

THE
FESTIVAL
BACH
1977

Grace Episcopal Church

WEST CHURCH AND DAVIS STREETS

ELMIRA, NEW YORK

THE CANTATA SINGERS

William O. Payne III, Musical Director

Sunday evening, May 22, 1977, 8:00 p.m.

MUSIC FOR THE CHURCH OF J. S. BACH

Prelude: The Elmira Trombone Choir

Processional No. 351: Praise the Lord Through Every Nation

MOTET II: Der Geist hilft unsrer Schwachheit auf
Double Chorus, Strings and Continuo

MOTET V: Jesu meine Freude
Chorus and Continuo

Offertory Hymn No. 453: Jesus, All my Gladness

MASS II IN A MAJOR

Kyrie (chorus)
Gloria

Gloria (chorus)
Domine Deus (Bass Aria)
Qui tollis (Soprano Aria)
Quoniam (Contralto Aria)
Cum Sancto (chorus)

Janice Strain, *Soprano*
Gloria Kirk, *Contralto*

Thomas Strain, *Bass*
Arthur Johnson, *Violin*

Recessional No. 181: The Dutious Day now Closeth

SOLI DEO GLORIA

THE CANTATA SINGERS

SOPRANO

Diane Baker
Leslie Constanzer
Susan Feavearyear
Linda Harrison

Carol King
Sister Juliana O'Hara
Anna Rice
Betsy Roll
Judith Sheasley

Hilda Shepard
Janice Strain
Judy Stanton
Mary Lou Strong
Kay Wack

ALTO

Eunice Bowers
Helen Clark
Betsy Dana
Gwendolyn Egan
Betty Grant

Claudia Hamlin
Patricia Hauser
Wendy Roe Hovey
Gloria Kirk
Patricia Merritt
Cora Range

Cindy Roe
Lou Sand
Sister Mary Sayles
Beth Seybold
Florence Suffern
Helen Vincent

TENOR

Robert Badertscher
Thomas Barker
Edmund Dana

Paul Holland
Bernard Schreiber

Richard Sheasley
Richard Wack

BASS

Richard Bauer
Lyle Greenfield
David Hauser

Jack Hill
Sidney Reed

Thomas Strain
Michael Wald

FESTIVAL CHAMBER PLAYERS

VIOLIN I

Eleanor Brown
Arthur G. Johnson
Ed Mellander

VIOLIN II

Gary Chollet
Barry MacMillen
Berh Wilcox

VIOLA

Kathryn Mellander
Charlet Ness

CELLO

Lee Copenhaver
Kim Hardy

FLUTE

Margaret Betsy Payne
Sallie Matteson
Lenée Owens

CONTINUO

BASS, Ed Liberatore
HARPSICHORD, Judith Feitner
ORGAN, Allison Evans

REHEARSAL ACCOMPANIST

Judith Feitner

NOTES ON CHORAL SELECTIONS

MOTETS II AND III

The motet (from the French "mot" or "word"), of venerable medieval antecedents, 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. Bach seldom either wrote or conducted the form, explaining the fact that six only are extant as contrasted to more than 200 cantatas. 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 composed his six, however, as mourning music for the elaborate burial services of important public figures. No. II was intended for the burial of Johann Heinrich Ernesti, Rector of St. Thomas's School, who died on October 16, 1729. The chorale at the end may have been added at a later date to make the composition suitable for the liturgical year. Motet III was composed for the funeral of Frau Käse, wife of the Postmaster-General of Leipzig, on Sunday, July 13, 1723.

Both II and III are based on St. Paul's writings in Romans, Chapter 8, that great expression of the Christian's hope and the contrast between the flesh and the spirit. For Bach, death is never a source of despair but rather of joy, and this is the essential spirit of the motets.

Motet II offers an extended initial chorus for double choir, each of which answers and intermingles in masterly fashion. An energetic 3/8 rhythm is employed for the frequent repetition of the same themes. Especially notable is the ornate passage illustrating the word "Geist" or "Spirit". A second section, with time changing to 4/4, begins at the words "Sondern der Geist" and offers music warmer in character. A broken, chromatic motif illustrates the word "Seufzen" ("groaning" or "sighing"). The second chorus, a fugue in the older manner, combines all singers, who also render the four-part harmonization of the chorale, the seventh stanza of a Luther creation. While Bach is never at a loss creatively, there is a certain straight-forward, business-like character to the motet; some critics have seen therein a bit of Bach's long enmity with Ernesti.

