

Seal Beach Center for Spiritual Living  
Sunday, March 22, 2009 at 3:00 p.m.

L O N G B E A C H  
*Camerata Singers*

**Jonathan Talberg**, Artistic Director  
presents

# Jr. Bach Festival

Featuring winners of the annual Bach Competition held by the  
Long Beach Branch of the Music Teachers Association of California.

*All works performed this afternoon are compositions of J.S. Bach (1685-1750), unless noted otherwise.*

- Minuet in G Minor**, BWV 822 . . . . . Madeleine Gates, pianist (Louise Earhart, teacher)  
**Short Prelude in C Major**, BWV 939 . . . . . Zoe Ip, pianist (Noreen Wenjen, teacher)  
**Short Prelude in F Major**, BWV 927 . . . . . Robert Gerschultz, pianist, (Noreen Wenjen, teacher)  
**Invention No. 1 in C Major**, BWV 772 . . . . . Michael Gates, pianist (Louise Earhart, teacher)  
**Invention No. 8 in F Major**, BWV 779 . . . . . Benjamin Tran, pianist (Mark Sullivan, teacher)  
**Short Prelude in E Minor**, BWV 938 . . . . . Sean Yamane, pianist (Kazuko Yasukawa, teacher)  
**French Suite No. 3**, BWV 1009 (Prelude) . . . . . Brandon Kim, violist (Phil Luna, teacher)  
**Short Prelude in C Minor**, BWV 934 . . . . . Emma Tai, pianist (Kazuko Yasukawa, teacher)  
**Short Prelude in E Major**, BWV 937 . . . . . Deborah Cheng, pianist (Kazuko Yasukawa, teacher)  
**Invention No. 14 in B Flat Major**, BWV 785 . . Misa Nakazawa, pianist (Kazuko Yasukawa, teacher)  
**Invention No. 13 in A Minor**, BWV 784 . . . . . Emily Lennon, pianist (Kazuko Yasukawa, teacher)  
**French Suite No. 3 in B Minor**, BWV 814 . . . . . Hyun Kim, pianist (Kazuko Yasukawa, teacher)  
(Menuet & Trio)  
**French Suite No. 5 in G Major**, BWV 816 . . . . . Luna Hijikata, pianist (Kazuko Yasukawa, teacher)  
(Gavotte & Bourree)  
**Short Prelude in E Minor**, BWV 938 . . . . . Spencer Ma, pianist (Mark Sullivan, teacher)  
**Short Prelude in C Minor**, BWV 999 . . . . . Jeffrey Loh, pianist (Mark Sullivan, teacher)  
**Partita No.3 in E Major**, BWV 1006 . . . . . Justin Kamiya, violinist (Janice Luna, teacher)  
(Gavotte en Rhondeau)  
**Invention No. 13 in A Minor**, BWV 784 . . . . . Michelle Lu, pianist (Noreen Wenjen, teacher)  
**Invention No. 8 in F Major**, BWV 779 . . . . . Jaclyn Gerschultz, pianist (Noreen Wenjen, teacher)  
**Short Prelude in C Major**, BWV 924 and  
**Short Prelude in G Minor**, BWV 930 . . . . . Shawn Lu, pianist (Ellen Noble, teacher)  
**Sonata No. 1 in G Minor**, BWV 1001 . . . . . Jamie Niu, violinist, (Janice Luna, teacher)

