



Friday, January 27, 2023
7:00 pm

Christ Presbyterian Church

Jean Couchie Burnquist, soprano

with

Heather Cooper, organ and piano

Michael Kosco, cello

Ted Clark, trumpet

“Hark! the Echoing Air” from *The Fairy Queen*

Henry Purcell (1659–1695)

Purcell’s baroque music was uniquely English. He enjoyed writing music for theater, including his famous work and perhaps the first true English opera, *Dido and Aeneas*. As organist for Westminster Abbey, he dedicated his time to creating sacred music, including music for Queen Mary II’s funeral in 1694. Purcell died a year later at the age of 36 and is buried next to the organ in the Abbey. *The Fairy Queen* was a masque (a musically augmented spoken play) and was first performed in 1692. The libretto comes from an anonymous adaptation of William Shakespeare’s comic play *A Midsummer Night’s Dream*. In the final act of the opera, this piece is heard as a fanfare to celebrate marriage (a triumph). The cupids break into a dance and clap their wings portraying a childlike perspective of devotion that comes with a youthful marriage.

“Laudate Dominum” from *Vesperae solennes de confessore*

W. A. Mozart (1756–1791)

Born in Salzburg, Austria, Mozart is recognized as one of the best classical composers of all time, with repertoire spanning opera to symphonies. In his short life of 35 years, he was quite prolific, creating more than 800 works. His classical style saw a greater emphasis on a single melodic line, with little use of improvisation for the singers. While serving as organist for the Salzburg Cathedral, these vespers were written in 1780– the final choral work he composed there.

Laudate Dominum omnes gentes

Praise the Lord, all nations

Laudate eum, omnes populi

Praise Him, all people

Quoniam confirmata est

For He has bestowed

Super nos misericordia eius

His mercy upon us

Et veritas Domini manet in aeternum

And the truth of the Lord endures forever

“Prelude” from *Cello Suite No. 2 in D minor*

Johann Sebastian Bach (1685–1750)

*Following the concert, please join us for a reception in Westminster Hall,
prepared by Jennifer George, Director of Children’s and Family Ministries.*

Jauchzet Gott in allen Landen (Cantata 51) J. S. Bach

Johann was born the last child of a city musician in Eisenach, Germany. He was orphaned at age 10 and lived with his eldest brother, Johann Christoph for 5 years. Bach studied the works of his musical contemporaries of the Baroque period, however, his music was harmonically more innovative than his peers. The hundreds of sacred works Bach created are usually seen as manifesting not just his craft but also a truly devout relationship with God. Soli deo Gloria! Cantata 51 is an example of a Lutheran solo cantata and was composed for the 15th Sunday after Trinity in September of 1730 in Leipzig, Germany. The Lutheran Cantata incorporated into its musical scheme the great traditions of the past- the chorale, the solo song, the concerted style - and added to these the dramatically powerful elements of operatic recitative and aria.

I. *Aria*

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich halt
Müssen dessen Ruhm erhöhen
Und wir wollen unserm Gott
Gleichfalls jetzt ein Opfer bringen,
Dass er uns in Kreuz und Not
Allezeit hat beigestanden.

*Praise God throughout creation!
All heaven and earth
Must exalt his glory,
And to our God we would
Now likewise bring an offering
Sing a song of acclamation to our God,
Because he has stood with us
In (our) envy and pity at all times.*

II. *Recitative and Andante*

Wir beten zu dem Tempel an,
Da Gottes Ehre Wohnt,
Da dessen Treu, so täglich neu,
Mir lauter Segen lohnet.
Wir preisen, was er an uns hat getan.

*We worship in the Holy temple
Where God lives,
and pray to Him who every morning
Rich blessings showers upon us.
We praise him for all that He has done.*

Muss gleich der schwache Mund
Von seinever Wundern lallen,
So kann ein schlechtes Lob
Ihm dennoch wohlgefallen

*Although our faltering lips
can never tell His goodness
He will accept the praise
our grateful hearts would render.*

III. *Aria*

Höchster, mache deine Güte
Ferner alle morgen neu,
So soll für Vattertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen
Dass wir deine Kinder heissen.

