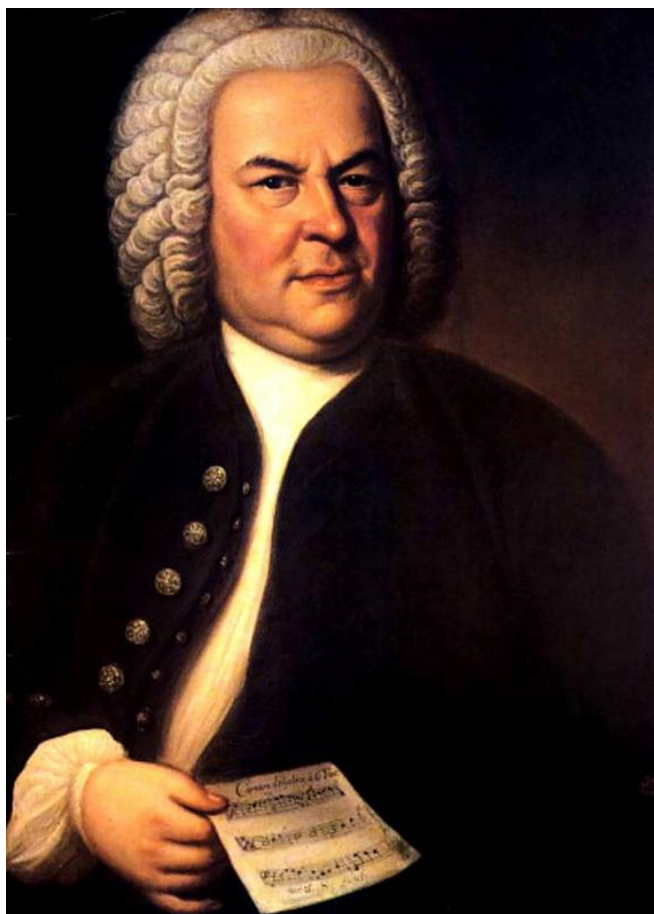


2017 Hudson Valley BachFest

June 9, 10, 11 & June 17, 18



Friday, June 9

7:30 p.m.

Prelude Concert: "Bach at Woodland Pond"
Woodland Pond, New Paltz

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### **Saturday, June 10**

2:00 p.m.

**Young Performers' Concert "North"**  
New Paltz United Methodist Church

**Young Performers' Concert "South"**  
Cornwall Presbyterian Church

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Sunday, June 11

3:00 p.m.

"The Main Event": Bach's Choral-Orchestral Works
Skinner Hall, Vassar College, Poughkeepsie

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### **Saturday, June 17**

7:30 p.m.

**Bach's Chamber Works**  
Cornwall Presbyterian Church

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Sunday, June 18

3:00 p.m.

Bach's Keyboard Works
St. Andrew's Episcopal Church, Beacon

**BachFest is presented by the
Hudson Valley Society for Music**
www.hudsonvalleysocietyformusic.org

Bach's Life and Music

Notes by Dr. Ruthanne Schempf

Johann Sebastian Bach was born in Eisenach on March 21, 1685. The Bach family had church musical connections for centuries. Surviving plague, wars, and other disasters, Bach's musical ancestors and cousins persisted in musical positions from early in the 16th century until the last of the Bach line died in 1846. In between, there was no generation without a musician. J. Sebastian was orphaned at age ten and went to live with the oldest brother Johann Christoph who was a church musician. He did so well academically that he obtained a scholarship to an excellent choir school in Lüneburg. From there, he began a life of musical employment, first in Arnstadt (1703-7), then in Mühlhausen (where he married his second cousin Maria Barbara), then in Weimar (1708-17), Cöthen (1717-23), and then in Leipzig (1723-50).

Bach was trained as a church musician. He was expected to play the organ, prepare choirs and special music, and write all the music for services. Weimar and Cöthen were court positions where he was expected to produce ceremonial music and support the needs of the ruler. In the Lutheran Weimar court, he wrote music for the chapel. Bach was not the principal musician at the court, and he became frustrated when, after the old Kapellmeister died, the position was given to an inferior musician. Indignant, Bach overstepped propriety by seeking employment elsewhere without obtaining the Duke's permission first. For this impertinence, Bach was jailed for a month!

