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*Acknowledgements: Grace Episcopal Church
Elmira College Music Department - harpsichord*

THE
FESTIVAL
BACH
1974

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

Grace Episcopal Church

WEST CHURCH AND DAVIS STREETS

ELMIRA, NEW YORK

BACH FESTIVAL STRINGS

Thomas Michalak, leader

Concerto Grosso, Opus 6, No. 8 Arcangelo Corelli
(Christmas Concerto) (1652-1713)

Vivace
Grave
Allegro
Adagio
Vivace
Allegro

Piece de Concert for Cello & Strings Francois Couperin
Einar Holm, cello soloist (1665-1733)

INTERMISSION

Concerto for Two Violins and Orchestra in D Minor
Johann Sebastian Bach
(1735-1782)

Thomas Michalak and Jon Toth, soloists

Vivace
Largo ma non tanto
Allegro

BACH FESTIVAL STRINGS

VIOLIN

Thomas Michalak
Jon Toth
Sanford Reuning
Terry Marcus
David Agard
James Wallenberg
Joan Batson

VIOLA

Joan Reuning
David Einfeldt
Dorothy Basos

CELLO

Einar Holm
Janet Nepkie
Elizabeth Toth

BASS

Henry Neubert

HARPSICHORD

Bill Neill

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 CANTATA SINGERS OF ELMIRA

Robert D. Herrema, Musical Director

Sunday evening, January 20, 8:00 p.m.

MOTET III: *Jesu, meine Freude* J. S. Bach

Nancy Cleveland, cello
Ed Liberatore, bass
William Payne, Harpsichord
Robert M. Finster, organ

CANTATA 160: *Ich weiss, dass mein Erloeser lebt* J. S. Bach

Jack Keeler, tenor
Daniel Kellar, violin
Ann Clark, cello
Richard Kemper, bassoon
Toni Spooner, harpsichord

OFFERTORY HYMN No. 453: *Jesus, All my Gladness* . . J. S. Bach
(Audience standing)

CANTATA 78: *Jesu, der du meine Seele* J. S. Bach

Rebecca Reinsmith, soprano
Gloria Kirk, alto
Edmund Dana, tenor
Trafford Doherty, baritone

MOTET V: *Komm, Jesu, komm* J. S. Bach

SOLI DEO GLORIA

THE CANTATA SINGERS

SOPRANOS

Joan Constanzer	Sister Juliana O'Hara	Anna Rice
Leslie Constanzer	Deborah Perry	Judith Sheasley
Jean Doherty	Helen Pletsch	Judy Stanton
Dorothy Hoos	Rebecca Reinsmith	Kay Wack
Mary Ellen Nasser		

ALTOS

Karen Campbell	Patricia Hauser	Cora Range
Helen Clark	Gloria Kirk	Lou Sand
Judith Feitner	Rosemary Molloy	Donna Smith
Claudia Hamlin	Jennifer Nasser	Helen Vincent
Karen Hartman		

TENOR

Robert Badertscher	Edmund Dana	Richard Sheasley
Norman Campbell	Bud Martin	Richard Wack

BASS

Richard Bauer	David Hauser	Sidney Reed
Leonard Criminale	William Payne	Richard Schockner
Trafford Doherty	Frederick Petrie	Harold Smith
Stuart Finch		

ORCHESTRA FOR CANTATA SINGERS

VOLIN	VIOLA	CELLO
Eleanor Brown	Gary Chollet	Nancy Cleveland
Michael Cleveland	Helen Denniston	Ann Clark
Daniel Kellar		
Robin Faught		

BASS	FLUTE	OBOE
Ed Liberatore	Margaret Payne	Donald Holtz
		Cathy Holtz

ENGLISH HORN	BASSOON	HARPSICHORD
Rebecca Kemper	Richard Kemper	Robert M. Finster
		William Payne
		Toni Spooner

ORGAN	REHEARSAL ACCOMPANIST
Robert M. Finster	William Payne

As a course requirement, students from the Music Department of Marywood College, Scranton, Pennsylvania, will join with the Cantata Singers in the presentation of this program.

ORGAN RECITAL

by

DR. ROBERT M. FINSTER

Monday evening, January 21, 8:00 p.m.

Concert of Organ Works by J. S. Bach

Chorale Partita:

O Gott, du frommer Gott

BWV 767

Sonata No. 4 in E. Minor

BWV 528

Adagio; Vivace

Andante

Un poco allegro

Chorale Prelude:

Nun komm, der Heiden Heiland

BWV 659

Prelude and Fugue in D Major

BWV 532

INTERMISSION

Schuebler Chorales

Wachet auf, ruft uns die Stimme

BWV 645

Wo soll Ich fliehen hin?

