

PATRONS

Mr and Mrs Robert D. Badertscher
Mrs William Biery
Dr and Mrs Richard J. Castor
Linn S. Chapel Co., Inc.
Chemung County Financial Institutions
Mr and Mrs Edmund Dana, Sr.
Mr and Mrs Edmund Dana, Jr.
Mrs R. R. Hart
George L. Howell
Jervis Langdon, Jr.

David C. Mandeville
Lois and Dick McCann
Joan H. Parsons
Frederick D. Petrie
Mr and Mrs Elmer Schmidt
Charles E. Wack
Mr and Mrs Richard E. Wack
Dr and Mrs Michael K. Wald
George P. Zurenda

SPONSORS

Mr and Mrs Charles K. Burke
Virginia Carr
Mr and Mrs Gary Chollet
Anthony Ciccarriello
Mr and Mrs Edgar Denton
Mr and Mrs Ralph E. Fudge
Edward J. Grandt
Mr and Mrs Richard M. Harrison
Dr and Mrs David Hauser
Hickey's Music Store
Charles and Irene Hickman
Horseheads Industrial Center
Mr and Mrs Floyd W. Hummer
Mr and Mrs Francis K. Kennedy
Mr and Mrs Charles B. King

Dr Denis Kingsley
Dr Margaret C. Locke, Jr.
Thomas H. & Laura McGrath
George A. Mellor
Richard O'Brien
Deborah T. Perry
Mr and Mrs Donald R. Peterson
St. Mary Our Mother Church
Mr and Mrs Donald D. Suffern
Janet L. Taft
The Rev. R. Kurt Traugott
Dr and Mrs James Ty
Dr Carolyn Vang
Mr and Mrs Richard N. Wardell
Mrs Arthur S. Welliver

DONORS

Lorena E. Austin
Mr and Mrs Phillip L. Barton
Martha Buck
Mr & Mrs Ronald L. Chandler
Mr & Mrs Edward Clute
The Rev. Peter Courtney
Leonard R. Criminale
Mr & Mrs Richard Denton
Hon & Mrs Daniel J. Donahoe
Dan Fenstermacher
Brigid Galusha

DONORS

Mr and Mrs Dransfield Hamilton
Dr & Mrs Richard Hamlin
Mr & Mrs Robert D. Herrema
Katherine L. Hoffman
Mr & Mrs John W. Hoos
Mrs Ruth S. Keeley
Mrs Charles Kosmaler
Mr & Mrs Robert Lester
Carlton K. LeTourneau
Mr & Mrs R. A. Martinez
Mr & Mrs Richard Maschmeyer
Jean M. Milliken
Dr & Mrs Irving R. Mix
Notre Dame Convent
Violet Poliseo
Constance Read
Mr & Mrs Robert P. Roll
Mr & Mrs Ray Simmons
Gail Smith
Edith S. Taylor
Robert E. Wright
Mr & Mrs Stewart B. Zimmerman

We Thank the Corning Glass Works Foundation and the Westinghouse Foundation for matching the Gifts of other Donors.

ACKNOWLEDGEMENTS

GRACE EPISCOPAL CHURCH
Elmira, New York
The Rev. Peter Courtney, Rector
Dr. Kent Hill, Organist
& Choir Master

CHRIST EPISCOPAL CHURCH
Corning, New York
The Rev. W. Scott Harvin, Rector
The Rev. Stephen T. Lane, Ass't to the Rector
Mr. David J. Dick, Choir Director
Barbara C. Wilson, Organist

ELMIRA COLLEGE, Elmira, New York

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.

THE FESTIVAL BACH

1982

Cowles Hall Lounge
Elmira College Campus
Elmira, New York

Grace Episcopal Church
West Church & Davis Streets
Elmira, New York

Christ Episcopal Church
39 E. First Street
Elmira, New York

April 30, 1982

May 1 & 2, 1982

May 9, 1982

MUSIC FOR THE CHURCH OF JOHANN SEBASTIAN BACH

The Cantata Singers

William O. Payne III, Musical Director

Sunday evening, May 2, 1982 8:00 p.m. Sunday Evening, May 9, 1982
Grace Episcopal Church, Elmira Christ Episcopal Church, Corning

Janice Strain, *soprano* Kay Wack, *mezzo-soprano*
Edmund Dana, *tenor* James Hudson, *bass*

MASS IV IN G MAJOR, BWV 236 30:00

Kyrie (chorus)
Gloria
Gloria (chorus)
Gratias agimus (bass aria)
Domine Deus (soprano and mezzo-soprano duet)
Quoniam (tenor aria)
Cum Sancto (chorus)

