

The Cantata Singers of Elmira

Gratefully acknowledge the support of...

SUSTAINER

George L. Howell

BENEFACTORS

Patrick & Robin Fitzgerald

John & Dorothy Hoos

PATRONS

Loueda Bleiler

Dr. & Mrs. Richard Castor

Marc & Kathy Lovell

Michael & Patricia Wald

SPONSORS

Mrs. William H. Bruning

Ruth Bruning

Jean & Bruce Campbell

Helen P. Clark

Catherine S. Craig

Natalie Denton

Gwen Egan

Gene Herber

Mr. & Mrs. Harry A. Hillman

Aurelie M. Kerber

Dr. & Mrs. Erving R. Mix

Alan & Joan Parsons

Martha Pfeifer Pierce

Mount Savior Monastery

DONORS

Julie & Steve Albertalli

Tony & Pat Ciccariello

Carol Ann Holland

Merrill & Lydia T. Lynn

Suzanna Mettler

Carolyn & Ralph Moore

Matthew Perry

Judith E. Sheasley

Robert & Christine Thorborg

FRIENDS

Keith & Joan Constanzer Calkins

Bonnie & Gary Chollet

Edward Clute

Eleanor McK. Emery

Edward & Carol Lincoln

Bob & Louise Paul

Mary Monroe Smith

Ann M. Thorner

Dick & Judy Wardell



The Cantata Singers

Will Wickham, Musical Director

present

Festival Bach

2007



Saturday, May 19th

Sunday, May 20th

Featuring

Dr. William Cowdery

Guest Conductor and Lecturer

Loralyn Light, Soprano

Jennifer Kay, Alto

David Parks, Tenor

Lee Martin, Bass

First Presbyterian Church of Horseheads

Westinghouse Road, Horseheads, NY

Texts & Translations

Motet III: Jesu, meine Freude (BWV 227)

1. Chorale

Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier!
Ach wie lang, ach lange,
ise dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
außer dir soll mir auf Erden
nichts sonst Liebers werden.
("Jesu, meine Freude," verse 1)

2. Chor

Es ist nun nichts Verdammliches an denen,
die in Christo Jesu sind, die nicht nach dem
Fleische wandeln, sondern nach dem Geist.
(Romans 8:1)

3. Choral

Unter deinen Schirmen
Bin ich für 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.
("Jesu, meine Freude," verse 2)

4. Chor

Denn das Gesetz des Geistes, der da
lebendig machet in Christo Jesu, hat mich
frei gemacht von dem Gesetz der Sünde und
des Todes. (Romans 8:2)

5. Choral

Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht dazu!
Tobe, Welt, und springe;
ich steh hier und singe
in gar sichrer Ruh!
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen,
ob sie noch so brummen.
("Jesu, meine Freude," verse 3)

1. Chorale

Jesus, my joy,
my heart's pasture,
Jesus, my treasure!
Ah, how long, ah long
has my heart suffered
and longed for you!
God's lamb, my bridegroom,
besides You on earth
nothing shall be dearer to me.

2. Chorus

Now there is nothing damnable in those who
are in Christ Jesus, who do not walk after
the way of the flesh, but after the way of the
Spirit.

3. Choral

Under your protection
I am safe from the storms
of all enemies.
Let Satan rage,
let the enemy fume,
Jesus stands with me.
Whether now it thunders and flashes,
whether sin and Hell terrify,
Jesus will protect me.

4. Chorus

For the law of the spirit, which gives life in
Christ Jesus,
has made me free from the law of sin and
death.

5. Chorale

Defiance to the old dragon,
defiance to the vengeance of death,
defiance to fear as well!
Rage, world, and attack;
I stand here and sing
in entirely secure peace!
God's strength holds me in watch;
earth and abyss must fall silent,
however much they might rumble.

