



THE TALLAHASSEE

# *Bach Parley*

Valerie Arsenault, MUSIC DIRECTOR

## *Cantatas, Cellos, & Coffee*

Sunday, June 5, 2011, 3:00PM

St. John's Episcopal Church

### Program

**Cantata BWV 196**

**Johann Sebastian Bach**

**Sinfonia**

**(1685-1750)**

**Chorus:** *Der Herr denkt an uns und segnet uns.  
Er segnet das Haus Israel, er segnet das Haus Aaron.  
The Lord thinks of us and blesses us.  
He blesses the house of Israel, he blesses the house of Aaron.*

**Aria:** *Er segnet, die den Herrn fürchten, beide, Kleine und Große.  
He blesses those who fear the Lord, both, small and great.*

**Duet:** *Der Herr segne euch je mehr und mehr, euch und eure Kinder.  
May the Lord bless you more and more, you and your children.*

**Chorus:** *Ihr seid die Gesegneten des Herrn, der Himmel und Erde gemacht hat. Amen.  
You are the blessed of the Lord, who has made heaven and earth. Amen.*

(Translation: Francis Browne, [www.bach-cantatas.com](http://www.bach-cantatas.com))

**Sonata op. 2 no. 8 in G minor**

**George Frideric Handel**

**Andante**

**(1685-1759)**

**Allegro**

**Largo**

**Allegro**

**Cantata BWV 211 "Coffee Cantata"**

**J.S. Bach**

*Schweigt stille, plaudert nicht* (Be still, stop chattering)

Recitative: Narrator

Aria: Herr Schlendrian

Recitative: Schlendrian, Liesgen

Aria: Liesgen

Recitative: Schlendrian, Liesgen

Aria: Schlendrian

Recitative: Schlendrian, Liesgen

Aria: Liesgen

Recitative: Narrator

Chorus (Terzetto)

**\* Membership Reception to Follow \***

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*The Tallahassee Bach Parley would like to thank all of its donors and volunteers for their support, especially St. John's Episcopal Church, Betsy Calhoun and Lindsay Hardy for hosting this concert, Erica Thaler for help with publicity, Patty Herrington for distributing posters, and First Presbyterian Church for housing our library and archives.*

## Today's Musicians

**VALERIE PREBYS ARSENAULT** has two favorite musical activities: teaching the violin and playing baroque music. Since 2002 she has maintained a thriving private violin studio of students of all ages at Cavatina Music Studios. As Visiting Assistant Professor at Florida State University she directs the Baroque Ensemble (on period instruments) and has taught violin and directed the Irish Ensemble. She is a member of the Tallahassee Symphony, a principal player and soloist with the Atlanta Baroque Orchestra, and has performed and recorded with the Apollo Ensemble (NY) and Apollo's Fire. She studied violin at the New England Conservatory (BM), violin pedagogy and baroque violin at the Indiana University School of Music (MM, Early Music), and earned her doctorate from the Florida State University College of Music.

**MARY BIDDLECOMBE** is the choral director at Tallahassee's Lawton Chiles High School, where she directs a vocal program encompassing over 200 enrolled students. She directs five curricular ensembles including two sequential women's choirs, a large men's chorus, two mixed ensembles, and the award-winning women's choir *Belle Chantique*. Mrs. Biddlecombe has taught music at every grade level, most recently as the choral director at Swift Creek Middle School. She holds degrees from the Crane School of Music in New York State, and Florida State University. Her choirs have performed for conventions of ACDA, as well as with the Tallahassee Symphony Orchestra and Community Chorus under the direction of Miriam Burns and Dr. André Thomas, respectively. Mrs. Biddlecombe is an active member of MENC, ACDA, FVA and FMEA, and is in-demand as an adjudicator and clinician in the state of Florida. A native of Syracuse, NY, Mary makes her home in Tallahassee with her husband Tucker and two dogs.

