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# The Cantata Singers

Will Wickham, Musical Director

present

# Festival Bach 2006



Saturday, May 6th

Sunday, May 7th

## SUNDAY PROGRAM

*Featuring*

*Fran Shumway*, Alto

*Steven Shumway*, Tenor

*David Neal*, Bass

*Dr. William Cowdery*, Keyboardist

*Paige Morgan*, Oboe d'amore

*Melissa Bravo*, Flauto traverso

*Christ Episcopal Church*

*33 East First Street, Corning, NY*



## PROGRAM NOTES

### *Herr, deine Augen sehst nach dem Glauben* (Cantata No. 102)

Bach's first 3½ years at Leipzig, from May 1723 to November 1726, were a period of overwhelming productivity by any standard. He came to town determined to show his abilities as a composer of church music of the highest order, and did so with resounding success. Throughout these forty-odd months he produced new music for the Leipzig churches at the rate of one work for every consecutive Sunday and major holy day, excluding the "silent" seasons of Advent and Lent.

This rate of productivity itself was not unusual: several less-gifted German composers wrote cantatas at the same rate, especially certain *Kapellmeisters* who worked at courts of small principalities where such music-making was loved and cultivated. But Bach's high level of skill and craftsmanship outdid his colleagues by a great margin. Lengthy choruses, full of contrapuntal intricacy and orchestral richness, arias of extreme expressivity with elaborate solo parts for both singers and instrumentalists, and recitatives filled with harmonic intensity and rhetorical flourish - all these factors characterized Bach's church music week after week.

To be sure, Bach's rate of creativity did slow down after his first two full years of cantatas. In 1725 he took a pause from June to December, producing only about one work each month. Then beginning with Christmas 1725, he launched into a third full year of new music. But this time there was to be an interesting difference: Bach shared the task of writing new cantatas with his older cousin Johann Ludwig Bach from the nearby court of Meiningen. The latter wrote about twenty cantatas for Leipzig during the course of the year 1726. This is probably a unique example of familial co-operation in the German musical world of Bach's time.

Bach's Cantata No. 102 comes from this third year (the third "*Jahrgang*") of cantatas, during which he and his cousin Ludwig shared week-by-week compositional responsibility. If anything, the sharing of labor freed Bach up, so he might lavish even more time and skill on his own half of the job. The music of Cantata No. 102 is some of the finest to come from his pen.

The date of the work was August 25, 1726, i.e. the 10th Sunday after Trinity (or 11th Sunday after Pentecost). The Gospel proper for the day is Luke 19:41-48, in which Jesus drives the money-changers from the temple and foretells the downfall of Jerusalem. Thus the liturgical theme of the day is God's retribution toward evildoers. The opening Old-Testament chorus begins with a lively instrumental "*ritornello*" in contemporary concerto style. The choral music proper falls into three main sections. The first section uses the words "Lord, are thine eyes set upon the truth?" and it echoes the main musical tune of the *ritornello*. Then comes a new fugue-tune to the words, "Thou strikest them down, but they feel it not; thou tormentest them, but they better themselves not." After a shortened repeat of the *ritornello* comes yet another fugue-tune, this time to the words, "They make their faces harder than a rock, and they will not come back." This last section leads into a reprise of the complete *ritornello*, this time with all voices joining in, and all the words of the text recapitulated. The relentless intensity of the music -- enlivened by such word painting as a "hammering-stammering" vocal line on the word "strikest" (*schlägest*) and "wrong-note" chromaticisms on the word "stone" (*Stein*) -- is remarkable even in Bach's often stormy output.

The mood changes dramatically for the following aria for oboe and alto, "Woe unto the soul that knoweth shame no more." Here Bach uses a slow tempo, an extreme key for the day (F minor - four flats), densely chromatic harmony, and long melismas on "Woe" (*Weh*) to paint a scene of deepest grief. But grief gives way to gentle warning, as the bass solo (with strings) poses a New Testament question: "Dost thou despise the richness of his mercy...?" which Bach sets with careful poise and balance. The warning continues more heatedly in the next aria for violin and tenor. Here the perpetually animated instrumental patterns are offset by syncopated phrases in the voice, calling out, "Fear yet, thou all too sure spirit!" The theme of punishment and fear is resolved only in the penitential words of the final, simple chorale: "Help, O Lord Jesus, help thou me, / That I today may come to thee / ...So that today and for all time / I may be ready when thou callest me home."