- Invention No. 6 in E Major**, BWV 777 and  
**Invention No. 13 in A Minor**, BWV 784 . . . Erica Loh, pianist (Mark Sullivan, teacher)
- Prelude & Fugue No. 1 in C Major**, . . . . . Sophia Wackerman, pianist (Louise Earhart, teacher)  
WTC I, BWV 846 (Prelude)
- Prelude & Fugue No. 5 in D Major**, . . . . . Yuche Lin, pianist (Mark Sullivan, teacher)  
WTC I, BWV 850 (Prelude)
- Prelude & Fugue No. 5 in D Major**, . . . . . Brianna Tu, pianist (Louise Earhart, teacher)  
WTC II, BWV 874 (Prelude)
- Prelude & Fugue No. 12 in F Minor**, . . . . . Elizabeth Wang, pianist (Louise Earhart, teacher)  
WTC II, BWV 881 (Prelude)
- The Four Seasons, “Summer: Allegro”\*** . . . . . Erin Hsiao, violinist; Thomas MacFarlane, accompanist  
(Janice Luna, teacher)
- Partita No. 3 in E Major**, BWV 1006 (Prelude) . . . Phoebe Kim, violinist; (Janice Luna, teacher)
- French Suite No. 6 in E Major**, BWV 817 . . . . . Misa Hirai, pianist (Kazuko Yasukawa, teacher)  
(Gigue)
- Sinfonia No. 15 in B Minor**, BWV 801 . . . . . Emily Phan, pianist (Louise Earhart, teacher)
- Prelude & Fugue No. 12 in F Minor**, . . . . . Andrew Tran, pianist (Mark Sullivan, teacher)  
WTC II, BWV 881
- Prelude & Fugue No. 9 in E Major**, . . . . . Nicolette Conte, pianist (Mark Sullivan, teacher)  
WTC I, BWV 854
- Concerto in A Major**, BWV 1055 (Allegro) . . . . . Tiffany Arman, pianist (Mark Sullivan, teacher)
- Prelude & Fugue No. 12 in F Minor**, . . . . . Yana Doncheva, pianist (Dina Goreshter, teacher)  
WTC II, BWV 881
- Concerto in D Minor**, BWV 1052 (Allegro) . . . . . Tomomi Sato, pianist (Mark Sullivan, teacher)

\*Antonio Vivaldi (1678–1741)



The Long Beach Camerata Singers’ 2008/2009 season is supported, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.

Stay in touch with the Camerata Singers!

Please take a moment to send us  
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up-to-date information!

Email us at:  
[ContactUs@LongBeachCamerataSingers.org](mailto:ContactUs@LongBeachCamerataSingers.org)

California State University, Long Beach • Gerald R. Daniel Recital Hall  
Friday, March 27, 2009 at 8:00 p.m.  
7:00 p.m. Concert Preview with Stefano Greco

L O N G B E A C H  
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# *The Art of Fugue*

Stefano Greco, pianist

**J.S. Bach**  
(1685–1750)

## The Art of Fugue, BWV 1080

- Contrapunctus 1 (BWV 1080.1)
- Contrapunctus 2 (BWV 1080.3)
- Contrapunctus 3 (BWV 1080.2)
- Contrapunctus 4 (BWV 1080.4)
- Contrapunctus 5 (BWV 1080.5)
- Contrapunctus 6 (BWV 1080.9)
- Contrapunctus 7 (BWV 1080.10)
- Contrapunctus 8 (BWV 1080.6)
- Contrapunctus 9 (BWV 1080.7)
- Canon alla ottava (BWV 1080.15)
- Contrapunctus 10 (BWV 1080.8)
- Contrapunctus 11 (BWV 1080.11)
- Canon per augmentationem in contrario motu (BWV 1080.14)
- Contrapunctus 12A (BWV 1080.12A)
- Contrapunctus 12B (BWV 1080.12B)
- Canon alla duodecima (BWV 1080.17)
- Contrapunctus 13A (BWV 1080.13A)
- Contrapunctus 13B (BWV 1080.13B)
- Canon alla decima (BWV 1080.16)
- Contrapunctus 14 (BWV 1080.14)

Enriching Lives



The Long Beach Camerata Singers' 2008/2009 season is supported, in part, by the Los Angeles County Board of Supervisors through the Los Angeles County Arts Commission.

We would like to thank the following people for their assistance with the 2009 Bach Festival:  
Dr. Shun-Lin Chu, *Director of Keyboard Studies*, CSULB's Bob Cole Conservatory of Music  
Kathy Smith, *Piano Technician*, CSULB

# Program Notes

by Stefano Greco

The order in which I have arranged *The Art of Fugue* is the result of my own intensive research. Bach himself amended parts of his original 1742 version before his death, and his relatives rearranged them ten years later. I have subjected the original “Berlin manuscript,” Bach’s own amendments and what is now accepted as the “modern version” to painstaking analysis, discovering principles of *inversion* of themes and structures which produce complex mirror images and in turn determine the rightful order (*cf* the extraordinary similarities between *Contrapuncti 8* and *11*, and the relationships of the *Canone alla Duodecima* to the first mirror figure, and of the *Canone alla Decima* to the second). I have established a similarly rigid relationship between the tempi in which the figures are to be performed, justifying my own reconstruction played for you today.