Motet III, the longest of the six, is one of two written for five voices (SSATB) and the only one based on a chorale (text of Johann Frank and melody of Johann Crüger, 1653). Bach combines the intimate chorale text with the stern message of St. Paul. The fusion, perfect in character, is of an objective and deeply theological Biblical text with a subjective and highly popular hymn. Walter E. Buszin has commented that, in so doing, "Bach furnishes ample and convincing proof for the fact that his musical genius rested also upon a theological foundation." Spitta adds: "The congregational feeling (of the chorale) infused into these subjects, as being appropriate to their general dogmatic purport, is pointedly applied to the practical Christian life by the intervening verses; and thus the germ of Protestant Christianity is embodied in this great work. Bach uses all the power of his inmost conviction to give expression to the teaching of Luther in its utmost vigour and purity. But with his keen dogmatic certainty he combines the deepest personal devotion to Christ.

Obtaining considerable variety within the dominant key of E minor, Bach alternates harmonizations 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 (SATB) of the chorale. Balance is also obtained by the repeated five-part (SSATB) treatment of the choruses of sections 2 and 10; 10 is also a compressed version of 2. The most extended fugue, in five parts, occupies the

NOTES FOR ORCHESTRAL SELECTIONS

SUITE NO. 2 IN B MINOR

Overture	Polonaise and Double
Rondeau	Menuet
Sarabande	Badinerie
Bourees 1 and 2	

BRANDENBURG CONCERTO NO. 5 IN D MAJOR
Allegro
Affettuoso
Allegro

JESU, JOY OF MAN'S DESIRING

Bach's Cöthen period (1717-23) is associated with the major portion of his secular and orchestral music. Lacking responsibility for composing church music, Bach provided orchestral works for Prince Leopold and his Versailles-influenced court as well as for Christian Ludwig, Markgraf of Brandenburg. It should not be forgotten that Bach was, among many attainments, an excellent violinist.

The suite as a form stretches back to the sixteenth century. As one of the oldest of orchestral forms, it probably owes its origin to instrumental imitation of songs that accompanied dances. In time, the dance forms or galanteries of much of aristocratic, civilized Europe became united as an artistic whole. In Bach's day, suites were known as Ouvertüren, so-called after French practice of the time. Indeed, French composers such as Lully set the fashion for other composers. The first movement, in A-B-A' form, offers a ceremonial opening section, followed by an imitative section in faster tempo and then a partial recapitulation of the opening. Of the varied dance forms that follow, the rondeau, bouree, menuet, and badinerie are French in origin, the polonaise Polish, and the Sarabande Spanish. The polonaise offers an interesting "double" with the flute playing above the dance theme in the bass. The badinerie (from the French "Badin" or "droll") closes on an "exit laughing" note; it suggests amusing social chatter. Schweitzer has commented: "In the dance melodies of these suites a fragment of a vanished world of grace and elegance has been preserved for us. They are the ideal musical picture of the rococo period."

JESU, JOY OF MAN'S DESIRING, presented this evening in an arrangement by Eugene Ormandy, is perhaps the best known of Bach's compositions. Elmira listeners may even hear it at the local Court House at noon. The genesis is Martin Jahn's hymn, "Jesu, meiner Seeler Wonne" (1661), set to a melody of Johann Schop. Bach used the chorale in Cantata 147 (of 1723), "Herz und Mund und Tat und Leben," intended to observe the Visitation of the Virgin Mary-- an association long since lost in the many arrangements. The familiar melody, and Bach's running accompaniment, have been subjected to many arrangements, and these take no note of Bach's scoring, which makes beautiful use of the trumpet. The familiar choral arrangement by H. P. Allen, standard for all choirs, uses a poem by Robert Bridges which has made the title current.

The six Brandenburg concerti, dedicated in 1721 to the Markgraf of Brandenburg, follow the older pattern of the concerto grosso, with groups of solo instruments (the concertino) contrasted with the full orchestra (the ripieno). The tone groups interpenetrate and react on each other, separate, and unite again, discussing and elaborating on themes. In No. 5, the concertino is the flute, violin, and harpsichord with the ripieno the string orchestra. Especially notable is the long solo passage for the harpsichord, indicative of Bach's great genius for this instrument. In the first movement, phrases of the main theme are discussed in delightful polyphonic writing. A long cadenza by the harpsichord rises to a climax, with the ripieno entering to conclude the movement.. The slow movement is scored for the concertino, treating in various ways fragments of the theme. The final movement restores the balance of the two sections, with parts of the theme passed backwards and forwards from the two contrasted groups.

cental 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. Nos. 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"), contrasted with the ensuing lyricism of "in gar sich'rer Ruh" ("in safe tranquility"), the repeated "Weg, weg mit allen Schätzen" ("Away with all treasures"), and the extended treatment of "Brummen" ("growling" or "grumbling"). This last passage exhibits the kind of grim mirth in which Bach occasionally indulges. The imagery of Section I (hailing Jesus as Bridegroom) and 9 (the "Good night" motif) are favorites of the composer. No. 9, very tender in character, is another of Bach's magnificent lullabies. Notable, too, is the florid handling, in No. 2, of the word "wandeln" ("walk" or "follow"). The entire motet demonstrates fully the power, variety, and individuality which Bach so often offers.

