

The Cantata Singers of Elmira

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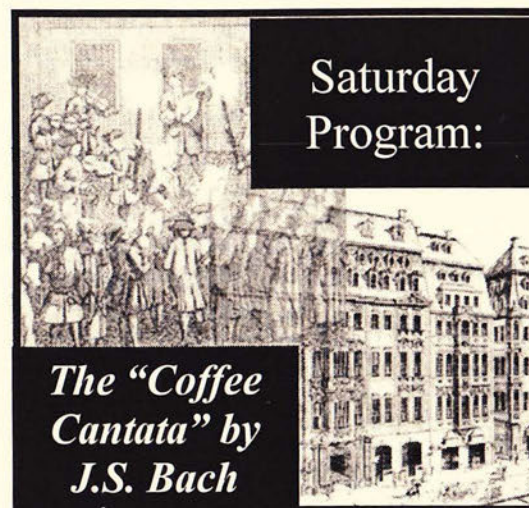


The Cantata Singers

Will Wickham, Musical Director

present

Festival Bach 2005



Saturday, February 26th
Sunday, February 27th

Grace Episcopal Church
Elmira, New York

Dr. Sandra Boysen, Soprano
Mark Lawrence, Tenor
Dr. James Hudson, Bass
Dr. William Cowdery, Harpsichord and Lecturer

SATURDAY PROGRAM: THE "COFFEE CANTATA" (BWV 211)

Narrator (Tenor): Mark Lawrence
Shlendrian (Bass): Dr. James Hudson
Lieschen (Soprano): Dr. Sandra Boyson
Violins: Margaret Matthews, Gary Chollet
Viola: Nancy Conley-Wheeler
Cello: Graeme Bailey
Flute: Christina Fenn
Harpsichord: Dr. William Cowdery

Join us tomorrow, Sunday, February 27th for the second half of our Bach Festival! Tomorrow's program will feature the Cantata Singers presentation of J.S. Bach's Cantata 21 (*Ich hatte viel Bekümmernis*), for which Dr. Boyson, Mr. Lawrence, Dr. Hudson, and Dr. Cowdery will return, along with Motet VI (*Lobet den Herrn, alle Heiden*). The Oboe d'amore Concerto in D major (BWV 1053) will also be performed by a chamber orchestra, with Paige Morgan on the Oboe d'amore. The winner of the Cantata Singers' annual Young Performers' Competition, Zackary Wolfe, is also featured on our program, playing Edward Grieg's *Piano Concerto in A Minor*, accompanied by Frances McLaren. The concert begins at 3:00 p.m. in the Grace Church Sanctuary. We hope to see you there!

Special thanks go to: Father Don Matthews and the staff and congregation of Grace Church for hosting our annual Bach Festival this year; Drinker Library in Philadelphia, Pennsylvania; John Mu & Fletcher's Piano & Organ; Nancy Conley-Wheeler & Helen Vincent; and David Baker.

Dedication:

For more than four decades the Cantata Singers of Elmira have enjoyed the opportunity to share sacred music. Lou Sand has been a big part of who we are for more than 30 of those years. Lou was many things to many people: a teacher, a friend, a leader, a dancer, a singer, a parent, a listener, and the list goes on. Mostly Lou was an angel. She was that special kind of once-in-a-lifetime special presence who has deeply affected us as individuals and as a group. In a note dated October 17, 2004 Lou concluded by saying, "I am with you and the singers in spirit now and always...Singers, keep singing always: Soli Deo Gloria!" Truer and more meaningful words were never said. The Cantata Singers take special pleasure in dedicating our 2005 Festival Bach weekend to the memory and continued presence in our lives of Betty Lou Sand.

Kaffeekantate

1. Recitativo (Tenor)

Schweigt stille, plaudert nicht
Und höret, was itzund geschicht:
Da kömmt Herr Schlendrian
Mit seiner Tochter Liesgen her,
Er brummt ja wie ein Zeidelbär;
Hört selber,
Was sie ihm getan!

2. Aria (Bass)

Hat man nicht mit seinen Kindern
Hunderttausend Hudelei!
Was ich immer alle Tage
Meiner Tochter Liesgen sage,
Gehet ohne Frucht vorbei.

3. Recitativo (Bass, Sopran)

Schlendrian

Du böses Kind, du loses Mädchen,
Ach! wenn erlang ich meinen Zweck:
Tu mir den Coffee weg!

Lieschen

Herr Vater, seid doch nicht so scharf!
Wenn ich des Tages nicht dreimal
Mein Schälchen Coffee trinken darf,
So werd ich ja zu meiner Qual
Wie ein verdorrtes Ziegenbrätchen.

4. Aria (Sopran)

Ei! wie schmeckt der Coffee süße,
Lieblicher als tausend Küsse,
Milder als Muskatwein.

Coffee, Coffee muss ich haben,
Und wenn jemand mich will laben,
Ach, so schenkt mir Coffee ein!

5. Recitativo (Bass, Sopran)

Schlendrian

Wenn du mir nicht den Coffee lässt,
So sollst du auf kein Hochzeitfest,
Auch nicht spazierengehn.

Lieschen

Ach ja!
Nur lasset mir den Coffee da!

Schlendrian

Da hab ich nun den kleinen Affen!
Ich will dir keinen Fischbeinrock nach
itzger Weite schaffen.

Lieschen

Ich kann mich leicht darzu verstehn.

