

THE
FESTIVAL
BACH

1979

Grace Episcopal Church

WEST CHURCH AND DAVIS STREETS

ELMIRA, NEW YORK

THE FESTIVAL CHAMBER PLAYERS

William O. Payne III, Conductor

Friday evening, May 4, 1979, 8:00 p.m.

MUSIC FOR ORCHESTRA OF JOHANN SEBASTIAN BACH

OUVERTURE (Suite) No. 1 in C MAJOR, BWV 1066

Ouverture	Menuet II
Courante	Bourree I
Gavotte I	Bourree II
Gavotte II	Passepied I
Forlane	Passepied II
Menuet I	

INTERMISSION

BRANDENBERG CONCERTO No. 6 in B-FLAT MAJOR, BWV 1051

Allegro
Adagio, ma non tanto
Allegro

BRANDENBURG CONCERTO No. 2 in F MAJOR, BWV 1047

Allegro
Andante
Allegro assai

Margaret Biery Payne, flute
Peter Hedrick, oboe
Dan Fenstermacher, violin
Edward Sandor, trumpet

The audience is requested to remain seated during the intermission while a free will offering is taken.

DR. KENT HILL, ORGANIST

Saturday Evening, May 5, 1979, 8:00 p.m.

ORGAN WORKS OF JOHANN SEBASTIAN BACH

TOCCATA and FUGUE in d minor, BWV 565

PASTORALE in F MAJOR, BWV 590

CONCERTO I, in G MAJOR, BWV 595 (after Prince Johann Ernst
of Saxe-Weimar)

Allegro
Grave
Presto

The ORGELBUECHLEIN: CHORAL PRELUDES FOR THE NEW YEAR

15. Helft mir Gottes Guete preisen, BWV 613
16. Das alte Jahr vergangen ist, BWV 614
17. In dir ist Freude, BWV 615

FANTASIA and FUGUE in g minor, BWV 542

THE CANTATA SINGERS

William O. Payne III, Musical Director

Sunday evening, May 6, 1979 8:00 p.m.

MUSIC FOR THE CHURCH OF JOHANN SEBASTIAN BACH

MASS I in F MAJOR

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

Janice Strain, <i>Soprano</i>	
Gloria Kirk, <i>Contralto</i>	Eleanor Brown, <i>violin</i>
James Hudson, <i>Bass</i>	Peter Hedrick, <i>oboe</i>

OFFERTORY

MAGNIFICAT in D MAJOR

Magnificat	(Chorus)
Et exultavit	(Mezzo-soprano Aria)
Quia respexit	(Soprano Aria)
Omnes generationes	(Chorus)
Quia fecit mihi magna	(Bass Aria)
Et misericordia	(Duet for Altos and Tenors)
Fecit potentiam	(Chorus)
Deposuit	(Tenor Aria)
Esurientes	(Contralto Aria)
Suscepit Israel	(Terzett for women's voices)
Sicut locutus est	(Chorus)
Gloria	(Chorus)

Janice Strain, <i>Soprano</i>
Jean Doherty, <i>Mezzo-Soprano</i>
Gloria Kirk, <i>Contralto</i>
Edmund Dana, <i>Tenor</i>
James Hudson, <i>Bass</i>

SOLI DEO GLORIA

THE CANTATA SINGERS

William O. Payne III, Musical Director

SOPRANO

Debbie Courtney	Sr. Juliana O'Hara	Hilda Shepard
Jean Doherty	Anna Rice	Janice Strain
Linda Harrison	Rita Shapiro	Mary Lou Strong
Carol King	Judy Sheasley	Kay Wack

ALTO

Deborah Barton	Judith Feitner	Cora Range
Nancy Basil	Claudia Hamlin	Lou Sand
Eunice Bowers	Patricia Hauser	Florence Suffern
Diane Earle	Gloria Kirk	Charlotte Von Hendy
Gwen Egan		

TENOR

Robert Badertscher	Jonathan Guest	Richard Sheasley
Edmund Dana	Paul Holland	Richard Wack

BASS

Richard Bauer	David Hauser	Thomas Strain
Stuart Finch	James Hudson	Michael Wald
	James Sanderson	

REHEARSAL ACCOMPANIST

Judith Feitner

THE FESTIVAL CHAMBER PLAYERS

William O. Payne III, Conductor

VIOLIN I	VIOLIN II	VIOLA
Eleanor Brown	Gary Chollet	Kathryn Mellander
Edwin Mellander	Bonnie Williams	Alex Herzfeld
Dan Fenstermacher	Kathryn Zimpher	