### Sonata in D Major for Flauto traverso, Oboe d'amore and Continuo (after BWV 1028)

This work comes from J. S. Bach's Sonata in D Major for viola da gamba and *obbligato* keyboard, BWV 1028. Like many of Bach's sonatas with *obbligato* keyboard, it seems to have sprung in part from an earlier trio version for two upper instruments and continuo. This is suggested by the very nature of the *obbligato* keyboard writing: throughout most of the sonata, the keyboard part lacks chordal textures one usually finds in idiomatic keyboard music, but has instead pure two-voiced counterpoint between the two hands. Together with the gamba part, the music looks very much like a typical trio sonata of Bach's era.

This raises the question of what upper instruments Bach had in mind originally. In BWV 1028, the right hand part of the keyboard has a range that is typical for the flauto traverso (the term refers to the transverse flute in common use today -- in Bach's time the term flauto referred to the recorder). The viola da gamba part has a range that is typical of no instrument in Bach's usual writing, but when transposed up one octave suggests the oboe d'amore.

The combination of flauto traverso and oboe d'amore is a familiar one in Bach's works of 1724 and later. Notable uses of the pairing occur in the following cantata numbers: BWV 9 movement 5, BWV 99 movement 5, BWV 125 movement 2 along with several others.

The conjectural upward transposition of the viola da gamba part eliminates frequent crossings of the part with the *basso continuo*. In no place does it create unwanted types of parallel counterpoint with the other upper voice. Thus on the whole, the transposition actually improves the counterpoint of the sonata.

Since the music of BWV 1028 likely comes from previous works by Bach, it seems fitting to include this transcription in a program that includes a parody mass and one of the cantatas the original material was taken from. The writing of parody masses was an important practice in 15<sup>th</sup> and 16<sup>th</sup> century Mass composition that incorporated previous material as the basis for the music of the Mass. After all, one of Bach's greatest talents was the ability to rework and reinvigorate previous music.

### Lutheran Mass (*Kyrie and Gloria*) in G Minor (BWV 235)

The Lutheran -- i.e. German -- liturgy of Bach's day still had a few bits of the



old Roman rite remaining in it. The most important was the old Kyrie-Gloria pair of canticles, sung in Latin as a unit near the beginning of every Mass. It was common practice to sing these canticles in old Gregorian plainchant settings of the 10th through 13th centuries. At times they might also be sung in polyphonic settings from the 16th century, written by such "classic" composers as Palestrina and Lassus, or early German composers such as Handl and Hassler. By Bach's time, the practice of composing new settings of these old Latin canticles had largely died out in Lutheran Germany.

Thus it comes as something of a surprise that Bach took up an interest in this type of composition in the mid-1730s, when he produced a series of so-called "Lutheran Masses" (also known simply as "Masses") consisting of the *Kyrie* and *Gloria* canticles set as a continuous unit. It is even more of a surprise to find out that he assembled these works almost completely out of reworked sections of cantatas that he had written -- to German texts -- a decade earlier in the 1720s. Thus Bach's masses are, in many ways, little anthologies of some of his best cantata music, newly revised to fit the ageless words of the Latin Mass.

Bach's first such "Lutheran Mass" is the best documented: it was the B-Minor *Kyrie-Gloria* torso that he was later to flesh out as the complete B-Minor Mass. He wrote it in 1733 to serve a two-fold purpose. On February 1, 1733, the Elector of Saxony, August the Strong, died, and his son August III took the electoral throne in the capital city of Dresden. Just a few months later, on June 23, Bach's oldest son Wilhelm Friedemann, then 23 years old, was chosen as organist of Dresden's main Lutheran church, St. Sophia (the famous bell-shaped church, now being rebuilt after its destruction in World War II). On July 27 Bach visited Dresden and presented the B-Minor *Kyrie-Gloria* in person to the new Elector. His apparent motives were two: to make his own abilities and ambitions known to the young ruler, and to enhance the lustre of the Bach family name for the sake of advancing his son's career. The *Kyrie-Gloria* composition fit the dual purpose nicely, for it could be used both in the Lutheran tradition (at St. Sophia, under Wilhelm Friedemann) and the Roman Catholic tradition, which for political reasons was observed at the Electoral court. Such was the beginning of what Bach would later -- in the 1740s -- expand into the great B-Minor Mass.