The Coffee Cantata

1. Recitative (Tenor)

Be quiet, stop chattering,
and pay attention to what's taking place:
here comes Herr Schlendrian
with his daughter Lieschen;
he's growling like a honey bear.
Hear for yourselves,
What she has done to him!

2. Aria (Bass)

Don't one's children cause one
endless trials & tribulations!
What I say each day
to my daughter Lieschen
falls on stony ground.

3. Recitative (Bass, Soprano)

Schlendrian

You wicked child, you disobedient girl,
oh! when will I get my way;
give up coffee!

Lieschen

Father, don't be so severe!
If I can't drink
my bowl of coffee three times daily,
then in my torment I will shrivel up
like a piece of roast goat.

4. Aria (Soprano)

Mm! how sweet the coffee tastes,
more delicious than a thousand kisses,
mellower than muscatel wine.
Coffee, coffee I must have,
and if someone wishes to give me a treat,
ah, then pour me out some coffee!

5. Recitative (Bass, Soprano)

Schlendrian

If you don't give up drinking coffee
then you shan't go to any wedding feast,
nor go out walking.

Lieschen

Oh well!
Just leave me my coffee!

Schlendrian

Now I've got the little minx!
I won't get you a whalebone skirt in the
latest fashion.

Lieschen

I can easily live with that.

Schlendrian

Du sollst nicht an das Fenster treten
Und keinen sehn vorübergehn!

Lieschen

Auch dieses; doch seid nur gebeten
Und lasset mir den Coffee stehn!

Schlendrian

Du sollst auch nicht von meiner Hand
Ein silbern oder goldnes Band
Auf deine Haube kriegen!

Lieschen

Ja, ja! nur lasst mir mein Vergnügen!

Schlendrian

Du loses Liesgen du,
So gibst du mir denn alles zu?

6. Aria (Bass)

Mädchen, die von harten Sinnen,
Sind nicht leichte zu gewinnen.
Doch trifft man den rechten Ort,
O! so kömmt man glücklich fort.

7. Recitativo (Bass, Sopran)**Schlendrian**

Nun folge, was dein Vater spricht!

Lieschen

In allem, nur den Coffee nicht.

Schlendrian

Wohlan! so musst du dich bequemen,
Auch niemals einen Mann zu nehmen.

Lieschen

Ach ja! Herr Vater, einen Mann!

Schlendrian

Ich schwöre, dass es nicht geschicht.

Lieschen

Bis ich den Coffee lassen kann?
Nun! Coffee, Bleib nur immer liegen!
Herr Vater, hört, ich trinke keinen nicht.

Schlendrian

So sollst du endlich einen kriegen!

8. Aria (Sopran)

Heute noch, Lieber Vater, tut es doch!
Ach, ein Mann!

Wahrlich, dieser steht mir an!

Wenn es sich doch balde fügte,
Dass ich endlich vor Coffee,
Eh ich noch zu Bette geh,
Einen wackern Liebsten kriegte!

Schlendrian

You're not to stand at the window
and watch people pass by!

Lieschen

That as well, only I beg of you,
leave me my coffee!

Schlendrian

Furthermore, you shan't be getting
any silver or gold ribbon
for your bonnet from me!

Lieschen

Yes, yes! only leave me to my pleasure!

Schlendrian

You disobedient Lieschen you,
so you go along with it all!

6. Aria (Bass)

Hard-hearted girls
are not so easily won over.
Yet if one finds their weak spot,
ah! then one comes away successful.

7. Recitativo (Bass, Sopran)**Schlendrian**

Now take heed what your father says!

Lieschen

In everything but the coffee.

Schlendrian

Well then, you'll have to resign yourself
to never taking a husband.

Lieschen

Oh yes! Father, a husband!

Schlendrian

I swear it won't happen.

Lieschen

Until I can forgo coffee?
From now on, coffee, remain forever untouched!
Father, listen, I won't drink any

Schlendrian

Then you shall have a husband at last!

8. Aria (Sopran)

Today even, dear father, see to it!
Oh, a husband!

Really, that suits me splendidly!

If it could only happen soon
that at last, before I go to bed,
instead of coffee

I were to get a proper lover!

9. Recitativo (Tenor)

Nun geht und sucht der alte Schlendrian,
Wie er vor seine Tochter Liesgen
Bald einen Mann verschaffen kann;
Doch, Liesgen streuet heimlich aus:
Kein Freier komm mir in das Haus,
Er hab es mir denn selbst versprochen
Und rück es auch der Ehestiftung ein,
Dass mir erlaubet möge sein,
Den Coffee, wenn ich will, zu kochen.

10. Coro (Terzetto) (Sopran, Tenor, Bass)

Die Katze lässt das Mäusen nicht,
Die Jungfern bleiben Coffeeschwestern.
Die Mutter liebt den Coffeebrauch,
Die Großmama trank solchen auch,
Wer will nun auf die Töchter lästern!

9. Recitative (Tenor)

Old Schlendrian goes off
to see if he can find a husband forthwith
for his daughter Lieschen;
but Lieschen secretly lets it be known:
no suitor is to come to my house
unless he promises me,
and it is also written into the marriage contract
that I will be permitted
to make myself coffee whenever I want.

10. Chorus (Trio) (Soprano, Tenor, Bass)

A cat won't stop from catching mice,
and maidens remain faithful to their coffee.
The mother holds her coffee dear,
the grandmother drank it also,
who can thus rebuke the daughters!