The Calvinist Cöthen court required secular music for amusement and ceremonies; instrumental music was not allowed in church. Bach's four Orchestral Suites and six Brandenburg Concerti date from this time period. His wife died in 1720. A year later he met a 20-year-old soprano court-singer, Anna Magdalena Wilcke (1701-60), the daughter of a court trumpeter, and they were married in 1721. Becoming the stepmother to four of Maria Barbara's seven children, Anna Magdalena proceeded to bear thirteen more children of her own! When she expressed a desire to learn to play the clavier, her doting husband responded with his *Notebook*; it was also used for teaching their children the family trade.

Bach was a devout Lutheran and by reading on his own, he obtained a remarkably thorough knowledge of theology. Although Bach found working for the musical Prince of Cöthen far more amiable than the strict Duke of Weimar, he longed for a Lutheran position. When the Prince married a musically insensitive bride, Bach applied for the position of Cantor in Leipzig. In 1723, he performed a "trial cantata" of his own, probably singing the bass solos himself. On Good Friday, he presented his new St. John Passion.

Leipzig was a thriving Lutheran city. The Bach scholar Geiringer described it: "On Sunday, worship at St. Thomas' and St. Nicholas' occupied the greater part of the day. It started with early Matins, followed by the main service lasting from 7 to 11 a.m. Half an hour later the noon service took place, and at 1:30 p.m. vespers followed, which took up about 2 hours. On every weekday there was a service at 6:45 a.m. in one of the main churches and an hour of prayer in the afternoon. On Saturday at 2 p.m. a very important service was held in preparation for the communicants of the following Sunday. To discharge these extensive duties, no less than five ministers were officiating at St. Thomas' as well as at St. Nicholas'."

Bach was responsible for the musical program in all the municipal churches. The main musical work was the cantata, performed alternately at St. Thomas' and St. Nicholas' by the best singers and conducted by the Cantor himself, while the performance of the preceding motet and the direction of music in the other three churches was entrusted to senior students appointed as assistant conductors.

Bach could count on sixteen singers from the choir school and that many instrumentalists. For special times, he could have forty singers. In the Lutheran service, cantatas had a liturgical function. A cantata was performed between the Gospel and the Homily. Bach was required to write a cantata for each Sunday and feast (about 60 for each year). He planned to have 5 complete years' worth. Two complete cycles and part of the third remain to this day. A cantata is a musical setting of a devotional text. The best known examples are for choir, soloists and small orchestra, and the music often incorporates one or more German chorales (now easily recognized in modern Hymnals).

Before 1745, Bach began having vision problems due to cataracts. When he was almost totally blind, he had two operations early in 1750. The surgery was performed by the English eye specialist John Taylor, who also worked on Handel's eyes. But, there were complications and he never did regain his sight. By the beginning of May, he was teaching but by 22 July, had declined so that he had to take his last Communion at home. He had a stroke on 28 July 1750 and died a few hours later. He was 65. Anna Magdalena Wilke Bach survived him by 10 years. She died in abject poverty, neglected by her own sons. J.S. Bach's estate was modest: securities, cash, silver utensils, manuscripts and instruments [included 8 harpsichords, 10 string instruments, lute and spinet] all divided between his widow and nine surviving children.

BWV numbers are an abbreviation for Bach-Werke-Verzeichnis, or Catalogue of Bach's Works, a vast list which was compiled by Wolfgang Schmieder in 1950 and revised in 1990.

Prelude Concert: "Bach at Woodland Pond"
Friday, June 9, 7:30 p.m.
Woodland Pond, 100 Woodland Pond Circle, New Paltz

Chamber music by Bach

A detailed program will be available at the concert.

Young Performers Concert "North"
Saturday, June 10, 2:00 p.m.
New Paltz United Methodist Church

*Students of Jason Clinton, Carol Losee, Sofya Maryanova,
Alex Peh, Leonid Polishchuk, Susan Seligman, Valentina Shatalova*

A detailed program will be available at the concert.

Young Performers Concert "South"
Saturday, June 10, 2:00 pm
Cornwall Presbyterian Church

*Students of Ariana Barkeshli, Paula Bresnan, Olga Dusheina, Emily Faxon, Ada Margoshes, Jean MacDonald,
Beverly Poyerd, Ruthanne Schempf, Hana Segerstrom, Margaret Barton Small, Karin Warner*

A detailed program will be available at the concert.