Four more "Lutheran Masses" followed from Bach's pen, though their dates and purposes are much less clear. They seem to have come from about 1738, and may also have been written to be used outside Leipzig. They are much shorter than the B-Minor *Kyrie-Gloria*, each being about a half-hour in length, rather than a full hour. They are made up almost exclusively of previously composed music, albeit some of the very best music from Bach's cantatas of 1723 to 1726. The four Masses are in the keys of F major, A major, G minor and G major; they are now catalogued as BWV 233-236 consecutively.

In composing the G-Minor Mass, Bach borrowed music from three different cantatas, all dating from the year 1726:

- No. 1: *Kyrie* from Cantata 102, no. 1 (chorus); Aug. 25 (Trinity 10)
- No. 2: *Gloria* from Cantata 72, no. 1 (chorus); Jan. 27 (Epiphany 3)
- No. 3: *Gratias* from Cantata 187, no. 4 (bass aria); Aug. 4 (Trinity 7)
- No. 4: *Domine Fili* from Cantata 187, no. 5 (alto aria); Aug. 4 (Trinity 7)
- No. 5: *Qui tollis* from Cantata 187, no. 3 (soprano aria); Aug. 4 (Trinity 7)

No. 6: *Cum sancto* from Cantata 187, no. 1 (chorus); Aug. 4 (Trinity 7)

Bach's plan of action is clear: he chose three strong and adaptable opening-choruses, from three different cantatas, for the three "big" Mass segments (*Kyrie eleison*, *Gloria in excelsis*, *Cum sancto spiritu*). He then took three arias from one of those cantatas (Cantata No. 187) for the middle solo sections, thereby keeping a certain aesthetic unity that he had already built into the cantata itself.

Despite borrowing his own music, Bach had to make very heavy revisions in adapting it to the new context. Two of the movements were transposed to new keys (the *Gloria* and the *Gratias*). There are occasional excisions and insertions of whole groups of measures. And of course, the vocal lines needed to be painstakingly reworked to fit the rhythm and flow of the new words.

It is interesting to compare the original texts of individual numbers with their new Latin texts. That of No. 1 (*Kyrie eleison . . .*) is given above for Cantata 102. Here are the original texts of the other movements, translated into English.

No. 2 (*Gloria in excelsis Deo, et in terra pax . . .*)

All things but as God is willing, both in joy and deepest grief,  
Both in good and evil times, God's own will shall be my solace.  
Under cloud and shining sun, this shall hence my motto be.

No. 3 (*Gratias agimus propter magnam gloriam tuam . . .*)

(Matt. 6:31-32) Therefore do not ask: What shall we eat? What shall we drink? What shall we wear? After such things do the heathen seek. For your heavenly Father knows that you need all these things.

No. 4 (*Domine Fili unigenite, Jesu Christe . . .*)

Thou, Lord, alone crownest the year with thy bounty.  
In thy footsteps drop fat and blessings,  
And it is by thy grace that all good things are done.

No. 5 (*Qui tollis peccata mundi, miserere nobis . . .*)

God cares for every being that hath breath here below.  
Should he not give to me alone, that which he hath promised to all?  
(*Quoniam tu solus sanctus . . .*)

Depart, ye sorrows; for his truth doth provide for me as well,  
And will be daily renewed for me in his loving, fatherly gifts.

No. 6 (*Cum sancto spiritu, in Gloria Dei Patris. Amen.*)

(Psalm 103:27-28) All things wait upon thee, that thou mayest give them meat in due season. What thou givest them they gather; when thou openest thy hand, they are filled with good things.

It is interesting to note various points of similarity -- or lack thereof! -- between the original German words and the new Latin Mass texts.

