

732-8320

SUSTAINERS

L. Rex Criminale
Frederick Petrie

PATRONS

Brian & Loueda Bleiler
Dr. & Mrs. Patrick Fitzgerald
George L. Howell
Mr. & Mrs. Donald Suffern
Valicenti Advisory Services
Mr. & Mrs. William Vedder
Dr. & Mrs. Michael Wald
Hope S. Welliver

SPONSORS

John W. Asher
Mr. & Mrs. William H. Bruning
Dr. & Mrs. Joseph Calderone
Richard J. Castor
Mr. & Mrs. Ronald L. Chandler
Catherine S. Craig
Dorothy & John Hoos
Dr. Douglas D. McKane
Rev. Stephen Parr
Joan & Alan Parsons
Martha Pfeifer Pierce
Mr. & Mrs. Richard Wack

David & Patricia G. Hauser

DONORS

Mary Jane Brown
Dr. & Mrs. Anthony Ciccariello
Gwen Egan
Mrs. Richard P. Emery
Dr. Edward J. Grandt
Mrs. Dransfield Hamilton
Bob & Joyce Herrema
Carol Ann Holland
Ms. Mary Jack
Denis C. Kingsley
Carol & Edward Lincoln
Kathy & Marc Lovell
Dr. & Mrs. Erving R. Mix
Carolyn & Ralph Moore
Mr. & Mrs. S. William Tanner
Judy & Dick Wardell
Olin E. & Thelma C. West
Robert & Sandra Wright

FRIENDS

Rev. & Mrs. Charles W. Ackley
Deborah L. Allen
Ruth Bruning
Martha Buck
Mr. & Mrs. Carl Edson
Judith Feitner
Margaret Hilbert
Louise B. Howe
Edna M. Kurzenberger
Carlton K. LeTourneau
Joyce J. McKinney
Louise & Bob Paul
Mr. & Mrs. Matthew C. Perry
Joseph & Violet Poliseo
Cora Range
Jean Schaffler
Mary K. Smith
Donna & David Taylor

From Lou & Robert Grand - Gift of "Take My Life"



The Cantata Singers

Will Wickham, Musical Director

In collaboration with

**The First Presbyterian Church of
Elmira**

Ruth Bruning, Music Director

Betsey Crimmins, Minister

present

Bach Festival 2000



SUNDAY, MARCH 5, 2000

3:00 P.M.

The First Presbyterian Church of Elmira

1054 West Clinton Street

Elmira, New York

A concert of sacred choral music featuring the music of
Johann Sebastian Bach

Cantata 106 - Gottes Zeit is die allerbeste Zeit
With soloists and orchestra

Motet V - Komm, Jesu, Komm
For double chorus and continuo

Intermission - a freewill offering will be received

Cantata 80 - Ein feste Burg ist unser Gott
With soloists and orchestra

Soloists

Sandra Boysen, Soprano
Maria Bedo, Alto
Steve Shumway, Tenor
Joe Finetti, Bass

Orchestra

Violin

Augusto Diemecke,
Concert Master
Kelly Kroeck
Denise Nosewicz
Gary Chollet

Viola

Margaret Holm

Cello

Fran Koiner
Laura Kramer

Oboe

Susan Laib
Anita Pawlak

English Horn

Lauren Urban

Flute

Betty Ann Robson
Jill Kelley

Trumpet

Frank Campos
Jeff Stempien
Scott Kelley

Timpani

Yvonne Sloan

Harpichord

William Cowdery

SOPRANO

Marylee Ashby
Loueda Bleiler
Ruth Bruning*
Robin Fitzgerald
Lois Grund*
Ann Jennings
Jane Kerber
Judith Sheasley
Susan Tanner
Catherine Tucker*

ALTO

Ostara Bedo
Amy Chrabaszcz*
Lucy Cunnings
Sharon Gublo*
Pat Hauser
Frances McLaren
Jane Poliseo
Cora Range
Lou Sand
Betsy Sentigar
Frances Vedder