The Soloists

Soprano **Sandra Boyesen** has performed leading roles in U.S. opera houses, sung Tagalog folk songs throughout the Philippines, jammed with jazz musicians in concert, and entertained in a famed New York City cabaret, among her many venues. She received her D.M.A. and M.M. degrees in Voice Performance from the Florida State University School of Music under the direction of Roy Delp and previously studied with Yvonne Ciannella and Patricia Anderson. She has coached with Gerard Souzay, Samuel Sanders, Sally Sanford, Carol Webber, D'Anna Fortunato and Timothy Hoekman.

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Her concert performances encompass over thirty major oratorio and cantata roles, including works of J.S. Bach, Mendelssohn, Honegger, Verdi, Vivaldi, Brahms, and Rutter. She appeared in Bruckner's *Te Deum* under the direction of Andre Thomas with the Florida State University Symphony Orchestra, and in Mahler's *Resurrection Symphony* finale with the Rochester Oratorio Society, directed by Roger

(Continued on next page)

Wilhelm. She was guest artist in recital at Westminster Choir College, presented recitals throughout New York, Florida, Georgia and Alabama, and filled two guest artist residencies at Emporia State University in Kansas. In September 2001, she appeared as soprano soloist at the Eastman Theatre in Mozart's *Requiem*, directed by the Eastman School's William Weinert, as a fundraiser for the victims of 9-11. This weekend marks her third appearance with the Cantata Singers of Elmira as soloist, and she presented two workshops in vocal technique for the ensemble with pianist/choral conductor Paul Frolick in past years.

Prizes and honors include an Artist-Fellowship with the Bach Aria Institute at SUNY-Stony Brook, directed by Samuel Baron, and vocal competition prizes from Palm Beach Opera and Mobile Opera. In 2000, she traveled to the Philippines sponsored by the Rotary International Foundation, working with Filipino singers and voice teachers and presenting programs to many of that country's Rotary Clubs. She was also honored by the National Association of Teachers of Singing as the recipient of one of twelve appointments for the 2000 NATS Internship Program, held at Ithaca College. She has made frequent appearances with the Eastman School of Music, Cornell University, Publick Musick, Rochester Oratorio Society and the Rochester Bach Festival, among others. She also appears annually as soloist on the "Live From Hochstein" broadcast concerts, heard on WXXI Classical 91.5 FM.

Dr. Boysen is soprano soloist/section leader at Pittsford's Christ Episcopal Church, section leader for Rochester's Temple B'rith Kodesh's High Holy Days ensemble, and is on the voice faculty of both Nazareth College and the Hochstein School of Music & Dance. She is married to filmmaker, author and educator Charles Boyd.

Lyric tenor **Mark Lawrence** is pleased to perform with the Cantata Singers again. He leads an active career in opera, oratorio and recital literature, focusing particularly on early music and modern compositions. His recent opera performances include the title role in Randall Davidson's *The Fourth Wise Man*, the Prince in Warren Martin's *The True Story of Cinderella*, Alfred in *Die Fledermaus* and Ferrando in *Così fan tutte*. As an oratorio soloist, Mr. Lawrence has sung masterworks such as Bach's *St. John Passion* (with the Cantata Singers), Handel's *Messiah*, Mozart's *Requiem* Mass and Mendelssohn's *Elijah*. He is also in demand as a recitalist and master teacher, having performed at St. Lawrence University, Colgate University, Ithaca College and many other venues. After receiving his graduate degree in vocal performance from Ithaca College, he studied and performed in NYC with the 100th Street Concert Association, neXus Arts, NY Vocal Arts Ensemble and the Crittenden Opera Studio. He returned to Ithaca in 2003, where he lives with his wife and young son. His recording of Nicholas Asciti's song cycles *Credo* and *One Child's Life* is due to be released in 2006.

Dr. James Hudson (bass): James W. Hudson is Professor Emeritus of Music

at Corning Community College where he was director of Music for 34 years. He also taught in the Corning Public Schools for ten years. He received his BS and MS in Music Education from the Crane School of Music, SUNY Potsdam and a DMA in Music Education from the Eastman School of Music. Jim has served as President of the American Choral Directors Association New York Chapter and Eastern Division and Assistant Chair of the 1999 Chicago and 2003 New York City National Conventions. He is an Emeritus Member of the National Association of Teachers of Singing, and a member of the New York State School Music Association. He is an active soloist, clinician, and adjudicator, as well as Director of Music and Organist at Grace United Methodist Church in Corning.

Dr. William Cowdery (organist, lecturer, & Bach consultant): William Cowdery serves as musical director and organist of the First Congregational Church of Ithaca, and as an adjunct instructor at Cornell University. He has taught on the faculties of Ithaca College, Colgate University, and Keuka College as performer, musicologist, and theorist. A frequent soloist, accompanist, and lecturer at Bach festivals in the northeast, he has been a three-year fellow of the Bach Aria Festival at Stony Brook. Mr. Cowdery holds a Ph.D. from Cornell for a dissertation on the early cantatas of J. S. Bach, and has held a Fulbright Fellowship in England. He authored numerous articles in the *New Harvard Dictionary of Music* and the *Harvard Biographical Dictionary of Musicians* (1996). Recently he co-edited *The Compleat Mozart* with Neal Zaslaw (Norton).

BACH FESTIVAL CANTATA SINGERS

Soprano: Ruth Bruning, Robin Fitzgerald, Isabel Gilroy, Dorothy Hoos, Joy McFarland, Susan Nagle, Jasmin Staechele, Susan Tanner

Alto: Loueda Bleiler, Shirley Brodginiski, Joan Cunnings, Lucy Cunnings, Gail Fink, Martha Horton, Frances McLaren, Jane Poliseo, Cora Range, Sarah Underwood

Tenor: Bill Brodginiski, Felix Kapron, Thomas J. McCloskey, Gary Tucker, Lydia Wickham

Bass: Jim Fink, Lee Martin, Rick Schockner, Michael Wald

Rehearsal Pianist: Frances McLaren



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.

