korrigans,
necromancers, kobolds. Go not to the woods of Ormond, Go not to the woods,
They are hiding host of fauns, and of bacchantes and of fairy folks,*

*Young lads, go not to the woods, young lads, go not to the woods.
They are full of female demons, of larves and of nymphs, tiny myrmidons,
of hamadryads, and dryads, of naiads, menades, thyades, will o' wisps,
of lemures, female gnomes, succubus, of gorgons, and she-goblins ...*

*Go not to the woods of Ormond. We shall no more to the woods go, alas,
never more shall we go there. There are no more grim satyres, and no more
nymphs, fairy folk have fled. Gone the hobgoblins and incubus, or ogres, no
more imps, fauns or will o' the wisps, no more furies, flying devils, devilkins,
goat-footed folk, no more gnomes or demons, no more werewolves, elves, imps,
and myrmidons, no enchanters, or magicians, or stryges, no more sylphs or
of outcast monks, no more cyclops or djinns, little devils, efrits, ægyfans,
or sylvans, goblins, korrigans, necromancers, kobolds ... Ah! Go not to the
woods of Ormond, Old women, Old men frighten'd them all away, Ah!*

6. *Aria Duetto* "Mein Freund ist mein, und ich bin dein ..."

*My friend is mine (Soul), And I am thine (Jesus),
Let Love bring no division.*

*{ I will } with { thee } on heaven's roses pasture (Soul, Jesus)
{ Thou shalt } { me }*

Where pleasure in fullness, where joy will abound. (Both)

*Kelley Cooksey, soprano
Brett Scharf, baritone
Margaret Butler, oboe solo*

7. *Chorale* "Gloria sei dir gesungen ..."

Gloria to thee be sung now with mortal and angelic voices, with harps and with the cymbals, too. Of twelve pearls are made the portals; Amidst thy city we are consorts of angels high around thy throne. No eye hath yet perceived, No ear hath e'er yet heard such great gladness. Thus we find joy, Io, io, Ever in dulci jubilo!

INTERMISSION

Trois Chansons *Maurice Ravel*
(1875-1937)

Nicolette

*Nicolette, at evening song, went a-roaming in field
To pick starry white daisies, bright jonquils and Maylilies.
Merrily was skipping, listlessly was tripping, Ah!
Glancing here, there, and everywhere.*

*Growling old wolf came to pass, Bristling haired, sparkling eyed:
"Stay, Stay! My Nicolette, to Grandmother wilt thou come?"
Away till quite breathless, fled poor Nicolette,
Letting fall mobcap and white clog shoes.*

*Gentle page came then hereby, with blue hose and doublet grey:
"Stay! Stay! sweet Nicolette, wilt thou have a lover true?"
Wise, from him turned away, poor Nicolette, sore, reluctantly,
Oh! so sore at heart.*

*Last met she greyhaired lord, Ugly, wry, vile, corpulent, "Stay! Stay!
my Nicolette, all this gold I give to thee?" Swiftly ran in his arms,
our good Nicolette, Back to the field no more has she come.*

BIOGRAPHY

KIMBERLY CAMP ORR is in her second year as graduate choral assistant at The Shepherd School of Music. Previously she was a successful general music and choral activities instructor at Houser Intermediate School in Conroe, Texas, and has been quite active as a church musician, both as a choral conductor and as a vocal soloist.

Mrs. Orr holds a degree from Sam Houston State University in Music Education with emphases in choral conducting, which she studied with B. R. Henson, and in voice. Currently a choral conducting student of Thomas Jaber, she will receive her Master of Music degree from the Shepherd School in the spring of 1993. Tonight's concert is presented in partial fulfillment of her degree requirements.

*While at the Shepherd School, she has been active as a rehearsal conductor, as a teacher of undergraduate conducting, and as a vocalist. She was the featured conductor for the spring 1992 Shepherd Singers performance of Stravinsky's **Mass**.*



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