**Text & Translation for Cantata 102** (Translation © Z. Philip Ambrose, translator, Web publication: <http://www.uvm.edu/~classics/faculty/bach>)

- |   |  |
|---|--|
| 1. Herr, deine Augen sehen nach dem Glauben! Du schlägest sie, aber sie fühlen's nicht; du plagest sie, aber sie bessern sich nicht. Sie haben ein härter Angesicht denn ein Fels und wollen sich nicht bekehren. | 1. Lord, thine eyes look after true believing! Thou smitest them, but they feel not the blow; thou vexest them, but they reform themselves not. Their countenance is more obstinate than a rock and they would not be converted. |
| 2. Wo ist das Ebenbild, das Gott uns eingeprägt,  | 2. Where is the image true which God hath stamped within us,   |



Wenn der verkehrte Will sich ihm zuwiderleget?  
Wo ist die Kraft von seinem Wort,  
Wenn alle Besserung weicht aus dem Herzen fort?  
Der Höchste suchet uns durch Sanftmut zwar zu zähmen,  
Ob der verirrte Geist sich wollte noch bequemen;  
Doch, fährt er fort in dem verstockten Sinn,  
So gibt er ihn in's Herzens Dünkel hin.

3. Weh der Seele, die den Schaden  
Nicht mehr kennt  
Und, die Straf auf sich zu laden,  
Störrig rennt,  
Ja von ihres Gottes Gnaden selbst sich trennt.

4. Verachtest du den Reichtum seiner Gnade,  
Geduld und Langmütigkeit? Weißest du nicht,  
dass dich Gottes Güte zur Buße locket? Du aber  
nach deinem verstockten und unbußfertigen  
Herzen häufest dir selbst den Zorn auf den Tag  
des Zorns und der Offenbarung des gerechten  
Gerichts Gottes.

5. Erschrecke doch,  
Du allzu sichre Seele!  
Denk, was dich würdig zähle  
Der Sünden Joch.  
Die Gotteslangmut geht auf einem Fuß von Blei,  
Damit der Zorn hernach dir desto schwerer sei.

6. Beim Warten ist Gefahr;  
Willst du die Zeit verlieren?  
Der Gott, der ehemals gnädig war,  
Kann leichtlich dich vor seinen Richtstuhl führen.  
Wo bleibt sodann die Buß? Es ist ein Augenblick,  
Der Zeit und Ewigkeit, der Leib und Seele scheidet;  
Verblendter Sinn, ach kehre doch zurück,  
Dass dich dieselbe Stund nicht ende unbereitet!

7. Heut lebst du, heut bekehre dich,  
Eh morgen kommt, kann's ändern sich;  
Wer heut ist frisch, gesund und rot,  
Ist morgen krank, ja wohl gar tot.  
So du nun stirbest ohne Buß,  
Dein Leib und Seel dort brennen muss.

Hilf, o Herr Jesu, hilf du mir,  
Dass ich noch heute komm zu dir  
Und Buße tu den Augenblick,  
Eh mich der schnelle Tod hinrück,  
Auf dass ich heut und jederzeit  
Zu meiner Heimfahrt sei bereit.

If our perverted will hath set itself against it?  
Where is the power of his word,  
If all amelioration doth the heart desert?  
The Highest doth in truth with mildness seek to  
tame us,  
So that the errant soul wish yet to be obedient;  
But if it doth maintain its stubborn will,  
He yieldeth it unto the heart's conceit.

3. Woe that spirit which its mischief  
No more knows,  
And, inviting its own judgment,  
Pell-mell runs,  
Yea, from its God's very mercy stands apart.

4. Despisest thou the richness of his mercy, his  
patience and forbearance? Knowest thou not  
that God's kindness thee to repentance calleth?  
But thou dost, because of thy stubbornness and  
impenitent spirit, store for thyself great wrath on  
the day of wrath and the revelation of the right-  
eous judgment of God.

5. Be frightened yet,  
Thou all too trusting spirit!  
Think what it shall once cost thee,  
This sinful yoke.  
For God's forbearance walketh with a foot of lead,  
So that his wrath at last o'er thee much graver fall.