## **The Art of Fugue: The Art of Bach’s Construction** — *A new analysis by Stefano Greco*

There are two versions of *The Art of Fugue*. The first was completed by Bach in 1742, the second assembled by his relatives ten years later (two years after the death of the composer) for the printing of a First Edition. The manuscript of the work as Bach wrote it in 1742 is still preserved in Berlin, while the originals of almost all the compositions that appear in the 1752 edition have been lost. The two versions present numerous differences, some of them very important for the content and comprehension of the work (the 1752 edition contains seven pieces that had not been composed at the time of the first version), others misleading because Bach’s relatives paid scant attention to his intentions, nor did they understand the depth of purpose that had gone into the composition of his masterpiece. For instance, when taking the composer’s score to be printed

they did not realize they were presenting two versions of the same fugue (that which in modern editions is called “*Contrapunctus 10*”), the second of which is identical to the first but lacking a few introductory measures. In the order chosen by Bach’s relatives, these two versions of *Contrapunctus 10* were placed far apart in different sections of the work, with different titles and with no reference of one to the other. This is one of the elements that clearly reveals that the reconstruction made by Bach’s relatives was approximate. However, from that moment forward, the order of the fugues composing the work has remained unchanged in all the main editions. Thus an order was tacitly established that sets the 14 fugues on one side, and on the other the four canons.

Through a deep analysis of the musical text, I discovered that there are numerous elements, which connect pieces of *The Art of Fugue* that have been undone in the established order and remain overlooked. From an analysis of the Berlin manuscript of 1742, I realized that these connections are decisively present in the composer’s original order. I then began to understand the logic Bach had followed in composing and ordering *The Art of Fugue*, and I rearranged the order of its Fugues and Canons following the Berlin manuscript and then inserting the newly added pieces according to the same logic.

Once this revised order was in place, I started writing a detailed essay about it, and while writing, I made an astonishing discovery that definitely and incontrovertibly proves for the first time in history not only the exact order of *The Art of Fugue*, but also the philosophical and rhetorical meaning of every one of the passages of Bach’s masterpiece which have remained so mysterious to this day. Everything—even the pauses, the crotchets and the semiquavers—is explained by this discovery.

*Greco wrote a book on his findings; since it is going to be published in autumn, these discoveries cannot be unveiled today, but the order of fugues and canons in this execution of The Art of Fugue will be the ultimate one.*

# About the Artist

## Stefano Greco, *Pianist*

An artist who combines a robust tone and elegant technique with profound intellectual and emotional understanding of the music that he performs, Stefano Greco is fast building a reputation as one of the finest Italian pianists of his generation. He was recently made a Steinway Artist and in April 2007 gave his first recital in this capacity as part of the 2007 World Sacred Music Week in Florence, performing Bach's *The Art of Fugue* at the Chiesa di S. Stefano al Ponte Vecchio. Since then, he has performed *The Art of Fugue* in Verona for Accademia Filarmonica, in Cagliari for Mozart Italy Association, and in New York, Los Angeles, Hamburg and Munich.

His debut at New York's Carnegie Hall (Zankel) in December 2007, was acclaimed by a lengthy standing ovation, and Greco was enthusiastically received by both public and critics. He "demonstrated an absolute control of his art [...] with a total fidelity to music and with a master's touch; from lightly caressing the keys to a raging storm, from a barely perceptible whispering to a thunderous, devilish racing up and down the obliging keys [...] and many times, in this hall with perfect acoustics, everyone leapt up at once: from the numbered seats, from the parterre and the balcony, applauding and screaming 'bravo!'" (*America Oggi*).

Stefano gave his Wigmore Hall debut in November 2005, where he presented an ingenious programme entitled "The Later Art of the Fugue," a collaboration with scientist, researcher, writer and documenter Robert Temple, which brought to light masterpieces of contrapuntal music, many of them rarely heard in concert, including the world premieres of fugues by Puccini, transcribed for the piano by Greco, and Dinu Lipatti, also edited by Greco.

