

AMADEUS CHAMBER SYMPHONY

Violin 1	Marion Judish, Principal Laura Dahl	Rachael Athman Rachel Tisdahl	Dianne Brady
Violin 2	Dan Larson, Principal Shigeyuki Yachi	Tamara Bottge	Jeanie Schoephoerster
Viola	Cecilia Diffley, Principal Kathryn Weinmann	Jim Johnson	Carter Scheele
Cello	Bryant Julstrom, Principal	Steven Eckblad	Thea Stockinger
Bass	Patrick Dinndorf		
Oboe	Rachel Tessier	Rachel Koehler	
Clarinet	Tom Gaetz	Katie Johnson	
Bassoon	Maia Hamann		
Trumpet	Sean Jacobson	George Doyle	
French Horn	Terri Deming	Trey Perez	
Timpani	Nelson Mitchell		

The Amadeus Chamber Symphony has been performing in the St. Cloud area and throughout Central Minnesota for the last 23 years. Most of the members of the ensemble are musicians from Central Minnesota, and many have been with the ensemble since its beginnings. The orchestra was formally established in 1990 although its roots go back to 1971, when Axel Theimer, then in his second year on the CSB/SJU Music Department faculty, hired an orchestra to be part of the choral department's performance of Gabriel Faure's 'Requiem'. The main mission is to perform music written specifically for chamber orchestra, but also includes programming of major symphonic works by composers such as Mozart, Haydn, Beethoven, Schubert, Schumann, Mendelssohn and chamber orchestra gems by Finzi, Barber, Dello Joio, Warlock, Delius, Wagner and others.

Dr. Marcie Givens, soprano, is an active performer on the recital and concert stage, having had the pleasure of performing locally, regionally and internationally. Some of her favorite performances include the 2017 performance of the Fauré *Requiem* with husband, Dr. Hugh Givens, bass-baritone, the CSB/SJU choirs and the Amadeus Symphony under the baton of Dr. Axel Theimer; the Brahms' *Requiem* with CSB/SJU choirs and Amadeus Symphony; the world premiere of Larsen's *Within the Circles of Our Lives* with the St. Cloud State Wind Ensemble at the American Bandmasters Assoc. International Convention at Cal Poly University and at UCLA in March 2007; and Barber's *Knoxville: Summer of 1915* with the CSB/SJU Symphony. Dr. Givens is on the voice faculty at CSB/SJU, SCSU and the Wirth Center for the Performing Arts in St. Cloud

College of Saint Benedict/Saint John's University Chamber Choir

Sopranos	Emma Archbold	Marissa Bauer	Maggie Beckmann	Maggie Blaska
	Tia Connelli	Maria Determan	Rianna Doyle	Katie Hinrichs
	Jane Ludwig	Elizabeth Padula	Sydney Pribula	Grace Savard
	Maria Schneider	Alyssa Wedin		
Altos	Sydney Bordson	Bothun Taylor	Bernie Donlon	Johanna Dykhoff
	Quinn Hynes-Marquette	Hope Lindenfelser	Nora Merk	Sarah Neve
	Claire Oelfke	Chelsea Ricker	Abigail Sarazin	Brenna Skahen
	Grace Spaniol	Brianna Steigauf	Marie Valois	
Tenors	Ethan Gustafson	Carter Howell	Brady Labine	Adam Schwartz
	Isaiah Svoboda	Dave Weitzel	Nate Stoebe	Jeff Wilkinson
Basses	Alex Doering	Martin Figueroa	Jacob Heinlen	Jordan Green
	Michael Kennedy	Drew Reynhout	Ben Richards	Ben Ungar
	Garrett Welsh			

Saint John's University Men's Chorus

Tenor 1	Theodore Knudson	Michael Lah	Ryan Murphy	Noah Polipnick
	Alexander Ramirez	James Siems		
Tenor 2	Nathan Beal	Braden Bizal	Kyle Curphy	Kevan Donohue
	Ben Epper	John Girgen	Jason Iverson	Sam Kelly
	Alex Mao			
Bass 1	Jack Cassidy	William Conzemius	Paul Langan	Mike Lara
	Philip Polipnick	Stephen Renze	Dallas St. Hilaire	Nick Uphoff
Bass 2	Peter Janssen	Nick Pink	Soren Pitt	Conor Stoebner
	Logan Woods			

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our twenty-seventh season.....

2019 - 2020 concert season

WITH

Marcie Givens, Soprano

CSB / SJU CHAMBER CHOIR

SJU MEN'S CHORUS

Axel Theimer, Conductor

Johann Christian Bach
W. A. Mozart

Leopold Mozart
Karl Abel

FRIDAY, OCTOBER 18, 2019

GREAT HALL

SAINT JOHN'S UNIVERSITY

8:00 P.M.

COLLEGEVILLE

AXEL THEIMER, MUSIC DIRECTOR

PROGRAM

Regina Coeli in C, K.V. 276

Wolfgang Amadeus Mozart (1756 – 1791)

Soloist: Maria Schneider, soprano
Nora Merk, alto
Jeffrey Wilkinson, tenor
Jordan Green, bass

Mozart composed three different settings to this text. All three settings were most likely written for use in the Salzburg cathedral. Mozart's first setting of the *Regina Coeli* in C major, K. 108, was written in 1771 and his second, in B-flat major, K. 127, was written one year later. The third, K. 276, is the last of three settings. Its autograph score is lost so its date of composition is conjectural. Scholars believe that its stylistic similarities to the precisely dated Dominican Vespers (K. 321) place it as a work from 1779. Among its many felicities is the thrice-repeated "Alleluia" whose rhythm immediately recalls in the listener a 'somewhat familiar' chorus by Handel, though it is thought unlikely that Mozart knew Messiah in 1779. That he indeed later knew and admired Messiah is evidenced by his elegant re-orchestration of it in 1789.