TENOR

Matthew Carney
Thomas J. McCloskey*
Dan Shelles*
Gary Tucker*
Ron Tunison*

BASS

Jim Fink*
Jan Miller*
Rick Schockner
Michael Wald

**First Presbyterian Choir members*

PROGRAM NOTES & TRANSLATIONS

Cantata 106. GOTTES ZEIT IST DIE ALLERBESTE ZEIT, called also an *actus tragicus*, given its character as mourning music, displays the maturity of Bach even at age twenty. The work, one of his few cantatas in the older style of the form (that is, employing only Biblical verses and chorale melodies as texts without added poetry), corresponds to the year 1707 during the Mulhausen period. The impulse for the composition of the tragedy is unknown, though perhaps there is reference (especially in the paraphrase of Simeon's death song) to the death of an uncle, Tobias Lannerheit, who had contributed generously to Bach's support.

The music finds its inspiration in a contrast between the spirit of the Old and New Testaments -- between the wrath of an avenging God and the atoning love of Christ. Acts 17, Revelation 22, and Luke 23 are juxtaposed with Psalms 90 and 31, Isaiah 38, and Sirach 14 (this last from the Apocrypha). To these are added a stanza of a Luther chorale (1524) and one by Adam Reusner (1533). A tender, flowing sonata for flutes, violas, and continuo, in minor key, forms the introduction and anticipates certain phrases of the middle movement. The deliberately restricted instrumentation imparts a muffled and somber effect to the whole. There follows a choral motet with solo episodes, expressing the old covenant of death as the inescapable destiny of man. After a few bars of slow movement on the words "God's time is ever best," a lively fugue develops to portray, on the second sentence, the agitations of earthly life, leading then to a final choral sentence returning to thoughts of death. The tenor emphasizes this common lot of mankind, with a repeated, mournful motif played by the flutes. Following, the gloomy tones of the bass offer the words spoken by Isaiah to King Hezekiah: "Give



This program is made possible, in part, with public funds from the New York State Council on the Arts Decentralization Program administered locally by the ARTS of the Southern Finger Lakes.

your last instructions to your household." The closing section of this motet is a remarkable three-part fugue over a walking bass on the words "The ancient law stands," concluding with the soprano line on the words "Come, Lord Jesus" (with accompaniment of a melody -from the chorale- "Ich hab' mein' Sach' Gott heimgestellt" -- "I have left all my cares with God"), an old death hymn.

After this musical and ideological crisis the new covenant of salvation in Christ is represented by a dialogue between the departed soul (alto) and the Savior (bass). The alto begins in an Italianate-style aria. After the bass's reply, "Today you shall be with me in Paradise (the words of Christ on the cross), the alto sings the Luther chorale "In peace and joy I now depart" (a paraphrase of the Biblical Simeon's death hymn), while the bass continues with his aria, with counter-fugues in the accompaniment. The final chorus is an orchestral elaboration of the Seth Colvisius melody (1581) for the Reusner chorale, with the last phrases expanded into a double fugue on a text praising the Trinity. Salvation and hope have triumphed over the old order of inflexibility and despair.

MOTET V, KOMM, JESU, KOMM, the only motet in which Bach uses no Biblical passages, is based on a poem by Paul Thymich, a teacher at St. Thomas' who died in 1694. It is not a chorale but a free religious poem contrasting in two stanzas tiredness of life and faith in Christ. Bach exalts an intense longing for death (a theme frequently found in his works and perhaps reflecting the frequent deaths in his own family), but he does not succumb to despair. Rather there is a firm conviction of things to come after death. In the treatment of the first stanza, Bach uses each of the lines of verse as the basis of a section (as done in the chorale fantasia), dividing in turn into three episodes. The last episode, the most extended, is particularly notable for the repeated florid passages characterizing antiphonal interest. At one point (measure 44, the words "der saure Weg"), Bach employs a fugal movement in which all eight voices have a share. The second stanza, designated aria, is a short and simple four-part chorus, harmonized as a chorale but of Bach's invention. It repeats a frequent Bach motif, that of "good night," this tie as a confident farewell to the world.