Other recent recital appearances include a tour of seven cities in Central and South America (Mexico, Brazil, Argentina and Chile) under the

aegis of the Comitato Nazionale Italiano Musica, an evening concert as part of the Carnegie Hall Notables series at The Mark Hotel, New York, lunchtime performances in the well-known London churches St James', Piccadilly and St. Martin-in-the-Fields, and recitals in St. John's, Smith Square and the Steinway Halls of London, Munich and New York.

Stefano is an exclusive recording artist with Brancusi Classics ([www.brancusiclassics.com](http://www.brancusiclassics.com)), a new label that was launched in spring 2008 with the release of four discs featuring solo performances by Stefano, with plans to release a further sixteen discs over the next three years. His Wigmore Hall recital programme, "The Later Art of the Fugue," is the first release, while other plans include the complete *Keyboard Suites* of Handel, the complete *Nocturnes and Preludes* of Chopin, the complete *Nocturnes* of Field, Debussy's *Images*, J.S. Bach's *Well-Tempered Clavier* and *The Art of Fugue*, in addition to the rerelease of his acclaimed *Goldberg Variations*.

Stefano's profound passion for music in general and for J. S. Bach in particular has prompted him to undertake intensive study and research, expressed through his playing and the lectures that he gave while a student at the Accademia A. Ciccolini. His many realizations and editions of Bach's music include transcribing 14 Canons on the First 8 Fundamental Notes of the Aria from Bach's *Goldberg Variations* for solo piano, and creating two-piano versions of the *Musikalisches Opfer* and "Erbarme dich, mein Gott" from the *St. Matthew Passion*.

Stefano is in increasing demand for his teaching, and in spare moments away from the platform and recording studio enjoys giving international master classes (the next ones will be in New York Bard College and at The Bob Cole Conservatory at CSULB) working with students on repertoire ranging from keyboard pieces by William Byrd to contemporary works for piano.

Los Altos United Methodist Church, Long Beach  
Sunday, March 29, 2009 at 4:00 p.m.

L O N G B E A C H  
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# Bach Motets

Long Beach Camerata Singers  
S. Wayne Foster, *Organist* • Thomas Peters, *Bass*  
Na-Young Moon, *Accompanist*  
Jonathan Talberg, *Conductor*

**J.S. Bach** (1685–1750) Prelude and Fugue in A Minor, BWV 543  
MR. FOSTER

**Edward Elgar** (1857–1934) As Torrents in Summer

**J.S. Bach** Lobet den Herrn, alle Heiden, BWV 230

**David Avshalomov** (b. 1946) There's a Wind \**World Premiere*

**J.S. Bach** Der Geist hilft unser Schwachheit auf, BWV 226

**Thomas Morley** (c. 1557–1602) Fyer, Fyer!

—INTERMISSION—

*Presentation of the Music Educator of the Year Award to James Petri*

**Johann Ernst/J.S. Bach** Concerto in C Major, BWV 595  
MR. FOSTER

**Williametta Spencer** (b. 1932) At the Round Earth's Imagined Corners

**J.S. Bach** Singet dem Herrn ein neues Lied, BWV 225



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# Program Notes & Texts

by Olga Artemova

Assistant Conductor and

Bob Cole Conservatory Scholar Fellow

## As Torrents In Summer

Music by Edward Elgar (1857–1934)

Text by Henry Wadsworth Longfellow (1807–1882)

Edward Elgar was an English composer best known for his *Enigma Variations* and the “Pomp and Circumstance March No. 1” performed at graduation ceremonies every year. “As Torrents In Summer” was composed in 1896 and comes from the epilogue of Elgar’s cantata, *King Olaf*. The cantata tells the story of the life, battles, and eventual death of King Olaf, a Norse crusader in his own country. This simple, yet moving piece summarizes the previous themes and brings the cantata to a soulful climax. Elgar uses word painting to bring a higher emphasis to the text. With the words “suddenly rise,” the music begins to rise and quickly builds its intensity. It is not until the middle of the second phrase when the powerful climax occurs on the words “...they that behold it marvel and know not...” The tension is finally released at the end of the phrase with the words “far off has been raining” that bring the cantata to a close.

