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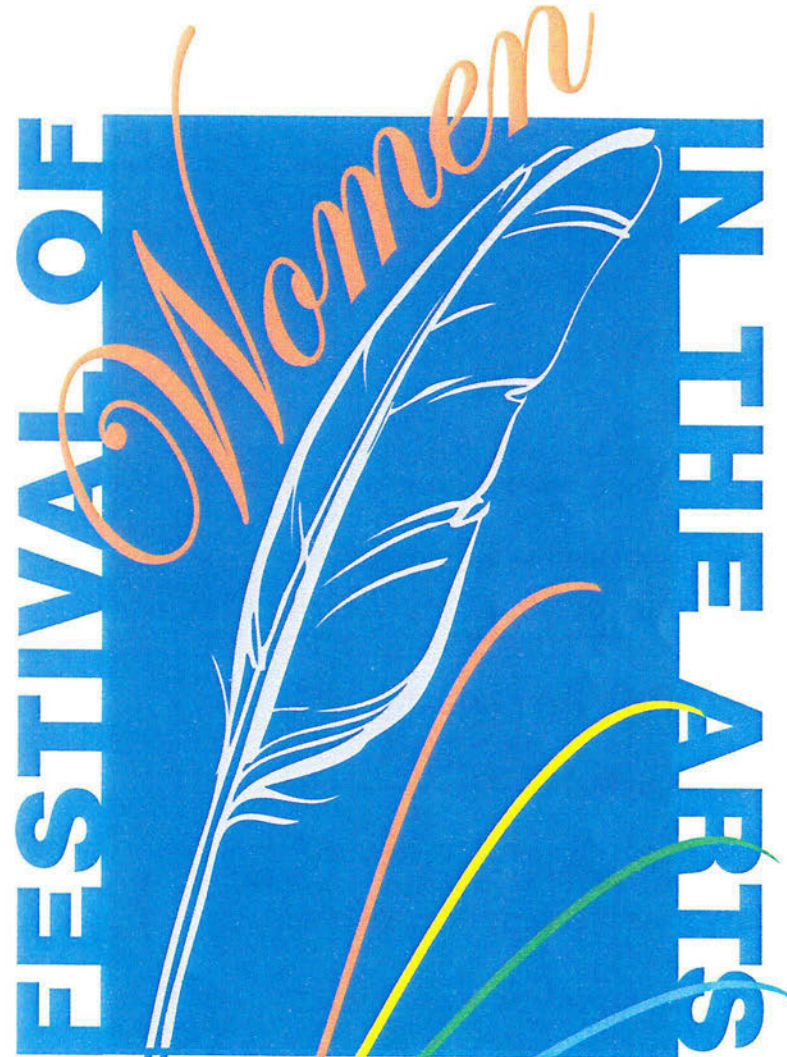
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The Cantata Singers

Proudly present the third annual



CELEBRATING WOMEN'S HISTORY MONTH
MARCH 2010

Festival Events by Date:

Sunday, February 28

"J. S. Bach and the Ladies: Women's Influence in the Time and Music of Bach" • First Presbyterian Church Horseheads • 3 p.m.

Monday, March 1

(Continuing through March)

"Martha Robertshaw Murals," Big Flats Town Hall • Regular business hours

"Women Artists in the Rockwell Museum of Western Art Collection" self-guided highlight tour Rockwell Museum of Western Art, Corning Regular business hours

"Nevelsonetze Constructivism Sculptures by Rita Rhodes" • Corning Country Club • Regular business hours

"Pastoral Patchworks by Rita Rhodes" • Twin Tiers Racquet Club Big Flats • Regular business hours

"The Works of E.C. Alumna: Diane Janowski" • Gannett-Tripp Library Elmira College • Daily 9 a.m. - 9 p.m. March 1 - April 2

"Piecemaker Quilters Charity Quilts" • Steele Memorial Library Elmira • Regular business hours

"Chemung Valley Fiber Arts Guild Entangled Fibers" • Steele Memorial Library, Elmira • Regular business hours

Tuesday, March 2, 9, 16, 23, 30

"Women Artists in the Rockwell Museum of Western Art Collection" docent-led highlight tour • Rockwell Museum of Western Art, Corning 1 p.m.