6. In waiting danger lurks;  
Wouldst thou this chance then forfeit?  
The God who e'er was merciful  
With ease can lead thee to his seat of judgment.  
Where is thy penitence A twinkle of an eye  
Eternity and time, the flesh and soul divideth;  
O blinded sense, ah, turn thyself around,  
Lest thee this very hour discover unprepared.

7. Alive today, today repent,  
Ere morning comes, the times can change;  
Today who's fresh and safe and sound  
Tomorrow's sick or even dead.  
If thou now diest uncontrite,  
Thy soul and body there must burn.

Help, O Lord Jesus, help thou me,  
That I e'en this day come to thee,  
Contrition in that moment make  
Before me sudden death should take,  
That I today and evermore  
For my home-coming be prepared.

## SUNDAY PROGRAM

### The Cantata Singers

Cantata 102: *Herr, deine Augen sehen nach dem Glauben* (BWV 102)

1. Chorus
2. Bass Recitative
3. Aria (Alto)
4. Arioso (Bass)
5. Aria (Tenor)
6. Alto Recitative
7. Choral

*Fran Shumway*, Alto  
*Steven Shumway*, Tenor  
*David Neal*, Bass

### Orchestra

*Sonata in D Major for Flauto traverso, Oboe d'amore and Continuo*  
(after BWV 1028)

*Paige Morgan*, Oboe d'amore  
*Melissa Bravo*, Flauto traverso  
*Bill Cowdery*, Continuo

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### Intermission

A free will offering will be taken

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### The Cantata Singers

*Missa Brevis No. 4* (G minor) BWV 235 (Lutheran Mass)

1. Kyrie Eleison (Chorus)
2. Gloria in excelsis Deo (Chorus)
3. Gratias agimus tibi (Bass)
4. Domine Fili (Alto)
5. Qui tollis (Tenor)
6. Cum Sancto Spiritu (Chorus)

*Fran Shumway*, Alto  
*Steven Shumway*, Tenor  
*David Neal*, Bass



### Cantata Singers Personnel

#### Soprano

Ruth Bruning  
Robin Fitzgerald  
Isabel Gilroy  
Cathy Hogan  
Dorothy Hoos  
Kathy Lovell  
Joy Judith McFarland  
Susan Nagle  
Susan Tanner

#### Alto

Loueda Bleiler  
Shirley Brodginiski  
Amy Chrabaszcz  
Frances McLaren  
Jane Poliseo  
Cora Range  
Sarah Underwood  
Lydia Wickham

#### Tenor

Bill Brodginiski  
Felix Kapron  
Thomas J. McCloskey  
Gary Tucker  
Ron Tunison

#### Bass

Jim Fink  
Greg Fusare  
Dustin Lanterman  
Lee Martin  
Stephen Nagle  
Dave Rosplock  
Carl Steidel

**Rehearsal Accompanist:** Frances McLaren  
**Director:** Will Wickham

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### Orchestra Personnel

#### Violin I

Elly Brown

#### Violin II

Tim Ball

#### Viola

Sheri Jiang

#### Cello

Ryan Hoffman

#### Oboe I, Oboe d'amore

Paige Morgan

#### Oboe II

Mark Sophia

#### Flute (Flauto traverso)

Melissa Bravo

#### Harpsichord

Bill Cowdery

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### Special Thanks:

Paige Morgan (Ithaca College); Andrew Rammon (Mansfield University); Sarah Underwood; the staff and congregation of Christ Episcopal Church, especially Jorge Gutierrez, Rector, and Beth Palmer, organist/choir director; and First Presbyterian Church, Elmira.

### About today's performers:

**Fran Shumway** (mezzo-soprano) is becoming well-known in the Central New York/Northern Pennsylvania region for her frequent performances with area orchestras and choral ensembles. Ms. Shumway is a graduate of Mansfield University and a long-time member of the Cayuga Vocal Ensemble, a sixteen-voice, professional choral group based in Ithaca, NY. She has also performed chorally with The Publick Musick (Rochester, NY), NYS Baroque, and the Chorus/Orchestra of the Southern Finger Lakes (Elmira, NY). As a featured soloist, Ms. Shumway has appeared with NYS Baroque, the Cayuga Chamber Orchestra (Ithaca, NY), the Hamilton College/Community Oratorio Society, the Colgate University Concert Choir/Orchestra, the Mansfield University Concert Choir/Orchestra, the Chorale and Sage Chapel Choir at Cornell University, the Cantata Singers (Elmira, NY), the Ithaca Community Chorus, and the Orchestra of the Southern Finger Lakes. Solo credits include Bach's *Mass in B Minor*, Mozart's *Requiem* and *Mass in C Minor*, Handel's *Messiah*, *Esther*, and *Judas Maccabeas*, Purcell's *Ode to St. Cecilia*, and Arthur Honegger's *King David* and *Jeanne d'Arc du bucher*.