CONCERT PERSONNEL

Director: Will Wickham

ORCHESTRA PERSONNEL

Violin

Margaret Matthews (concert
master)
Cheryl Cory
Gary Chollet
Linda Couchon

Viola

Nancy Conley-Wheeler

Cello

Graeme Bailey

Oboe

Paige Morgan

Bassoon

Rebecca Jemian

Trumpet

Kathryn Cheney
Christopher Yee
Katherine Hancock.

Trombone

Norm Wilcox
Anie Carbaugh

Timpani

Yvonne Sloane

Organ & Harpsichord

Dr. William Cowdery

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Dr. James Hudson, Bass

Dr. William Cowdery, Organ & Harpsichord

Paige Morgan, Oboe

Zachary Wolfe, Piano

Young Performers' Competition Winner

***Ich hatte viel Bekümmernis* (Cantata No. 21)**

Ich hatte viel Bekümmernis occupies an unusual place in Bach's output. It is the longest and by far the most expansive of his cantatas – so much so that the word “cantata” scarcely describes it. It is really a 45-minute “mini-oratorio,” very much in the style of Handel's *Messiah* (1741) though pre-dating it by more than a quarter-century.

The origins of *Ich hatte viel Bekümmernis* are shrouded in mystery. The earliest manuscript sources date from 1714, but they appear to be copied from earlier materials. Bach may have written a very early version in 1707, one that consisted of just four choral movements (nos. 2, 6, 9 and 11) with no arias or recitatives. Later, when Bach took the job of Concertmaster at the court of Weimar in 1714, he seems to have expanded the work into its present format, adding a Sinfonia or Overture (no. 1), two recitatives (nos. 4 and 7) and four arias (nos. 3, 5, 8 and 10). He made further minor revisions in the work in 1723, just after he took the post as Cantor and Music Director of Leipzig.

Bach designated the work for the Third Sunday after Trinity (i.e. the fourth Sunday after Pentecost), but also added the phrase “per ogni tempo,” meaning “for any time.” As it happens, on the Third Sunday after Trinity in the year 1707, the 22-year-old Bach played his first service as the newly-hired organist of the church of St. Blaise in Mühlhausen. He may well have composed the first version of “*Ich hatte viel Bekümmernis*” (i.e. the four choruses only) for that special occasion. He revived it many times later in his career, as proven by various manuscript sources that date from many phases of his life. Apparently Bach had a great fondness for the work, and found as many occasions as he could to make use of it.

The work's spiritual meaning is grounded in the four scriptural passages that Bach set as four great choruses. These passages trace a step-by-step progression of the human spirit from hardship and suffering to comfort and joy through the grace of Christ. Nestled between the great choruses are several solo numbers – arias and recitatives – that interpret the scripture with highly personal, almost intimate emotions. Thus the mighty work fuses an extraordinary array of texts (Old Testament, New Testament, “modern” poetry) together with an equally varied palate of musical styles (multi-voiced choruses, Lutheran chorale melody, “modern” soloistic airs), all contributing to make it one of the greatest flights of theological and musical fancy of Bach's musical corpus, or indeed of the whole Baroque musical era.

Concerto In D Major For Oboe D'amore And Strings

Besides the six wonderful and well-known “Brandenburg” concertos, Bach seems to have written at least a dozen other concertos for a wide variety of instruments. Alas, the great majority of these concertos have been lost, at least in their original form. On the bright side, however, we can sometimes reconstruct one of those original concertos – conjecturally – from bits and pieces of material that Bach reused, revised and recycled in later compositions.

Such is the case with the *Concerto in D Major for Oboe d'amore*. The original version is lost. However, Bach revised the entire work as a harpsichord concerto (in the key of E Major, BWV 1053) about the year 1738. Moreover he used each of its individual movements as parts of various cantatas: the first two movements in Cantata No. 169 (1726) and the third movement in Cantata No. 49 (also 1726, transposed to E Major). Every time he recycled the music he revised various details – which makes it tricky at best to recapture the original version. Many scholars have tried their hands at such reconstructions. Today's version is a fresh reconstruction by Will Wickham with some input here and there from myself.

All that said, this fifteen-minute concerto repays any amount of effort its reconstruction might cost with its beautifully inventive instrumental melodies and textures. The first movement is a brisk Allegro, with a wealth of fine tunes for the oboe, as well as vigorous and colorful supporting material in the strings. The middle movement is a soulful Siciliano that vies with the best of Vivaldi's deeply-felt slow movements. The last movement is cast in three-eight time, a buoyant dancing meter, and it marries some surprising chromatic harmony with toe-tapping rhythms.

As a footnote, the oboe d'amore or hautbois d'amour (“high wood of love”) is a lower-pitched cousin of the regular oboe, having A as its fundamental tone rather than C. It is particularly adept at playing in sharp keys – as Bach requires it to do in many of his cantatas. Moreover it has a more mellow tone than its perky soprano counterpart, a tone that has special appeal when heard in long, song-like melodic lines.

