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GRACE EPISCOPAL CHURCH  
Elmira, New York

The Rev. Samuel W. Hale, Jr., Rector

The Rev. C. James Jones, Assistant Rector

Dr. Kent Hill, Organist and Choir Master

The Programs given by the Cantata Singers are given without admission charge, but are dependent largely upon your contributions at each concert.

# THE FESTIVAL BACH 1972

**Grace Episcopal Church**

WEST CHURCH AND DAVIS STREETS

ELMIRA, NEW YORK

THE CANTATA SINGERS

Robert D. Herrema, Conductor

Sunday Evening, April 23, 8:00 p.m.

Cantata 68: *Also hat Gott die Welt geliebet.* . . . .J. S. Bach

1. Chorus: *Also hat Gott die Welt Geliebet*
2. Aria: *Mein glaeubiges Herze*
3. Recitative: *Ich bin mit Petro nicht vermessen*
4. Aria: *Du bist geboren mir zugute*
5. Chorus: *Wer an ihn glaeubet*

Motet VI: *Labet den Herrn, alle Heiden* . . . . .J. S. Bach

OFFERTORY

Cantata 80: *Ein feste Burg ist unser Gott.* . . . . .J. S. Bach

1. Chorus: *Ein feste Burg ist unser Gott*
2. Duet: *Alles was von Gott geboren (bass)*  
*Mit unsrer Macht ist nights geton (soprano)*
3. Recitative: *Erwaege doch, kind Gottes*
4. Aria: *Komm in mein Herzenshaus*
5. Chorale: *Und wenn die Welt voll Teufel waer*
6. Recitative: *So stehe denn bei Christi*
7. Duet: *Wie selig sind doch die*
8. Chorale: *Das Wort sie sollen lassen stahn*

SOLI DEO GLORIA

THE ORCHESTRA

VIOLINS

Eleanor Brown  
Gary Chollet  
Carol Kennedy  
Marcia Baldwin

VIOLA

Charles Stoke

CELLO

Linda Stoke  
Forrest Sanders

DOUBLE BASS

Betty Hirsch

TRUMPETS in D

Robert Sweet  
Karen Kosmerl  
Henry Sgrecci

OBOES

Donald Holtz  
Cathy Holtz

ENGLISH HORN

Richard Granger

HARPSICHORD/ORGAN

Kent Hill

THE CANTATA SINGERS

SOPRANO

Susan Amisano  
Isabel Calkins  
Sarah Grant  
Joyce Herrema

Catherine Holtz  
Dorothy Hoos  
Betty Krech  
Sister Juliana O'Hara, S.S.J.

Helen Pletsch  
Judith Sheasley  
Glenda Wilson  
Joan Whitlock

ALTO

Margaret Burch  
Janet Case  
Helen Clark  
Susan Dana  
Janice Guile

Judith Harder  
Patricia Hauser  
Thelma Hilfiger  
Betty Horner

Gloria Kirk  
Beverly Minier  
Jeanne O'Neill  
Sister Mary Sayles, S.S.J.

TENOR

Keith Calkins  
Edmund Dana

Thomas Gerbino

Richard Sheasley

BASS

Richard Bauer  
Robert Bowser  
Leonard Criminale  
David Hauser

Edward Horner  
Timothy Howell  
Robert Long

Michael Lynch  
Frederick Petrie  
Bro. Pierre Pratte, O.S.B.

