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ACKNOWLEDGMENTS

Margaret Biery Payne, Program notes
Michael Susick, Organ Consultant

GRACE EPISCOPAL CHURCH
Elmira, New York

The Rev. Peter Courtney, Rector
Dr. Kent Hill, Organist and Choir Master

THE FESTIVAL BACH

1978

Grace Episcopal Church

WEST CHURCH AND DAVIS STREETS

ELMIRA, NEW YORK

THE CANTATA SINGERS

and

THE FESTIVAL CHAMBER PLAYERS

IN CONCERT

William O. Payne III, Conducting

Sunday evening, May 21, 1978, 8:00 p.m.

MUSIC OF J. S. BACH

ARIA: Bist du bei Mir arr. Copenhaver
From the Anna Magdalena Bach book

MOTET IV: Fuerchte dich nicht
Double Chorus, Strings and Continuo

CONCERTO no. 2 in E MAJOR for VIOLIN
Allegro - Adagio - Allegro assai
Eleanor Brown, Violin
6:35 3:00

ORGAN OFFERTORY: Adagio from TRIO SONATA no. 1, in E-Flat

CANTATA no. 161: Komm, du suesse Todesstunde
Bargara Cunningham, Contralto 7:25
Edmund Dana, Tenor 8:55
2:15
5:35
2:32

BRANDENBURG CONCERTO no. 3 in G MAJOR 6:20
1:18
3:35

MOTET VI: Lobet den Herrn, alle Heiden
Chorus and Orchestra 6:25

SOLI DEO GLORIA

THE CANTATA SINGERS

William O. Payne III, Musical Director

SOPRANO

Deborah Courtney Anna Rice Judy Stanton
Linda Harrison Betsy Roll Mary Lou Strong
Carol King Judith Sheasley Helen Vincent
Sister Juliana O'Hara Hilda Shepard Kay Wack

ALTO

Nancy Basil Judith Feitner Gloria Kirk
Eunice Bowers Claudia Hamlin Margaret Lembke
Cindy Roe Buchheimer Patricia Hauser Diana L. Nenno
Barbara Cunningham Wendy Roe Hovey Cora Range
Gwendolyn Egan Florence Suffern

TENOR

Robert Badertscher Jonathan Guest Bernard Schreiber
Thomas Barker Paul Holland Richard Sheasley
Edmund Dana Richard Wack

BASS

Richard Bauer David Hauser Thomas Strain
Stuart Finch Bro. Pierre Pratte Michael Wald

REHEARSAL ACCOMPANIST

Judith Feitner

THE FESTIVAL CHAMBER PLAYERS

VIOLIN I

Eleanor Brown
Edwin Mellander
Kathy McHugh
Elizabeth Landon

VIOLIN II

Gary Chollet
Beth Wilcox
Bonnie Williams

VIOLA

Kathryn Mellander
Alex Herzfeld

FLUTE

Margaret Payne
Sallie Matteson

BASS

Ed Liberatore

CELLO

Lee Copenhaver
Sheila Kilcoyne

ORGAN
Allison Evans

PROGRAM NOTES

The beautiful and oft-heard song "Bist du bei mir", which opens this evening's program, was composed for Bach's second wife, Anna, and can be found in a collection of songs for voice and keyboard accompaniment which has come to be known as "The Anna-Magdalena Bach Notebook". The version heard this evening is a transcription of the original and is scored for string orchestra by the principal cellist of the Festival Chambers Players, Lee Copenhaver.

The motet "Fürchte dich nicht" is a work which is filled with contradictions. Were it not for the fact that it had been composed for a funeral, one would be tempted to say that the music was effervescent and almost joyful. Part of the conflict may be resolved when one remembers that the composer had long since before accepted death as it was manifested in his deep religious convictions. For there was a man to whom death would someday be the sweet and calming fulfillment of a lifetime spent in profound anticipation. There also was a man who, in the final chorale of his "Passion according to St. John", could barely contain his excitement when setting the text: "and then from death awaken me, that these poor eyes their Lord may see!" And so, to Bach, death and the thought of eternal life with his Lord was, in fact, exciting and joyful.