MASS NO. 2 IN A MAJOR (c. 1737-38)

One of the four of Bach's so-called "short masses, the A major is, in fact, a complete Lutheran Messe, a setting of the Kyrie and Gloria sung at the beginning of the principal service before the Introit. Even the famed and longer Mass in B Minor in its original form was also a Messe and not intended for Catholic worship, though Bach probably wrote all his masses to fulfill obligations as composer for the Catholic Court of Dresden. Some portion of the liturgy allied to Catholic worship persisted in Latin in Lutheran churches in Germany until the last years of the eighteenth century.

Only portions of the Kyrie (No. 1) and the Domine Deus (No. 3) were original with Bach for this mass; the remaining music, as is the case for all the short masses draws extensively upon movements of his cantatas. They are, however, no mere rewording to a Latin text, but show a carefully recasting of the originals to fit the new situation. A similar copying is seen in such longer works as the St. Matthew Passion. The remarkable section of the A Major is the Kyrie, cast in three movements. The first, homophonic in character, inaugurates the dominate image of a soul in supplication. A second ("Christe eleison") is an extraordinary chorus in canon, but with the character of a recitative. Kunberger has called it "a masterpiece of canon, writing ... quite unlike all church music previously written." The third movement (the second "Kyrie eleison") is a fugue more strictly elaborated as to form. The chorale "Christe du Lamm Gottes" appears in the accompaniment for the Kyrie, uniting a Protestant hymn to essentially Catholic worship.

The Gloria (Nos. 2-6), with its initial chorus, three arias successively for bass, soprano, and alto, and its final chorus, recalls the earlier Bach cantatas. But the orchestration is quite advanced, and the variety of the individual sections notable. No. 2 alternates vivace, jubilant chorus portions with long adagio portions assigned to one part of the choir, giving the whole a strongly aria-like structure. It also makes use of frequent repetitions, an unusual characteristic for so varied a composer. The solo arias are differentiated not only by voice but by instrumentation as well. The bass aria (No. 3) has a violin obbligato; the soprano aria (No. 4) makes splendid use of the flute; the alto aria (No. 5) combines strings. Nos. 4 and 5 also change the dominant key, and No. 3 employs free chromaticism. The final chorus returns to the jubilant texture of No. 2.

THE FESTIVAL CHAMBER PLAYERS

Saturday evening May 21, 1977, 8:00 p.m.

CHAMBER MUSIC OF J. S. BACH

SUITE (Overture) No. 2 in b minor

JESU, JOY of MAN'S DESIRING *arr. Eugene Ormandy*

INTERMISSION

BRANDENBERG CONCERTO no. 5 in D MAJOR

23:30

Solo Trio

Margaret Biery Payne, Flute

Eleanor Brown, Violin

William O. Payne, Harpsichord

FESTIVAL CHAMBER PLAYERS

VIOLIN I

Eleanor Brown
Arthur G. Johnson
Ed Mellander

VIOLIN II

Gary Chollet
Barry MacMillen
Beth Wilcox

VIOLA

Kathryn Mellander
Charlet Ness

CELLO

Lee Copenhaver
Kim Hardy

FLUTE

Margaret Biery Payne
Sallie Matteson

BASS

Ed Liberatore

HARPSICHORD

William O. Payne

THE AUDIENCE IS REQUESTED TO REMAIN SEATED DURING THE INTERMISSION WHILE A FREE WILL OFFERING IS TAKEN.

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William O. Payne III, Musical Director

Sunday evening, May 22, 1977, 8:00 p.m.

MUSIC FOR THE CHURCH OF J. S. BACH

Prelude: The Elmira Trombone Choir

Processional No. 351: Praise the Lord Through Every Nation

MOTET II: Der Geist hilft unster Schwachheit auf 8:15
Double Chorus, Strings and Continuo

MOTET V: Jesu meine Freude 24:00
Chorus and Continuo

Offertory Hymn No 453: Jesus, All my Gladness

MASS II IN A MAJOR 33:40
Kyrie (chorus)
Gloria
Gloria (chorus)
Domine Deus (Bass Aria)
Qui tollis (Soprano Aria)
Quoniam (Contralto Aria)
Cum Sancto (chorus)

Janice Strain, *Soprano*
Gloria Kirk, *Contralto*

Thomas Strain, *Bass*
Arthur Johnson, *Violin*

Recessional No 181: The Duteous Day now Closeth

SOLI DEO GLORIA