SOLOISTS

Susan Amisano ----- Soprano  
Helen Pletsch ----- Soprano  
Gloria Kirk ----- Alto  
Edmund Dana ----- Tenor

GUEST SOLOIST

Jake Gardner ----- Bass

ORGAN WORKS OF J. S. BACH

*Dr. Kent Hill, Recitalist*

*Monday Evening, April 24, 8:00 p.m.*

*Fugue in G Minor (The "Little")*

*Partita on "O Gott, Du Frommer Gott"*

*Prelude & Fugue in D Major*

INTERMISSION

*Chorale Preludes From Clavierübung<sup>1686</sup> Part III*

*"Kyrie, Gott Heiliger Geist"*

*"Vater unser im Himmelreich"*

*"Wir Glauben All' in Einen Gott"*

*"Dies Sind Die Heiligen Zehn Gebot"*

TOCCATA IN F MAJOR

THE CANTATA SINGERS

SOPRANO

Susan Amisano	Catherine Holtz	Helen Pletsch
Isabel Calkins	Dorothy Hoos	Judith Sheasley
Sarah Grant	Betty Krech	Glenda Wilson
Joyce Herrema	Sister Juliana O'Hara, S.S.J.	Joan Whitlock

ALTO

Margaret Burch	Judith Harder	Gloria Kirk
Janet Case	Patricia Hauser	Beverly Minier
Helen Clark	Thelma Hilfiger	Jeanne O'Neill
Susan Dana	Betty Horner	Sister Mary Sayles, S.S.J.
Janice Guile		

TENOR

Keith Calkins	Thomas Gerbino	Richard Sheasley
Edmund Dana		

BASS

Richard Bauer	Edward Horner	Michael Lynch
Robert Bowser	Timothy Howell	Frederick Petrie
Leonard Criminale	Robert Long	Bro. Pierre Pratte, O.S.B.
David Hauser		

SOLOISTS

Susan Amisano	-----	Soprano
Helen Pletsch	-----	Soprano
Gloria Kirk	-----	Alto
Edmund Dana	-----	Tenor

GUEST SOLOIST

Jake Gardner	-----	Bass
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*"Kyrie, Gott Heiliger Geist"*

*"Vater unser im Himmelreich"*

*"Wir Glauben All' in Einen Gott"*

*"Dies Sind Die Heiligen Zehn Gebot"*

TOCCATA IN F MAJOR

der Feind gezwungen auszufahren, dein Heiland bleibt dein Heil.

however mighty, can withstand thee, salvation now is sure.

7. Duet for Alto and Tenor

Wie selig sind doch die, die Gott im Munde tragen, doch selger ist das Hertz das ihn im Glauben traegt. Es bleibt unbesiegt und kann die Feinde schlagen und wird zuletzt gekroent, wenn es der Tod erlegt.

Blest he who praises God, whose words will sanctify him; more blessed still is he who bears Him in his heart. With Him will grace abound nor can the foe come nigh him; at last will he be crowned, when death shall set him free.

8. Chorale

Das Wort sie sollen lassen stahn und kein Dank dazu haben. Er ist bei uns wohl auf dem Plan mit seinem Geist und Gaben. Nehmen sie uns den Leib, Gut, Ehr, Kind und Weib, lass fahren dahin, sie habens kein Gewinn; das Reich muss uns doch bleiben.

The Word of God will firm abide against our foes assailing, for He will battle on our side, an ally never failing. Though they take from me here all that I hold dear I will not complain, their vantage will be vain, God's might is all-prevailing.

NOTES

CANTATA 68

Cantata 68, intended for the second day of the festival of Pentecost or Whitsuntide (seventh week after Easter, to celebrate the descent of the Holy Ghost upon the disciples), was apparently first performed in Leipzig May 21, 1725. As often in Bach, portions derive from earlier music. The soprano and bass arias are elaborated versions of arias in a Bach secular cantata of the Weimar period. The chorale, both for text and melody, has antecedents in the Leipzig hymnal of Gottfried Vopelius. With Bach, however, the chorale, principally a setting of the familiar John 3:16, is a lilting pastoral Siciliano of joyous serenity, in which the stanzas are separated by orchestral interludes of beautiful melody. The soprano aria in the Italianate vein, of intense freshness and joy, is one of Bach's most celebrated. A short introduction of eight bars, featuring the cello, leads to a vocal section of forty-four bars, with the voice and cello as a duet. There follows a lengthy epilogue concerto or ritornello of new subject matter for twenty-seven bars, with violin and oboe added to the cello to supply a new tone color and augment the flowing, gay spirit. A short bass recitative culminates in a majestic aria. The cantata concludes with a motet-like chorus, in a more severe style, to express the idea of the Last Judgment of which John 3:18 speaks. Unlike most cantatas, the chorale is not recalled at the end.

