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SOLI DEO GLORIA

FESTIVAL

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GRACE EPISCOPAL CHURCH
 W. Church St. at Davis
 Elmira, New York
 April 30 and May 1, 1983

Saturday, April 30, 1983

KENT HILL, Organ

Concerto in d minor (after Vivaldi) S. 596

Allegro - Grave - Fuga
Largo e spiccato
Allegro

Chorale Preludes:

Komm, Gott Schöpfer, Heiliger Geist S. 667
(Come, God Creator, Holy Ghost)

Wenn wir in höchstem Nöthen sein S. 668
(When we are in greatest need)

Prelude and Fugue in d minor S. 539

Brief Interval

Fugue in b minor on a Theme of Corelli S. 579

Schübler Chorales:

Wachet auf! Ruft uns die Stimme S. 645
(Sleepers, awake)

Meine Seele erhebt den Herren S. 648
(My soul magnifies the Lord)

Ach, bleib bei uns, Herr Jesu Christ S. 649
(Abide with us, Lord Jesus Christ)

Fantasie and Fugue in g minor S. 542

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.

Sunday, May 1, 1983

THE CANTATA SINGERS

Conducted by WILLIAM O. PAYNE III, Musical Director

James Sanderson, Organist

MOTET V: Komm, Jesu, komm

MOTET III: Jesu, meine Freude

INTERMISSION

CANTATA 106: Gottes Zeit ist die allerbeste Zeit

Janice Strain, soprano
Edmund Dana, tenor

Gloria Kirk, alto
James Hudson, bass

Margaret Biery Payne and Sallie Matteson, flutes

MOTET VI: Lobet den Herrn, alle Heiden

SOPRANO

Marylou Benedict
Ruth Bruning
Debbie Courtney
Linda Harrison

Jennifer Jack
Jan Kostolansky
Kathy Lovell
Laura McGrath

Sr. Juliana O'Hara
Anna Rice
Janice Strain
Kay Kennedy Wack

ALTO

Elizabeth B. Bacon
Nancy J. Basil
Eunice Bowers
Gwen Egan
Judith Feitner

Claudia Hamlin
Patricia Hauser
Gloria Kirk
Joanne Lutomsky

Cora I. Range
Lou Sand
Florence Suffern
Bernice Wickham
Carol Wright

TENOR

Robert Badertscher
Joseph Cook
Claude Cornwall

Edmund Dana
Paul D. Holland

Wilmer M. Hurst
Richard E. Wack
Will Wickham

BASS

Richard F. Bauer
Marvin E. Bunch
David R. Hauser

Marc B. Lovell
James Sanderson

Richard C. Schockner, Jr.
Thomas Strain
Michael Wald

Judith Feitner, Rehearsal Accompanist

MOTET V

Komm, Jesu, komm, mein Leib ist müde,
die Kraft verschwind't je mehr und mehr,
ich sehne mich nach deinem Frieden;
der saure Weg wird mir zu schwer!

Komm, komm, ich will mich dir ergeben,
du bist der rechte Weg,
die Wahrheit und das Leben.

Drauf schliess ich mich in deine Hände
und sage, Welt, zu guter Nacht!
eilt gleich mein Lebenslauf zu ende,
ist doch der Geist wohl angebracht.
Er soll bei seinem Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

Come, Jesus, come, my body is weary,
My strength vanishes ever more and more.
I long for thy peace;
The bitter way of life is hard for me!

Come, come, I will surrender myself to thee,
Thou art the right way,
Thou art truth and life.

I put myself in thy hands
And say: Good night, world!
My life rushes toward its end,
Yet my spirit is at ease.
It will hover close to its Creator,
Since Jesus is and remains
the true way to life.

MOTET III

Jesu meine Freude,
Meines Herzens Weide,
Jesu meine Zier!
Ach wie lang, ach lange
Ist dem Herzen bange,
Und verlangt nach dir!
Gottes Lamm, mein Brautigam,
Ausser dir soll mir auf Erden
Nichts sonst Liebbers werden.

Es ist nun nichts Verdammliches
an denen, die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Lass den Satan wittern,
Lass den Feind erbittern,
Mir steht Jesus bei!
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken;
Jesus will mich decken.

Denn das Gesetz des Geistes, der da lebendig
machtet in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.

Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht darzu,
Tobe, Welt und springe;
Ich steh hier und singe
In gar sicherer Ruh.
Gottes Macht hält mich in Acht;
Erd und Abgrund muss verstummen,
Ob sie noch so brummen.

Ihr aber seid nicht fleischlich,
sondern geistlich, so anders
Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat,
der ist nicht sein.

Weg mit allen Schätzen,
Du bist mein Ergötzen,
Jesu meine Lust!
Weg, ihr eitlen Ehren,
Ich mag euch nicht hören
Bleibt mir un bewusst!
Elend, Not, Kreuz, Schmach und Tod
Soll mich, ob ich viel muss leiden,
Nicht von Jesu Scheiden.