OFFERTORY

CANTATA: "ICH HATTE VIEL BEKUMMERNIS", BWV 21

Part I

Sinfonia
Ich hatte viel Bekummernis (chorus)
Seufzer tranen (soprano aria)
Wie, das du dich, mein Gott (tenor recitative)
Bache von gesalzen Zahren (tenor aria)
Was betrubst du dich, meine Seele (chorus)

Part II

Ach, Jesu, meine Ruh (soprano and bass)
Komm, mein Jesu (soprano and bass)
Sei nun wieder zufrieden (chorus)
Erfreue dich, Seele (tenor aria)
Das Lamm, das erwurget ist (chorus)

SOLI DEO GLORIA

THE CANTATA SINGERS

William O. Payne III, Musical Director

SOPRANO

Susan Amisano Jennifer Jack Sr. Juliana O'Hara
Mary Lou Benedict Kathy Lovell Janice Strain
Ruth Bruning Laura McGrath Kay Kennedy Wack
Debbie Courtney Deborah Wald

ALTO

Eunice Bowers Claudia Hamlin Lou Sand
Carla B. Cunningham Patricia Hauser Florence Suffern
Gwendolyn Egan Wendy Roe Hovey Bernice G. Wickham
Judith Feitner Cora Range Carol Wright
Phoebe Rice

TENOR

Robert Badertscher Edmund Dana Richard E. Wack
Claude Cornwall Paul D. Holland William Wickham
Willie Hurst

BASS

Richard Bauer Marc Lovell Thomas Strain
David Hauser Sidney Reed Michael Wald
James Sanderson

REHEARSAL ACCOMPANIST

Judith Feitner

FESTIVAL CHAMBER PLAYERS

William O. Payne III, Musical Director

VIOLIN I

Ken Fung, Concertmaster
Dan Fenstermacher
Ubaldo Valli

VIOLIN II

Gary Chollet
Chris Wu

VIOLA

Bonnie Lawton
Alex Herzfeld

VIOLONCELLO

Heidi Jacob
Kim Hardy

BASS

Peter Dean

OBOE

Peter Hedrick
Elizabeth Hedrick

TRUMPET

Kim Dunnick
Jane Dunnick
Herbert Mueller

TROMBONE

Norman Wilcox
William Berresford
Arnold Carbaugh
Mark Brinthaup

BASSOON

Edward Gobrecht

TYMPANI

Steven Shaw

ORGAN

James Sanderson

This event is made possible with public funds from the New York State Council on the Arts under the aegis of the Decentralization Pilot Program. In Allegheny, Cattaraugus, Chemung, Steuben and Tioga Counties, the Decentralization Pilot Program is administered by the Chemung Valley Arts Council, Corning, New York.

AN EVENING
with
THE INTIMATE JOHANN SEBASTIAN BACH

Cowles Hall Lounge, Elmira College Campus
Friday evening, April 30, 1982 8:00 p.m.

Margaret Biery Payne, *flute* Constance Read, *soprano*
William Payne, *piano*

- I. From "THE WELL-TEMPERED CLAVIER"
Prelude and Fugue in C Major
Prelude and Fugue in c minor
- II. From "THE ANNA MAGDALENA BACH NOTEBOOK"
Gedenke doch, mein Geist, zurucke
Bist du bei mir
Warum betrubst du dich
Willst du dein Herz mir schenken
- III. FRENCH SUITE NO. 5, IN G MAJOR
Allemande
Courante
Sarabande
Gavotte
Bourree
Loure
Gigue

INTERMISSION

- IV. SONATA IN E-FLAT MAJOR
for Flute and Cembalo Obligato
Allegro
Siciliano
Allegro
- V. ARIAS FOR SOPRANO AND FLUTE
Was Gott tut, das ist wohlgetan (Cantata No. 100)
Ei, wie schmeckt der Kaffee susse ("Coffee Cantata")
Ich folge dir gleichfalls ("St. John Passion")

ORGAN WORKS OF JOHANN SEBASTIAN BACH

A Musical Journey through Bach's Career

Saturday Evening, May 1, 1982, 8:00 p.m.
Grace Episcopal Church, Elmira, N. Y.