**TUCKER BIDDLECOMBE**, a native of Buffalo, New York, is currently a candidate for the PhD in Music Education at Florida State University. As a graduate assistant he has served as the assistant conductor to the Tallahassee Community Chorus, the Men's Glee Club, and the Florida State Opera. In 2010 Mr. Biddlecombe conducted Florida State Opera's production of Benjamin Britten's *The Rape of Lucretia*, as well as a performance of Bernstein's *Chichester Psalms* and Mozart's

**Board of Directors:** Erica Thaler, President; Charles E. Brewer, Vice President; Ava Prebys, Treasurer; Julie Leftheris, Secretary; Nancy Barfield; Michael Corzine; Stephen Richardson, Kathleen Wright

*Veni Sancte Spiritus* with the Tallahassee Community Chorus and Symphony Orchestra. Mr. Biddlecombe is a ten-year veteran educator, and is a National Board Certified Teacher. He most recently served as the choral director at Lawton Chiles High School in Tallahassee, where he was honored as 'Teacher of the Year' in 2008. Ensembles under his direction have performed at conventions of the American Choral Directors Association at the state and division level, and have been enthusiastically received at state and national choral festivals. Mr. Biddlecombe is a sought-after clinician and adjudicator, and has conducted honor choirs throughout the state of Florida. An accomplished vocalist specializing in a wide variety of repertoire and musical styles, Mr. Biddlecombe has performed as a soloist for Handel's *Messiah*, Haydn's *Creation*, and the Duruflé *Requiem*. He is also a published composer and arranger, with choral works printed by Alliance and Walton Music. Tucker and his wife, Mary, continue to serve as co-music directors at the Episcopal Church of the Advent in Tallahassee.

**WESLEY BRAX** is a young baritone from Columbia, South Carolina. Wesley recently obtained his BM in Vocal Performance from the Florida State University, studying with Larry Gerber, and will be pursuing an MM in Voice at the University of Cincinnati College-Conservatory of Music. While at FSU, he participated in several operas in both ensemble and leading capacities, including Le mari in *Les mamelles de Tirésias* and Fiorello in *Il barbiere di Siviglia*. He has also performed partial roles of Constantine in Pasatieri's *The Seagull*, Ping in *Turandot*, Malatesta in *Don Pasquale*, and Guglielmo in *Così fan tutte*. Recently exploring the world of competitions, Wesley has received honors from the Metropolitan Opera National Council Auditions, Palm Beach Opera, Opera Birmingham, and the Southeastern Regional NATS Auditions. In the summer of 2011, Wesley will be a Vocal Fellow at the Tanglewood Music Center in Lenox, MA.

**MELISSA BREWER** began her professional studies in violin and viola at the University of Miami, studying with George Zazofsky and Victor Stern and with David Becker at the University of Wisconsin Madison. She has performed with groups as diverse as the Florida Philharmonic, Miami Chamber Orchestra, West Palm Beach Opera Company, Tallahassee Bach Parley, and the Tallahassee Symphony Orchestra. The breadth of her repertoire stretches from symphonic to chamber, opera to popular, and she has performed with artists as varied as Perlman and Sinatra. On period instruments, she has performed with the F.S.U. Baroque Ensemble, Baroque Southeast, the Apollo Ensemble, and is Principal Violist with the Atlanta Baroque Orchestra. She plays on a 1760 Locky Hill viola.

A native of Seoul, Korea, **MINYOUNG CHO** is in her third year of doctoral studies in Violin Performance at FSU. She has presented solo and chamber performances at Booam art hall, Dankook art hall in Korea and Dohnányi recital hall in Tallahassee. She played with many orchestras such as Korean-American Youth Orchestra, Gwacheon Youth Orchestra, Seoul National Symphony Orchestra, Korean Philharmonic Orchestra and Gangneung Philharmonic Orchestra in Korea. She has been a prizewinner in several competitions such as the Korea Music Competition

and Choong-Bu Conservatory Competition. She received her BM in Dankook University in Korea and MM in Florida State University. She has studied with Corinne Stillwell, Karen Clarke and Daesik Kang. Currently, she is a player for the Tallahassee Symphony Orchestra, Northwest Florida Symphony Orchestra and Sinfonia Gulf Coast Symphony Orchestra. She is an active substitute with the Pensacola Symphony Orchestra and Panama City Pops Orchestra.