6. Chor

Ihr aber seid nicht fleischlich, sondern geis-
tlich, so anders Gottes Geist in euch wohnet.
Wer aber Christi Geist nicht hat, der ist
nicht sein.
(Romans 8:9)

7. Chorale

Weg mit allen Schätzen,
du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muß leiden,
nicht von Jesu scheiden.
("Jesu, meine Freude," verse 5)

8. Chor

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.
(Romans 8:10)

9. Chorale

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!
("Jesu, meine Freude," verse 6)

10. Chor

So nun der Geist des, der Jesum von den
Toten auferwecket hat, in euch wohnet, so
wird auch derselbige, der Christum von den
Toten auferwecket hat, eure sterblichen
Leiber lebendig machen, um des willen, daß
sein Geist in euch wohnet. (Romans 8:11)

11. Chorale

Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,

6. Chorus

You, however, are not of the flesh, but
rather of the Spirit, since the Spirit of God
lives otherwise in you. Anyone, however,
who does not have Christ's Spirit, is not His.

7. Chorale

Away with all treasures,
you are my delight,
Jesus, my joy!
Away, you vain honors,
I don't want to listen to you,
remain unknown to me!
Misery, want, torture, shame and death
shall, although I must suffer much,
never part me from Jesus.

8. Chorus

However if Christ is in you, then the body is
dead indeed for the sake of sin; but the spirit
is life for the sake of righteousness.

9. Chorale

Good night, existence
that cherishes the world!
You do not please me.
Good night, sins,
stay far away,
never again come to light!
Good night, pride and glory!
To you utterly, life of corruption,
be good night given!

10. Chorus

Therefore now since the Spirit of Him who
raised Jesus from the dead dwells in you,
that same who raised Christ from the dead
will make your mortal bodies living, for the
sake of His spirit that dwells in you.

11. Chorale

Hence, you spirits of sadness,
for my Master of joy,
Jesus, comes here.
For those who love God,

Motet III: Jesu, meine Freude (BWV 227) (continued)

muß auch ihr Betrübten
lauter Zucker sein.
Duld' ich schon hier Spott und Hohn,
dennoch bleibst du auch im Leide,
Jesu, meine Freude.
("Jesu, meine Freude," verse 7)

even their troubles
must be pure sugar.
Though I endure mockery and shame here
already,
nevertheless you stay with me even in sorrow,
Jesus, my joy.

"Jesu, meine Freude," Johann Frank 1650
(movts. 1,3,5,7,9,11); Romans 8:1-2,9-11
(movts. 2,4,6,8,10)
©Pamela Dellal

Kantate 29: Wir danken dir, Gott

1. Sinfonia

2. Chor

Wir danken dir, Gott, wir danken dir und
verkündigen deine Wunder.
(Psalm 75:2)

3. Arie T

Halleluja, Stärk und Macht
Sei des Allerhöchsten Namen!
Zion ist noch seine Stadt,
Da er seine Wohnung hat,
Da er noch bei unserm Samen
An der Väter Bund gedacht.

4. Rezitativ B

Gottlob! es geht uns wohl!
Gott ist noch unsre Zuversicht,
Sein Schutz, sein Trost und Licht
Beschirmt die Stadt und die Paläste,
Sein Flügel hält die Mauern feste.
Er läßt uns allerorten segnen,
Der Treue, die den Frieden küßt,
Muß für und für
Gerechtigkeit begegnen.
Wo ist ein solches Volk wie wir,
Dem Gott so nah und gnädig ist!

1. Sinfonia

2. Chorus

We give You thanks, God, we give You
thanks and tell of Your great deeds.

3. Arie T

Hallelujah, power and might
be the names of the Most High!
Zion is still His city,
where He has His dwelling,
where He still with our offspring
remembers the covenant of our fathers.

4. Recitative B

Praise God! It is well for us!
God is still our confidence,
His protection, His comfort and light
shields the city and the palaces,
His wings hold the walls fast.
He brings blessing to us in all places,
faithfulness, which kisses peace,
must for ever and ever
greet righteousness.
Where is such a people as we,
to whom God is so near and so gracious!

Kantate 29: Wir danken Dir, Gott (continued)

5. Arie S

Gedenk an uns mit deiner Liebe,
Schleuß uns in dein Erbarmen ein!
Segne die, so uns regieren,
Die uns leiten, schützen, führen,
Segne, die gehorsam sein!

6. Rezitativ A und Chor

Vergiß es ferner nicht, mit deiner Hand
Uns Gutes zu erweisen;
So soll
Dich unsre Stadt und unser Land,
Das deiner Ehre voll,
Mit Opfern und mit Danken preisen,
Und alles Volk soll sagen:
– Amen!