So aber Christus in euch ist,
so ist der Leib zwar tot um der Sünde willen.
Der Geist aber ist das Leben
um der Gerechtigkeit willen.

Jesus, my great joy,
Pasture of my heart,
Jesus, my adornment.
Ah, how long, how long
Has my heart been afraid
And longed for you!
Lamb of God, my bridegroom,
Beside you there shall be none on earth
As dear to me as you.

There is therefore now no condemnation
to them which are in Christ Jesus,
who walk not after the flesh,
but after the spirit.

Underneath your shelter
I am safe from the deluges
Of all my enemies.
Let Satan sniff suspiciously,
Let my enemy provoke me,
Jesus stands by me.
Let thunder crack and lightning flash,
Let sin and Hell show their terrors;
Jesus will keep me covered.

For the law of the spirit of life
in Christ Jesus
hath made me free from the law
of sin and death.

In spite of the old dragon,
In spite of the yawning jaws of death,
In spite of the fear of all that,
Rage, world, heave and explode!
Here I stand singing
In quiet safety.
God's might keeps watch over me.
Earth and abyss must quiet down sometime,
No matter how loudly they're growling now.

But ye are not in the flesh,
but in the Spirit, if so be
that the spirit of God dwell in you.
Now if any man have not the Spirit
of Christ, he is none of his.

Away with all material things!
You are my delight,
Jesus, my pleasure!
Away, you vain honors,
I don't wish to hear of you,
Or be aware of you!
Misery, want, affliction, disgrace, and death
Shall not, much as I must suffer,
Separate me from Jesus.

And if Christ be in you,
the body is dead because of sin;
but the Spirit is life
because of righteousness.

Gute Nacht, o Wesen.
Das die Welt erlesen.
Mir gefällst du nicht.
Gute Nacht ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht.
Gute Nacht, du Stolz und Pracht,
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

So nun der Geist des, der Jesum
von den Toten auferwecket hat,
in euch wohnt, so wird auch
derselbige, der Christum von den
Toten auferwecket hat, eure
sterblichen Leiber lebendig machen,
um des willen, dass sein Geist in euch wohnt.

Weicht ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muss auch ihr Betrübten
Lauter Wonne sein.
Duld ich hier schon Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

CANTATA 106

SINFONIA
CHORUS
Gottes Zeit ist die allerbeste Zeit.
In ihm leben, weben und sind wir
so lange er will.
In ihm sterben zu rechter Zeit,
wenn er will.

TENOR
Ach, Herr! Herr lehre uns bedenken,
dass wir sterben müssen,
auf dass wir klug werden.

BASS
Bestelle dein Haus,
denn du wirst sterben
und nicht lebendig bleiben.

SOPRANO AND CHORUS
Es ist der alte Bund:
Mensch, du musst sterben.
Ja, komm, Herr Jesu.

ALTO
In deine Hände befehl ich meinen Geist,
du hast mich erlöst, Herr,
du getreuer Gott.

BASS AND ALTO
Heute wirst du mit mir im Paradies sein.

Mit Fried und Freud ich fahr dahin
in Gottes Willen.
Getrost ist mir mein Herz und Sinn,
sanft und stille.
Wie Gott mir verheissen hat
der Tod ist mein Schlaf worden.

CHORUS
Glorie, Lob, Ehr, und Herrlichkeit
sei dir, Gott, Vater und Sohn bereit,
dem heiligen Geist mit Namen!
Die göttlich Kraft mach' uns sieghaft
durch Jesum Christum, Amen.

MOTET VI

Lobet den Herrn, alle Heiden;
preiset ihn, alle Völker!
Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit. Alleluja!

Good night, oh you worldly
Eustle and fuss,
I do not like you.
Good night, you sins,
Stay far behind me.
Come no more to light.
Good night, you pride and pomp,
You life of vice, I wish you all
A last good night.

But if the Spirit of him that raised up
Jesus from the dead dwell in you,
he that raised up Christ
from the dead shall also
quicken your mortal bodies
by his Spirit
that dwelleth in you.

Retreat, you ghosts of sorrows!
My master of joy,
Jesus, is coming in.
For those who love God,
Even their sadness must
Be pure delight.
If I bear here mockery and scorn,
Yet you remain, in the midst of my suffering,
Jesus, my great joy.

God's time is the best time.
In him we live, move, and exist
so long as he wills.
In him we die at the appointed time:
when he wills.

O Lord, teach us to keep in mind
that we must die,
so that we use our time wisely.

Put your house in order;
Then you will be prepared to die
and not hang on to life.

It is the ancient law:
Man, thou must die.
Yes, come, Lord Jesus, come.

Into thy hands I commend my spirit.
Thou hast redeemed me, Lord,
thou faithful God.

Today shalt thou be with me in Paradise.