**EVAN JONES** holds the D.M.A. in cello performance and the Ph.D. in music theory from the Eastman School of Music, where he studied with Steven Doane, Pamela Frame, and Alan Harris. He also studied with Antonio Lysy at McGill University and with Pierre Djokic and Shimon Walt at Dalhousie University. On faculty at the FSU College of Music since 2001, he previously served as cello instructor at Colgate University and as Pamela Frame's assistant at Eastman. He also instructed music theory at Eastman and at the University of Rochester, winning two prestigious teaching awards, and received the Florida State University Undergraduate Teaching Award in 2007. He has performed under the auspices of the Banff Centre for the Arts, Baroque SouthEast, the College Music Society, Electronic Music Midwest, Music on the Lake, Musique Royale, the Orford Arts Centre, the Scotia Festival of Music, the Spark Festival, and the Syracuse Society for New Music, as well as on faculty recital programs at FSU. He previously appeared as principal cellist of the Binghamton Philharmonic, the Orchestra of the Southern Finger Lakes, and the Montreal Chamber Players, and has given the world, North American, and NYC premieres of several new works for solo cello.

**MARNIE KIM JONES**, violoncellist, holds a Bachelors in Music degree and an Artist Diploma from McGill University (studio of Antonio Lysy) and a Masters in Music degree from the Eastman School of Music (studio of Steven Doane). While at Eastman she also studied string pedagogy with Louis Bergonzi and Baroque performance practice with Paul O'Dette and Christel Thielmann. Kim is originally from Calgary, Alberta, where she studied with John Kadz; she has also performed in masterclasses for Anner Bylsma, Bernard Greenhouse, Franz Helmerson, Desmond Hoebig, Steven Isserlis, Laurence Lesser, Siegfried Palm, Aldo Parisot, Fred Sherry, Janos Starker, and Tsuyoshi Tsutsumi. Previously a tenured member of the Rochester Philharmonic Orchestra, she now serves as associate principal cellist with the Tallahassee Symphony Orchestra and maintains a private studio of over twenty students.

**LIZABETH MALANGA** is from Bowling Green, Ohio where she spent two years of her undergraduate before transferring to the Florida State University's College of Music. She studied voice with David Okerlund and graduated in April with a Bachelor of Music Performance. While in school, Lizabeth was a member of the Chamber Choir ensemble, a chorus member in Donizetti's "Elixir of Love" and appeared as Papagena in the "Magic Flute" Opera outreach in Spring 2009. Lizabeth is currently living in Tallahassee and will continue studying voice in the fall with Kristine Ciesinki.

**KAREN MCLAUGHLIN LARGE** is currently serving on the music faculty at the University of Central Florida teaching courses in music theory, aural skills, world music, and music literature. She previously taught at the University of Tampa and the Indian River State College. She received her Doctor of Music degree from Florida State University in May 2010 and her research interests include affective responses to music and the interaction of music analysis and performance. She has studied flute with Eva Amsler, Stephanie Jutt, Joshua Carter, and Mara Rose. For more information, please visit her website: [www.karenlarge.com](http://www.karenlarge.com)

**KARYL LOUWENAAR LUECK** joined the faculty of the Florida State University School of Music in 1972 as an Assistant Professor of Piano. Over time, harpsichord, fortepiano, *basso continuo*, Baroque Ensemble, and courses in keyboard literature and performance practice were added to her assignment; and during the last six years of her tenure she also served as Coordinator of the Keyboard Area. Since her retirement in 2007, she has continued as an Adjunct Professor at the College of Music. In 1981 The Tallahassee Bach Parley was founded by Karyl and friends Lillian and Clark Pearson; later she founded also the Jurow International Harpsichord Competition under the auspices of the Southeastern Historical Keyboard Society. She has appeared as soloist and ensemble harpsichordist in Germany, Costa Rica, and in many major cities and institutions of higher education in the U.S., especially in the eastern half of the country.