## Lobet den Herrn, alle Heiden (BWV 230)

Music by J.S. Bach (1685–1750)

Text: Psalm 117

In 1723, Johann Sebastian Bach was appointed Cantor of Thomasschule and Director of Music at the main churches in Leipzig, a position he held for 27 years until his death in 1750. This prestigious civic position required Bach to instruct the young students of the Thomasschule in singing and provide weekly service music at the Thomaskirche, the Nikolaikirche, the Matthäekirche and the Petrikirche. Students of the Thomasschule were divided into four *Kantoreien* (choir classes) in order to meet the different requirements of the the four churches. The Thomaskirche required polyphonic music, the Nikolaikirche and the Matthäekirche used only figural music, and Petrikirche used only monodic chants. The younger students sang at the Thomaskirche and the Nikolaikirche, while the older, more experienced singers sang at the other churches. Bach himself directed the younger groups. It was during this time and for these choirs that he composed roughly 300 cantatas, the *St. Matthew Passion*, Mass in B minor,

*Christmas Oratorio*, *Goldberg Variations*, *Art of the Fugue*, the six motets and other smaller works.

There is no definite known reason for the composition of most of Bach’s motets. Some scholars speculate they were composed for special occasions such as funeral or memorial services. Others emphasize their importance in training young students in performance, singing and compositional techniques. The texts are based both on familiar chorales and on Biblical passages. They were written for 5–8 voices and were usually performed with a continuo part which included organ, harpsichord, lute, violone, cello and bassoon.

*Lobet den Herrn, alle Heiden* (“Praise the Lord, all ye Nations”) is a single-chorus motet and the only one with an added figured bass line. Its authenticity has continuously been questioned because it was composed for a single choir and has no chorale; the earliest source was a printed copy from 1821. Scholars have also argued that perhaps it served as an introduction to a lost cantata. *Lobet den Herrn* opens with a simple, lively, ascending, arpeggiated phrase in C Major on the word “*Lobet*.” After all of the voices have entered, a second fugal entrance can be heard in the sopranos on the words “*Und preiset ihn, alle Völker*.” The polyphonic texture continues to build and leads to the much more subdued and homophonic “*Denn seine Gnade und Wahrheit*” section. As it continues, the tenors introduce yet another melody, while the altos “eternally” hold a single note on the word “*Ewigkeit*.” The motet concludes with a spirited and fugal “*Alleluja*” section in 3/4 meter.

## Lobet den Herrn, alle Heiden

*Lobet den Herrn, alle Heiden,*

*und preiset ihn, alle Völker.  
Denn seine Gnade und Wahrheit  
waltet über uns in Ewigkeit.  
Alleluja.*

## Praise the Lord, all ye nations

Praise the Lord, all ye nations,  
and extol Him, all ye people.  
For His mercy and truth  
reign over us eternally.  
Alleluia.

## There’s a Wind \*World Premiere

Music and Text by David Avshalomov (born 1946)

In this work, the chorus must be the wind; not merely sing about it, nor invoke it, but gradually build up to embody a gale-force wind. It is a technically challenging workout for full 8-part chorus. The text is loosely based on a moment in a well-known American novella where a young couple in jeopardy must flee for their lives to the mountains. A great wind comes up across the day and blows all night. The wind reinforces the drama at this turning point—and covers their tracks.

In my imagined opera on this story, the chorus plays an important role. They would sing this piece backstage as a scene-changer, to keep the audience engaged.

In style, the work is folk-based. It has simple melodies—short, driving, rhythmic—and uses simple tonal harmonies, except for a few dense dissonant chords depicting choking dust and piled up sand. The form starts with quiet wind whistling and humming, then builds through several rhythmic declamations to a climax on “can you hear it crying?” followed by flowing wind scales alternating in the men and women, gradually dying down to brooding calm at the end.

My deep thanks to Meredith Kennedy for commissioning this work, to the intrepid and skilled singers of Camerata, and to our fearless leader Maestro Jonathan Talberg for helping me to workshop and improve this piece during many rehearsals.