With peace and joy I go forth
in God's will,
Sure I am in heart and mind,
calm and quiet.
For God has promised me
that death will bring rest.

Glory, praise, honor, and splendor
be to thee, God the Father, son,
and holy Spirit.
God's strength makes us victorious
through Jesus Christ, Amen.

Praise the Lord, all nations,
Praise him, all people!
For his mercy and truth
Rule over us forever. Alleluia!

PROGRAMME NOTES

The composition of the six motets of J.S. Bach represents one of many instances in the creative output of the master in which he chose to revert to an earlier, almost outdated, form. While his contemporaries were experimenting with and developing the newer forms of the sonata and symphony, Bach, during many periods in his life, chose to return to the venerated forms which had fallen into almost total disuse. It seems, at least to this writer, that, although Bach was most surely aware of what was happening around him in the musical world, he felt a need to leave his creative signature not only upon the ancient form of the choral motet but upon that of the passion as well. Indeed, history acknowledges that Bach's contributions of his Motets and Passions represent the crowning achievements in both genres.

Motet V, "Komm, Jesu, Komm", is based upon a poem by the seventeenth-century teacher, Paul Thymich. Although the text is not Biblical, the words convey a profound longing for the final comfort and peace to be found in death. Bach set the entire text, with the exception of the third stanza, for double, four-part chorus and the effect one hears in the antiphonal statement of the first stanza, coming from two separate choirs, is one of universal longing. The second section of the motet is decidedly more polyphonic and, together with a quicker tempo, conveys the anxious waiting for Christ. The second stanza concludes with glorious antiphonal polyphony in a dance-like 6/8 metre in which Bach employs some truly thrilling choral sequences. The motet ends with a rich chorale-like statement of the third stanza in which the world is bade the traditional "guter nacht".

Motet III, "Jesu, Meine Freude", is both the longest and surely the most complex of the six motets. Scored primarily for five-part mixed chorus, it is at the same time both homophonic and extremely polyphonic. Bach chose the chorale melody of Johann Crüger as the thematic and harmonic basis for this eleven-part masterpiece. Because of the length of the text, Bach employs some very interesting compositional devices in setting the various stanzas. After the opening statement of the chorale, sung in its traditional, four-part form, Bach changes the chorale each time it re-appears. It is almost as though Bach wanted to experiment with a type of theme and variations. To be sure, the entire "construction" of this motet sets it apart from the others. We seem to find a closer union between a word or phrase and its musical expression. Not only do smaller phrases seem to receive greater attention, but the way in which they find their musical expression is unique to this one motet. Indeed, if one considers the six motets of Bach to be the epitome of the "ancient form", then, surely, "Jesu, Meine Freude" must be considered the keystone of his achievement.

The cantata "Gottes Zeit ist die allerbeste Zeit", BWV 106, dates from the composer's Mühlhausen period (ca. 1707). When one considers that Bach was a mere twenty years of age at the time, the magnitude of his accomplishment becomes even more astonishing. The entire cantata is a precisely defined study in contrasts both scriptural as well as musical. From the somber opening chords of the Sonatina with its contrastingly light flute obbligato, to the majestically slow chorale-like introduction of the chorus, to the breezy fugal subject which follows, the listener is immediately aware that what is about to be heard will require a great variety of emotional responses. Following a mournful aria for the tenor, this study in contrasts reaches its zenith in the duetto for alto

and bass who Bach chooses to have represent the Soul and the Saviour, respectively. The work concludes with a chorus based upon one of Bach's favorite chorales: "In dich, hab'ich gehoffet, Herr!". This chorus is yet another example of Bach's use of contrast; for in the opening statement of the chorale the chorus sings the four-part setting of the text in a rather straight-forward manner while the accompaniment consists of brief, part-phrases and short, very punctuated chords. However, the most poignant contrast is reserved for the final section of the chorus; for after having completed this magnificent cantata with an exhilarating "Amen" fugue, we hear the most unexpected echo-like effect of the final cadence.

Motet VI, "Lobet den Herrn, alle Heiden", although possibly the shortest of the six motets, is, in this writer's opinion, one of the greatest expressions a happiness known to musical man. The main body of the work is a bouncing statement of the text, set, polyphonically, in the key of C Major. This section can be divided into two very distinct sections which reflect the two principal thoughts of the text. When Bach sets the words "Denn seine Gnade und Wahrheit", he uses a much more homophonic style than in the opening, as if to ensure the fullest understanding of the words. This he does without ever losing the sense of joy he established in the opening statement. The motet concludes with a rollicking, dance-like statement of the word "Alleluia". It is in this "Alleluia" with its sense of boundless joy, that we all are reminded once again of the profound greatness to be found in that most perfect musical union: Bach's creative genius and his enduring faith in his God.

William Payne
April, 1983

ACKNOWLEDGEMENTS

GRACE EPISCOPAL CHURCH

Rev. Peter Courtney, Rector
Dr. Kent Hill, Organist and Choirmaster

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