CANTATA 80, certainly among the greatest Bach produced, has an earlier 1716 form corresponding to the Weimar period, but was much transformed in 1730 for performance on the second centennial of the Reformation, more specifically the anniversary of the Confession of Augsburg. The libretto is based on Luther's famous "Battle Hymn" (usually sung in churches as "A Mighty Fortress Is Our God"), so called because Luther and his comrades sang it as they entered Worms in 1530. Additional text was supplied by Solomon Franck. The chorale melody appears in four of the eight movements. The first chorus is a gigantic fantasia on the Luther theme, with the entire orchestra (including trumpets, which may have been added by Bach's son, Wilhelm Friedemann) participating. The movement is a series of fugues on the several fragments of the chorale, recapitulated in canon at the end of each fugue. The opening line of the "stronghold sure" remains, however, secure in every sense of the word. The chorale melody is majestically carried by the high-pitched trumpets in D, answered in canon fashion a measure later in a low register by the organ and cello. The following soprano-bass duet gives the chorale melody in a soaring fashion to the soprano, accompanied by a powerful and highly ornamented bass line, depicting the struggle against sin and the soul's triumph. A bass recitative, ending with an arioso, ensues, to be followed in turn by a graceful and tender soprano aria of glowing mysticism and supplication, departing considerably from the Luther text. The second chorus, using the third stanza of the chorale, offers a unison choral band of true believers struggling against the writhing and fierce fiends of Hell, portrayed by the orchestra. Once more a recitative (now for tenor) deepens the Christian belief in courage and faith, while the following alto-tenor duet portrays the blessedness of victory over evil in music of tranquil comfort. The cantata concludes with the Battle Hymn in full harmonic strength and majesty. With grandeur of style and solemnity of thought, Bach portrays both the triumph of a new faith and the triumph of the Christian over the powers of darkness.

Program notes by L. R. Criminale

KANTATE 106

Chor

Gottes Zeit ist die allerbeste Zeit
In ihm leben, weben und sind wir!¹
so lange er will.
In ihm sterben wir zu rechter Zeit,
wenn er will.

Chor/Soprano

Es ist der alte Bund: Mensch, du mußt sterben.²
Ja, ja komm, Herr Jesu, komm.³

Baß

Heute wirst du mit mir im Paradies!⁴

Alto

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

Arie

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

¹Apostelgeschichte 17:28

²Sirach 14:18

³Offenbarung. 22:20

⁴St. Lucas 23:43

MOTET V: KOMM, JESU, KOMM

Komm, Jesu, komm,
mein Leib ist müde,
die Kraft verschwindt' 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.

CANTATA 106

Chorus

God's time is the very best time
In Him we live, move, and exist
As long as He wills it.
In Him we die at the right time,
When He wills.

Chorus/Soprano

It is the old covenant Man, you must die.
Yes, yes come, Lord Jesus, come.

Bass

Today you will be with me in Paradise.

Alto

With peace and joy I pass on
within God's will,
My heart and mind are comforted,
calm and still,
as God has foretold to me;
Death has become my sleep.

Air

Glory, laud, honor and magnificence
be unto You, God the Father and the Son,
And the Holy Spirit by name.
The divine power
makes us victorious
Through Jesus Christ, Amen!

¹Acts 17:28

²Sirach 14:18

³Revelation 22:20

⁴Luke 23:43

MOTET V: COME, JESUS, COME

Come, Jesus, come,
My body is weary,
My strength disappears more and more,
I yearn for Your peace;
The bitter path is becoming too hard for me!
Come, come, I will surrender myself to You,
You are the right Way, the Truth, and
the life.

Thee on I give myself into Your hands
And say, "World, good night!"
Even though the course of my life is
hurrying to its end,
My spirit is well established.
It shall hover by its Creator,
Because Jesus is and remains the true way to
life.

KANTATE 80

1. Chor

Ein feste Burg ist unser Gott,
ein gute Wehr und Waffen;
er hilft uns frei aus aller Not,
die uns jetzt hat betroffen.
Der alte böse Feind,
mit Ernst er's jetzt meint,
groß Macht und viel List
sein grausam Rüstung ist,
auf Erd ist nicht seinsgleichen.

