

HESSTON COLLEGE MASTERWORKS PRESENTS:



BACH

Bringet dem Herrn Ehre seine, BWV 148

Virginia Revering, mezzo-soprano

Dr. Jonathan Ray, tenor

BRIXI

Organ Concerto in F

Kenneth Rodgers, organ

MOZART

Exsultate, Jubilate, K 165

Dr. Holly Swartzendruber, soprano

HANDEL

"Hallelujah, Amen"

from Judas Maccabaeus

7 p.m.

November 13, 2021

Hesston Mennonite Church

featuring Bel Canto Singers, guest singers
and professional orchestra

Dr. Russell Adrian, conductor

A NOTE FROM THE CONDUCTOR

Welcome to the annual Hesston College Masterworks concert, one of the longest traditions on our campus! In fact, we began performing masterpieces long before we even had a piano on campus. Just imagine hearing Handel's Messiah sung a cappella!

After taking short break from tradition last year for COVID-19, I am thrilled that we are able to present another Masterworks performance. All performers on stage have been fully vaccinated and I thank you for your willingness to wear a mask as an audience member. You might recall that recent Masterworks concerts at Hesston College have involved large choral and orchestral performing forces, including "Song of Wisdom from The Old Turtle" by Joseph Martin and "Dona Nobis Pacem" by Ralph Vaughan Williams. This concert will be slightly different in concept because it features a variety of shorter works from the Baroque and Classical periods, pieces originally intended as chamber works. This flexibility has allowed us to have more control in performing through COVID. I am excited to share these musical gems with you and feature my colleagues in the music department.

What exactly is a Bach Cantata? Going to church in Leipzig was a little different than what we experience today. For one, the service would have been 2-3 hours long! One of the central elements in the service at the main church in town would have been listening to a cantata or a "musical sermon." Beginning each advent, the church followed a lectionary cycle with specific scripture appointed to be read throughout the year. For five years, Bach wrote a cantata for every Sunday, including even larger works for Easter. BWV 148 comes from the seventeenth Sunday after Trinity, which includes Ephesians 4:2-3, the theme verse this year at Hesston College.

There are several important things to know about Baroque and Classical music as you listen this evening. A Recitativo is a movement that moves along the narrative or story line of a movement. These are more speech-like movements that are supported by minimal accompaniment or even just the continuo. Even though they are short in length, if you read the text you will notice that they have far more words than a chorus movement. The continuo is like the rhythm section in a jazz band. It is made up of the harpsichord or organ along with the bass and cello, and their job is to keep everything together. The Aria or Arie is a longer and more artistic movement for a soloist to expound on the text. Often this might be paired with a soloist or small group of instrumentalists from the orchestra to dialogue with the singer. Concertos are works that feature writing for one instrument with the orchestra as the accompanist. Listen carefully to the dialogue that happens between the soloist and the orchestra, particularly in the high voices of the orchestra. Although Mozart uses vocal terminology to describe each movement, K 165 is really a concerto for the soprano.

For each of these pieces, the composer weaves together movements of different length, tempo and performing forces to create a continual musical narrative. For this reason, it is tradition to hold your applause until the entire work has been completed. I hope you enjoy this wonderful variety of literature!

Dr. Russell Adrian, Director of Choral Activities



Bringet dem Herrn Ehre seine, BWV 148

Johann Sebastian Bach (1685-1750)

Dr. Jonathan Ray, tenor; Virginia Revering, mezzo-soprano

1. Coro
2. Aria (Tenore)
3. Recitativo (Alto)
4. Aria (Alto)
5. Recitativo (Tenor)
6. Chorale

Organ Concerto in F

František Brixl (1732-1771)

Kenneth Rodgers, organ

1. Allegro Moderato
2. Adagio
3. Allegro assai

Exsultate, Jubilate, K 165

Wolfgang Amadeus Mozart (1756-1791)

Dr. Holly Swartzendruber, soprano

1. Arie "Exsultate, jubilate"
2. Recitativo "Fulget amica dies"
3. Arie "Tu virginum corona"
4. "Alleluja"

"Hallelujah, Amen" from Judas Macabaeus, HWV 63 **George Frideric Handel (1685-1759)**

An offering will be collected in the foyer following the performance. Checks may be written to Hesston College or you may donate by credit card at www.hesston.edu/give with designation "Bel Canto Offering."