BWV 646

Wer nur den lieben Gott lässt walten

BWV 647

Meine Seele erhebt den Herren

BWV 648

Ach bleib bei uns, Herr Jesu Christ

BWV 649

Kommst du nun, Jesu, von Himmel herunter

BWV 650

Toccata in F Major

BWV 540

ROBERT M. FINSTER

Dr. Robert M. Finster, founder of the Cantata Singers in 1964, and Music Director and Organist of St. John's Episcopal Cathedral, Denver, since July 1970, is a native of California, where he was graduated from Occidental College, Los Angeles. His early organ study was with the late Clarence Mader and Robert Pritchard. Choral work was with Howard Swan.

Under a three-year NDEA IV fellowship at the Eastman School of Music of the University of Rochester, he studied organ with David Craighead, receiving his masters in 1963. In 1968 he was the recipient of the Presiding Bishop's Award in music and liturgy, given by the Joint Commission on Church Music of the Episcopal Church. The degree Doctor of Musical Arts was awarded in 1969 from Eastman, with his dissertation topic "The Gregorian Proprium Missae in English."

Dr. Finster held major church music positions in Southern California, Rochester and Elmira, New York, before going to Colorado. He is a trustee of the Evergreen Conference, a nationally supported music conference of the Episcopal Church. He is an honorary board member of the Ruth and Clarence Mader Memorial Scholarship Fund. He has maintained an active recital schedule in states from coast to coast. At St. John's he is the founder-conductor of The Cathedral Singers, a community chorus respected as one of the most significant choirs in Colorado. He is chairman of the Music Commission of the Episcopal Diocese of Colorado, and has very recently been appointed for a three year term as member of the Standing Commission on Church Music of the Episcopal Church.

Motets III, JESU, MEINE FREUDE, and V, KOMM, JESU, KOMM

The motet (from the French "mot" or "word"), of venerable medieval antecedents, was polytextual and polyphonic and usually the embroidering of a borrowed theme of words and music with other sets of words and music. 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 (at least extant accompaniment). In his 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. Bach rarely either conducted or composed the motet, explaining the fact that we have only six motets from his pen, as contrasted to two hundred cantatas. Four of the six were intended for "funeral or memorial services in honor of noble or distinguished personalities." Motet III was composed for the funeral of Frau K^use, wife of the Postmaster of Leipzig, on July 18, 1723; the exact occasion and date for Motet V cannot be identified, but it was also funeral music.

No. III, written for five voices (SSATB), is the longest of the motets. It presents itself as a suite of variations on Johann Cr^uger's chorale (chosen in deference to the last wish of the deceased), separated by interludes on texts from Romans 8. Each stanza of the hymn has an appropriate biblical exegesis. Walter E. Buszin has commented that, in doing so, "Bach furnished ample and convincing proof for the fact that his musical genius rested also upon a theological foundation." Schweitzer adds: "We may regard this text as Bach's sermon upon life and death." The chorale contrasts the security of life in Jesus to the powerlessness and little value of this world; St. Paul affirms the contrast between the life of the flesh and that of the spirit.

The whole is a splendid symmetrical design. Bach alternates constantly between harmonization of the chorale melody and polyphonic setting of the biblical verses, with the fugue as the keystone. The motet is framed by Sections I and II, the same four-part harmonization of the chorale, though the lower parts display much animation. Balance is also obtained by the repeated five-part (SSATB) treatment of the chorus of sections 2 and 10; 10 is a compressed version of 2. The more extended fugue, in five parts, occupies the central portion as No. 6. The other chorale portions (Nos. 3 and 5 in five parts, Nos. 7 and 9 in four parts) are variations on the chorale melody, with Nos. 5 and 9 offering the most extended variations. The remaining choruses are neatly paralleled in three parts, No. 4 for SSA, No. 8 for ATB. Nos. 8 and 9 also change the key from the dominant E minor. Sections 5 and 7 offer the most dramatic setting of the text, especially in the defiant unison cries on the words "Trotz dem alten Drachen" ("Fight that old dragon"), the rolling passages on "Tobe, Welt, und springe" ("Storm, O World, and attack") (immediately contrasted with the lyricism of "in gar sich'rer Ruh" or "in safe tranquility"), the repeated "Weg mit allen Sch^utzen" (Away with all treasures") and the extended treatment of "brummen" ("growling" or "grumbling"). These last passages exhibit the kind of grim mirth in which Bach occasionally indulged. The images of Sections 1 (hailing Jesus as Bridegroom) and 9 (the "good night" motif) are favorites of Bach. No. 9, very tender in character, is another of Bach's magnificent lullabies. Notable also is the florid handling, in No. 2, of the word "wandeln" ("walk" or "follow"). The biblical exegesis is probably at its best in Section 4.