7. Arie A

Halleluja, Stärk und Macht
Sei des Allerhöchsten Namen!

8. Choral

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Daß wir ihm fest vertrauen,
Gänzlich verlassn auf ihn,
Von Herzen auf ihn bauen,
Daß unsr Herz, Mut und Sinn
Ihm tröstlich solln anhangen;
Drauf singen wir zur Stund:
Amen, wir werden's erlangen,
Glaubn wir aus Herzens Grund.

5. Arie S

Consider us with Your love,
enclose us within Your mercy!
Bless those who rule us,
who lead, protect and guide us,
Bless those who are obedient to them!

6. Recitative A and Chorus

Do not forget later, with Your hand
to reveal Your goodness to us;
so shall
our city and our land,
full of Your honor,
praise You with offerings and with thanks,
and all the people shall say:
– Amen!

7. Arie A

Hallelujah, power and might
be the names of the Most High!

8. Chorale

Glory, and praise with honor
be to God the Father, Son, and Holy Spirit!
He will increase in us
what He has promised us out of grace,
so that we trust fast in Him,
abandon ourselves completely to Him,
rely on Him within our hearts,
so that our heart, will, and mind
should depend on him comfortingly;
therefore we sing at this time:
Amen, we shall succeed,
if we believe from the depths of our hearts.

("Nun lob, mein Seel, den Herren," verse 5)
Psalm 75:2 (mov't. 2); "Nun lob, mein Seel,
den Herren," verse 5: Johann Gramann
1548 (mov't. 8)
©Pamela Dellal

Concert Program

Motet III: Jesu, meine Freude BWV 227

Concerto in A Major with organ obbligato
(after BWV 1055)

- I. Allegro
- II. Larghetto
- III. Allegro ma non tanto

Intermission

A free-will offering will be taken

Kantate 29: Wir danken dir, Gott BWV 29

Soli Deo Gloria!

Concert Personnel

Dr. William Cowdery, Guest Conductor

Soloists

Loralyn Light, Soprano
Jennifer Kay, Alto
David Parks, Tenor
Lee Martin, Bass

Orchestra Personnel

Violin

Sarah Cummings
Rebecca Ansel
Max Buckholtz
Margaret Matthews

Viola

Suzanne Miller

Cello

Alana Chown

Double Bass

Josh Kerr

Oboe

Paige Morgan

Trumpet

Kim Dunnick
Jane Dunnick
Bridget Colgan

Timpani

Cayenna Ponchione

Organ

Shane Levesque

Cantata Singers

Will Wickham; Director

Soprano

Ruth Bruning
Robin Fitzgerald
Susan B. Hartney
Cathy Hogan
Dorothy Hoos
Kathy Lovell
Joy Judith McFarland
Susan Nagle
Susan Tanner

Alto

Bess Barriger
Loueda Bleiler
Shirley Brodgerski
Martha Horton
Frances McLaren
Jane Poliseo
Cora Range

Tenor

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

Bass

Jim Fink
Lee Martin
Stephen Nagle
Dave Rosplock
Carl Steidel

Rehearsal Accompanist: Frances McLaren

Program Notes

The motet *Jesu, meine Freude* (*Jesus, My Joy*) stands among the greatest of Bach's choral works. At over twenty minutes' length it is the longest of his six known motets. As with all Bach's motets, the work calls for voices only, without any instrumental component other than light keyboard accompaniment – as opposed to the more elaborate instrumental forces found in his cantatas. We lack solid grounds for dating the work, but we think Bach may have written it for a memorial service in July of 1723, just two months after he took the job of Cantor of the Church of St. Thomas in Leipzig.

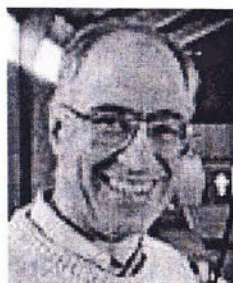
The ground plan of *Jesu, meine Freude* sets it apart from anything else of its time. Bach brilliantly intersperses six verses of the hymn "Jesu, meine Freude" (written in 1650 by Johann Franck) with five passages from St. Paul's Epistle to the Romans (verses taken from Chapter 8:1-11). The overall message is one of victory of "life of the spirit" over "death of the flesh" through the resurrection of Christ. Musically, Bach gives each hymn verse its own individual treatment, sometimes expanding upon the hymn tune at great length with vivid dramatic effect – notably in verses 3 and 5. For the passages from Romans he writes freely composed music unrelated to the hymn tune and embracing a wide variety of styles.