TEXT AND TRANSLATIONS

Bringet dem Herrn Ehre seine, BWV 148

Johann Sebastian Bach (1685-1750)

1. Coro: Chorus and orchestra

*Bringet dem Herrn Ehre seines Namens,
betet an den Herrn im heiligen Schmuck.*

Bring to the Lord the glory of his name,
pray to the Lord in holy splendour. (Psalm 29:2, 96:8)

2. Aria: Tenor solo, violin solo, continuo

*Ich eile, die Lehren
Des Lebens zu hören
Und suche mit Freuden das heilige Haus.
Wie rufen so schöne
Das frohe Getöse
Zum Lobe des Höchsten die Seligen aus!*

I hurry to hear
the teaching of life
and seek with joy the holy house.
What a beautiful proclamation
in joyful sounds
the blessed make in praise of the Almighty!

3. Recitativo: Alto solo, strings, continuo

*So wie der Hirsch nach frischem Wasser schreit,
So schrei ich, Gott, zu dir.
Denn alle meine Ruh
Ist niemand außer du.
Wie heilig und wie teuer
Ist, Höchster, deine Sabbatsfeier!
Da preis ich deine Macht
In der Gemeinde der Gerechten.
O! wenn die Kinder dieser Nacht
Die Lieblichkeit bedächten,
Denn Gott wohnt selbst in mir.*

As a hart cries for fresh water,
so do I cry, God, to you.
For all my peace
is in no one but you.
How holy and how precious
is, Almighty, your sabbath festival!
There I praise your power
in the company of the righteous.
Oh! if only the children of this night
would think about the loveliness
for God himself dwells in me.

4. Aria: Alto solo, oboes, continuo

*Mund und Herze steht dir offen,
Höchster, senke dich hinein!
Ich in dich, und du in mich;
Glaube, Liebe, Dulden, Hoffen
Soll mein Ruhebette sein.*

My mouth and heart stand open to you,
Almighty, come down to me!
I in you and you in me;
faith, love, endurance, hope
will be the bed where I rest.

5. Recitativo: Tenor solo and continuo

*Bleib auch, mein Gott, in mir
Und gib mir deinen Geist,
Der mich nach deinem Wort regiere,
Dass ich so einen Wandel führe,
Der dir gefällig heißt,
Damit ich nach der Zeit
In deiner Herrlichkeit,
Mein lieber Gott, mit dir
Den großen Sabbat möge halten.*

Remain also, my God, in me
and give me your Spirit
to rule me according to your Word
so that I may lead a way of life
that is pleasing to you
and thus after my lifetime
in your glory
my dear God, with you
I may keep the great Sabbath.

6. Chorale: Chorus and orchestra

*Führ auch mein Herz und Sinn,
Durch deinen Geist dahin,
Dass ich mög alles meiden,
Was mich und dich kann scheiden,
Und ich an deinem Leibe,
Ein Gliedmass ewig bleibe.*

Direct for me my way,
That I go not astray,
Teach me to shun forever,
What me from thee would sever,
In all with thee agreeing,
United with thy being.

Exsultate, Jubilate, K 165

Wolfgang Amadeus Mozart (1756-1791)

1. Arie “Exsultate, jubilate”

*Exsultate, jubilate,
o vos animae beatae,
dulcia cantica canendo,
cantui vestro respondendo,
psallant aethera cum me.*

Rejoice, resound with joy,
o you blessed souls,
singing sweet songs,
In response to your singing,
let the heavens sing forth with me.

2. Recitativo “Fulget amica dies”

*Fulget amica dies,
jam fugere et nubila et procellae;
exorta est justis
inexpectata quies.*

The friendly day shines forth,
both clouds and storms have fled now;
for the righteous there has arisen,
an unexpected calm.

*Undique obscura regnabat nox,
surgite tandem laeti
qui timuistis adhuc,
et jucundi aurorae fortunatae
frondes dextera plena et lilia date.*

Dark night reigned everywhere before;
arise, happy at last,
you who feared till now,
and joyful for this lucky dawn,
give garlands and lilies with full right hand.

3. Arie “Tu virginum corona”

*Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.*

You, o crown of virgins,
grant us peace,
console our feelings,
from which our hearts sigh.

4. “Alleluja”

Alleluja, alleluja!

Alleluia, alleluia!

“Hallelujah, Amen” from Judas Macabaeus, HWV 63 George Frideric Handel (1685-1759)

Hallelujah, amen.
O Judah, rejoice, in songs divine,
With cherubim and seraphim harmonious join.
Hallelujah, Amen.