2. Arie

Sopran

Mit unsrer Macht ist nichts getan,
wir sind gar bald verloren.
Es streit't für uns der rechte Mann,
den Gott hat selbst erkoren.
Fragst du, wer der ist?
Er heißt Jesus Christ,
der Herre Zebaoth,
und ist kein ander Gott,
das Feld muß er behalten.

Baß

Alles, was von Gott geboren,
ist zum Siegen auserkoren.
Wer bei Christi Blutpanier,
in der Taufe Treu geschworen,
siegt im Geiste für und für.
Alles, was von Gott geboren,
ist zum Siegen auserkoren.

3. Recitativo - Baß

Erwäge doch, Kind Gottes, die so große Liebe,
da Jesus sich mit seinem Blute dir verschrieben,

womit er dich zum Siege wider Satans Heer

und wider Welt und Sünde erworben hat.
Gib nicht in deiner Seele dem Satan und den
Lastern statt!

Laß nicht dein Herz, den Himmel Gottes
auf der Erden,

zur Wüste werden!

Bereue deine Schuld mit Schmerz,
daß Christi Geist mit dir sich fest verbinde.

4. Arie - Sopran

Komm in mein Herzenshaus,
Herr Jesu, mein Verlangen!
Treib Welt und Satan aus,

CANTATA 80

1. Chorus

A mighty castle is our God,
a good bulwark and weapon.
He helps free us from all misery
which affects us now.
The old evil Foe
is now of serious intention;
great might and much cunning
comprise his cruel armor,
on earth is not his equal

2. Aria

Soprano

Our power can do nothing.
We are soon lost.
The right Man fights for us,
Whom God Himself has chosen.
Do you ask you what is?
He is called Jesus Christ,
the Lord Sabaoth,
and there is no other God;
He must hold the field.

Bass

Everything born of God
Is ordained for victory.
Whoever on Christ's blood-banner
in baptism loyalty has sworn,
Conquers in the spirit always and forever.
Everything born of God
Is ordained for victory.

3. Recitativo - Bass

Consider, child of God, the great love
with which Jesus subscribed Himself to you with
his blood,
with which He enlisted you for victory against
Satan's forces

And against the world and sin.
Do not give in within your soul to Satan
and to vice!

Do not let your heart, God's heaven on earth,

Become a desert!

Repent of your guilt in anguish
so that Christ's Spirit can bind itself securely to you.

4. Aria - Sopran

Come into the house of my heart,
Lord Jesus, my desire!
Drive out the world and Satan,

und laß dein Bild in mir erneuert prangen!
Weg, schöner Sünden Graus, weg, weg!
Komm in mein Herzenshaus,
Herr Jesu, mein Verlangen!

5. Choral

Und wenn die Welt voll Teufel wär,
und wollen uns verschlingen,
so fürchten wir uns nicht so sehr,
es soll uns doch gelingen.
Der Fürst dieser Welt,
wir saur er sich stellt,
tut er uns doch nichts,
das macht, er ist gericht't,
ein Wörtlein kann ihn fällen.

6. Recitativo - Baß

So stehe denn bei Christi blutgefärbter Fahne,

o Seele, fest,
und glaube, daß dein Haupt dich nicht verläßt,
ja, daß sein Sieg auch dir den Weg zu deiner
Krone bahne.
Tritt freudig an den Krieg!
Wirst du nur Gottes Wort, so hören als bewahren,

so wird der Feind gezwungen auszufahren,
dein Heiland bleibt dein Heil,
dein Heiland bleibt dein Hort.

7. Duetto - Alt und Tenor

Wie selig sind doch sie,
die Gott im Munde tragen;
doch sel'ger ist das Herz,
das ihn im Glauben trägt.
Es bleibet unbesiegt
und kann die Feinde schlagen,
und wird zuletzt gekrönt,
wenn es den Tod erlegt.

8. Choral

Das Wort sie sollen lassen stahn
und kein Dank dazu haben.
Er ist bei uns wohl auf dem Plan
mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr, Kind und Weib,
laß fahren dahin,
sie habens kein Gewinn;
das Reich muß uns doch bleiben.

And let Your image once again be prominent in me.
Away, sin's despicable horror, away, away!
Come into the house of my heart,
Lord Jesus, my desire!

