

23.4.13

ST. MICHAEL'S MUSIC & ARTS

~Presents~

**THE CÄCILIE-CHOR
OF FRANKFURT, GERMANY**

~Under the direction of~

CHRISTIAN KABITZ

~With~

BARBARA EMILIA SCHEDEL - SOPRANO

EVGENIYA KAVALDZHIEVA - MARIMBA

WILHELM SCHMIDTS - ORGAN

MATTHIAS SCHMITT - COMPOSER

**ST. MICHAEL'S EPISCOPAL CHURCH
IN THE CITY OF NEW YORK
APRIL 23RD, 2013, 7:00PM**

Kyrie from the Mass in a-minor, op.197

Gabriel Rheinberger (1839-1901)

For four-part chorus and organ

Kyrie eleison.	<i>Lord, have mercy.</i>
Christe eleison.	<i>Christ, have mercy.</i>
Kyrie eleison.	<i>Lord, have mercy.</i>

Hear my prayer

Felix Mendelssohn Bartholdy (1809-1847)

for soprano-solo, choir and organ

Hear my prayer, O God, incline Thine ear!
Thyself from my petition do not hide.
Take heed to me! Hear how in prayer I mourn to Thee,
Without Thee all is dark, I have no guide.
The enemy shouteth, The godless come fast!
Iniquity, hatred, upon me they cast!
The wicked oppress me, Ah where shall I fly?
Perplexed and bewildered, O God, hear my cry!
My heart is sorely pained, within my breast,
my soul with deathly terror is oppressed,
trembling and fearfulness upon me fall,
with horror overwhelmed, Lord, hear me call,
O for the wings, for the wings of a dove!
Far away, far away would I rove!
In the wilderness build me a nest,
and remain there for ever at rest.

Prelude and Fugue c-minor, op. 37, 1 for organ

Two psalms for 4-8 part chorus

Jauchzet dem Herrn

Jauchzet dem Herrn alle Welt.
Dienet dem Herrn mit Freuden.
Kommt vor sein Angesicht mit Frohlocken.
Erkennt, dass der Herr Gott ist.
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volk
und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken.
Zu seinen Vorhoefen mit Loben.
Danket ihm, lobet seinen Namen.
Denn der Herr ist freundlich
und seine Gnade waehret ewig und seine
Wahrheit fuer und fuer.

*Sing joyfully to God, all the earth;
serve the Lord with gladness.
Come in before his presence with exceeding great joy.
Know that the Lord he is God;
He made us and not we ourselves.
We are his people
and the sheep of his pasture.
Go into his gates with praise,
into his courts with hymns; and give glory to him.
Praise his name, for the Lord is sweet;
his mercy endures forever,
and his truth
throughout all generations.*

Richte mich, Gott

Richte mich, Gott,
und fuehre meine Sache
wider das unheilige Volk
und errette mich von den falschen
und boesen Leuten.
Denn du bist der Gott meiner Staerke;
Warum verstoessest du mich?
Warum laessest du mich so traurig geh'n,
wenn mein Feind mich draengt?
Sende dein Licht und deine Wahrheit,
dass sie mich leiten
zu deinem heiligen Berge,
und zu deiner Wohnung.
Dass ich hineingehe zum Altar Gottes,
zu dem Gott, der meine Freude und Wonne ist,
und dir, Gott, auf der Harfe danke, mein Gott.
Was betruerst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott! Denn ich werde ihm noch danken,
dass er meines Angesichts Huelfe,
und mein Gott ist.

*Do me justice, O God,
and fight my fight
against a faithless people;
from the deceitful
and impious man rescue me.
For you, O God, are my strength.
Why do you keep me so far away?
Why must I go about in mourning,
With the enemy oppressing me?
Send forth your light and your fidelity;
they shall lead me on
And bring me to your holy mountain,
to your dwelling place.
Then will I go in to the altar of God,
the God of my gladness and joy;
Then will I give you thanks upon the harp, my God
Why are you so downcast, o my soul?
And why do you sigh within me?
Hope in God! Then I will again give him thanks,
In the presence of my savior
and my God.*

Two graduals for 4-7 part chorus

Anton Bruckner (1824-1896)

Locus iste

Locus iste a Deo factus est
inaestimabile sacramentum,
irreprehensibilis est.

*This place was made by God,
a priceless mystery,
it is without reproof.*

Ave Maria

Ave Maria, gratia plena,
Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis. Amen

*Hail Mary, full of grace,
the Lord is with thee;
blessed art thou amongst women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and at the hour of our death. Amen*

Agnus Dei for choir and marimba

Matthias Schmitt (*1958)

First performance in USA

Agnus Dei - Qui tollis - Miserere nobis - Dona nobis pacem

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

Lamb of God,
Who taketh away the sins of the world,
have mercy upon us.
Lamb of God,
Who taketh away the sins of the world,
Grant us peace.