***Lobet den Herrn, alle Heiden* (Motet No. 6)**

Bach's six motets differ from his cantatas in having no “obbligato” instrumental parts. That is to say, they consist of vocal parts only, although various instruments would very likely have played along with the singers by “doubling” the vocal parts. We cannot be sure of the origin of the six motets, but we believe Bach composed them at various times during his early years in Mühlhausen and Weimar, roughly

between 1707 and 1717.

Lobet den Herrn, alle Heiden ranks, in its eight minutes' length, among the shorter of Bach's motets, but it has a joyful spirit that endears it all the more readily to singers and listeners alike. The text is Psalm 117, verses 1-2, with "Alleluia" added at the end. As presented in this concert, it makes a fitting "bookend" to Cantata 21, which ends on a similar note of universal praise, likewise in the happy key of C Major. Bach's setting makes the words ring out clear as a bell, proving yet again his unerring greatness at finding the right musical idea for the most beloved and timeless words of belief and faith.

Bill Cowdery

Piano Concerto in A Minor

It was in 1858 that Edward Grieg (1843-1907), then 15 years old, traveled to Bach's one time home, Leipzig, to study music at the Conservatory. Just ten years later, in the fall of 1868, Grieg completed the Piano Concerto in A minor. The concerto, his first great masterpiece, is not only one of his most famous pieces, but arguably one of the greatest and most popular piano concertos ever composed. While the work is reminiscent of the European music Grieg studied at Leipzig, there is much in the concerto that evokes the character of Norwegian Folk Music as well as Grieg's own characterization of his native country and its people. The real power of the Concerto, as with much of Grieg's music, is in the emotion that the music contains and evokes in listeners. One of the greatest strengths that Zachary Wolfe, the winner of the 2005 Young Performers Competition, possesses is the ability to communicate that emotion in a very real and immediate way.

Will Wickham

The Soloists

Soprano **Sandra Boysen** has performed leading roles in U.S. opera houses, sung Tagalog folk songs throughout the Philippines, jammed with jazz musicians in concert, and entertained in a famed New York City cabaret, among her many venues. She received her D.M.A. and M.M. degrees in Voice Performance from the Florida State University School of Music under the direction of Roy Delp and previously studied with Yvonne Ciannella and Patricia Anderson. She has coached with Gerard Souzay, Samuel Sanders, Sally Sanford, Carol Webber, D'Anna Fortunato and Timothy Hoekman.

Operatic roles include Mozart's great ladies, Romantic heroines, and women in contemporary works, including Opera Rochester's 2001 presentation of Victor Ullman's wrenching Holocaust opera, *Der Kaiser von Atlantis*. Musical theatre roles range from the Mother Abbess in *The Sound of Music* to the title role in *Evita*, and operetta roles include works by Gilbert & Sullivan and Offenbach. She has sung under the direction of Anton Guadagno, Benton Hess, Roger Cantrell, Stefan Minde, Melvin Strauss, Timothy Hoekman and Phillip Spurgeon, to name a few. In 2003, she sang the New York premiere of the Grammy-nominated musical, *The Journey of Sir Douglas Fir*, with the Finger Lakes Symphony Orchestra, and in 2002, sang the world premiere of Paul Stuart's opera *The Sisters of Manzanar* with the Equinox Symphony Orchestra.

Her concert performances encompass over thirty major oratorio and cantata roles, including works of J.S. Bach, Mendelssohn, Honegger, Verdi, Vivaldi, Brahms, and Rutter. She appeared in Bruckner's *Te Deum* under the direction of Andre Thomas with the Florida State University Symphony Orchestra, and in Mahler's Resurrection *Symphony* finale with the Rochester Oratorio Society, directed by Roger Wilhelm. She was guest artist in recital at Westminster Choir College, presented recitals throughout New York, Florida, Georgia and Alabama, and filled two guest artist residencies at Emporia State University in Kansas. In September 2001, she appeared as soprano soloist at the Eastman Theatre in Mozart's *Requiem*, directed by the Eastman School's William Weinert, as a fundraiser for the victims of 9-11. This weekend marks her third appearance with the Cantata Singers of Elmira as soloist, and she presented two workshops in vocal technique for the ensemble with pianist/choral conductor Paul Frolick in past years.

Prizes and honors include an Artist-Fellowship with the Bach Aria Institute at SUNY-Stony Brook, directed by Samuel Baron, and vocal competition prizes from Palm Beach Opera and Mobile Opera. In 2000, she traveled to the Philippines sponsored by the Rotary International Foundation, working with Filipino singers and voice teachers and presenting programs to many of that country's Rotary Clubs. She was also honored by the National Association of Teachers of Singing as the recipient of one of twelve appointments for the 2000 NATS Internship Program, held at Ithaca College. She has made frequent appearances with the Eastman School of Music, Cornell University, Publick Musick, Rochester Oratorio Society and the Rochester Bach Festival, among others. She also appears annually as soloist on the "Live From Hochstein" broadcast concerts, heard on WXXI Classical 91.5 FM.

Dr. Boysen is soprano soloist/section leader at Pittsford's Christ

Episcopal Church, section leader for Rochester's Temple B'rith Kodesh's High Holy Days ensemble, and is on the voice faculty of both Nazareth College and the Hochstein School of Music & Dance. She is married to filmmaker, author and educator Charles Boyd.