The concerto in E Major for violin and strings dates from the years 1717-1723. The work is in three movements with the first and third movements being marked Allegro and composed in the venerable style of the concerto-grosso. The first movement derives both its melodic and its rhythmic content from the opening measure in which is stated a very emphatic E Major triad. The running sixteenth note melody which follows this opening measure serves both as a principal subject and also, later in the movement, as an accompaniment to the solo violin's complex melodic variations.

The second movement may best be described as an aria for the solo violin. The movement is in the key of c-sharp minor and in it the composer uses the string ensemble as a lovely background upon which is displayed the single voice-like line of the solo violin. The movement is one of the loveliest in all of Bach's concerti for solo instrument.

The concerto closes with a Rondo marked Allegro in the original key of E-Major. Each time the melody is repeated, the solo violin plays a dazzling variation of the original.

The Cantata no. 161, "Komm, du süsse Todesstunde" was composed for the sixteenth Sunday after Trinity. It is scored for contralto and tenor solos, four part SATB chorus and string orchestra with flutes and continuo. The work opens with an aria for contralto which is followed by a recitative and aria for the tenor. Both arias are composed in the "da Capo" style in which the first section of the aria, after having been followed by a second contrasting section, also closes the aria. In both arias the text concerns the problem of having to leave the world behind, a world which is all too familiar and comfortable. When the chorus finally enters, it does so almost in answer to the problems raised in the preceding arias. The chorus responds to the foregoing by saying that it is God's plan and that even though we are unworthy, God knows what is best for us. The Cantata closes with a setting of one of the most familiar of all chorales: "In Hezlichen Verlangen", in which death becomes accepted and eternal life is assured.

The Concerto no. 3 in G Major for Strings was composed during the same period as the above-mentioned E Major violin concerto. It is one of the five such concerti that were written for and dedicated to Christian Ludwig, the Duke of Brandenburg. It is here however that any similarity between this and the remaining four "Brandenburgs" ends. This concerto is scored for no one single solo instrument or group of solo instruments, but rather it is scored for triple-divisi strings, i.e., the violins, violas, and the celli are all divided into three separate parts. This triple-divisi permitted Bach the compositional luxury of at least three extra voices in his scoring of the work and still today produces a lush and unique sonority.

The motet "Lobet den Herrn" is the last of the six motets which Bach composed and is one of the two motets in which he employed a psalm as his only text. The psalm heard in this motet is the Psalm 117. The work is scored for four-part single chorus and is excellent testimony to its composer's genius for contrapuntal vocal writing. The motet is really two works in one. The first is written in the A-B-A form and represents the literal statement of the text of the psalm. With but a brief pause, the second and shorter part closes the motet with a joyous statement of the single word, "Alleluia".

- - W. O. Payne

DR. KENT HILL, ORGANIST

Monday Evening, May 22, 1978, 8:00 p.m.

ORGAN WORKS OF J. S. BACH

FANTASIA (CONCERTO) in G Major, BWV 571

Allegro – Adagio – Allegro

FUGUE in c minor on a THEME by LEGRENZI, BWV 574

THE ORGELBUECHLEIN: Chorale Preludes for the Feast of the Purification

18. Mit Fried' und Freud' ich fahr dahin, BWV 616
(In peace and joy I now depart)

19. Herr Gott, nun schliess den Himmel auf, BWV 617
(Lord God, now open wide the heavens)

PRELUDE and FUGUE in D Major, BWV 532

THE ORGELBUECHLEIN: Chorale Preludes for Pentecost and Trinity

33. Komm, Gott, Schoepfer, Heiliger Geist, BWV 631
(Come, God, Creator, Holy Ghost)

34. Herr Jesu Christ, dich zu uns wend, BWV 632
(Lord Jesus Christ, be present now)

35. Liebster Jesu, wir sind hier, BWV 633
(Blessed Jesus, at Thy Word)

PASSACAGLIA in c minor, BWV 582