Motet V is based on a poem by Paul Thymich, a teacher at St. Thomas' who died in 1694. It is not a chorale but a free religious poem contrasting in two stanzas tiredness of life and faith in Christ. Bach exalts an intense longing for death (a theme frequently found in his works), but he does not succumb to despair. Rather there is a firm conviction of things to come after death. The work is as doctrinal in its own way as Motet III, though no scripture is employed.

In the treatment of the first stanza, Bach uses each of the lines of verse as the basis of a section (as done in the chorale fantasia), dividing in turn into three episodes. The last episode, the most extended, is particularly notable for the repeated florid passages characterizing the word "Leben" ("life"). The stanza is set as an eight-part double chorus, with considerable antiphonal interest. At one point (measure 44, the words "der saure Weg"), Bach employs a fugal movement in which all eight voices have a share. The second stanza, designated "aria", is a short and simple four-part chorus, harmonized in the manner of a chorale, but entirely of Bach's invention. It repeats again the "good night" motif, this time as a confident farewell to the world.

Cantata 160, ICH WEISS, DASS MEIN ERLÖSER LEBT

No. 160, long considered Bach, has by more recent scholarship been assigned to Georg Philipp Telemann, Bach's contemporary of considerable fame who did much to bring Italianate operatic style to Germany. Both Telemann and Bach used as cantata texts the verses of Erdmann Neumeister, a poet-preacher who defended the gradually evolving (but bitterly contested) elaboration of Protestant Church music in 18th. century Germany. Neumeister published two popular collections of cantata texts. He also theorized on the cantata: "A cantata seems to be nothing else than a portion of an opera composed of stylo recitativo and arie together;" but he also laid down the principle of adhering as far as possible to the phraseology of the Bible and of theological writings. Bach later considerably altered this combination of theatrical and sacred elements.

No. 160, intended for Easter Sunday, is dated by Spitta in 1713 or 1714. It is throughout a solo cantata for tenor (three arias and two recitatives). If by Bach, it is probably the first of the kind he composed and belongs to his Weimar period. Spitta compares the principal motif of the first aria to a "flower opening from the bud" (as suggested, perhaps, by "blooming" in the text). The succeeding recitative is of strong declamation and beautiful melodic flow. The musical rendition of piercing anguish and of joy are especially effective. The second and third arias, in C major, sing in warm tones of the saving power and of the resurrection of Christ.

Cantata 78, JESU, DER DU MEINER SEELE

No. 78, intended for the fourteenth Sunday after Trinity, can now be dated at Leipzig August 10, 1724. Built on a chorale of Johann Rist (1641), it also employs verses written by the poetess Marianne von Ziegler, who supplied a number of libretti for Bach. The overall meaning can be better understood bearing in mind that the August 10 service provided for a reading from Galatians treating the toils of the flesh and the fruits of the spirit (V, 16-24) and from Luke (XVII, 11-19) telling of the healing of the ten lepers. Rist's hymn is a logical choice, since it implores the constant and all-powerful help of the Lord. In typical Baroque contrasting fashion, there is an opposition of human frailty and suffering and of divine power and joy. The first chorus, a chorale fantasia in the form of a chaconne, employs as motive the chromatic descending theme traditionally associated in music with suffering. Bach used it again in the Crucifixus of the B-Minor Mass. The chromatic suffering contrasts, often in alternating measures, with the rhythmical eight and sixteenth notes expressing joy.

The duo of upper voices, over a simple continuo, describes by a figure of the sixteenth on the unaccented beat the hesitations, weakness, and haste of souls in the effort to encounter the Lord. Following the recitative for tenor, the tenor aria breathes tranquil peace. The sermon, reminding hearers of the sufferings of Christ, probably followed. A powerful bass recitative and aria, the last in the form of an instrumental concerto, depicts the final victory of the Christian over his enemies and of confidence vanquishing fear. The final simple, meditative chorale induces the hearer to prolong a prayer.