CELLO

Lee Copenhagen
Louise Foreman

BASS

Edward Liberatore

FLUTE

Margaret Payne
Sallie Matteson

OBOE

Peter Hedrick
Elizabeth Hedrick

BASSOON

Richard Bottcher

HORN

Guy Kinney
Barbara Kinney

TRUMPET

Edward Sandor
J. Jeffrey Stempien
Richard Peck

TYMPANI

Kathleen DiNardo

ORGAN

Murray Foreman

HARPSICHORD

James Sanderson

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ACKNOWLEDGMENTS

Margaret Biery Payne

GRACE EPISCOPAL CHURCH

Elmira, New York

The Rev. Peter Courtney, Rector

Dr. Kent Hill, Organist and Choir Master

The Cantata Singers take pleasure in presenting their concerts without admission charge. The continuation of this practice is dependent largely upon your contributions at each concert.

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CELLO

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THE CANTATA SINGERS

William O. Payne III, Musical Director

Sunday evening, May 6, 1979 8:00 p.m.

MUSIC FOR THE CHURCH OF JOHANN SEBASTIAN BACH

X 32:20 MASS I in F MAJOR

5:12	Kyrie	(Chorus)	5:12
	Gloria		
7:20	Gloria	(Chorus)	12:30
4:00	Domine Deus	(Bass Aria)	16:25
7:10	Qui tollis	(Soprano Aria)	23:35
5:00	Quoniam	(Contralto Aria)	28:30
3:36	Cum Sancto	(Chorus)	32:20

Janice Strain, *Soprano*

Gloria Kirk, *Contralto*

James Hudson, *Bass*

Eleanor Brown, *violin*

Peter Hedrick, *oboe*

OFFERTORY

MAGNIFICAT in D MAJOR

Magnificat	(Chorus)
Et exultavit	(Mezzo-soprano Aria)
Quia respexit	(Soprano Aria)
Omnes generationes	(Chorus)
Quia fecit mihi magna	(Bass Aria)
Et misericordia	(Duet for Altos and Tenors)
Fecit potentiam	(Chorus)
Deposuit	(Tenor Aria)
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Suscepit Israel	(Terzett for women's voices)
Sicut locutus est	(Chorus)
Gloria	(Chorus)

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SOLI DEO GLORIA

MAY 4, 1979
THE FESTIVAL CHAMBER PLAYERS

The original title of "Ouverture" which Bach gave to each of the four large works for orchestra and which have come to be known as "The Four Orchestral Suites," found their origins in two sources. First, it was customary in Bach's day to name a work after the movement of the work which was of the greatest importance and which was usually of the greatest length. Second, the French spelling of the title indicates that the musical form of the first movement was that of the French overture. The French overture differed from its Italian counterpart in that the French overture opened with a stately slow section which was followed by a bright and lively allegro section and finally the work was concluded with a return of the opening slow or "grave" section.

Following the conclusion of the first movement, the listener is treated to a succession of dances which, when considered as a whole, offer up an image of a lifestyle filled with grace and elegance. When analyzed individually, these same dances show yet another facet of the composer's great talent. With this series of very formal court dances, Bach has elevated the position of the court orchestra from that of a mere accompaniment for state balls and galas to one of far greater importance. For in the "Ouverture in C Major" we see the first germinations of that form which was to become such a major part of all orchestral music: the symphony.

The Concerto No. 6 in B-flat Major and the Concerto No. 2 in F Major are two of a set of six concerti that Bach composed expressly for and sent to Christian Ludwig, the Margrave of Brandenburg. In these works we find the fullest expression of what we may call Bach's symphonic genius. These are works which are above being merely a vehicle of display for the soloists; for they demonstrate the composer's unique ability to incorporate the solo voices into the whole, an ability that has seldom been equalled since.

In orchestrating the Concerto No. 6, Bach was openly experimenting with a new timbre: i.e. that of the voices of the lower strings of the orchestra. The result is one of haunting serenity and yet also one of great strength. Like the F Major Concerto, the Sixth is set in three movements, with two allegro movements surrounding an elegant and graceful movement marked "Adagio, ma non tanto." The composer was obviously fully aware of the problems in scoring such a large work for instruments of like quality and voicing; for it is apparent that he took great care to keep the polyphony very clean and precise. The result of Bach's care and attention to every detail is a work of great warmth and charming, yet assertive, intimacy.