Lyric tenor **Mark Lawrence** is pleased to perform with the Cantata Singers again. He leads an active career in opera, oratorio and recital literature, focusing particularly on early music and modern compositions. His recent opera performances include the title role in Randall Davidson's *The Fourth Wise Man*, the Prince in Warren Martin's *The True Story of Cinderella*, Alfred in *Die Fledermaus* and Ferrando in *Così fan tutte*. As an oratorio soloist, Mr. Lawrence has sung masterworks such as Bach's *St. John Passion* (with the Cantata Singers), Handel's *Messiah*, Mozart's *Requiem* Mass and Mendelssohn's *Elijah*. He is also in demand as a recitalist and master teacher, having performed at St. Lawrence University, Colgate University, Ithaca College and many other venues. After receiving his graduate degree in vocal performance from Ithaca College, he studied and performed in NYC with the 100th Street Concert Association, neXus Arts, NY Vocal Arts Ensemble and the Crittenden Opera Studio. He returned to Ithaca in 2003, where he lives with his wife and young son. His recording of Nicholas Ascioti's song cycles *Credo* and *One Child's Life* is due to be released in 2006.

Dr. James Hudson (bass): James W. Hudson is Professor Emeritus of Music at Corning Community College where he was director of Music for 34 years. He also taught in the Corning Public Schools for ten years. He received his BS and MS in Music Education from the Crane School of Music, SUNY Potsdam and a DMA in Music Education from the Eastman School of Music. Jim has served as President of the American Choral Directors Association New York Chapter and Eastern Division and Assistant Chair of the 1999 Chicago and 2003 New York City National Conventions. He is an Emeritus Member of the National Association of Teachers of Singing, and a member of the New York State School Music Association. He is an active soloist, clinician, and adjudicator, as well as Director of Music and Organist at Grace United Methodist Church in Corning.

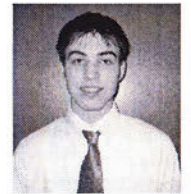
Paige Morgan has performed throughout the United States, Europe and Japan as soloist, chamber and orchestral musician. She is currently assistant professor of oboe at Ithaca College and has been a faculty member of the Brevard Music Center summer festival since 1996, where she

plays principal English horn and second oboe with the BMC orchestra, teaches, and coaches chamber music. She is also a guest artist with the Garth Newel Chamber Players in Hot Springs, Virginia. Ms. Morgan served as principal oboist with the Midland-Odessa and Charlottesville Symphonies, has been guest principal oboist of the Buffalo Philharmonic on several occasions, and has performed regularly with the Richmond and Rochester Symphony Orchestras.

She received her Doctor of Musical Arts and Master of Music degrees and Performer's Certificate from the Eastman School of Music. Ms. Morgan is a dedicated teacher as well as performer. Among her many teaching duties at Ithaca College, she has developed a course titled "Reaching Out to Audiences," which is dedicated to exploring creativity in performance in order to broaden classical music audiences. She has recorded on the Sony and Musical Heritage labels.

Dr. William Cowdery (organist, lecturer, & Bach consultant): William Cowdery serves as musical director and organist of the First Congregational Church of Ithaca, and as an adjunct instructor at Cornell University. He has taught on the faculties of Ithaca College, Colgate University, and Keuka College as performer, musicologist, and theorist. A frequent soloist, accompanist, and lecturer at Bach festivals in the northeast, he has been a three-year fellow of the Bach Aria Festival at Stony Brook. Mr. Cowdery holds a Ph.D. from Cornell for a dissertation on the early cantatas of J. S. Bach, and has held a Fulbright Fellowship in England. He authored numerous articles in the *New Harvard Dictionary of Music* and the *Harvard Biographical Dictionary of Musicians* (1996). Recently he co-edited *The Complete Mozart* with Neal Zaslaw (Norton)

Zachary Wolfe (Young Performers' Competition winner) has been studying piano for 8 years and is the pianist and organist for Grace Baptist Church in Ulster, Pennsylvania. 16-year-old Zach, who lives in Milan, PA, is home-schooled by his parents, David and Lori Wolfe. He currently studies piano with Frances McLaren of Elmira (who takes the part of the orchestra in the Grieg Concerto by playing a piano reduction of the orchestral score), and plans to continue his study of music and performance at Bob Jones University in South Carolina upon his graduation in June of 2006. Zachary helps out on his family's poultry farm when he's not hard at work at the piano keyboard.



Sunday Concert Program

Cantata No. 21, *Ich hatte viel Bekümmernis*, BWV 21J. S. Bach
The Cantata Singers

First Part

- I. *Sinfonia*
- II. Chorus - *Ich hatte viel Bekümmernis*
- III. Aria (soprano) - *Seufzer, Tränen, Kummer, Not*
- IV. Recitative (tenor) - *Wie hast du dich, mein Gott*
- V. Aria (tenor) - *Bäche von gesalzenen Zähren*
- VI. Soli/Chorus - *Was betrübst du dich, meine Seele*

Second Part

- VII. Recitative (soprano, bass) - *Ach Jesu, mein Ruh*
- VIII. Aria/Duetto (soprano, bass) - *Komm mein Jesu*
- IX. Soli/Chorus - *Sei nun wieder zufrieden, meine Seele*
- X. Aria (tenor) - *Erfreue dich, seele erfreue dich*
- XI. Chorus - *Das Lamm, das erwürget ist*

Soloists:

Dr. Sandra Boysen, Soprano
Loueda Bleiler, Alto
Mark Lawrence, Tenor
Dr. James Hudson, Bass

Soli Chorus:

Soprano - *Ruth Bruning, Dorothy Hoos*
Alto - *Loueda Bleiler, Shirley Broginski, Sarah Underwood*
Tenor - *Gary Tucker, Bill Broginski*
Bass - *Lee Martin, Mike Wald*

Intermission

A free-will offering will be taken

Sunday Concert Program

Piano Concerto in A minor, Op. 16.....Edvard Grieg
Zachary Wolfe, Young Performer's Competition Winner
Accompanied by *Frances McLaren*

Oboe d'amore Concerto in D major, BWV 1053J. S. Bach
Paige Morgan, Oboist

Motet VI - *Lobet den Herrn, alle Heiden*, BWV 230J.S. Bach
The Cantata Singers

Soli Deo Gloria!