*Queen of Heaven, rejoice, alleluia. For He whom you were worthy to bear, alleluia,
Now has risen, as He said, alleluia. Pray for us to God, alleluia.*

Laudate Dominum, K.V. 339

Wolfgang Amadeus Mozart

(from *Vesperae solennes de confessore*)

Marcie Givens, Soprano

Though often performed as a stand-alone work, *Laudate Dominum* is the fourth of five movements of Mozart's *Vesperae Solennes de Confessore*, K. 339 and was composed for liturgical use in the Salzburg Cathedral (Dom). The title "de confessore" was not Mozart's own, and was added later to his manuscript. It suggests that the work was intended for vespers held on a specific day on the liturgical calendar of saints (confessors), however, the saint in question has not been conclusively established. This was Mozart's final choral work composed for the cathedral.

Laudate Dominum omnes gentes. Laudate eum, omnes populi
Quoniam confirmata est. Super nos misericordia eius, et veritas Domini manet in aeternum.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

*Praise the Lord, all nations; Praise Him, all people.
For He has bestowed His mercy upon us, and the truth of the Lord endures forever.
Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever, and for generations of generations. Amen.*

Symphony, in E flat major, Op 7, No. 6

Karl Friedrich Abel (1725 – 1787)

Molto Allegro
Andante
Presto

Abel was born in Köthen a small German city, where his father had worked for years as the principal viola da gamba and cello player in the court orchestra. In 1723 Abel senior became director of the orchestra, when the previous director, J.S Bach moved to Leipzig. The young Abel later boarded at St. Thomas School, Leipzig, where he was taught by Bach. He moved to London in 1759.

In 1762, Johann Christian Bach joined him in London and the friendship between him and Abel led, in 1764 or 1765, to the establishment of the famous Bach-Abel concerts, England's first subscription concerts. In those concerts, many celebrated guest artists appeared, and many works of Haydn received their first English performance.

One of Abel's works became famous due to a misattribution: in the 19th century, a manuscript symphony in the hand of W.A. Mozart was catalogued as Mozart's Symphony No. 3 in E-Flat, KV 18 and was published as such in the first complete edition of Mozart's works by Breitkopf & Härtel. Later, it was discovered that this symphony was actually the work of Abel, copied by the boy Mozart—evidently for study purposes—while he was visiting London in 1764. That symphony was originally published as the concluding work in Abel's *Six Symphonies, Op. 7*. However, Mozart's copy differs from Abel's published score in that Mozart "substituted clarinets for the printed oboe parts."

INTERMISSION

Symphony in B flat major

Leopold Mozart (1719 – 1787)

Allegro

Andante

Menuetto I and II

Presto

Leopold Mozart is primarily known as the father and mentor of his son Wolfgang, but he was a composer of importance in his own right composing symphonies, concertos, cantatas, oratorios, masses, various chamber works, songs, sonatas, and numerous other works. Unfortunately, much of his oeuvre has not survived and an accurate assessment of it is thus impossible. Among his best-known works is the Cassation in G for Orchestra and Toys (Toy Symphony), a witty piece that has appeared on numerous recordings. Ironically, listeners may be more familiar with his music than they are aware: many of his son's early compositions were actually collaborative efforts fashioned with his father's help.

The piece of music once known as WA Mozart's **Symphony No. 2 in Bb major**, KV17, is now considered to be not by him, but by Leopold and is now also catalogued in Cliff Eisen's catalog of Leopold Mozart's symphonies.

Magnificat in C

Johann Christian Bach (1735 – 1782)

Soloists: Maria Schneider, soprano

Nora Merk, alto

Jeffrey Wilkinson, tenor

Jordan Green, bass

Johann Christian Bach was the eighteenth child of J.S. Bach and the youngest of his eleven sons. After spending some time in Italy, he moved to London in 1762, where he became known as "the London Bach". He is also sometimes known as "the English Bach", and during his time spent living in the British capital, as *John Bach*. He is noted for playing a role in influencing the concerto styles of Haydn and Mozart.

In 1764 Bach met with Mozart - who was eight at the time - and had been brought to London by his father. During this time in London, Mozart composed his Symphony # 1. Bach then spent five months teaching Mozart in composition. Bach is widely regarded as having a strong influence on the young Mozart. Mozart arranged three sonatas from Bach's Op. 5 into keyboard concertos and in later life Mozart "often acknowledged the artistic debt he owed" to Johann Christian.

Before he moved to London in 1762, J.C. Bach spent time in Italy (Milan) after studying with Padre Martini in Bologna. This Magnificat in C (his third setting of the text) from 1760 was composed for a Vesper Service in Milan Cathedral, where Bach was appointed organist in June that year.

Like Mozart's and Haydn's early sacred music, Johann Christian Bach's Magnificat is written in a cheerfully Italianate, quasi-operatic style, ending with the final 'Et in saecula saeculorum' fugue in the *stile antico* counterpoint he had learned in his lessons with Padre Martini.

*My soul doth magnify the Lord and my spirit hath rejoiced in God my Savior.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me blessed.
For he that is mighty hath magnified me and holy is his Name.
And his mercy is on them that fear him throughout all generations.
He hath showed strength with his arm
he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat and hath exalted the humble and meek.
He hath filled the hungry with good things and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel as he promised to our forefathers,
Abraham and his seed, forever.
Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end.*