The Concerto No. 2 is in three movements and is scored for solo flute, solo oboe, solo violin, solo trumpet and orchestra consisting of strings and continuo. It is interesting to note the total absence of the solo trumpet in the incredibly beautiful second movement. Far from being a detriment to the work, this absence of the trumpet part serves to point up not only the electric quality the trumpet part possesses in both the first and the third movements, but also heightens one's awareness of the celestial beauty and equal importance of the scoring for the other solo voices. All four solo instruments join forces in the third movement to bring this work to a joyous and triumphant close.

THE CANTATA SINGERS
MAY 6, 1979

It is believed that the four "Lutheran Masses", of which the F Major is the first, were the result of a commission from a certain Count von Sporck of Bohemia and that they date from the years 1737 and 1738. These masses represent Bach's mastery of yet another facet of his creative genius: i.e. the then very acceptable practice of transcribing pieces from a different composition and setting new texts to the transcriptions. The use of the word transcription is perhaps a misnomer; for in the case of Bach, the work would take on a marvelous transformation from the original, having, as it were, a life and validity of its own.

The Mass in F Major, together with those in A Major, G Major, and g minor, is really not a full setting of the Roman liturgy and therefore explains the common reference to the Lutheran liturgy. In all four settings, Bach chose to use only the Kyrie and Gloria. The general format for the four is also consistent throughout, with the choruses and arias being set for the same voices with the same textural adaptations.

The Kyrie opens with a three-part fugal setting of the simple text: "Kyrie eleison" which is sung by the tenors, altos, and sopranos, respectively. After all three voices have entered in the strictest contrapuntal manner, Bach introduces the chorale "Christe du Lamm Gottes" played by the horns and oboes and upon whose harmonies the entire chorus is based. The bass voices enter shortly after the introduction of the chorale melody with an elongated statement of the first three notes of the chorale.

The "Christe eleison" opens with the alto voices singing the fugue subject which has been inverted. Again we hear the melody of the chorale but in this treatment we become aware that the counterpoint and resulting harmonies are becoming much more intricate and complex. With the setting of the final "Kyrie eleison", we realize that Bach has been giving us another splendid example of his contrapuntal genius; for in this final setting not only are the chorale melody and fugue subject stated as in the opening "Kyrie", but the counterpoint and statement on the text find full expression in both the chorus and the orchestra.

It is the feeling of this writer that the opening chorus of the Gloria is one of the happiest and most joyful pieces of music ever written. Set in 6/8 meter, the words and music combine to give the work a fresh, dance-like quality which seems to conjure up images of a choir of angels rejoicing at this opportunity to praise God. The arias that follow the Gloria can be considered masterful examples of Bach's ability to write for the solo voice; from the strength and assurance of the Bass' "Domine Deus" to the elegant and soul-searching combination of the solo oboe obbligato and soprano in the "Qui tollis" to the infinite beauty and mysterious complexity of the contralto's "Quoniam".

The final chorus of this great mass, "Cum Sancto Spiritu", is a marvel of counterpoint. With its strength and sense of purpose, it serves not only as an ideal coupling of the text with the music, but when considered with the opening "Gloria", it creates a balance of form which is truly remarkable.

The "Magnificat in D Major" in all probability received its first public performance at the evening services at Bach's Thomaskirche on

Christmas Day in 1723. The work which was heard that evening was actually the second setting of the words of Mary; for the composer had originally conceived a much larger work and had scored it in the key of E-flat Major. However it is the D Major version which has come to be ranked among the very greatest choral works ever written. The work is divided into twelve separate pieces and is scored for "festal" chorus and orchestra, i.e. five-part mixed chorus and an orchestra consisting of two flutes, two oboes, three trumpets, tympani, strings, organ and continuo.

One of the truly remarkable aspects of the Magnificat is its conciseness. However one is never aware that any of the separate pieces have been abbreviated simply for the sake of keeping the work relatively short. Rather, the listener is led from one piece to the next in a logical and completely understandable manner. The success of this leads one to believe that Bach could scarcely contain his excitement and enthusiasm. Another almost overwhelming aspect of this work is the great care and complete attention Bach gave to the musical setting of each of the twelve sections of the text. The two arias which follow the triumphant opening chorus are perfect examples of the composer's skill. The words "Et exultavit" literally burst from the mezzo-soprano and orchestra, while in contrast, the "Quia respixit" set for soprano and oboe obbligato conjure up the most tender visions of the Virgin Mary in all her humility and demureness.

In the chorus "Omnes generationes" we hear what seems to be all of mankind both past and present striving to praise their God. Following this marvelous fugue, is the majestically serene "Quia fecit mihi magna" of the Bass which in turn is followed by the hauntingly beautiful setting of the "Et misericordia" sung by a chorus of altos and tenors and accompanied by strings and flutes.