*Father (high one), may Thy mercies
fall on us each morning anew.
And as Thou art good and true
let us thank Thee, never waver,
and in all that we are doing,
Show ourselves to be your children.*

IV. *Choral*

Sei Lob und Preis mit Ehren
Gott, Vater, sohn, heiligem Geist!
Der woll' in uns vermehren,

*All honor, praise and glory
To God the Father, Son and Holy Spirit!
As God to us has promised*

Was er uns aus Gnaden verheisst,
Dass wir ihm fest vertrauen,
Gänzlich verlass'n auf ihn,
Von Herzen auf ihn bauen,
Dass uns'r Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur stund':
Amen! Wir werd'n's Erlangen,
Glaud'n wir aus herzens Grund.

*so in His mercy will it be.
Secure in Him abiding,
Submissive to His will;
our hearts to Him we raise
that our hearts, spirit and senses
rely on His strength
and faith in Him imparts
Amen, we join in singing
Praises from our hearts.*

V. *Alleluja*

INTERMISSION

“S'il est un charmant gazon”
“Comment, disaient-ils”
“Oh, quand je dors”

Franz Liszt (1811–1886)

In memory of Eleanor Kear

Franz Liszt was a Hungarian composer, pianist and teacher of the Romantic period. With a diverse body of work spanning more than six decades, he is considered to be one of the most prolific and influential composers of his era and remains one of the most popular composers in modern concert piano repertoire.

My dear friend Eleanor Kear accompanied me for nearly twenty years for annual MacDowell Club performances, as well as numerous recitals and programs. “Oh, quand je dors” was one of our signature pieces. She introduced me to the other two pieces, however, coincidentally I sang the second piece on my college senior recital. These three pieces are all artistically set to the poetry of Victor Hugo and the marriage of the piano with the voice is truly exquisite.

S'il est un charmant gazon
Que le ciel arrose,
Où brille en toute saison
Quelque fleur éclore,
Où l'on cueille à pleine main
Lys, chèvre feuille et jasmin,
J'en veux faire le chemin
Où ton pied se pose!

*Should there be a charming lawn
which is watered by heaven.
where all season
some open flower burns,
where one gathers lily, honeysuckle
and jasmine, in full bunches,
I wish to make of it the path
Where your foot treads!*

S'il est un rêve d'amour
Parfumé de rose,
Où l'on trouve chaque jour
Quelque douce chose,
Un rêve que Dieu bénit,
Où l'âme à l'âme s'unit,
Oh! j'en veux faire le nid
Où ton cœur se pose.

*Should there be a dream of love
perfumed with rose,
where one finds each day
some gentle thing,
a dream blessed by God,
where souls unite,
oh, I wish to make of it the nest
Where your heart settles!*

Comment, disaient-ils,
Avec nos nacelles,
Fuir les alguazils ?
Ramez, disaient-elles.

*"How," they asked,
"in our small boat
Can we escape the law (Spanish police)?"
"You must row!" the girls replied.*

Comment, disaient-ils,
Oublier querelles,
Misère et périls?
Dormez, disaient-elles.

*"How", they asked,
"can we forget quarrels,
Griefs and perils?"
"You must sleep!" the girls replied.*

Comment, disaient-ils,
Enchanter les belles
Sans philtres subtils?
Aimez, disaient-elles.

*"How", they asked,
"Can we enchant the fair
Without rare potions?"
"You must love!" the girls replied.*

Oh quand je dors, viens auprès de ma couche,
comme à Pétrarque apparaissait Laura,
Et qu'en passant ton haleine me touche...
Soudain ma bouche s'ouvrira!

*Oh, in my dreams draw near my couch,
as Laura appeared to Petrarch,
and as you pass, touch me with your breath
And at once my lips will part!*

Sur mon front morne où peut-être s'achève
Un songe noir qui trop longtemps dura,
Que ton regard comme un astre s'élève,
Et soudain mon rêve Rayonnera!

*On my sad brow, where perhaps
some gloomy thought has sat too long,
let your gaze rise like a star,
And at once my dreams will glow!*

Puis sur ma lèvre où voltige une flamme,
Éclair d'amour que Dieu même épura,
Pose un baiser, et d'ange deviens femme...
Soudain mon âme S'éveillera!
Oh viens!
comme à Pétrarque apparaissait Laura.