—David Avshalomov

### **Der Geist hilft unser Schwachheit auf**, BWV 226

Music by J.S. Bach (1685–1750)

Texts: Romans 8, v. 26 & 27; Martin Luther 1524

*Der Geist Hilft unser Schwachheit auf* (“The Spirit helps us in our weakness”) is the only motet scholars have been able to trace to an exact time and occasion. It was composed in October 1729 for the burial ceremonies of Johann Heinrich Ernesti, the rector of the Thomasschule and Professor of Poetry at the University of Leipzig. Ernesti died on October 16, 1729, and the motet was performed on October 24, 1729. It is also the only motet for which the instrumental parts still survive. The orchestration calls for strings to double the first chorus and reed instruments to double the second chorus; it includes a continuo part throughout. *Der Geist hilft* opens with a double choir in a spirited concerto-like movement and alternates between forte and piano and between choir one and choir two singing material in imitation. The second section is a fugue in 4/4 time and starts with a syncopated fugal subject in the sopranos on the words “...sondern der Geist selbst vertritt uns aufs beste mit unaussprechlichem Seufzen.” The melody is then again heard alternating between choirs in all voices. In the third sections the choirs combine to sing a double fugue in cut time. The first subject can be heard overlapping in all voices on the words “*Der aber die Herzen forschet, der weiß, was des Geistes Sinn sei...*” The second subject is then heard in the altos and tenors on the words “*denn er vertritt...*” The motet closes with a chorale harmonization of a stanza from Martin Luther’s hymn “*Komm, Heiliger Geist.*” However, it is unclear whether Bach intended the chorale to always be sung at the end of this motet.

### **Der Geist hilft unser Schwachheit auf**

*Der Geist hilft unser Schwachheit auf, denn wir wissen nicht, was wir beten sollen, wie sichs gebühret;*

*sondern der Geist selbst vertritt uns aufs beste mit unaussprechlichem Seufzen*

*Der aber die Herzen forschet,*

*der weiß, was des Geistes Sinn sei; denn er vertritt die Heiligen,*

*nach dem das Gott gefällt*

*Du heilige Brunst, süßer Trost, nun hilf uns, fröhlich und getrost in deinem Dienst beständig bleiben, die Trübsal uns nicht abtreiben.*

*O Herr, durch dein Kraft uns bereit und stärk des Fleisches Blödigkeit, daß wir hie ritterlich ringen, durch Tod und Leben zu dir dringen.*

### **Fyer, Fyer!**

Music and Texts by Thomas Morley (1557–1602)

Thomas Morley was an English composer, organist, theorist and editor in Elizabethan England. He is best known for his secular music, including madrigals such as “April Is in My Mistress’ Face,” “It Was a Lover and His Lass,” and “Now Is the Month of Maying.” “Fyer, Fyer!” was composed around 1595 and is a five-voice madrigal. The overlapping emotional lines and the song’s text bring out the heartache someone would have experienced after a broken relationship. The disso-

### **The Spirit helps us in our weakness**

The Spirit helps us in our weakness, since, when we do not know what we should pray for;

then the Spirit personally makes our petition for us in sighs that cannot be put into words.

But He who can see into all hearts knows what the Spirit means, because the prayers the Spirit makes for God’s holy people are in accordance with the mind of God.

Holy Fire, sweet trust, now help us, so that joyously and confidently we can remain in your service and not be driven away by misery.

Lord, through your power prepare us, and strengthen our stupid human nature so that we can valiantly battle and force our way through death and life to You.

nances on the words “ay, me!” express the pain and fire in the heart of someone left alone.

### **At the Round Earth’s Imagined Corners**

Music by Williametta Spencer (b. 1932)

Poem by John Donne (1572–1631)

John Donne was a 16th-century English Jacobean poet. The text comes from his Seventh Holy Sonnet, which was written sometime between 1590 and the 1600’s. The exact date is hard to pinpoint, since most of Donne’s works were not published until the mid-1600’s. The sonnet deals with the struggle to find peace and faith in God during a time of turmoil and despair. This text is energetically set by Dr. Williametta Spencer, a pianist, organist, and church musician at the Whittier Presbyterian Church in Whittier. A Fulbright Scholar, she studied composition in Paris, France and received her M.M. and Ph.D. in composition from the University of Southern California. *At the Round Earth’s Imagined Corners* was composed in 1968 and was the winner of the 1968 Choral Competition of the Southern California Vocal Association.