**Steven Shumway** (Tenor), a native of Wellsboro, PA, now resides in McLean, New York. He is a graduate of Mansfield University, where he was a student of Jack M. Wilcox. This is Steven's fifth appearance with the Cantata Singers and he is no stranger to the music of Bach, having sung the tenor roles in the *Mass in B Minor*, *The Christmas Oratorio*, *Magnificat*, and many of the cantatas, both sacred and secular. Steven does frequent oratorio work throughout the Central New York/Northern Pennsylvania region, including performances at Colgate University, Hamilton College, Cornell University, SUNY Cortland, and Mansfield University, as well as engagements with the Cantata Singers and the Ithaca Community Chorus. In February of this year, Steven appeared with the Cantata Singers, performing the tenor solos from Honegger's *King David*. Among his other solo credits are: Handel's oratorios *Esther* and *Messiah*, Mozart's *Requiem*, Schütz's *Musikalische Exequien*, and Beethoven's *Mass in C Major*. Steven has been a longtime member of the Cayuga Vocal Ensemble, a sixteen-voice professional ensemble based in Ithaca, New York. In addition to his work with the Cayuga Vocal Ensemble, he has appeared with NYS Baroque and The Publick Musick as both soloist and chorus member, and serves as tenor section-leader and soloist with the Chorus of the Southern Finger Lakes Symphony.



**David Neal** (Bass) received the Doctor of Musical Arts in Voice Performance from the Peabody Institute of the Johns Hopkins University, and is a graduate of Cornell University. Before joining the Performing Arts faculty at SUNY Cortland in 2001, he held faculty positions at Morgan State University and the Peabody Preparatory School. He has also taught voice at Loyola College, St. Mary's College of Maryland, and Cornell University, and was conductor of the Johns Hopkins University Choral Society from 1994 until 2001. At Peabody, he conducted such shows as *Strike up the Band*, *Babes in Arms*, *Cinderella*, and *The Boyfriend*. Recent conducting engagements include Gilbert and Sullivan's *The Pirates of Penzance* at the Folger Theatre in Washington, D.C.

As a singer, Neal has appeared in leading roles with the Baltimore Opera, Annapolis Opera, the Lyric Opera Cleveland, Sorg Opera, White-water Opera, the Opera Theatre of Northern Virginia, the New England Lyric Operetta, Interact Theatre, and the Banff Festival, in roles ranging from the standard operatic repertoire and Gilbert and Sullivan, to 20th Century American opera and musical theatre, including a recent world premiere of John Krumich's folk opera, *Yonder Mountain*. He has appeared as soloist at the Kennedy Center Concert Hall, and also with many regional music organizations. Recent performances include a lecture/recital on the American composer Ned Rorem's 1969 song cycle *War Scenes* (composed to texts by Walt Whitman) at the National Conference of Music of the Civil War Era in Shepherdstown, West Virginia in April. Return engagements include performances with the Sorg and Whitewater Operas, and a vocal recital in Los Angeles.

**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. Dr. 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).

**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.

**Melissa Bravo** is a third-year Music Education and Performance major at Ithaca College and studies with Dr. Wendy Mehne. This year Melissa performed with the Ithaca College Wind Ensemble and Chamber Orchestra.

Last April, she performed at Lincoln Center with the Ithaca College Symphony Orchestra and Choral Union. Cantata Singers audiences may also remember her as the winner of the 2003 Cantata Singers Young Performer's Competition. Melissa is a native of Elmira and is a 2003 Elmira Free Academy graduate.

*Soli Deo Gloria!*