Wednesday, March 3

"Inside Out" • Mavin Ambrose • Big Flats Community Center • 7 p.m.

Thursday, March 4, 11, 18, 25

"Women's History Lecture Series" Chemung Valley History Museum Elmira • 7 p.m.

Friday, March 5

(Opening Reception 5 - 7 p.m.)

"The Feminine" • CCC Academic & Workforce Development Center Elmira 8 a.m. - 7 p.m., Mon. - Fri. March 5 - April 9

Saturday, March 6

"Encouraging Girls in the Art of Science" • Tanglewood Nature Center Elmira • 2:30 - 4 p.m.

"Belly Dance in 2010" • 171 Cedar Arts Center, Corning • 7 p.m.

Sunday, March 7

(Opening Reception 2 - 5 p.m.)

"Weather Gone Wild" • Cascata Winery, Watkins Glen • Regular business hours

"The Orchestra of the Southern Finger Lakes Family Concert" • The Clemens Center, Elmira • 4 p.m.

Tuesday, March 9

(Opening Reception 6 p.m.)

"Sage Daughters of the Muses: The gentle concord of music, poetry and art" • Arnot Art Museum, Elmira Regular business hours

Wednesday, March 10

"Readings by Women Who Write, a Zonta/AAUW Project" • Zonta House Elmira • 7 p.m.

Thursday, March 11

(Opening Reception 5 - 7 p.m.)

"Women Artists Invitational" • George Waters Gallery, Campus Center Elmira College • Regular business hours through April 8

"Chemung Valley Fiber Arts Guild Needle Felt Spring Sampler Workshop" Steele Memorial Library Elmira • 6:30 p.m.

Sunday, March 14

"A Spring Celebration of Women in the Arts concert" • Cohen Middle School Elmira Heights • 2 p.m.

Friday, March 19

(Opening Night)

"Steel Magnolias" • Waverly Storefront Theatre, Waverly • Dates and times at www.cantatasingers.com

Saturday, March 20

"Valley Folk presents Anne Hills in concert" • 171 Cedar Arts Center Corning • 7:30 p.m.

Monday, March 22

"Artists with Green Thumbs" • Elmira Garden Club House, 426 Fulton Street 6:30 - 8 p.m.

Tuesday, March 23

"Readings by Women Who Write, a Zonta/AAUW Project" • The Tea Chest Corning • 4 - 6 p.m.

Wednesday, March 24

"Standin' in the Shoe: Spoken word lifesongs of Black America," by Vicie Rolling • Ernie Davis Community Center, Elmira • 6:30 p.m.

Thursday, March 25

"Herbal Artist" • Near Westside Neighborhood, 353 Davis Street, Elmira • 10 a.m.

Saturday, March 27

"Sisters in Sound present: From the Sublime to the Ridiculous" • Trinity Episcopal Church, Elmira • 4 p.m.

Tuesday, March 30

"Readings by Women Who Write, a Zonta/AAUW Project" • Montour Falls Memorial Library • 6 - 8 p.m.

A Brief History of the Festival

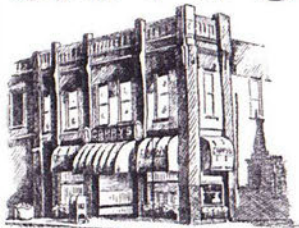
The first Festival of Women in the Arts came about as the result of a programming choice by the Cantata Singers. Music director Will Wickham programmed a sort of historical retrospective of music by women composers. We added a theatrical performance about a woman composer named Gena Branscombe and considered adding a handful of paintings and photographs by women to be displayed at the concerts, a sort of "Festival of Women in the Arts" which we thought might be a pretty good idea.