Sonata in A-major op. 65,3 for organ

Felix Mendelssohn Bartholdy

Con moto maestoso - Andante tranquillo

Wo ist ein so herrlich' Volk

Johannes Brahms (1833-1897)

From "Fest und Gedenksprüche" for 8-part chorus, op. 109

Wo ist ein so herrlich Volk,
zu dem Goetter also nahe sich
tun als der Herr, unser Gott,
so wir ihn anrufen?
Huete dich nur und
bewahre deine Seele wohl,
dass du nicht vergessest der Geschichte,
die deine Augen gesehen haben,
und dass sie nicht
aus deinem Herzen kommen
alle dein Leben lang.
Und sollst deinen Kindern
und Kindeskindern kundtun.
Amen.

And what nation is there so great
that hath statutes and judgements so righteous
as all this law,
which I set up before you this day?
Only take heed to thyself,
and keep thy soul diligently,
lest thou forget the things
which thine eyes have seen,
and lest they depart
from thy heart
all the days of thy life:
but teach them thy sons,
and thy sons' sons.
Amen.

Denn er hat seinen Engeln

Felix Mendelssohn Bartholdy

From Elijah for 8-part chorus

Denn er hat seinen Engeln befohlen ueber dir,
dass sie dich behueten auf allen deinen Wegen,
dass sie dich auf den Haenden tragen
und du deinen Fuß nicht an einen Stein stossest.

For He shall give His angels charge over thee,
that they shall protect thee in all the ways thou goest;
that their hands shall uphold and guide thee,
let thou dash thy foot against a stone.

Abendlied

Gabriel Rheinberger

for 6-part chorus

Bleib bei uns, denn es will Abend werden,
und der Tag hat sich geneiget.

*Bide with us, for evening shadows darken,
and the day will soon be over.*

Program Notes

The Motets

When Johann Sebastian Bach died in 1750, a vital treasure of our musical culture was buried with him. Bach's congenial art of composition for organ and in the vocal genres of oratorio, cantata and motet remained outdated and "dead" for nearly 100 years.

Already in the middle of the 18th century, fugues and the technique of counterpoint were obsolete. Especially the art of polyphonic choral singing became a subject for advanced music scholars only. Revealingly, Bach's son Johann Christian called his father „the old wig“. Nevertheless, rumor has it that when Mozart listened to Bach's eight-part motet "*Singet dem Herrn ein neues Lied*" in 1789 while visiting the Thomas-Schule in Leipzig, he was deeply impressed and is supposed to have said „There is still always something to be learned.“

More than any other composer Felix Mendelssohn Bartholdy learned from Bach. Mendelssohn made his mark in musical history by conducting the "*St. Matthew's Passion*" in Berlin after 100 years of slumber and thus establishing a renaissance of Bach's music, which continues today. He performed all of Bach's organ-works and, as the director of Leipzig's famous Gewandhaus, initiated a revival of this music for orchestra. He even transferred ideas of Bach's musical language in his own romantic compositions; most notably the practice of double-choruses, which Bach perfected in four of his motets, was reinvented by Mendelssohn in his Psalm compositions. In England, Mendelssohn first came to know the practice of using a solo-organ as a substitute for orchestral accompaniment to support the chorus. Here he composed "*Hear my Prayer*" using the style of an English Anthem. He artistically orchestrated this piece shortly before his death.

Artistic involvement with Mendelssohn's oeuvre is of particular importance to the Cäcilienchor Frankfurt, since Mendelssohn conducted and dedicated several choral works, most notably his oratorio *St. Paul*, to the choir.

Johannes Brahms, too, was a great admirer of Bach. He also edited and adapted Bach's works and therefore contributed to making his musical works known to the public throughout Germany and Europe. Brahms played an essential part for the edition of the complete works of Bach. He always included works of Bach in his concert programs, although it was against the public taste. Like Mendelssohn, Brahms memorialized Bach's art in his compositions for organ and choir without neglecting his own musical language. Especially in his "*Fest- und Gedenksprüche*" (the 3rd part of which will be performed in this program), a double-chorus is combined with the ingenious use of counterpoint, nonetheless giving the listener the genuine and impressive sound of Brahms' choral music.

A completely different approach can be witnessed in the music of Anton Bruckner. No traces of Bach's complex counterpoint technique are audible in his works. He felt a closer musical connection to the tradition of Palestrina, Lasso und Monteverdi. Therefore, his "*Ave Maria*" gives one a feeling of being in a majestic cathedral rather than a German baroque church.

