THE UNIVERSITY of NORTH CAROLINA
GREENSBORO

UNCG
School of Music

The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 14,000 university students, the UNCG School of Music serves nearly 600 music majors with a full-time faculty and staff of more than sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music now occupies a new 26 million dollar music building, which is among the finest music facilities in the nation. In fact, the new music building is the second-largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psychoacoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck is adjacent to the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point "Triad" area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world's major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For information regarding music as a major or minor field of study, please write:

Dr. John J. Deal, Dean
UNCG School of Music
P.O. Box 26167
Greensboro, North Carolina 27402-6167
(336) 334-5789
On the Web: www.uncg.edu/mus/

UNCG
School of Music

Collegium Musicum

Pierpaolo Polzonetti, director

Music of **Georg Philipp Telemann**

Friday, November 5, 2004
5:30 pm
Organ Hall, School of Music

THE UNIVERSITY of NORTH CAROLINA
GREENSBORO

Program

Psalm 117: Laudate Jehovam, Omnes Gentes

Laudate Jehovam, omnes gentes!
Laudibus efferte, omnes populi!
Quia valida est super nos misericordia ejus,
Et veritas Domini in aeternum.
Alleluia.

O Praise the Lord, all ye nations!
O praise Him, all ye people!
For His steadfast love is great to us,
And the truth of the Lord endures forever.
Alleluia.

Brett Nolker, conductor

Thomas Pappas, oboe
Daniel Pappas, violin
Thomas Turanchick, bassoon
Travis Hodgdon, basso continuo (organ)

Chorus:

Angel Rudd
Stephanie Rosenthal
Jayme Updike
Logan Hoggard

Matthew Lawing
Jennifer Simpkins
Rusty Angell

Gwendolyn Degentesh
Winnona Borawski
Jeffrey Carlson
Elena DeAngelis

Cantata 43: Wie schmerzlich drückt die schwere Bürde
from *Der Harmonische Gottendienst* (1725-26)
(after Rom. 6, 19-23; Mark 8, 1-9)

Gwendolyn Degentesh, soprano
Thomas Turanchick, oboe
Thomas Pappas, oboe
Travis Hodgdon,harpsichord
Joy Bullard, bassoon
Susannah Plaster, viola di ripieno

Aria: Largo mesto

Wie schmerzlich drückt die schwere Bürde
der stets beseufzten Dürftigkeit;
Es muss der ausgedürrten Kehlen
auch oft ein kleines Tröpfchen fehlen.
Wo find ich Brot, wo Trank, wo Kleid?

How painful press the heavy burdens
Of constant poverty;
Often the dried throat must
a small droplet feel.
Where can I find I bread, drink, clothes?

Recitativo:

Jedoch getrost! Gott weiß in solcher Not
für nahrungloses Tränenbrot
bald einen kräftigsüssen Segen,
und reichen Überfluss, für Mangel,
zu erlegen.

Now to drink! God knows your needs
To draw sustenance from this bread of tears
Now a sweet strong blessing,
And enough overflows, for the lack,
to pay.

Cantata 65 for the First Sunday of the Advent, **"Erwachet zum Kriegen"**
from *Der Harmonische Gottendienst*

Aria (after Romans 13, 11-14)

Erwachet zum Kriegen, ihr Seelen, rüstet euch!
Auf, auf, die Sinnen zu betäuben,
Übet in des Geistes Kraft
eine gute Ritterschaft!
Sucht durch Wachen, Beten, Glauben
euren Frieden ob zu siegen,
sonst verliert ihr Zions Reich.

Awake to war, you souls, prepare!
Up, up, numb your senses,
Form in your Spirit's strength
a good company of knights.
Seek through watching, prayer and faith
to win your peace
or you will lose Zion's kingdom.

Recitative (after Phil. 2, 13 and Ps. 18, 3)

Der Tag erscheinet, die Stund'ist da, vom Schlaf und Schnarchen aufzustehen und in den Kampf mit Fleisch und Blut zu gehen.
Das Heil ist nah, doch auch Gefahr und Fall sind näher, als ihr's meinet; denn wer das Heil mit Füssen tritt, wird statt des Heils Verderben und statt des Segens Fluch ererben.
Der Gnadenkönig bringt den Frieden Gottes mit, doch denen, die mit sic him faulen Frieden leben, wird dieser Friede nicht gegeben. Darum zu gutter Nacht, o Freundschaft, dier mir Gott zum strengen Feinde macht! Dir sei ein steter Haβ, ein steter Kampf geschworen, bis mit dem Leben sich zugleich auch deine Macht verloren.
Du aber, der du mich zum Qollen angeflammt, von dem auch mein Vollbringen stammt, mein König, gib dei deisem Toben mir Kraft von oben und sei, da mir allein der Ansatz viel zu heftig, durch deinen Geist in meiner
Ohnmacht kräftig!

The day has dawned, the hour is here,
to rise from sleep and snoring and go into battle with flesh and blood.
Salvation is near, but also danger and the Fall are nearer than you believe; for those who trample Salvation under foot will, instead of Salvation and blessings, inherit doom and curses.
The King of Grace brings God's peace with him, but to those who live with their own deceiving peace, this peace will not be given.
Therefore goodnight, o friendships that could make God my stern enemy! To you eternal hate, an eternal battle I swear, until life and your power together are lost.
You however, who enflamed me with this will and from whom also my completion stems, my king, in this noise give me strength from above and through you Spirit strengthen me in my weakness, for the beginning is much too daunting for me alone!