**MELANIE PUNTER** is Associate Professor of Double Bass at Florida State University. As a member of the Juilliard Music Advancement Program faculty, she coached chamber music and bass ensembles and taught double bass. She is a member of New York's prestigious Orchestra of St. Luke's performing at Carnegie Hall and Lincoln Center and is principal bassist of the Tallahassee Symphony Orchestra. She has performed with the American Symphony Orchestra, the Opera Orchestra of New York, Joffrey Ballet, New York City Ballet and the American Ballet Theatre. She performs regularly at the Caramoor International Music and has participated in Festival of Two Worlds in Charleston, SC and in Spoleto, Italy. An active chamber musician, she is a member of the Atlanta Baroque Orchestra performing on period instruments.

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## Libretto and Translation for BWV 211 "Coffee Cantata"

Text: Christian Friedrich Henrici (Picander)

Translation: Francis Browne, [www.bach-cantatas.com](http://www.bach-cantatas.com)

### Recitative: Narrator

Schweigt stille, plaudert nicht  
Und höret, was itzund geschicht:  
Da kömmt Herr Schlendrian  
Mit seiner Tochter Liesgen her,  
Er brummt ja wie ein Zeidelbär;  
Hört selber, was sie ihm getan!

Keep quiet, don't chatter  
and hear what's going on now:  
here comes Herr Schlendrian  
with his daughter Liesgen  
he's growling like a honey-bear -  
hear for yourselves what she has done to him.

### Aria: Herr Schlendrian

Hat man nicht mit seinen Kindern  
Hunderttausend Hudelei!  
Was ich immer alle Tage  
Meiner Tochter Liesgen sage,  
Gehet ohne Frucht vorbei.

Don't we have with our children  
a hundred thousand muddles!  
What always every day I  
say to my daughter Liesgen  
goes in one ear and out the other  
[lit. goes by without profit]

### Recitative: Schlendrian, Liesgen

#### Schlendrian:

Du böses Kind, du loses Mädchen,  
Ach! wenn erlang ich meinen Zweck:  
Tu mir den Coffee weg!

You bad child, you wild girl!  
Oh! If only I could have my way:  
get rid of coffee!

#### Liesgen:

Herr Vater, seid doch nicht so scharf!  
Wenn ich des Tages nicht dreimal  
Mein Schälchen Coffee trinken darf,  
So werd ich ja zu meiner Qual  
Wie ein verdorrtes Ziegenbrätchen

Father, don't be so hard!  
If three times a day I can't  
drink my little cup of coffee,  
then I would become so upset  
that I would be like dried up piece of roast goat.

### Aria: Liesgen

Ei! wie schmeckt der Coffee süße,  
Lieblicher als tausend Küsse,  
Milder als Muskatwein.  
Coffee, Coffee muss ich haben,  
Und wenn jemand mich will laben,  
Ach, so schenkt mir Coffee ein!

Ah! how sweet coffee tastes!  
Lovelier than a thousand kisses,  
smoother than muscatel wine.  
Coffee, I must have coffee,  
and if anyone wants to give me a treat,  
ah!, just give me some coffee!

**Recitative: Schlendrian, Liesgen**

Schlendrian:

Wenn du mir nicht den Coffee lässt,  
So sollst du auf kein Hochzeitfest,  
Auch nicht spazierengehn.

If you don't give up coffee,  
you won't be going to any wedding  
and you won't go out walking either.

Liesgen:

Ach ja!  
Nur lasset mir den Coffee da!

Alright then!  
Just leave me my coffee!

Schlendrian:

Da hab ich nun den kleinen Affen!  
Ich will dir keinen Fischbeinrock  
nach itzger Weite schaffen.

I'll get the little minx now!  
I shan't get you the latest fashion  
in just your size.