The *Concerto in A Major* dates almost surely from the earlier years of Bach's career, probably either from his tenure as Concertmaster at the Weimar court (1714-1717) or Kapellmeister to the Cöthen court (1717-1723). Bach wrote it most likely as a concerto for oboe and strings, although the original version is lost. As with many other such works, he adapted it to be played as a keyboard concerto either on the organ (in church) or on the harpsichord or pianoforte (in chamber-music settings).

Wir danken dir, Gott (Cantata No. 29) is one of a half-dozen festive cantatas Bach wrote for the yearly inaugurations of the Leipzig town council during the last week of August. This one, written in 1731, opens with a wonderful *Sinfonia* (with prominent obbligato organ) based on Bach's earlier *Prelude to the E-major Partita* for unaccompanied violin. Following the *Sinfonia* comes a chorus of austere grandeur and majesty setting the opening words of Psalm 75. Bach must have had a special fondness for this chorus, for he later adapted it in his *B-minor Mass* to the words *Gratias agimus tibi* (*We give thee thanks*) and yet again as the *Dona nobis pacem* (*Grant us peace*). Next comes a series of arias and recitatives featuring vocal and instrumental soloists and showcasing Bach's encyclopedic ability for colorful inventiveness. The ending chorale *Nun lob mein Seel den Herren* brings trumpets and drums back for a rousing finish.

About today's performers:

Dr. William Cowdery (Guest conductor, keyboardist, lecturer, &



Bach consultant) 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).

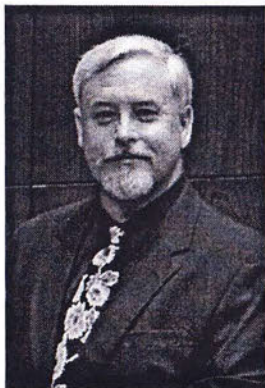
A native of Traverse City, Michigan, soprano **Loralyn Light** holds a Bachelor of Music Education degree from Central Michigan University and Master's degrees from the University of Michigan School of Music. While living in Williamsburg, Virginia, Ms. Light specialized as an early music soloist, performing with the Williamsburg Choral Guild, as recitalist in the historic Bruton Parish Church, and with Colonial Williamsburg's Company of Colonial Players. In the Ithaca area, she has sung as a member of Ensemble Sine Nomine and the Cayuga Vocal Ensemble, often for concerts of NYS Baroque, and with the Rochester-based Publick Musick. In March 2006 Ms. Light made her solo debut with the Cayuga Chamber Orchestra, singing Bach's Cantata No. 29. Having sung numerous oratorio engagements with both the Elmira Cantata Singers and the Ithaca Community Chorus, her other solo credits include the St. John's Bach Society (Detroit), the Traverse City Handel Festival, and the Fairbanks Summer Arts Festival. By day, Loralyn is the events manager for the Department of Music at Cornell University.



Originally from Manalapan, New Jersey, Mezzo-Soprano **Jennifer Kay** earned her bachelors degree in Music Education and Performance at Ithaca College. She holds a Master of Music from Boston University, and is nearing completion of a Doctor of Musical Arts degree, also from Boston University. Jennifer has been a member of the voice faculty at Syracuse University since 2001, where she has taught diction, class voice and studio voice. In 2005 Jennifer joined the faculty of Ithaca College, where she teaches diction and studio voice. Jennifer is a former faculty member of the Boston University Tanglewood Institute. She also maintains a small private studio and is an executive officer of the Finger Lakes Chapter of the National Association of Teachers of Singing (NATS). Jennifer has had the honor of participating as a NATS intern, where she worked closely with Cynthia Munzer and Scott McCoy.