That idea quickly grew into a dozen events and gallery showings held through two weeks in March, 2008 and with that a pretty good idea became an annual event. In 2009 the Festival expanded to include 24 events in Corning and Elmira featuring artists and performers from four area counties.

This 2010 festival is the most ambitious yet with 39 performances, lectures, recitals, concerts, readings, theatrical events and more by three-dozen collaborating organizations, presentation venues and individual artists and performers. These events represent the collective creative energy and performance talent of literally hundreds of women who work in the arts as writers and musicians, painters and sculptors, dancers, singers, photographers, and so much more.

No matter what brings you to reading this program, it is our hope that you will come away from this and all these events with a new appreciation of the feminine point of view. The creativity and strength of these women, who humbly but powerfully speak for all women when they share with us their experiences and insights of the world and universe in which we all live.

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I like to help women help themselves, as that is, in my opinion, the best way to settle the woman question. Whatever we can do and do well we have a right to, and I don't think any one will deny us. **Louisa May Alcott**
(1832-1888 American Novelist)

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David & Patricia Hauser* • Leonard & Ruth Rotondi* • Cora Range
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* in memory of Judy Feitner

** in memory of Lou Sand

The Cantata Singers rely on community support to continue to provide this Festival and our concerts without admission. You can make a tax-deductable gift to the Cantata Singers on the web at cantatasingers.com/communitysupport.asp or purchase program advertising at cantatasingers.com/Advertisewithus.asp. Or you can mail a check to us at PO Box 952, Elmira, NY 14902.



This project is made possible, in part, with funding from The New York State Council on the Arts' Decentralization Program administered locally by The ARTS Council of the Southern Finger Lakes.



The Cantata Singers would love to have you join us to sing for our Rutter! concert in May. Rehearsals for the remainder of the season will begin Sunday, March 7 2010 from 6 - 8:30 pm at the First Presbyterian Church on West Clinton Street in Elmira. For more information please check us out at www.cantatasingers.com or contact music director Will Wickham at 607-796-5034.

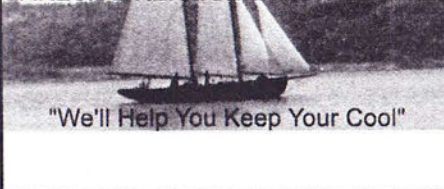


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The Cantata Singers is a 501(c)(3) not-for-profit organization. Our programs, including the Festival of Women in the Arts, are supported largely by tax-exempt contributions from our audiences and members of the Elmira-Corning communities. Please consider your gift of support to music and women's arts in our community from the following levels:

- Benefactor - \$250 or more
- Patron - \$100
- Sponsor - \$50
- Donor - \$25

Business sponsorships and program ads are also available. For more information visit our web-site at www.cantatasingers.com or email us at cantatasingers@ymail.com or send us your contribution at Cantata Singers, PO Box 952, Elmira, NY 14902

Welcome to the 2010 Festival of Women in the Arts!

What do women, culture, commitment, entertainment, dedication, creativity, good will and March, all have in common? They are just a few of the many parts of the 2010 Festival of Women in the Arts, a successful collaboration created and sponsored for the third consecutive year by The Cantata Singers.

Artistic expression crosses all boundaries: language, cultural, social, racial, physical educational and economic. Arts teach us about every historical period of time through dance, literature, music, visual art and drama. Exposure to the arts has been shown to increase ability for self-expression and has been empirically proven to increase raw intelligence.

The Festival enriches our community through recognition and celebration of the richly diverse contributions of women in art, while promoting awareness and appreciation of art by and about women. The Festival is a model that exemplifies what can be accomplished when cultural organizations and individual artists collaborate to support the cultural life of a community, one of its most important foundations.

It has been my extreme pleasure to have taken part in the creation of the first Festival and to have served as the Festival chair for the past two years, but none of us work in isolation with a project of this magnitude. The success of the Festival is credited to the hard work and willingness of many individuals. It is with immense gratitude that I thank those who have contributed time, talent and treasure to make this project a possibility and to make March one of the fullest months of feminine talent ever, for our community!!