5. Chorus

And though the world were full of devils,
and wanted to devour us,
we are not afraid,
we shall prevail.
The prince of this world,
however sour he may be,
can do nothing to us,
because he had been judged,
one small word can topple him.

6. Recitativo - Bass

So take a firm stand by Christ's blood-stained
banner.

o my soul,
and believe that your Head will not abandon you,
Yes, that His victory also paves the way to your
crown.
Enter joyfully into war!
If only you will hear as well as maintain God's
Word,

the enemy will be forced to come out,
your Savior remains your salvation,
your Savior remains your refuge.

7. Duet - Alto and Tenor

How blessed are they
who have God on their lips;
but more blessed is the heart
that carries Him by faith.
It remains unconquered,
and can defeat the enemy,
and is finally crowned
when it hunts down Death.

8. Chorus

They shall let the Word stand
(no thanks to them).
He is part of our plan
With His Spirit and gifts.
Though they take our body,
Goods, honor, child and wife,
Let them go.
They will not profit from it.
The Kingdom will remain ours.

Translations: Jürgen W. Kerber

The Cantata Singers

Will Wickham, Musical Director

BACH FESTIVAL 2000

Saturday, March 4, 2000 – 7:00 P.M.

Lecture/Recital by Dr. William Cowdery
on Bach's *Goldberg Variations*

Sunday, March 5, 2000 – 3:00 P.M.

Choral Concert with Guest Musicians

Cantata 106 – Gottes Zeit ist die allerbeste Zeit
with soloists and orchestra

Motet V – Komm, Jesu, Komm
with choir members from
The First Presbyterian Church of Elmira

Cantata 80 – Ein feste Burg is unser Gott
with soloists and orchestra

Sondra Boysen, Soprano
Maria Bedo, Alto
Steve Shumway, Tenor
Joseph Finetti, Bass

The First Presbyterian Church of Elmira

1054 W. Clinton St., Elmira

A freewill offering will be received.



This program is made possible, in part, with public funds from the New York State Council on the Arts Decentralization Program administered locally by the ARTS of the Southern Finger Lakes.

732-8320

SUSTAINERS

L. Rex Criminale
Frederick Petrie

PATRONS

Brian & Loueda Bleiler
Dr. & Mrs. Patrick Fitzgerald
George L. Howell
Mr. & Mrs. Donald Suffern
Valicenti Advisory Services
Mr. & Mrs. William Vedder
Dr. & Mrs. Michael Wald
Hope S. Welliver

SPONSORS

John W. Asher	Dorothy & John Hoos
Mr. & Mrs. William H. Bruning	Dr. Douglas D. McKane
Dr. & Mrs. Joseph Calderone	Rev. Stephen Parr
Richard J. Castor	Joan & Alan Parsons
Mr. & Mrs. Ronald L. Chandler	Martha Pfeifer Pierce
Catherine S. Craig	Mr. & Mrs. Richard Wack

David R. & Patricia G. Wauson

DONORS

Mary Jane Brown	Denis C. Kingsley
Dr. & Mrs. Anthony Ciccariello	Carol & Edward Lincoln
Gwen Egan	Kathy & Marc Lovell
Mrs. Richard P. Emery	Dr. & Mrs. Erving R. Mix
Dr. Edward J. Grandt	Carolyn & Ralph Moore
Mrs. Dransfield Hamilton	Mr. & Mrs. S. William Tanner
Bob & Joyce Herrema	Judy & Dick Wardell
Carol Ann Holland	Olin E. & Thelma C. West
Ms. Mary Jack	Robert & Sandra Wright

FRIENDS

Rev. & Mrs. Charles W. Ackley	Carlton K. LeTourneau
Deborah L. Allen	Joyce J. McKinney
Ruth Bruning	Louise & Bob Paul
Martha Buck	Mr. & Mrs. Matthew C. Perry
Mr. & Mrs. Carl Edson	Joseph & Violet Poliseo
Judith Feitner	Cora Range
Margaret Hilbert	Jean Schaffler
Louise B. Howe	Mary K. Smith
Edna M. Kurzenberger	Donna & David Taylor

from Lou & Robert Seidel - Gift of "Take My Life"