Jennifer performed in several productions at the Boston University Opera Theater under the direction of David Hoose and Jonathan McPhee. She has coached with Allison Voth, Sheila Kibbe, and Thomas Stumpf and studied with Mark Aliapoliou, Claudia Cantania, and David Parks. Locally, Jennifer has been a soloist at the Rochester Bach Festival, Oneida Civic Chorale, Colgate University and Hamilton College. She sings regularly with the Rochester-based early music ensemble, Publick Musick, including a feature performance at the Bloomington Early Music Festival and a recording of Bach Lutheran Masses. Two of Jennifer's recent chamber recital performances have aired on WCNY radio.



An educator and active performer, tenor **David Parks** has sung all of the major oratorio roles in the United States, Eastern Europe, with the Spoleto Festival in Italy, and at the National Art Festival in South Africa. In early November 2001 he sang the tenor solos in the Mozart *Requiem* with the Sarajevo Philharmonic in Bosnia-Herzegovina, and in October 2001 he soloed with the Syracuse Symphony in Britten's *Serenade for Tenor, Horn and Strings*. In both 1990 and

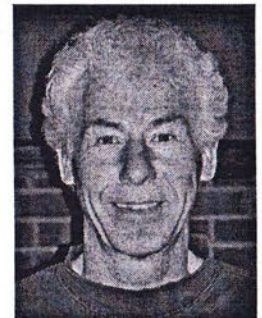
1992 he was awarded fellowships with the Bach Aria Group, and in 1989 made his Carnegie hall debut as tenor soloist in Mendelssohn's *Elijah*. In 1995 he returned to Carnegie hall as tenor soloist in a program of Schubert and Mozart masses. Recent oratorio engagements have included: Syracuse Symphony (NY), Albany Pro-Musica (NY), Louisville Bach Society (KY), Erie Philharmonic (PA), Evansville Philharmonic (IN), Bach Aria Group (NY), Rochester Bach Festival (NY), Richmond Symphony (VA), Cayuga Chamber Orchestra (NY), and the Elmira Symphony (NY) West Virginia Philharmonic (WV) Anchorage Symphony (AK).

On the operatic stage Parks has sung roles with Syracuse Opera, Michigan Opera Theatre, Chautauqua OperLa, Virginia Opera, Piedmont Opera, Arizona Opera, Ithaca Opera, Oswego Opera Theater, and Opera Delaware. Parks' appearances in more than 50 productions reflect a familiarity with a wide range of repertoire from Baroque opera to twentieth-century literature.

In the late spring and summer of 1991, Parks made his performing debut in South Africa. During the three-month residency in South Africa, he performed leading tenor roles in Puccini's *La Bohème* and Mozart's *Così fan Tutte*. In addition to fifteen operatic performances in Cape Town and Bloemfontein, Parks was heard at the South African National Arts Festival in both opera and oratorio, appearing as the tenor soloist in Mozart's *Requiem* Mass, the first American tenor to do so in several years. During summer festivals, Parks has been a guest artist at the Mauerbach Music Festival in Vienna, Austria, the Fairbanks Summer Arts Festival, the Anchorage Music Festival (AK) and the Skaneateles Festival (NY), and the Ash Lawn Festival (VA).

Parks holds a Doctor of Musical Arts degree and is a Professor of Music at Ithaca College School of Music; he was formally a faculty member at the College of William and Mary.

Lee Martin (bass) is Director of Music at Corning Community College in Corning, NY. This is his second year singing as a member of the Cantata Singers.



We extend our sincerest thanks to:

- ◆ Ithaca Community Chorus (for the lights)
- ◆ StanWyck Productions Youth Theatre (for the keyboard)
- ◆ Horseheads High School Music Department (for the timpani)
- ◆ First Presbyterian Church, Elmira (for rehearsal space)
- ◆ First Presbyterian Church, Horseheads (for the hospitality and use of their facility for this concert)
- ◆ We apologize if we have inadvertently missed anyone - but we thank you just the same and appreciate your support!

We hope you will support our business sponsors seen in the pages of our program. If your business is interested in supporting the Cantata Singers through the purchase of advertising space, in next season's program, please contact one of our members for more information.

Interested in singing with us? The Cantata Singers will begin next season the Sunday after Labor Day, September 9th. Rehearsals are Sunday afternoons from 4:00 - 6:30 at the First Presbyterian Church of Elmira, corner Clinton St. & Rambler Rd. If you'd like to join us, contact a member of Cantata Singers for more information.