If you would like to know more about how you can support the Festival or become involved in future Festival planning, please email cantatasingers@ymail.com, or write to Cantata Singers, PO Box 952, Elmira NY 14902 or call Susan Nagle at 607-732-8940.

With a full and joyful heart,

Susan Nagle,
Festival of Women in the Arts Chairwoman
Cantata Singers President



*Festival of
Women in
the Arts*

Without a dedicated core organizing committee the festival wouldn't be possible.

A heart-felt thanks to:

Beth Manwaring • Bill McKay • Bobbie Curran • Debra Chesman
Erin Cassidy • Felix Kapron • Jackie Knitter • Janice Slocum
Joe Ponzi • Karen Gunther • Kathy Lovell • Kaye Newbury
Lynne Rusinko • Martha Horton • Maureen Costello • Michelle Berliiss
Rita Rhodes Kapron • Vicie Rolling • Laurie Liberatore • David Ralph

The Power of Women in Art

The power women hold as musicians, painters, sculptors, photographers, writers and performers is that of promoting feminine expression. This festival is a celebration of the many forms of female identity and the legacies created by a multitude of women through their contributions to the arts. Aspects of femininity in human beings, in the natural world, and in the act of proclaiming faith, are part and parcel of the elements women contribute to the art works they produce.

These women presented in this festival, and many more have established a basis for the continuing study of femininity in the creative and lively arts. As gender studies continue to grow in popularity and more research is done into the contributions of women to the cultures of their times, our understanding of art evolves into a more balanced conceptualization of human expression. In celebrating these women's works performers and audiences alike move closer to more complete awareness of our own identities as creators as well as human beings.

Meg Wickham - Tufts University

(paraphrased from the program notes from the 2008 festival program)



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Special thanks to the following for their help and cooperation with the 2010 Festival
Steele Memorial Library • Collaborating organizations, artists and staff • Lynn Dates
Jennifer Herrick • Dick Perry • Elisabeth P. Madden of Grapevine Distribution • Elmira
College • Elmira College SIFE Club members: Jennifer Heydt, Kaitlyn Mang, Kevin
McKearney, Mike Town • Joy Perry • Judith Sheasley • Katie Boland
Mike Melaro • Sara Palmer • Corning Senior Center

Text translations

BWV 103 - Ihr werdet weinen und heulen - JS Bach

1. Chorus and Arioso

You shall weep and wail, but the world will rejoice. But you will be sorrowful. Yet your sorrow shall be changed into joy.

2. Recitative - Tenor

Who would not collapse in lamentation, when our beloved is torn from us? The soul's salvation, the remedy for ailing hearts does not take heed of our pains.

3. Aria - Alto

Besides You is no doctor to be found, though I search throughout Gilead; who shall heal the wounds of my sins, since there is no balsam here?

If You conceal Yourself, I must die. Have mercy, ah, hear me!

Indeed You do not seek my destruction, therefore my heart will still hope.

4. Recitative - Alto

After my anxiety You will revive me again; therefore I will devote myself to Your return,

I trust in the word of promise, that my sorrow shall be changed into joy.

5. Aria - Tenor

Take hold of yourselves, troubled minds, you do yourselves too much injury.

Give up the sorrowful course; before I collapse in tears, my Jesus will be seen again, O joy unlike any other!

What well-being has found me through this;

take, take my heart as an offering!

6. Chorale

I have left you for a moment, o beloved child; see however, see, with great happiness and comfort beyond measure, already with the wreath of joy I shall crown you and honor you, your brief sorrow into joy eternal bliss shall be altered.

Two Psalm Paraphrases - Marianna Martines

Tu vittime non vuoi

You do not desire victims but yet if they are acceptable to you more than a hundred victims sacrificed to you, I can offer.