### **Singet dem Herrn ein neues Lied, BWV 225**

Music by J.S. Bach (1685–1750)

Texts: Psalm 149 v. 1–3; Psalm 150, v. 2 & 6

*Singet dem Herrn ein neues Lied* (“Sing to the Lord a new song”) is considered one of Bach’s greatest motets. It was composed around 1726 for an unknown occasion, perhaps a Reformation feast, or New Year’s Day, or the birthday of Princess Charlotte Friederica Wilhelmine von Anhalt-Kothen on November 30, 1726, or that of August the Strong during his sojourn in Leipzig on May 12, 1727. The opening section is for double chorus and in a fast 3/4 meter. The motet opens with the word “*Singet*” (“Sing”) and is repeated almost 50 times by the end of this first section. Within this dance-like section, Bach inserts a fugue starting with the words “*Die Kinder Zion...*” in the first choir, while the second choir returns to “*Singet.*” The fugue enters in SATB order. The choirs then reverse roles and choir two sings the fugue in reverse (BTAS) order while choir one returns to the opening “*Singet*” statement. The second section of this motet is subdued, yet intriguing. Here the choirs are two separate entities with choir two singing a homophonic chorale while choir one sings an aria response using different text, melody, and texture. The last section is sung as one choir and introduces a melismatic fugue in BTAS order on the word “*Hallelujah.*” The section is fast, polyphonic, spirited, and exciting, and the motet ends with one homophonic “*Hallelujah!*” statement.

### **Singet dem Herrn ein neues Lied Sing unto the Lord a new song**

*Singet dem Herrn ein neues Lied;  
Die Gemeinde der Heiligen  
sollen ihn loben  
Israel freue sich des, der ihn  
gemacht hat.*

*Die Kinder Zion sei’n fröhlich  
über ihrem Könige,  
Sie sollen loben seinen Namen  
im Reihen;  
Mit Pauken und mit Harfen  
sollen sie ihm spielen.*

#### **CHORALE (CHOIR 1)**

*Wie sich ein Vater erbarmet  
über seine junge Kinderlein,  
so tut der Herr uns allen,*

*so wir ihn kindlich fürchten  
rein.*

*Er kennt das arm Gemächte,  
Gott weiß, wir sind nur Staub,  
gleichwie das Gras vom Rechen,  
ein Blum und fallend Laub.*

*Der Wind nur drüber wehet,  
so ist es nicht mehr da,  
also der Mensch vergehet,  
sein End das ist ihm nah.*

#### **ARIA (CHOIR 2)**

*Gott, nimm dich ferner unser an,  
den ohne dich ist nichts getan*

*mit allen unsern Sachen;  
Drum sei du unser Schirm und  
Licht,  
und trüget uns unsre Hoffnung  
nicht,  
so wirst du’s ferner machen.  
Wohl dem, der sich nur steif  
und fest  
auf dich und deine Huld verläßt.*

#### **DOUBLE CHORUS**

*Lobet den Herrn in seinen Taten,  
lobet ihn in seiner großen  
Herrlichkeit.*

*Alles, was Odem hat, lobe den  
Herrn,  
Hallelujah!*

Sing to the Lord a new song!  
The assembly of saints shall  
praise Him.  
Let Israel rejoice in its  
creator.

May the children of Zion be  
joyful in their King.  
They shall praise His name  
in the dance;  
with timbrel and harps  
they shall play to Him.

#### **CHORALE (CHOIR 1)**

As a father has mercy  
on his young child,  
so the Lord has mercy on us  
all,  
if, like children we sincerely  
fear Him.

He knows our feeble powers;  
God knows we are but dust,  
like the grass before the rake,  
a fading flower, a falling leaf.

The wind but blows over it,  
and it is there no more!  
Thus we all pass away;  
our end is near.

#### **ARIA (CHOIR 2)**

God, continue to care for us.  
For without You, nothing is  
achieved

in any of our affairs.  
Therefore be our shield and  
light,  
and do not disappoint our  
hope.  
Thus You will continue to do.  
Happy is the one who  
steadfastly  
relies on You and your grace!

#### **DOUBLE CHORUS**

Praise the Lord for His acts,  
praise Him for His great glory!

Let all that has breath praise  
the Lord.  
Hallelujah!

# About the Artists

## Jonathan Talberg, *Artistic Director*



Dr. Jonathan Talberg became Artistic Director of the Long Beach Camerata Singers in 2005 and has received acclaim for his discerning leadership. Through the inclusion of professional singers, concert tours, and diverse programming, Dr. Talberg is leading a

new era for the Long Beach Camerata Singers.