Dedication:

For more than four decades the Cantata Singers of Elmira have enjoyed the opportunity to share sacred music. Lou Sand has been a big part of who we are for more than 30 of those years. Lou was many things to many people: a teacher, a friend, a leader, a dancer, a singer, a parent, a listener, and the list goes on. Mostly Lou was an angel. She was that special kind of once-in-a-lifetime special presence who has deeply affected us as individuals and as a group. In a note dated October 17, 2004 Lou concluded by saying, "I am with you and the singers in spirit now and always...Singers, keep singing always: Soli Deo Gloria!" Truer and more meaningful words were never said. The Cantata Singers take special pleasure in dedicating our 2005 Festival Bach weekend to the memory and continued presence in our lives of Betty Lou Sand.

KANTATE 21 ICH HATTE VIEL BEKÜMMERNIS

Erste Teil:

1. Sinfonia

Ich hatte viel Bekümmernis in
meinem Herzen;
aber deine Tröstungen erquickten
meine Seele.

3. Aria (Sopran)

Seufzer, Tränen, Kummer, Not,
Ängstlichs Sehnen, Furcht und Tod
Nagen mein beklemmtes Herz,
Ich empfinde Jammer, Schmerz.

4. Recitative (Tenor)

Wie hast du dich, mein Gott,
In meiner Not,
In meiner Furcht und Zagen
Denn ganz von mir gewandt?
Ach! kennst du nicht dein Kind?
Ach! hörst du nicht das Klagen
Von denen, die dir sind
Mit Bund und Treu verwandt?
Du warst meine Lust
Und bist mir grausam worden;
Ich suche dich an allen Orten,
Ich ruf und schrei dir nach,
Allein mein Weh und Ach!
Scheint itzt, als sei es dir ganz unbe-
wußt.

5. Aria (Tenor)

Bäche von gesalzenen Zähren,
Fluten rauschen stets einher.
Sturm und Wellen mich versehren,
Und dies trübsalsvolle Meer
Will mir Geist und Leben schwächen,
Mast und Anker wollen brechen,
Hier versink ich in den Grund,
Dort seh ins der Hölle Schlund.

6. Coro

Was betrübst du dich, meine Seele,
und bist so unruhig in mir?
Harre auf Gott; denn ich werde ihm
noch danken,
daß er meines Angesichtes Hilfe und
mein Gott ist.

First Part

1. Sinfonia

I had much affliction in my heart,
but your consolations restore my soul.

3. Aria (Soprano)

Sighs, tears, grief, distress
anxious longing, fear and death
gnaw at/prey upon my oppressed heart
I feel misery, pain.

4. Recitative (Tenor)

Why have you, my God,
in my distress
in my fear and trepidation
quite turned away from me?
Ah! do you not know your child?
Ah! do you not hear the lamentation
of those who are to you
related by covenant and faith?
You were my joy
and have become cruel to me
I look for you in all places
I call and cry out to you,
only my 'woe and alas!'
seem now to be quite unnoticed by
you.

5. Aria (Tenor)

Streams of salty tears,
floods rush always along.
Storm and waves harm me
and this sea full of sorrows
wants to weaken my spirit and life.
Mast and anchor are about to break,
Here I sink into the ground,
there I look into the abyss of Hell.

6. Chorus

Why are you distressed, my soul,
and are so restless in me?
Wait on God; for I shall yet thank him
that I shall see him as my help and my
God.

Zweiter Teil

7. Recitative (Dialogue) Seele

(Sopran) Jesus (Bass)

Seele (Sopran):

Ach Jesu, meine Ruh,
Mein Licht, wo bleibest du?

Jesus (Bass):

O Seele sieh! Ich bin bei dir.

Seele (Sopran):

Bei mir?
Hier ist ja lauter Nacht.

Jesus (Bass):

Ich bin dein treuer Freund,
Der auch im Dunkeln wacht,
Wo lauter Schalken seind.

Seele (Sopran):

Brich doch mit deinem Glanz und
Licht des Trostes ein!

Jesus (Bass):

Die Stunde kömmet schon,
Da deines Kampfes Kron'
Dir wird ein süßes Labsal sein.

8. Aria (Duet) Seele (Sopran), Jesus (Bass)

Seele (Sopran):

Komm, mein Jesu, und erquicke,

Jesus (Bass):

Ja, ich komme und erquicke

Seele (Sopran):

Und erfreu mit deinem Blicke.

Jesus (Bass):

Dich mit meinem Gnadenblicker

Seele (Sopran):

Diese Seele,

Jesus (Bass):

Deine Seele,

Seele (Sopran):

Die soll sterben,

Jesus (Bass):

Die soll leben,

Seele (Sopran):

Und nicht leben

Jesus (Bass):

Und nicht sterben

Seele (Sopran):

Und in ihrer Unglückshöhle

Second Part

7. Recitative (Dialogue) Soul

(Soprano) Jesus (Bass)

Soul (Soprano):

Ah Jesus, my inner peace,
my light, where do you stay?

Jesus (Bass):

Oh soul, see! I am with you.