“The Main Event”: Bach’s Choral-Orchestral Works
Sunday, June 11, 3:00 p.m.
Skinner Hall, Vassar College, Poughkeepsie

Prelude: Komm Gott, Schöpfer, heilige Geist, BWV 631

James Fitzwilliam, organ

From **Aus tiefer Not schrei’ ich zu dir**, Op. 23 No. 1

Felix Mendelssohn (1809-1847)

Choral: Aus tiefer Not schrei’ ich zu dir

Fuga: Aus tiefer Not schrei’ ich zu dir

Choral: Ob bei uns ist dir Sünder viel

BachFest Chamber Choir; Christine Howlett, conductor

Ich glaube lieber Herr, hilf meinem Unglauben, BWV 109

Chorus: Ich glaube lieber Herr, hilf meinem Unglauben

Recitative, Des Herren Hand ist ja noch nicht verkürtz

Aria, Wie zweifelhaftig ist mein Hoffen

Owen McIntosh, tenor; Carole Cowan, violin

Recitative, O fasse dich, die zweifelhafter Mut

Debra Bucher, alto

Aria, Der Heiland kennet ja die Seinen

Kyle Adamcik, Debra Bucher, Celine Sigmen, altos

Joël Evans, Ann Churukian, oboes

Chorale, Wer hofft in Gott und dem vertraut

BachFest Choir and Orchestra; Christine Howlett, conductor

Intermission

Concerto for Two Violins, BWV1043

1. Vivace

2. Largo ma non tanto

3. Allegro

Carole Cowan, Heather Vogel, violins; BachFest Orchestra; Edward Lundergan, conductor

Freue dich, Erlöste Schar, BWV 30

First Part

Chorus: Freue dich, erlöste Schar

Recitative: Wir haben Rast, und das Gesetzes Last

Aria: Gelobet sei Gott

Michael Saunders, bass

Recitative: Der Herold kommt

Aria: Kommt, ihr angefocht’nen Sünder

Carol Lundergan, alto

Chorale: Eine Stimme lässt sich hören

Second Part

Recitative: So bist du denn, mein Heil, bedacht

Aria: Ich will nun hassen und alles lassen

Matthew Zydel, bass

Recitative: Und obwohl sonst der Unbestand

Aria: Eilt, ihr Stunden

Kathen Cowan, soprano

Recitative: Geduld! der angenehme Tag kann nicht mehr weit und lange

Benedikt Kellner, tenor

Chorus: Freue dich, geheil’gte Schaar

BachFest Choir and Orchestra; Christine Howlett, conductor

BachFest Orchestra

Violin: Carole Cowan, Rachel Crozier, Rhonni Hallman, Francie Mann, Rob Murphy, Anna Ostrofsky, Susan Rafkind, Heather Vogel

Viola: Anastasia Solberg, Charlotte Dinwiddie

Cello: Susan Seligman, Daniel Frankhuizen

Bass: Daniel Merriman

Flute: Marcia Gates, Bonnie Ham

Oboe: Joël Evans, Ann Churukian

French Horn: Stephanie Hollander

Organ: James Fitzwilliam

BachFest Choir

Soprano: Kyle Adamcik, Fern Ashworth, Marlene Bauer, Elisabeth Boyce-Jacino, Kathen Cowan, Randi Fater, Ann Lawson, Carol Lundergan, Betsy Mark, Kathy Maxcy, Janice Meltzer, Sally Norvell, Jennifer Plumley, Hannah Snyder-Samuels, Elaine Watkins, Carolyn Wolz

Alto: Erika Barth, Debra Bucher, Patsy Cavanna, Sheera Hinkey, Kristen Jemiolo, Judie Marsden, Jane Mead, Susan Nelson, Susan Russell, Celine Sigmen, Emmy Zumpe

Tenor: John Bassler, Walter Cramer, John Hupcey, Benedikt Kellner, Edward Lundergan

Bass: Johann Barth, Mark Colvson, Hance Huston, George Jahn, Robert Renbeck, Michael Saunders, Bill Wolz, Matthew Zydel

