

A MASTER'S RECITAL AND
ANALYTICAL PROGRAMME NOTES

by

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B. Mus., University of Adelaide, 1981

M. A., University of Iowa, 1984

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

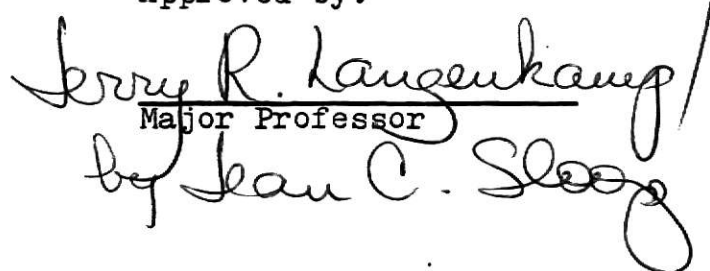
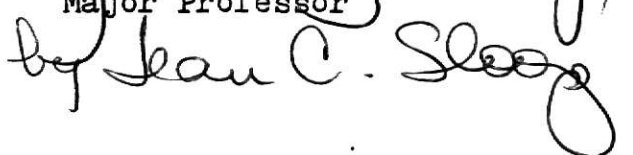
Department of Music

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1985

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Department of Music

Graduate Series
Season 1984-85

ANNE-MARIE FORBES—Mezzocontralto

Assisted by

JANET ANSCHUTZ—Pianoforte/Organ

April 1, 1985

All Faiths Chapel

8 p.m.

Two Arias from Cantata No. 170

Vergnügte Ruh *Johann Sebastian Bach*
Vergnügte Ruh, beliebte Seelenlust (1685-1750)
Mir ekelt mehr zu leben

Oboe—Kathy Irwin
Violins—Donna Bakke and Trish McClure
Viola—Emiko Takehana
Violoncello—Vincent Pugh

Liederkreis op. 39 (Eichendorff) *Robert Schumann*
I In der Fremde (1810-1856)
II Intermezzo
III Waldesgespräch
IV Die Stille
V Mondnacht
VI Schöne Fremde
VII Auf einer Burg
VIII In der Fremde
IX Wehmut
X Zwielficht
XI Im Walde
XII Frühlingsnacht

—INTERMISSION—

Chansons de Bilitis (Louÿs) *Claude Debussy*
I La Flûte de Pan (1862-1918)
II La Chevelure
III Le Tombeau des Naiades

Canticle II: Abraham and Isaac op. 51 *Benjamin Britten*
(1913-1976)

Abraham—Dr. Jerry Langenkamp
Narrator—Steven Rushing

This recital is presented in partial fulfillment of the requirements for the Master of Music degree.

CHAPTER I
JOHANN SEBASTIAN BACH'S
CANTATA NO. 170 VERGNUGTE RUH

One of Johann Sebastian Bach's major tasks following his appointment as Cantor at the St. Thomaskirche in Leipzig in 1723 was the performance of sacred cantatas on Sundays and feast days throughout the liturgical year, excepting the Lenten season. During the first few years Bach spent at Leipzig his compositional output included, on average, one cantata per week. Not all of these cantatas, however, were entirely original, with quite a large number having been derived wholly or in part from earlier compositions. He maintained this rather rigorous schedule for two annual cycles, each beginning with the first Sunday after Trinity and ending on Trinity Sunday.¹

By the liturgical cycle commencing in 1725, Bach's production of cantatas seems to have become less regular, and during 1726 there were a number of occasions on which, rather than presenting a performance of one of his own

1. Chronological details derived from Gerhard Herz, "The New Chronology of Bach's Vocal Music," in Bach: Cantata No. 140 ed. Gerhard Herz (New York: W. W. Norton, 1972), pp. 3-50.

cantatas, he used cantatas by his cousin, Johann Ludwig Bach (1677-1741). In the latter part of 1726 it appears that Bach once again firmly applied himself to the task of writing cantatas, with production being fairly regular until the end of that calendar year. Extant cantatas indicate that from 1727 onward the continuous production of cantatas ceased, although Bach still produced occasional cantatas until just before his death.

The church cantatas which Bach wrote during his period of tenure in Leipzig embody a wide variety of styles and formal arrangements.² The most commonly encountered type are chorale cantatas, with the original hymn stanzas being used for the first chorus and the final chorale and the music likewise being based on the chorale melody, ie. Cantata No. 137 Lobe den Herren. The majority of Bach's solo cantatas were also written in the four years of intensive cantata composition from 1723 to 1727, and of the five solo cantatas Bach wrote for alto voice alone, three were written during these years. Only one of the solo cantatas for alto was not written in Leipzig: Cantata No. 54 Widerstehe doch der Sünde (Weimar, 1714).

Cantata No. 170 Vergnügte Ruh was written for the sixth Sunday after Trinity, and received its first

2. For further details see: Christoph Wolff, "J. S. Bach: Cantatas" in The New Grove Dictionary of Music and Musicians 20 vols. Stanley Sadie ed. 6th ed. (London: Macmillan Publishers Ltd., 1980) Vol. 1, p. 808.