But the victim dear to you is a heart repentant, is a heart which already grieving detests its own failure.

No victims...

Deh dammi un altro cuore

Ah, give me another heart; change my treacherous heart and make it more trustworthy, the new heart more beautiful.

Do not drive me harshly away or let me lose the inspiration of your holy wrath in my breast.

Ah, give me...

Hiob - Fanny Mendelssohn Hensel

1) Chorus

What is a man that Thou would consider him important and concern yourself with him? Daily, you impose inflictions; hourly, you try him.

2) Altos and Soli

Why do You hide your countenance? Would You contend against a blowing leaf and persecute a thin reed?

3) Chorus

You have endowed me with life and charity, and Your care preserves my breath. Even though You conceal this in Your heart, I know that You always are mindful of this.

Today's Program

Ihr werdet weinen und heulen (BWV 103) • • • J.S. Bach (1685 - 1750)

1 Chorus • • • 2 Tenor Recitative • • • 3 Alto Aria
4 Alto Recitative • • • 5 Tenor Aria • • • 6 Chorale
Fran Shumway - Alto
Steve Shumway - Tenor

A Selection of Pieces from *The Little Clavier-Book of Anna Magdalena Bach*

Dr. William Cowdery - Keyboard
Kathy Lovell - Soprano

Sonata Pathetique (Op. 13) • • • Ludwig van Beethoven (1770 - 1827)

1 Grave - Allegro di molto e con brio
Jacob Carpenter - Piano (Young Performer Competition Winner)

There will be a 15 minute intermission

Tu vittime non vuoi • • • • • Marianna Martines (1744 - 1812)

Paraphrase of Psalm 50:17-18 (Catholic numbering)

Deh dammi un altro cuore • • • • • Marianna Martines

Paraphrase of Psalm 50:11-12 (Catholic numbering)

Hiob (Job) • • • • Fanny Mendelssohn Hensel (1805 - 1847)

1) Moderato

2) Larghetto

Soprano: Kathy Lovell & Ruth Bruning

Tenor: Bill Brodginiski & Gary Tucker

Bass: Joe Ponzi & Richard Perry

3) Vivace



The Cantata Singers are:

Soprano

Kristin Bennett
Ruth Bruning
Robin Fitzgerald
Cathy Hogan
Kathy Lovell
Joy McFarland
Susan Nagle

Alto

Loueda Bleiler
Martha Horton
Frances McLaren
Patricia Peters
Jane Poliseo
Katie Trexler

Tenor

Bill Brodginiski
Michael Hartney
Felix Kapron
Tom McCloskey
Gary Tucker

Bass

Stephen Nagle
Richard Perry
Joe Ponzi
Dave Rosplock

Music Director Will Wickham

Rehearsal Accompanist Frances McLaren

Meet Jacob Carpenter, 2010 Cantata Singers Young Performer

18 year old Jacob Carpenter has been studying piano with Francis McLaren for 8 1/2 years. He has progressed rapidly in that time thanks to his passion for both the instrument and the music written for the piano. Jacob has competed in many competitions including the Fletcher's Piano Showcase and the Thursday Morning Musicales scholarship competition. He has twice been recognized for excellent playing by the National Guild of Piano Teachers at their National Piano Playing Auditions.

Mr. Carpenter has also performed many times for his own and other churches including during services and special fund raising concerts. He is currently a student at Corning Community College and plans to transfer to a four year school offering comprehensive programs in mathematics and music.

Program Notes...

Johann Sebastian Bach would be pleasantly surprised to find his music still admired – perhaps more today than ever. He composed his cantata *Ihr werdet weinen und Heulen* (No. 103) as part of a long, steady stream of cantatas – more than a hundred – written during his first two years at Leipzig, from mid-1723 to mid-1725. His job in Leipzig entailed producing and overseeing music in all the city's churches for every Sunday (and other holy days) of the year. *Ihr werdet weinen und heulen* was written for the Third Sunday after Easter – falling upon April 22 – in 1725. While he himself reused the cantata from time to time over the next 25 years, doubtless he thought it would soon pass into oblivion with ever-changing times and tastes.