*Then on my lips, where flutters a flame
of love which God himself has kept pure,
place a kiss, and transform from angel into woman
and at once my soul will awake
Oh, come!
as Laura appeared to Petrarch.*

"Where the Music Comes From"

Lee Hoiby (1926–2011)

Born in Madison, Wisconsin, Lee Hoiby was a disciple of Gian Carlo Menotti at the Curtis Institute. Included in his rich catalog are operas, choral works, concerti and more than a hundred songs, many of them debuted by Leontyne Price, Frederica von Stade, and Marilyn Horne. Hoiby had a real gift for writing for the voice. His art songs are in the best romantic, lyric American tradition utilize texts by the great poets, William Blake, Walt Whitman, and e.e. cummings. His words, however, express music as coming from all creation and a desire to be one with nature.

"Vocalise"

Sergei Rachmaninoff (1873–1943)

Sergei Rachmaninoff was born in Russia and left his homeland in 1918 and lived in Switzerland and the United States, where he died. Although a great orchestral composer, he was also a pianist and wrote beautiful songs. Vocalise has been arranged for various instruments and in one case has added words. The sheer beauty of the melodic line is enhanced by the warmth of this space and the beautiful tone of the Bösendorfer piano.

“Winter” from *Six Elizabethan Songs*

Dominick Argento (1927–2019)

Considered to be America's pre-eminent composer of lyric opera, Dominick Argento was born in York, Pennsylvania. He held degrees from Eastman and Peabody Institute and studied in Italy on Fulbright and Guggenheim fellowships. His *Diary of Virginia Woolf* won the Pulitzer Prize in 1975. Act V Scene 2 of Shakespeare's *Love's Labour's Lost* gives a vivid description of winter for the peasants in the time of Queen Elizabeth. The shepherd blows on his hands(his nail) to keep warm, milk is frozen in the buckets, in church the preacher's sermon is drown out by coughing, Marian has a cold and poor Joan, the scullery maid is covered with grease from scouring the pots and pans. And to add to the drama, the owl nightly searches for his mate.

“The Spring and the Fall”

Sven Lekberg (1899–1984)

Sven Lekberg, was born in Chicago to Swedish parents with musical backgrounds. He received his bachelor's degree from Northwestern University, his master's in composition at Eastman and studied piano in Paris and attended Columbia Seminary. He headed the piano department at Ohio University and retired as head of the music department at Simpson College in Iowa in 1969. In his 25 years there, he composed some 70 pieces by retirement. He captures so well the feelings evoked in Edna St. Vincent Millay's poem about the excitement of love blossoming in the spring and the pain of love ending in the fall.

“O luce di quest anima” from *Linda di Chamounix*

Gaetano Donizetti (1797–1848)

In the first half of the 19th century, Donizetti was one of the masters of the bel canto opera style. He is best known for his operas, *Elisir d'amore* and *Lucia di Lammermoor*. Due to censorship in Italy, Donizetti moved to the United Kingdom, although *Linda di Chamounix* had its premiere in Vienna. In 1934, it had its Metropolitan Opera premiere with Lily Pons in the role of Linda. In this scene: Linda has come to meet her lover, Carlo, the young and penniless painter. She arrives late and finds flowers he left for her.

Ah! tardai troppo, e al nostro
favorito convegno io non trovai
il mio diletto Carlo;
e chi sa mai
Quant' egli avrà sofferto!
Ma non al par di me!
Pegno d'amore
questi fior mi lasciò! tenero core!
E per quel core io l'amo,
unico di lui bene!
Poveri entrambi siamo,
viviam d'amor, di speme;
pittore ignoto ancora
egli s'innalzerà, co' suoi talenti!
Sarò sua sposo allora.

*Ah, too long I have waited;
And yet I have not found
at our favorite place my dear Carlo.
And who can tell
What he has suffered!
But not as much as I have!
As a symbol of his love
He left me these flowers! What a tender heart!
And for that heart I do adore him
Modest though be his station.
We are both but poor,
Living only on thoughts of love
If he be an unknown painter,
He will shine with his genius!
And I will be his wife.*

Oh noi contenti!
O luce di quest'anima,
delizia, amore e vita,
la nostra sorte unita,
in terra, in ciel sarà.
Deh, vieni a me, riposati
su questo cor che t'ama,
che te sospira e brama,
che per te sol vivrà.