Part of this musical tradition is also Gabriel Rheinberger. His musical language is even more shaped by the idea of a textual and musical symbiosis that encourages reverence in an audience. Sudden tonal outbursts are as unthinkable to Rheinberger as adventurous journeys into the harmonic abysses of late romantic music. His masses exude an inner tranquility and serenity that lead the listener into the deepest secrets of liturgy and rituals. The "*Missa in a-Minor op. 197*" is his final piece. He died leaving an unfinished "Credo". Rheinberger's student Louis Adolphe Coerne completed this work using the musical drafts of his master.

Christian Kabitz

Agnus Dei

Matthias Schmitt's *Agnus Dei* (2011) is a four movement composition for choir and marimba. It is unique in that it is the first sacred piece Schmitt has written and is his first composition using this particular combination of instrument and voice.

Schmitt's experience as a singer in various choirs and his work as a producer and arranger of pop music, in which he was responsible for background vocals, served as an inspiration for this compositional challenge. Encouraged by the idea from his publisher and friend Leif Dramstad at Norsk Musikforlag (Norway) to combine the marimba with choir, he wrote *Agnus Dei* and created this innovative work.

Schmitt says, "The human voice coupled with marimba is a relatively new terrain for a composer. The textures and colors of these instruments complement each other in homogenous and contrasting interplay. The marimba, with its multifaceted performance techniques, is a source of almost endless possibilities for sound nuances. The sound of the instrument itself is still quite new to the average classical concert audience and offers many surprises."

The premiere of *Agnus Dei* was conducted by the internationally renowned Christian Kabitz and sung by the Bach-Chor of Würzburg/Germany. The marimba part was performed by Schmitt's long-standing musical partner Evgeniya Kavaldzhieva (Bulgaria), who also recorded an album of marimba solo works written by Schmitt ("*A Tribute to Charlie*", Norsk) in 2006.

The premiere performance of "*Agnus Dei*" can be seen and listened to on YouTube (<http://www.youtube.com/watch?v=OoGSgCay1uM>).

Matthias Schmitt

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Matthias Schmitt, Composer

In addition to his duties as instructor at the School of Music in Würzburg, the University of Applied Sciences Würzburg-Schweinfurt, the Bavarian Music Academy in Hammelburg, as well as his privately owned music school, Matthias Schmitt has authored several textbooks for synthesizer, keyboard, djembe and conga, and the marimba. Since completing his music studies, he has been active as an arranger, studio musician (percussion, keyboard, and vocals), and producer. As a composer he has achieved over the years worldwide success. A great number of his works have become standard components of repertoire for international marimba competitions. Several world-famous marimba/percussion soloists such as Evelyn Glennie (United Kingdom), Momoko Kamiya (Japan), Martin Grubinger (Austria), Katarzyna Mycka (Poland), Peter Sadlo (Germany) and last but not least Evgeniya Kavaldzhieva (Bulgaria) have either performed his pieces in their programs or have recorded them on CDs.

Barbara Emilia Schedel , Soprano

Her extraordinary musical sense, acting skills, and abilities had been awarded by several stipends, high doped music awards and honors (e.g. The Bavarian Prize "Musiktheater" IKH 2010), as well as by national and international song competitions (e.g. 1st Prize Song Competition "Armin Knab", Song Competition of the MDR, and the International Mozart Competition Würzburg). Thereupon she received several invitations of the State Opera House Stuttgart, had given guest performances at the National Theater in Mannheim, the State Theater in Oldenburg, the National Theater in Krakow, the Theater Fürth (in cooperation with the Bavarian Broadcasting (BR)), and the Chamber Opera in Vienna, where she performed several lyrics with repertoire going from baroque music up to plenty compositions of modern music.

Since earliest childhood, the soprano singer Barbara Emilia Schedel experienced an intensive musical and artistic support. After having passed successfully her examination in music in the fields of piano and violoncello, she expeditiously dedicated herself in the education of her voice mainly by Charlotte Lehmann, but she also studied with teachers like Margreet Honig, Kleesy Kelly, and Richard Miller (USA).

Evgeniya Kavaldzhieva, Marimba

Born in Bulgaria, started piano lessons at the age of six. When she was 13, she took to the percussion on her own. In 2000 Evgeniya completed with honors her Bachelor degree in Bulgaria and in 2002 her Masters in performance at the Hochschule für Musik in Würzburg, Germany with Professor Mark Lutz. Numerous scholarships and awards have contributed to her musical and artistic development.

Fascinated by the multiple possibilities of the marimba, she began to focus on that instrument. Consequently, she attended master classes with internationally renowned marimba players. Evgeniya gained extensive concert experience through appearances at and participation in music festivals in Bulgaria, Italy, Germany, Austria, Grand Canary Islands, among others. She has been taking part in many Radio and TV Recordings and has been a Soloist of various Orchestras. Since 2007 Evgeniya Kavaldzhieva plays together as a Duo "2-Gather" with the composer Matthias Schmitt who is also the producer of her both CDs – "A Tribute to Charlie" and "Agnus Dei".