One of the youngest conductors on the American circuit, he is in constant demand as a clinician and adjudicator. He has conducted at the Music Educator's National Conference, at many All-State choir concerts, and on tour in venues throughout Europe and Asia. He has conducted the Camerata Singers as part of a choir of 250 singers and the Amsterdam V.U. Orchestra for the Amadeus Festival — in Florence and San Gimignano, Italy. He has also prepared choirs for the Cincinnati Symphony, the Long Beach Symphony Orchestra, the Pacific Symphony and the Pasadena Pops.

Dr. Talberg serves as director of choral, vocal, and opera studies at the Bob Cole Conservatory of Music at California State University, Long Beach, where he is music director of the University and Chamber Choirs, and he oversees one of the finest — and the largest — undergraduate voice programs in the state of California.

Prior to his appointment at CSULB in 2000, Dr. Talberg served as conducting assistant to the Cincinnati Symphony and the Cincinnati Pops and as principal choral conductor at Arrowbear Music Camp. Dr. Talberg is also an editor at Pavane Music Publishing, where a choral series is published under his name. He is also the Director of Music for the First Congregational Church of Los Angeles.

## S. Wayne Foster, *Organist*

S. Wayne Foster is the Organist in Residence at the First Congregational Church in Los Angeles, where he presides over one of the world's largest pipe organs. As part of this prestigious position, Mr. Foster performs weekly Thursday noon recitals and helps coordinate the Annual Organ Recital Series.

Mr. Foster is a native of Florida where he studied organ as an undergraduate at Stetson University. He went on to receive his master's in the harpsichord and early music from the University of North Texas and, in organ, his Diplôme de Concertiste from the École Normale de Musique in Paris, where he lived for five years. His many awards include the Gold Medal and Audience Prize at the 1997 Dallas International Organ Competition.

While in Paris, Mr. Foster was continuo harpsichordist and organist for the Orchestre de St. Louis-en-l'Île and Associate Organist for the American Cathedral in Paris. In Charleston, Mr. Foster was chairman of the Piccolo Spoleto L'Organo recital series, and was director of music at First (Scots) Presbyterian Church and Temple Beth Elohim. He also was staff keyboardist for the Charleston Symphony. Since living in Los Angeles, Mr. Foster has produced a new DVD documentary on the fantastic pipe organ of First Congregational Church, titled *The Great Organs of First Church: Past. Present. Future.* He has performed solo recitals for the Los Angeles Bach Festival and will perform this summer at the Washington National Cathedral and the Meyerson Symphony Center in Dallas. He performed the wedding organ music track for the recent film *Marie-Antionette*, and more recently provided organ music for the TV show *Ugly Betty*.

## Long Beach Camerata Singers

Long Beach Camerata Singers is a community-based choral organization that promotes excellence in the choral arts by bringing to its audiences and communities a broad spectrum of music performed at a high level — including great masterworks, new, and rarely performed works — through concerts, recitals, educational programs, and community outreach.

A 60-voice ensemble, the Long Beach Camerata Singers began in 1966 under the baton of Frank Allen. In 1973 the Singers began the Long Beach Bach Festival, and in 1983 Dr. David Wilson became the new artistic director, introducing major choral/orchestral works into Camerata's repertoire. In 2005 Long Beach's own Dr. Jonathan Talberg was named the new artistic director. In his short tenure, Dr. Talberg has already led the Camerata Singers on a successful European tour, created a core of professional singers to raise even further the artistic level of the choir, and further expanded the repertoire and programming to provide more diverse range of performances. *Grunion Gazette* reviewer Jim Ruggerello notes: "Under Talberg, and with a revamped roster, the sound is amazing.... I can't begin to describe what's better about this current incarnation of the Camerata."

Long Beach Camerata Singers has demonstrated a commitment to providing educational outreach and cultural opportunities with the Long Beach Bach and Multicultural Performing Arts festivals. These annual festivals bring performances, clinics and residencies for audiences of all ages — children to adults.

Serving Long Beach for over three decades, the Long Beach Camerata Singers is committed to presenting performances and festivals designed to reach a broad spectrum of our community.



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