COLLEGE OF MUSIC

University of North Texas College of Music

Faculty Chamber Recital | Wednesday, November 12, 2025 | 6:30 p.m.
Organ Recital Hall

Jennifer Lane, mezzo-soprano
Curtis Foster, baroque oboe & alto recorder
Sydney ZumMallen, baroque cello, cello piccolo & bass viol
Evan Clarner, harpsichord and portative organ

Donate pour la Flute à bec, from Premier Livre
de Pieces pour la Flute Traversiere, Flute a bec,
Violons et Hautbois avec la Baße continuë (1712)..... Anne Danican Phillidor
(1681–1728)

- Lentement
- Fugue
- Courante
- Les notes égales et detachez
- Fugue

Aria: "Jesus ist ein guter Hirt,"
from *Ich bin ein gutter Hirt*, BWV 85 (1725) .....Johann Sebastian Bach
(1685–1750)
Librettist unknown

Aria: "Weh der Seele," from *Herr, deine Augen*
seven Bach dem Glauben, BWV 102 (1726) .....Johann Sebastian Bach
Librettist unknown
arr. Christiana Mariana Von Ziegler

from Pièces de clavecin (1689) ..... Jean-Henri d'Anglebert
(1629–1691)

- Passacaille d'*Armide*
- Chaconne de *Galatée*

Aria: "Gott ist under Sonn und Schild," from
Gott der Herr ist Sonn und Schild, BWV 79 (1725).....Johann Sebastian Bach
Librettist unknown

Program one hundred sixty of the 2025–2026 season
Photography and videography are prohibited

Program Notes, Texts and Translations

Donate pour la Flute à bec, from Premier Livre de Pieces pour la Flute Traversiere, Flute a bec, Violons et Hautbois avec la Baße continuë (1712)

Anne Danican Philidor, son of François-André, was a prominent member of the illustrious Danican Philidor dynasty of woodwind players at the French court during the 17th and 18th centuries. He was known in his time primarily as a performer and composer of operas. Today, he is better known for a small oeuvre of pieces for flute, recorder, and oboe with basso continuo. The sonata played this evening is a rare example of a piece from the French baroque composed explicitly for recorder. Set in five movements, it combines elements of both the Italian sonata and French suite, with a tender prelude followed by a jaunty fugue, then a courante. Next is a short, enigmatic movement - delicate yet pointed. Finally, and perhaps most astonishingly, the sonata ends not with the standard gigue, but with yet another fugue, full of virtuoso fireworks.

Aria: "Jesus ist ein guter Hirt," from *Ich bin ein gutter Hirt*, BWV 85 (1725)

Cantata 85 was written for the second Sunday after Easter which may explain why it is not as often performed as others. Jesus is the good shepherd who watches his flock out of love while the paid servants fall asleep and neglect their flocks. It is an intimate work for four soloists in which the only choral singing is the chorale at the end, sung by the quartet. The piccolo cello has a 5th string, tuned to D or E as needed, extending the upper range of the cello.

Jesus ist ein guter Hirt;	Jesus is a good shepherd;
Denn er hat bereits sein Leben	for He has already given His life
Für die Schafe hingegeben,	for His sheep,
Die ihm niemand rauben wird.	so that no one will steal them from Him.
Jesus ist ein guter Hirt.	Jesus is a good shepherd.

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Aria: "Weh der Seele," from *Herr, deine Augen seven Bach dem Glauben*, BWV 102 (1726)

Cantata 102 was written for the 10th Sunday after Trinity, which falls at the end of summer. It's theme is "different gifts, one spirit" as outlined in Paul's first letter to the Corinthians. This is a choral cantata featuring three soloists: alto, tenor and bass. The oboe obligato in the alto aria is one of the more demanding in Bach's canon. It and the alto solo weave chromatically around each other in an expression of torment from not following God's ways.

Weh der Seele, die	Woe to the soul that
den Schaden	No longer recognizes
Nicht mehr kennt	its [sin-inflicted] damage,
Und, die Straf auf sich zu laden,	And, bringing punishment on itself,
Störrig rennt,	Stubbornly runs,
Ja von ihres Gottes Gnaden	Yes, breaks itself away
Selbst sich trennt.	Even from its God's grace.

translation by Michael Marissen and Daniel R. Melamed

Passacaille d'Armide and Chaconne de Galatée from Pièces de clavecin (1689)

Jean-Henri d'Anglebert's *Pièces de clavecin* is the composer's only surviving book of harpsichord solo works. Two significant pieces within this collection are the *Chaconne de Galatée* and *Passacaille d'Armide*, elaborate transcriptions from Jean-Baptiste Lully's operas *Acis et Galateé* and *Armide* (1686). D'anglebert's refined use of *agréments* (ornaments) and precise notation of embellishments demonstrate both his artistry and the distinctiveness of French keyboard literature of the time. The composer kept close connections within Lully's circle, and his transcriptions were believed to have been made with royal or courtly performance at the forefront.

Aria: "Gott ist under Sonn und Schild," from *Gott der Herr ist Sonn und Schild*, BWV 79 (1725)

Cantata 79 was written for Reformation Day, which generally falls at the end of October, and is a choral cantata employing three soloists: soprano, alto, and bass. It is a festive work that uses horns and winds. Like 102, Bach used much of its music in his shorter masses. The alto aria with obligato oboe is a personal reflection on the same theme and text as the opening chorus: God as warmth and protection.

Gott ist unsre Sonn und Schild.	God is our sun and shield.
Darum rühmet dessen Güte	Therefore our thankful human spirit
Unser dankbares Gemüte,	Boasts of his goodness
Die er für sein Häuflein hegt.	That he fosters for his little band [of Reformation Christians].
Denn er will uns ferner schützen,	For he will continue to protect us
Ob die Feinde Pfeile schnitzen	If the enemies carve arrows [to shoot at us],
Und ein Lästerhund gleich billt.	And a slander-hound likewise bellows [against us].

translation by Michael Marissen and Daniel R. Melamed