The strength and conviction of the chorus and full orchestra in the "Fecit potentiam" and this section's magnificent conclusion are truly awe-inspiring and electrifying and would have rendered any less a composer unable to avoid being anti-climactic. But Bach succeeds brilliantly in the following aria: "Deposuit". Even before the tenor enters we are fully aware of just how strongly Bach felt about the mighty being put down. This is balanced perfectly by the aria for contralto and flutes, "Esurientes", with its gentle rhythms and satisfying harmonies. We then hear what can be considered the tenderest of lullabies in the terzett for women's voices: "Suscepit Israel".

It is interesting to note that for the setting of the "Sicut locutus est" which concerns itself with Abraham and his seed, Bach chose to use the very old form of church music, i.e. the unembellished choral fugue. In this case, the chorus is supported only by the organ and bass continuo. Bach however chose not to use merely the ancient form as was the custom; for he set this great choral piece as a double fugue.

The work ends with the statement of the Gloria. After the opening fanfare of chorus and orchestra, the chorus sings the single word "Gloria" in ever-rising triplets three times in honor of the Trinity. The entire work is brought to a mighty close with the words "Sicut erat in principio" set to the music of the opening "Magnificat". We have come musically full-circle, as it were, from beginning to beginning, as though Bach were telling us that although the words of the Magnificat may end, the spirit and joyous intent have no end.

TEXTS

Kyrie eleison!
Christe eleison!
Kyrie eleison!

Lord, have mercy!
Christ, have mercy!
Lord, have mercy!

Gloria in excelsis Deo, et in
terra pax hominibus bonae
voluntatis.

Glory be to God on high, and on
earth peace, good will towards
men.

Laudamus te, benedicimus te, ad-
oramus te, glorificamus te.

We praise Thee, we bless Thee, we
worship Thee, we glorify Thee.

Gratias agimus tibi propter magn-
am gloriam tuam, domine
Deus, rex coelestis, pater
omnipotens, domine fili uni-
genite, Jesu Christe.

We give thanks to Thee for thy great
glory, O Lord God, heavenly
King, God the Father Almighty,
O Lord, the only begotten Son
Jesus Christ.

Domine Deus, agnus Dei, filius
patris, qui tollis peccata
mundi, miserere nobis! Sus-
cipe deprecationem nostram,
qui sedes ad dexteram patris.

O Lord God, Lamb of God, Son of the
Father, Thou that takest away
the sins of the world, have
mercy on us! Receive our prayer,
Thou that sittest at the right
hand of the Father.

Quoniam tu solus sanctus, tu solus
dominus, tu solus altissimus,
Jesu Christe.

For Thou alone art holy, Thou only
art the Lord, Thou only art
most high, Jesus Christ.

Cum sancto spiritu in gloria Dei
patris. Amen.

With the Holy Ghost, in the Glory
of God the Father. Amen.

* * * * *

Magnificat anima mea Dominum.
Et exultavit spiritus meus in
Deo salutari meo.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God
my savior.

Quia respexit, humilitatem an-
cillae suae; ecce enim ex
hoc beatam me dicent. . .

For he hath regarded the lowliness
of his handmaiden; behold,
from henceforth, generations
shall call me blessed. . .

Omnes generationes.
Quia fecit mihi magna, qui potens
est, et sanctum nomen ejus .
Et misericordia a progenie in
progenies, timentibus eum.

All generations.
For he that is mighty had magnified
me, and holy is His name.
And His mercy is upon them that
fear Him throughout all gener-
ations.

Fecit potentiam in brachio suo
dispersit superbos mente
cordis sui.

The Lord hath shewed strength with
his arm and scattered the
proud in the imagination of
their hearts.

Deposuit potentes de sede et
exaltavit humiles.

He hath put down the mighty from
their thrones and hath exalted
them of low degree.

Esurientes implevit bonis et di-
vites dimisit inanes.

He hath filled the hungry with good
things and the rich hath
sent empty away.

Suscepit Israel puerum suum recor-
datus misericordiae suae.

He hath helped his servant, Israel,
in remembrance of his mercy.

Sicut locutus est at patres nos-
tros, Abraham et semini ejus.

Even as he promised to our fore-
fathers, to Abraham and to
his seed, forever.

Gloria Patri, Gloria Filio, Gloria
Spiritui Sancto! Sicut erat
in principio, et nunc et
semper et in secula seculorum.
Amen.

Glory be to the Father, and to the
Son, and to the Holy Spirit.
As it was in the beginning,
it is and ever shall be, world
without end! Amen.