Wilhelm Schmidts, Organ

Born in 1985 in Romania, studied at the Cluj-Napoca Music Conservatory with Ursula Philippi (organ) and Erich Türk (harpsichord), following up with studies at the University of Music in Würzburg with Christoph Bossert (organ), Jörg Straube (choral conducting) and Ari Rasilainen (orchestral conducting). He attended master classes with Lorenzo Ghielmi, Wolfgang Zerer and Hans-Ola Ericsson and received scholarships of the German Academic Exchange Service (DAAD) and the "Evangelisches Studienwerk Villigst". As a soloist and chamber musician he has given concerts throughout Europe. His repertoire embraces works from the 16th century to the present day, with an emphasis on the performance of the german organ music from the Romantic period . Wilhelm Schmidts is conductor of the "Vocalensemble Würzburg" chamber choir and assistant of Christian Kabitz at the Würzburg Bach Choir.

Cäcilien-Chor Frankfurt

The Cäcilien-Chor Frankfurt was founded in 1818 by the operatic tenor Johann Nepomuk Schelble, and is the second-oldest concert choir in Germany. The choir has a long tradition of performing many different styles of choral music. One of the choir's most famous conductors was Felix Mendelssohn-Bartholdy, who dedicated his oratorio *St. Paul* (1836) to the choir. Other important musical directors include Hans Pfitzner, Hermann Scherchen, Clemens Krauss, Bruno Vondenhoff, Kurt Thomas (who was also director of the *Thomanerchor* in Leipzig), Theodor Egel and Enoch zu Guttenberg. As one of Frankfurt's most prestigious choirs, Cäcilien-Chor regularly participates in concerts under the baton of internationally renowned conductors such as Kurt Masur, Michael Gielen, Paolo Carignani, Nicola Luisotti, and Sebastian Weigle.

Christian Kabitz has been the Musical Director of the choir since 1988. While continuing to preserve the choir's commitment to the performance of the works of Bach, Brahms, Mendelssohn and Bruckner Kabitz has also received high critical acclaim for outstanding performances of works by contemporary composers such as Knut Nystedt, Wilfried Hiller (*Augustinus*) and Matthias Schmitt (*Agnus Dei*). With a reputation for consistent excellent performances, the choir has been invited to perform concerts in Japan and the USA and regularly tours Europe. In 2000 the choir was awarded the „Binding-Kulturpreis“ from the City of Frankfurt.

Christian Kabitz, Conductor

Christian Kabitz received his training as a church musician and conductor in Munich. From 1973 to 1979 he was cantor at *Christuskirche* in Munich, where he founded the Bach-Collegium München.

In 1979 he became cantor at *St. Johanniskirche* in Würzburg, where he has directed the Würzburg Bachchor and Bachorchester ever since. With these two ensembles he organizes the annual *Würzburger Bachtage*, a music festival of Germany-wide significance.

In 1982 he was Art Director of the 57th Bach Festival of the NBG (New Bach Society).

In 1985 he organized a prestigious Bach-Handel Festival in Würzburg in cooperation with internationally renowned artists.

As a harpsichordist and organist Kabitz regularly tours most European countries. He is also conducting abroad in close partnership with the Münchener Bachsolisten.

He is well remembered for his TV and radio broadcasts of concerts with Peter Schreier, Edith Mathis, Jean-Pierre Rampal, Aurèle Nicolet, Alexis Weissenberg, Sabine Meyer and others.

Kabitz is also known for his performances of Baroque operas as well as for his computer-synthesiser concerts. His affinity to modern music is shown in the recordings of the *Rock Requiem* (1980) and *Cosmogonia* (1998) - compositions for a rock ensemble, a large choir and orchestra.

In recognition of his merits Christian Kabitz was awarded the title of Director of Church Music by the Lutheran Church of Bavaria in 1984. In 1986 he received a prestigious award from the Bavarian State Government for his achievements as a conductor. In the same year he was appointed Art Director of the Bachchor in Heidelberg.

Since 1988 Kabitz has been Art Director of the *Frankfurter Caecilien-Chor*, the popular performances of oratorios in the "Alte Oper" have become a constituent feature of the musical scene in Frankfurt. In 2002 and 2003 he organized extensive concert tours in Japan and the United States. In 2005 he was invited to Shanghai, where he conducted three concerts with oratorios. In 2004, Kabitz was awarded the "Kulturpreis" of the City of Würzburg; since 2008 he has been Art Director of the Mozart Festival in Würzburg.



CÄCILIEN-CHOR
frankfurt seit 1818