Soul (Soprano):

With me?
Here is only night.

Jesus (Bass):

I am your faithful friend
who watches also in darkness
where only rogues are.

Soul (Soprano):

Break through then with your
splendour and light of comfort.

Jesus (Bass):

The hour comes already,
since the crown of your struggle
will be a sweet refreshment for you.

8. Aria (Duet) Soul (Soprano) Jesus (Bass)

Soul (Soprano):

Come, my Jesus, and restore

Jesus (Bass):

Yes, I come and restore

Soul (Soprano):

and rejoice with your look

Jesus (Bass):

you with my look of grace

Soul (Soprano):

This soul

Jesus (Bass):

Your soul

Soul (Soprano):

that must die

Jesus (Bass):

that must live

Soul (Soprano):

and not live

Jesus (Bass):

and not die

Soul (Soprano):

and in its den of misfortune

Jesus (Bass):
Hier aus dieser wunden Höhle
Seele (Sopran):
Ganz verderben.
Jesus (Bass):
Sollst du erben
Seele (Sopran):
Ich muß stets in Kummer schweben,
Jesus (Bass):
Heil! durch diesen Saft der Reben,
Seele (Sopran):
Ja, ach ja, ich bin verloren!
Jesus (Bass):
Nein, ach nein, du bist erkoren!
Seele (Sopran):
Nein, ach nein, du hassest mich!
Jesus (Bass):
Ja, ach ja, ich liebe dich!
Seele (Sopran):
Ach, Jesu, durchstüße mir Seele und
Herze,
Jesus (Bass):
Entweichet, ihr Sorgen, verschwinde, du
Schmerze!
Seele (Sopran):
Komm, mein Jesus, und erquicke
Jesus (Bass):
Ja, ich komme und erquicke
Seele (Sopran):
Mit deinem Gnadenblicke!
Jesus (Bass):
Dich mit meinem Gnadenblicke
9. Coro
Sei nun wieder zufrieden, meine Seele,
denn der Herr tut dir Guts
Tenor:
Was helfen uns die schweren Sorgen,
Was hilft uns unser Weh und Ach?
Was hilft es, daß wir alle Morgen
Beseufzen unser Ungemach?
Wir machen unser Kreuz und Leid
Nur größer durch die Traurigkeit.
Soprano:
Denk nicht in deiner Drangsalshitze,
Daß du von Gott verlassen seist,
Und daß Gott der im Schoße sitze,

Jesus (Bass):
here from this den of wounds
Soul (Soprano):
wholly perish.
Jesus (Bass):
you shall be given
Soul (Soprano):
I must always be suspended in misery
Jesus (Bass):
Salvation! through this juice of the grape
Soul (Soprano):
Yes, oh, yes, I am lost
Jesus (Bass):
No, oh, no, you are chosen
Soul (Soprano):
No, ah, no, you hate me!
Jesus (Bass):
Yes, oh, yes, I love you!
Soul (Soprano):
Jesus, sweeten my soul and heart.
Jesus (Bass):
Give way, worries, vanish, pain!
Soul (Soprano):
Come, Jesus, and restore
Jesus (Bass):
Yes, I come and restore
Soul (Soprano):
with your look of grace
Jesus (Bass):
you with my look of grace.
9. Chorus
Be satisfied again now, my soul, for the
Lord does good to you.
Tenor:
What help to us are heavy sorrows
What help to us are our 'woe' and 'alas'?
What does it help, that we every morning
sigh over our troubles?
We make our cross and suffering
only greater through sadness.
Soprano:
Do not think in the heat of your distress
that you have been abandoned by God
and that that man sits in God's bosom

Der sich mit stetem Glücke speist.
Die folgend Zeit verändert viel
Und setzet jeglichem sein Ziel.

10. Aria Tenor

Erfreue dich, Seele, erfreue dich, Herze,
Entweiche nun, Kummer, verschwinde,
du Schmerze!

Verwandle dich, Weinen, in lauterem
Wein,
Es wird nun mein Ächzen ein Jauchzen
mir sein!

Es brennet und sammet die reineste
Kerze

Der Liebe, des Trostes in Seele und
Brust,

Weil Jesus mich tröstet mit himmlischer
Lust.

11. Coro

Das Lamm, das erwürget ist, ist würdig
zu nehmen

Kraft und Reichtum und Weisheit und
Stärke und Ehre und Preis und Lob.

Lob und Ehre und Preis und Gewalt sei
unserm Gott von Ewigkeit zu Ewigkeit.

Amen, Alleluja!

who always feeds on good fortune.
The course of time changes many things
and appoints his end to everything.

10. Aria Tenor

Rejoice, my soul, rejoice, my heart,
Give way, cares, vanish, pain!

Change, weeping and whining, into pure
wine

Now my lamentation will become exal-
tation!

Now there burns and flames the purest
candle

of love and consolation in my soul and
breast

since Jesus consoles me with heavenly
joy.

11. Chorus

The lamb that was slain is worthy to
receive

power and riches and wisdom and
strength and honor and praise and glory.

Glory and honor and praise and power
be to our God for ever and ever.

Amen. Alleluia!

English Translation by Francis Browne (April 2002)
<http://www.bach-cantatas.com/Texts/BWV21-Eng3.htm>

Lobet den Herrn, alle Heiden und
preiset Ihn, alle Völker.

Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.

Alleluja!

O praise the Lord, all ye nations: and
praise him, all ye people.

For his mercy and truth
endureth for ever.

Alleluia!

Psalm 117



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