The text for the Third Sunday after Easter is Jesus' farewell to his apostles, foretelling his own death and resurrection (beginning with John 16:16):

A little while, and ye shall not see me: and again a little while,
and ye shall see me, because I go to the Father. . . .
Ye shall weep and lament, but the world shall rejoice:
and ye shall be sorrowful, but your sorrow shall be turned to joy.

As usual, Bach relied on a skilled poet to write a libretto for his cantata based on the gospel text. Often the librettist is anonymous, but in this case we know who it was: a local poetess named Marianne von Ziegler, who lived from 1695 to 1760, published several volumes of poetry, was named a "poet laureate" of Wittenberg University, and played several musical instruments on the side. Marianne von Ziegler wrote texts for a series of nine consecutive cantatas by Bach, starting with this one and ending with the First Sunday after Pentecost (Trinity Sunday), May 27, 1725.

In the present cantata Ziegler illustrates "weeping vs. rejoicing" with the analogy of "sickness vs. health." The first recitative and aria (movements 2-3) pursue the analogy of sickness. Bach sets Ziegler's aria text with the poignant tones of the flute and alto voice, in a pensive "siciliano" rhythm. The second recitative and aria (movements 4-5) take up "health," which Bach represents with the bright sounds of trumpet and full string section, together with the tenor voice, all set to a lively "bourrée" rhythm. These wonderfully colorful solo numbers are framed by two choruses. The opening chorus (movement 1) makes extraordinary use of the sopranino recorder – the highest member of the recorder family – to depict the "wailing and howling" of the gospel text with utmost brilliance. The concluding chorale (movement 6) is a single verse of an old hymn, *Barmherziger Vater, höchster Gott* (*Merciful Father, God most high*), set to the tune of *Was mein Gott will, das g'scheh allzeit* (*What my God will, so be it always*), one of the greatest of the old Lutheran hymn melodies.

• • •
Marianna Martines (also styled Marianne von Martínez) was born in 1744 to a Spanish-Italian family who lived in high social standing in Vienna. From childhood onward, Marianna counted among her friends some of Vienna's finest musicians and artistic personages, including the composers Haydn and Mozart and the poet Metastasio. She showed early talents as a singer and keyboard player. At sixteen she took up composition, and within a year a complete mass written by her was sung at the Vienna court church. By her late twenties she was widely known throughout Europe; the English music historian Charles Burney praised her works, as did the noted Italian theorist Padre Martini. She never married but led a vivacious public life. She kept a large household where she held musical soirées to entertain the best of Vienna's society,

even on occasion playing four-hand sonatas with Mozart himself. Later in her career she ran a singing school that produced many notable operatic performers. Martines' compositions include numerous songs, keyboard pieces and church works. The two songs heard today have Italian texts by Metastasio, and are written in the style of such contemporary Viennese opera composers as Hasse, Jommelli and Galuppi. The music is perhaps less adventurous than Mozart's, but is very much in keeping with the most refined taste and standards of the time.

• • •
Fanny Mendelssohn Hensel was born in 1805 to a Berlin Jewish family of highest cultural distinction and artistic background. She shared with her younger brother Felix Mendelssohn, born in 1809, a precocious talent and a voracious appetite for all things musical. Though Felix was to overshadow Fanny in his later public life, in private the two siblings kept always in close touch; Felix owed much of his success to the unending inspiration and mentorship of his older sister. Fanny's early death in 1847 dealt a hard blow to Felix, who died himself only six months later.