DR. KENT HILL, ORGANIST

I. THE EARLY YEARS (1704 - 1717)

Arnstadt, Mühlhausen, Weimar

PRELUDE IN G MAJOR

FANTASIE IN C MAJOR

CHORALE PRELUDES

1. *Ein feste Burg*

2. *In dulci jubilo*

PRELUDE AND FUGUE IN c-minor

INTERMISSION

II. THE MATURE YEARS (1717 - 1723)

Cöthen, Leipzig

PRELUDE AND FUGUE IN c-minor

CHORALE PRELUDE

Jesus Christus, unser Heiland

BRANDENBURG CONCERTO NO. 3 IN G MAJOR

Allegro - transcribed by Janet Hill

III. THE VIRTUOSO BACH

PRELUDE AND FUGUE IN D MAJOR

PROGRAM NOTES

It is believed that the four "Lutheran Masses," of which the G Major is the last, owe their existence to a commission from the Count Franz Anton von Sporck of Bohemia and that they date from the years 1737 and 1738. These masses represent the mastery of yet another facet of Bach's creative genius: i.e. the use of the then very acceptable practice of transcribing pieces from other compositions and setting new texts to the transcriptions. The word "transcription" is perhaps a misnomer; for in the case of Bach, the work would take on a marvelous transformation from the original and would have, as it were, a new life and validity equal to the original.

The Mass in G Major is not a full setting of the Roman liturgy and therefore explains the common reference to the Lutheran service; for, as in the other three settings, Bach chose to set the texts of the Kyrie and Gloria only. The work opens with the statement of the traditional Greek "Kyrie eleison" set to the music of an extremely chromatic four-voice fugue and accompanied by the simplest of orchestral scorings. The chromaticism of this fugue is a hall-mark of the movement and serves as the main unifying element through the "Christe eleison" and the re-statement of the "Kyrie eleison".

With the opening chorus of the "Gloria," we are treated to a superb example of the art of Bach's choral transcriptions. This chorus is actually a re-working of the opening chorus of his Cantata No. 79, "God, Our Sun and Shield," which was performed by the Cantata Singers at the Festival Bach 1981. In his setting for the Mass, Bach has omitted the pair of horns employed in the Cantata and has re-worked the obligato horn parts as a duet for the sopranos and the altos. Other than the absence of the horn parts, one finds very little actual changing of the chorus and yet the effect is one which sounds both fresh and immediate.

The two arias and duet which follow the choral "Gloria" can be considered prime examples of Bach's ability to conceive for the solo voice; from the strength and assurance of the "Gratias Agimus" for bass, to the eloquence of the "Domine Deus" duet for soprano and mezzo-soprano, to the sublime tranquility of the "Quoniam" for tenor.

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

The Cantata No. 21, "Ich hatte viel Bekummernis," was composed in Weimar and was first performed on the third Sunday after Trinity, in 1714. On the cover of the parts Bach inscribed the words "Per ogni tempo" ("For general use"). Both Dr. Albert Schweitzer and C.H.H. Parry ascribe the libretto for the recitatives, arias, and duet to Salomo Frank. The choruses, however, find their texts in the books of Psalms and Revelations.

Part I of the cantata, performed originally before the sermon, begins with a Sinfonia which is in the nature of a duet between the oboe and the first violins with accompanying strings. Its mood prepares the worshipper for the first chorus in which its two contrasting sections are each prefaced by declamatory chords. The orchestra, for the most part, merely supports the voices at various cadences and otherwise doubles them. There is rugged

daring in the accented dissonances of this first section.

The plaintive, short-phrased motive in the aria "Sighing, weeping" is characteristic of Bach's realistic pictorialization of such texts. Here also is to be found an example of the modified Italian "da capo" form, which is in contrast to the tenor aria "Streams of bitter tears are flowing," with its completely German character set in the more complete Italian mould and being supported by the rich accompaniment of the strings.

As in the Brandenburg Concerti, Bach, in the chorus "Why so grieved art thou, O my spirit?", made effective use of the tutti and soli ensembles device. This magnificent chorus brings Part I to a close.

Part II opens with a recitative and duet for soprano and bass in the form of a dialogue between the Soul and Jesus, a favorite device of the composers contemporary with Bach, and one which provides an opportunity for both devotional and dramatic music.

Into the exceedingly beautiful chorus "Turn thee now to thy rest" are woven two stanzas of Georg Neumark's chorale "Wer nun den lieben Gott lasst walten!" The long notes provide effective contrast to the tender weaving of the choral counterpoint.

Of the ensuing aria for tenor, C.H.H. Parry says: "It is a happy and brilliant example of the adaptation for a solo voice of the ornate musical phraseology originally devised for the organ".

The final chorus is presented in the nature of an Introduction and Fugue. It is most interesting to observe the similar manner in which both Bach and Handel treated this text. The latter's use of the text, of course, occurs in the close of his "Messiah" with the choruses "Worthy is the Lamb" and "Blessing and Honour". Like Handel's, Bach's chorus brings to a close one of the finest choral works of the Leipzig master whom we honor tonight.