Oh, what contentment!
Oh, you are the radiance of my soul,
Delightful life and love;
On earth and in heaven,
We will be united.
Come, my dear
And find calm in my yearning heart
That sighs for your love,
Of which mine is for you alone.

Jean Couchie Burnquist, soprano, maintains an active schedule as a singer and teacher of voice. She has performed as a soloist with orchestras in Alliance, Columbus and Marietta and received critical acclaim as soloist in Ralph Vaughan Williams' *Antarctica Symphony* with the Canton Symphony Orchestra. In 2010, Ms. Burnquist won the Alliance Symphony/Mount Union College "Solo con Tutti Concerto/Aria Competition" and as a result, performed Mozart's "Exsultate, Jubilate" with the orchestra during that season. This past April, she sang soprano solos in Ralph Vaughan Williams' *Serenade to Music* with the Canton Symphony Orchestra.

Ms. Burnquist has annually sung the soprano solos in Marietta College's *Messiah* since 2001. She was the soprano soloist for *Messiah* at The Basilica of Saint John the Baptist in conjunction with Canton's First Friday events for three years.

Since 1987, Ms. Burnquist has served as soprano soloist and section leader for Christ Presbyterian Church in Canton. Throughout this period of time she has sung much of the soprano oratorio repertoire, as well as the part of the mother in Gian Carlo Menotti's *Amahl and the Night Visitors*. She has sung with the Robert Page Singers, the Blossom Festival Chorus, Columbus and Canton Symphony choruses, and for High Holy Days at Temple Israel in Canton for 9 years. She has been a performing member of the MacDowell Music Club of Canton since 1982 and has presented in numerous recitals and concerts in the area. She has presented several master classes at Marietta College. In 2015, she presented the first voice recital in the University of Mount Union's new Performing Arts hall to help raise funds for the concert choir's European tour.

A native of Alliance, Ohio she received her Bachelor of Arts degree from Mount Union College, and holds a Master of Music degree in Sacred Music Performance and Vocal Pedagogy from The Ohio State University. Ms. Burnquist is a member of the National Association of Teachers of Singing and teaches in a home studio in Canton, where she resides with her husband, Jack.

UPCOMING EVENTS

CONCERT SERIES 2022-2023

Mardi Gras Pancake Dinner
with the
University of Akron Steel Drum Band

Friday, February 17, 5:00-7:00 pm




\$10/person
\$25/family

All funds support the church's
Food, Clothing and Prayer ministry.

Sign up online
www.cantoncpc.org

Register by phone:
330.456.8113

Final Day to register is February 13



530 Tuscarawas St. West
Canton, OH 44702



Scan the QR code with your smartphone
to register for the Mardi Gras Pancake Dinner.

Friday, March 10, 2023 at 7pm  

CHRIST PRESBYTERIAN CHURCH CHANCEL CHOIR

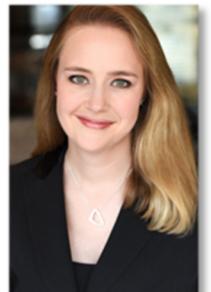
The five movements of Lux Aeterna are based on various references to light from sacred Latin texts: perpetual light, light risen in the darkness, Redeemer-born light from light, light of the Holy Spirit, light of hearts, most blessed light, eternal light – all supporting an earthbound spirit seeking not only mercy, understanding, and consolation but also renewal. This music is complemented by orchestra and organ.



Friday, April 21, 2023 at 7pm

RENÉE ANNE LOUPRETTE organ

Hailed by The New York Times as “splendid,” and “one of New York's finest organists,” Renée Anne Louprette has established an international career as organ recitalist, accompanist, conductor, and teacher. She is University Organist and Coordinator of the Organ Department at Mason Gross School of the Arts, Rutgers University, and a former member of the organ faculty at the Manhattan School of Music, The Hartt School of the University of Hartford, and the John J. Cali School of Music at Montclair State University.



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2022–23 Christ Church Concert Series

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 of Rev. Jack H Dawson
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 her parents Anne & Russell Elsass
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