Fanny's own life was largely domestic and private, as befit a lady of the times. She enjoyed a happy marriage to the artist Wilhelm Hensel with whom she maintained a lively household and raised a son (named Sebastian Ludwig Hensel in honor of Bach and Beethoven). Their home was a mecca for musicians, artists, writers and philosophers from all over Europe. They were widely renowned for their weekly Sunday afternoon musicales, bringing together the finest players and singers from Berlin, and attracting the cream of society within the audience, including such international luminaries as Liszt, Goethe and Robert and Clara Schumann. Often these concerts highlighted great music of the past – especially the music of Johann Sebastian Bach – as well as new works by Fanny, Felix and their contemporaries.

Fanny's output encompasses some 466 works, including many volumes of songs, piano pieces and chamber works, as well as several weighty compositions for choral and orchestral forces. In the cantata *Hiob* (*Job*) Fanny draws heavily upon the music of Bach, whose early cantatas – especially *Aus der Tiefe* (*Out of the Depths*, No. 131) – form a clear model. Fanny's mastery of Bach's style of fugal writing, as shown in all three sections of *Hiob*, is second to none. At the same time she embraces an adventurously modern harmonic idiom, modulating quickly to distant keys in the latest style of Schubert or Schumann. Today's musicians can learn much from Fanny – and we are just beginning to do so.

Orchestra

trumpet - Jennifer Fox
recorder & flute - Beth Kelly • flute - Jill Kelley & Brenda Lord
oboe - Paige Morgan & Susan Laib • bassoon - Margaret Oswald
violin - Margaret Matthews, Alice Hallstrom, Linda Couchon & Angela Early
viola - Suzanne L. Miller & Chrissy Albright
cello - Sera J. Smolen • double bass - Heather Miller Lardin
organ - Dr. William Cowdery

Spécial thanks to the Elmira Zonta Club for our reception

The Cantata Singers also want to thank Rev. Jonathan Knight, Dan Labar, First Presbyterian Church of Horsheads, Martha Horton, Giuliana Calderone, Mary Anne Holleran, Ciel Josbeno, Jurgen Kerber, John Terry, Dr. William Cowdery, Susan Tanner, Susan B. Hartney, First Presbyterian Church of Elmira

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Jacob Carpenter - Piano (Young Performer Competition Winner)

There will be a 15 minute intermission

Tu vittime non vuoi • • • • • Marianna Martines (1744 - 1812)

Paraphrase of Psalm 50:17-18 (Catholic numbering)

Deh dammi un altro cuore • • • • • Marianna Martines

Paraphrase of Psalm 50:11-12 (Catholic numbering)

Hiob (Job) • • • • Fanny Mendelssohn Hensel (1805 - 1847)

1) Moderato

2) Larghetto

Soprano: Kathy Lovell & Ruth Bruning

Tenor: Bill Brodginiski & Gary Tucker

Bass: Joe Ponzi & Richard Perry

3) Vivace



The Cantata Singers are:

Soprano

Kristin Bennett
Ruth Bruning
Robin Fitzgerald
Cathy Hogan
Kathy Lovell
Joy McFarland
Susan Nagle

Alto

Loueda Bleiler
Martha Horton
Frances McLaren
Patricia Peters
Jane Poliseo
Katie Trexler

Tenor

Bill Brodginiski
Michael Hartney
Felix Kapron
Tom McCloskey
Gary Tucker

Bass

Stephen Nagle
Richard Perry
Joe Ponzi
Dave Rosplock

Music Director Will Wickham

Rehearsal Accompanist Frances McLaren

Meet Jacob Carpenter, 2010 Cantata Singers Young Performer

18 year old Jacob Carpenter has been studying piano with Francis McLaren for 8 1/2 years. He has progressed rapidly in that time thanks to his passion for both the instrument and the music written for the piano. Jacob has competed in many competitions including the Fletcher's Piano Showcase and the Thursday Morning Musicales scholarship competition. He has twice been recognized for excellent playing by the National Guild of Piano Teachers at their National Piano Playing Auditions.

Mr. Carpenter has also performed many times for his own and other churches including during services and special fund raising concerts. He is currently a student at Corning Community College and plans to transfer to a four year school offering comprehensive programs in mathematics and music.