MASTERWORKS CHORUS

Soprano

Anna Banman
Lois Harder*
Bethany Masters
Kelly Miller
Addy Powers
Rachel Teeter

Alto

Meg Beyer
Alyssa Burkholder
Kara Longenecker
Ginny Miller
Alyssa Nolt
Sadie Oesch
Karen Unruh*

**community member*

Tenor

Luke Allison
Joel Garber*
Ron Garber*
Luke Huyard
Jack Shingler
Isaac Tice

Bass

Abraham Cadillo Quispe
Sam Groff
Jesse Kanagy
Riley King*
Aidan Swartzendruber
Braden Unruh*

MASTERWORKS ORCHESTRA

Violin I

Nancy Johnson
Marta Prugar
Takato Kametsu

Violin II

Joan Griffing
Shelley Closson
Judy Naillon

Viola

Kristen Smaglik
Emily Baldridge

Cello

Seth Girton

Bass

Dennis Danders

Oboe

Aaron Robinson
Cindy Thompson
Phillip Balzer

Horn

Maggie Conway
Taylor Ensminger

Trumpet

Kyle Unruh

Timpani

Alyssa Nolt

Harpsichord and Organ

Ken Rodgers
Karen Unruh

UPCOMING PERFORMING ARTS EVENTS

All performances at Hesston Mennonite Church

Nov. 20: Hesston College Keyboard Festival - www.hesston.edu/keyboardfest

Dec. 4: Music and Theatre Present: Home for Christmas, 7 p.m.

Dec. 7: Sunflower Performing Arts: Canadian Brass, 7:30 p.m.

SAVE THE DATES

Feb. 22: Sunflower Performing Arts: VOCES8, 7:30 p.m.

March 2 to 6: Spring Musical: "James and the Giant Peach," Black Box Theater, Keim Center

April 1 to 3: Mennonite Schools Council Choral Festival

Stay Informed! Email finearts@hesston.edu to receive monthly updates about upcoming performances.



Russell Adrian, D.M.A., joined the Hesston College music faculty in 2015. He conducts the Bel Canto Singers, teaches music theory and has led two International Chorales on three-week tours of Europe. He holds a Doctor of Musical Arts Degree in conducting from the University of Minnesota (Minneapolis), Master of Music degree in choral conducting from the University of Wisconsin-Madison and graduated from Bethel College (North Newton, Kan.) with degrees in music and mathematics. In addition, Russell serves as the artistic director of The Summer Singers, a chamber vocal ensemble based in Minneapolis, Minn. He resides in rural Goessel with his wife, Camille, and three children, Hannah, Micah and Elijah.



Kenneth Rodgers, M.M., joined the Hesston College music faculty in 1988. He conducts the Hesston College Global Voices and teaches organ and music appreciation classes. As an organist, Ken has accompanied Hesston College choirs on numerous tours of Europe. He has also given recitals in Germany and throughout the United States. In addition to his teaching, he performs frequently as a collaborative pianist for internationally acclaimed baritone and Hesston College artist-in-residence Tony Brown and is a member of the Sunflower Trio with violinist Rebecca Schloneger and her husband Matthew, tenor. A native of central Kansas, Ken is a 1985 Hesston College graduate and holds a bachelor's degree from Goshen (Ind.) College and a master's degree in church music from the University of Kansas (Lawrence).



Holly Swartzendruber, D.M.A., is on the faculty at Hesston College where she teaches private voice and Aural Skills 1 and 2 and serves as director of the Sunflower Performing Arts series. She earned a B.A. in music from Goshen College and a Master of Music in vocal performance with a vocal pedagogy emphasis from Ohio University. She completed work for her Doctor of Musical Arts degree from the University of Kansas in 2001. Among the theatric and operatic roles Holly has performed are Lucia from Britten's *The Rape of Lucretia*, Despina from Mozart's *Così fan tutte*, Sarah from *Quilters* by Damashek, and Amahl's mother from *Amahl and the Night Visitors* by Menotti. She has performed the soprano solos for Handel's *Messiah*, the Brahms *Requiem*, Mozart's *Requiem* and Mozart's *Exsultate Jubilate*.



Known for his "very rich, full tenor" (Broadway World), **Jonathan Ray, D.M.A.** has recently performed with the Lyric Opera of Kansas City, Heartland Opera Theatre, Utah Festival Opera and Musical Theatre and Lawrence Opera Theatre. He holds a DMA in vocal performance and choral conducting from Louisiana State University and a master's in vocal performance from The University of North Carolina at Greensboro. Dr. Ray teaches Applied Voice and various courses in music at Northwest Missouri State University, Central Methodist University and Johnson County Community College. He and his wife Christina co-founded Landlocked Opera in 2018. They welcomed their beautiful daughter Lucy into the world this August.



Dramatic mezzo-soprano **Virginia Revering** is a vocal coach and section leader with the Wichita Symphony Chorus. She is a long-time member of the Wichita Chamber Chorus and has been a featured soloist for the Wichita Choral Society, Reno Choral Society and has previously sung the alto solos in the Hesston College *Messiah*. She is an alto soloist with Plymouth Congregational Church. Her focus on vocal health includes work with speakers, from professionals seeking public office to those preparing for competition.