MOTET VI

LOBET DEN HERRN, c. 1723, is Motet VI of the six extant Bach motets. The motet form, of venerable medieval antecedents, was polytextual and polyphonic and usually the embroidering of a borrowed (that is, not composed) theme of words and music with other sets of words and music, the whole often as an unaccompanied choral work. Contemporary critics now feel that earlier motets did have accompaniment; this seems the case for Bach, despite nineteenth-century efforts to present the motets in what was long thought the "pure" unaccompanied form. The motet (from the French "mot" or "word") emphasizes music appropriate for a given text. The modern derivation is the church anthem. For Bach, the motet is akin to his cantatas, except that there are no solo passages and no individual accompaniment. In Bach's day, the motet had a peculiar place in the Leipzig liturgy at the beginning of the principal morning service or at the beginning of vespers after the organ prelude. All of the Bach motets except VI are mourning music, intended for the elaborate burial services of important public figures. No. VI is unique among the

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six in other ways. It includes no chorale, it uses four voices only, and it has a continuo part supplied by Bach quite different from the bass of the choir. The vigorous, bold fugal writing, expressive of great joy, emphasizes the text preisen ("praise") and alle ("all"). The first two lines of the text are separate fugues, then combined in a double fugue. The text at "Denn seine Gnade" inaugurates a short homophonic section, which then introduces a third fugue, answered by still another in the repeated "alleluias."

### CANTATA 80

Cantata 80, certainly among the greatest Bach produced, has an earlier 1716 form corresponding to the Weimar period, but was much transformed in 1730 for performance on the second centennial of the Reformation, more specifically the anniversary of the Confession of Augsburg. The libretto is based on Luther's famous "Battle Hymn" (usually sung in churches as "A Mighty Fortress Is Our God"), so called because Luther and his comrades sang it as they entered Worms in 1530. Additional text was supplied by Solomon Franck. The chorale melody appears in four of the eight movements. The first chorus is a gigantic fantasia on the Luther theme, with the entire orchestra (including trumpets, which may have been added by Bach's son, Wilhelm Friedemann) participating. The movement is a series of fugues on the several fragments of the chorale, recapitulated in canon at the end of each fugue. The opening line of the "stronghold sure" remains, however, secure in every sense of the word. The chorale melody is majestically carried by the high-pitched trumpets in D, answered in canon fashion a measure later in a low register by the organ and cello. The following soprano-bass duet gives the chorale melody in a soaring fashion to the soprano, accompanied by a powerful and highly ornamented bass line, depicting the struggle against sin and the soul's triumph. A bass recitative, ending with an arioso, ensues, to be followed in turn by a graceful and tender soprano aria of glowing mysticism and supplication, departing considerably from the Luther text. The second chorus, using the third stanza of the chorale, offers a unison choral band of true believers struggling against the writhing and fierce fiends of Hell, portrayed by the orchestra. Once more a recitative (now for tenor) deepens the Christian belief in courage and faith, while the following alto-tenor duet portrays the blessedness of victory over evil in music of tranquil comfort. The cantata concludes with the Battle Hymn in full harmonic strength and majesty. With grandeur of style and solemnity of thought, Bach portrays both the triumph of a new faith and the triumph of the Christian over the powers of darkness.

--L. R. Criminale

For KEITH AND ISABEL CALKINS, excellent musicians, good friends, charter members of the Cantata Singers. Ave atque vale! Ein feste Burg is unser Gott. . . dass Christi Geist mit dir sich fest verbinde.