Liesgen:

Ich kann mich leicht darzu verstehn.

I can easily do without that.

Schlendrian:

Du sollst nicht an das Fenster treten  
Und keinen sehn vorübergehn!

You're not to stand at the window  
and you won't see anyone going by!

Liesgen:

Auch dieses; doch seid nur gebeten  
Und lasset mir den Coffee stehn!

I don't mind that either; but please, I beg you,  
just let me keep my coffee!

Schlendrian:

Du sollst auch nicht von meiner Hand  
Ein silbern oder goldnes Band  
Auf deine Haube kriegen!

What's more you won't get from me  
a silver or gold ribbon  
to put on your bonnet!

Liesgen:

Ja, ja! nur lasst mir mein Vergnügen!

That's fine! Just leave me my pleasure!

Schlendrian:

Du loses Liesgen du,  
So gibst du mir denn alles zu?

You're impossible Liesgen, you are,  
you would give up everything I say?

**Aria: Schlendrian**

Mädchen, die von harten Sinnen,  
Sind nicht leichte zu gewinnen.  
Doch trifft man den rechten Ort,  
O! so kömmt man glücklich fort.

Girls with obstinate minds  
are not easily won over.  
But if you hit the right spot,  
oh then you're in luck.

**Recitative: Schlendrian, Liesgen**

Schlendrian:

Nun folge, was dein Vater spricht!

Now follow what your father says!

Liesgen:

In allem, nur den Coffee nicht.

In everything else, but not coffee.

Schlendrian:

Wohlan! so musst du dich bequemen,  
Auch niemals einen Mann zu nehmen.

Well then! You must get used to the idea  
hat you won't have a husband either.

Liesgen:

Ach ja! Herr Vater, einen Mann!

Oh yes! Father, a husband!

Schlendrian:

Ich schwöre, dass es nicht geschicht.

I swear, that won't happen.

Liesgen:

Bis ich den Coffee lassen kann?  
Nun! Coffee, bleib nur immer liegen!  
Herr Vater, hört, ich trinke keinen nicht.

Until I can give up coffee?  
Right! Coffee, remain forever untouched  
Father,listen, I won't drink any at all.

Schlendrian:

So sollst du endlich einen kriegen!

Then you'll have a husband!

**Aria: Liesgen**

Heute noch,  
Lieber Vater, tut es doch!  
Ach, ein Mann!  
Wahrlich, dieser steht mir an!  
Wenn es sich doch balde fügte,  
Dass ich endlich vor Coffee,  
Eh ich noch zu Bette geh,  
Einen wackern Liebsten kriegte!

This very day,  
dear father, do it now!  
Ah, a husband!  
That's just right for me!  
If only it could happen at once,  
so that at last instead of coffee  
before I go to bed  
I could get a lusty lover!

**Recitative: Narrator**

Nun geht und sucht der alte Schlendrian,  
Wie er vor seine Tochter Liesgen  
Bald einen Mann verschaffen kann;  
Doch, Liesgen streuet heimlich aus:  
Kein Freier komm mir in das Haus,  
Er hab es mir denn selbst versprochen  
Und rück es auch der Ehestiftung ein,  
Dass mir erlaubet möge sein,  
Den Coffee, wenn ich will, zu kochen.

Now old Schlendrian goes off and looks out  
for his daughter Liesgen  
to see if he can get her a husband soon.  
But Liesgen lets it be secretly known:  
no suitor of mine should come to the house  
unless he himself has promised  
and it is written also in the marriage contract  
that I shall be permitted  
to make coffee whenever I want.

**Chorus (Terzetto)**

Die Katze lässt das Mausen nicht,  
Die Jungfern bleiben Coffeeschwestern.  
Die Mutter liebt den Coffeebrauch,  
Die Großmama trank solchen auch,  
Wer will nun auf die Töchter lästern!

The cat does not leave the mouse,  
young ladies remain coffee addicts.  
The mother loves her cup of coffee  
the grandmother drank it also.  
Who can blame the daughters!