Aria (after Thessalonians. 5, 23)

Wappne mich mit deiner Stärke,
Gott, mein Retter, meine Burg.
Hilf mir kämpfen, hilf mir ringen, hilf mir die wallen den Lüste bezwingen, heilige mich durch und durch!

Arm me with your strength,
God, my Savior, my fortress.
Help me to fight, help me to struggle, help me to vanquish the simmering desires, hallow me through and through!

(trans. by Jeffrey Carlson)

Jeffrey Carlson, bass
Daniel Pappas, violin
Rebecca Marland, viola da gamba
Dalyn Cook, basso continuo (harpsichord)

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The hall is equipped with a listening assistance system.
Patrons needing such assistance should contact an usher in the lobby.

Patrons are encouraged to take note of the exits located throughout the hall.
In an emergency, please use the nearest exit, which may
be behind you or different from the one through which you entered.

Aria: tempo giusto

Es zeigt, o Herr, dein Gnadenwille
den weitsten Abgrund reicher Fülle
an Segen und Zufriedenheit.
Ach! Von so wunderreichen Schätzen
wird mich ja auch ein Teil ergötzen

It shows, o God, your favor
That there is enough to fill the abyss
With blessing and contentment.
Oh! From such wonder-reaching treasures
I will also have a share

in dieser so flüchtig verschwindenden Zeit.	In this flowing, vanishing time.

(trans. by Gwendolyn Degentesh)

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Trio Sonata in F Major, TWV 42: F5 (1724)
Dolce
Allegro

Thomas Turanchik, oboe
Rebecca Marland, viola da gamba
Travis Hodgdon, basso continuo (harpsichord)

Trio Sonata in E minor, TWV 42: e11
Tendrement
Viste Gay

Thomas Pappas, oboe
Thomas Turanchik, oboe
Ethel Joy Bullard, bassoon
Travis Hodgdon: basso continuo (harpsichord)

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Selection of Wedding Dances
from *Auf, ihr art'gen Liebes-Götter: musicalisch-choréographisches Hochzeit-Divertissement*
III. Gigue
VI. Passpied

Fantasia I for Organ, arranged for consort of recorders
Andantino
Allegretto

Thomas Turanchik and Pierpaolo Polzonetti, soprano
Katrina LoPresti, alto
Jessica Johnson, tenor
Joy Bullard, bass

Fantasia II for Organ arranged for consort of recorders
Moderato
Tempo di Gavotta

Concerto in A Minor (Dresden, ms. Mus. 2392-0-20) arranged for consort of recorders
Vistement

Pierpaolo Polzonetti, soprano & alto
Daniel Pappas, alto
Travis Hodgdon, tenor
Thomas Pappas, bass

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Odes from *24 theils ernsthafte, theils scherzende Oden*
(*24 In Part Serious, In Part Humorous Odes*) (Hamburg, 1741)

No. 4: "Der Schäfer" ("The Shepherd"), text by Johann Arnold Ebert

An dieser schattenreichen Linde,	At this linden tree, kingdom of shadow,
Wo schön mein Vater schlief und sung,	where my father used to sleep and sing,
In deren grünlich braune Rinde	in whose green brown bark
Ich neulich Phyllis Namen schlung,	I just carved the name of Phyllis;
In diesem Klee, an diesem Bache,	in this clover at this stream,
Der meine Schafe tränkt und kühlt,	that soaks and cools my sheep,
Hier lieg ich, spiele, singe, lache	here I lie, play, sing, laugh,
Und schlafe, wenn ich genug gespielt.	and sleep after I played enough.

(trans. by W. Borawski)

No. 5: "An den Schlaf" ("To Sleep"), text by Friedrich von Hagedorn

Gott der Träume, Freund der Nacht!	God of dreams, friend of the night!
Stifter sanfter Freuden,	Giver of soft joys
Der den Schäfer glück lich macht,	that make the shepherd happy
wenn ihn Fürsten neiden.	so even the princes envy him.
Holder Morpheus säume nicht,	Lovely Morpheus, delay not,
Wenn die Ruhe mir gebricht,	When you bring peace to me,
Aug' und Herz zu weiden.	to graze my eyes and heart.

(trans. by W. Borawski)

Winnona Borawski, soprano
Dalyn Cook, basso continuo (harpsichord)

No. 10 "Der Mittelstand zwischen Reichtum und Armut"
("The Middle Class Between Wealth and Poverty"), text by Daniel Stoppe.

No. 23 "Das Landleben" ("The Friend"), text by Arnold Ebert.

Jeffrey Carlson, bass
Dalyn Cook, basso continuo (harpsichord)

Aria: tempo giusto

Es zeigt, o Herr, dein Gnadenwille	It shows, o God, your favor
den weitsten Abgrund reicher Fülle	That there is enough to fill the abyss
an Segen und Zufriedenheit.	With blessing and contentment.
Ach! Von so wunderreichen Schätzen	Oh! From such wonder-reaching treasures
wird mich ja auch ein Teil ergötzen	I will also have a share
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