Chamber Choir

Soprano: Fern Ashworth, Kathen Cowan, Carol Lundergan, Hannah Snyder-Samuels

Alto: Kyle Adamcik, Debra Bucher, Celine Sigmen

Tenor: Walter Cramer, Benedikt Kellner, Edward Lundergan

Bass: Mark Colvson, Michael Saunders, Matthew Zydel

The BachFest Choir

Dr. Laura Ramsey Russell founded the BachFest Choir in the summer of 2000, when they performed Bach's *Magnificat* in the first Hudson Valley BachFest. The choir ranges in size from between 30 to 70 singers, depending upon the work to be performed each year. Singers as young as 11 and those in their ninth decade of life have sung in BachFest! They come from all over the Hudson Valley – brought together by their love of the choral music of J.S. Bach. Since the first year of the festival, the BachFest Choir has performed many of Bach's church cantatas and motets over the years. They have also performed several of Bach's bigger choral works including the *Mass in B Minor*, *Magnificat*, and the *Passion according to Saint Matthew*. Dr. Russell retired from the Hudson Valley Society of Music in 2013, and BachFest is very pleased to have Dr. Christine Howlett as our guest choral conductor for the fourth consecutive year.

Program Notes

It is hard to imagine a time when J.S. Bach's music had fallen into obscurity. But this was certainly the case in the early 19th century, when there were only a few specialists who studied his music. It was Felix Mendelssohn who ended up being a champion of Bach's music, and it was he who was ultimately responsible for the revival of his works, notably the St. Matthew Passion. We honor both of these tremendous composers by programming Mendelssohn's "Aus tiefer Not schrei ich zu dir," an unusual work written for four voices in five movements. This text was certainly known to Bach who wrote a cantata on this very same text. In today's concert, we will perform the first, second, and fifth movements.

Cantata 109 has been described as "one of the gigantic peaks of inspiration." The foundation of this stunning cantata is the question of belief and everyone's inherent capacity to doubt. The story centers around a man who begs Jesus to cure his dying son. Jesus tells him to return home and reassures him that his son will live. When the man arrives home, he finds his son alive and well. Bach explores the time when the man is by himself, walking home, wanting desperately to believe that his son will survive, but having doubts at the same time.

The opening of the first movement employs an impressive orchestral introduction with melodies that overlap and weave in and out, never cadencing until the chorus enters. The melody is presented in a soloistic fashion by each voice part. The searching lines and overlapped cadences represent the sense of "unbelief".

The tenor recitative revolves back and forth between the feeling of assuredness and doubt. The aria is particularly dramatic with a dotted figure that has been described as "manic," with music that is highly challenging, almost awkward. This is followed by a

recitative for the alto, who brings the angst and drama of the opening three movements to a sense of calm. We expect a traditional final chorale, but what Bach gives us is a choral fantasia, a driving, intense movement that highlights the instrumentalists.

Cantata 30 is a "Parody" cantata. Bach originally wrote this music as a secular cantata in honor of an official in Leipzig. Bach must have planned to use this music later in a sacred setting since the music fits so perfectly in its current form. Divided into two parts with six movements each, the joyful opening chorus is repeated at the end of the cantata with a different text.

The solo bass aria "Gelobet sei Gott" offers a brilliant display of coloratura in praise of and loyalty to God. Arguably, the center of the cantata is the alto aria with flute and strings. Craig Smith writes "One can hardly think of another Bach aria that so profoundly illustrates a state of grace." In part two, Bach writes a rather aggressive aria for the bass in the gallant style. Our first and only soprano recitative and aria employs gigue rhythm which accentuates the concept of "hurrying" to the pasture to worship and give thanks to God. The tenor answers with a tortured recitative saying "Patience!" The final movement returns to the opening joyful music. - CH

Bach's first years in Leipzig, beginning in 1723, were mostly devoted to sacred music. It was during this time that he composed the majority of his church cantatas. Toward the end of the decade, however, he turned his attention increasingly toward secular music. In 1729 he assumed the directorship of the Leipzig Collegium Musicum, an association of university students and professional musicians that had been founded by Telemann in 1702 and presented weekly public concerts in the city's coffeehouses. The programs included music of Handel, Telemann, and others alongside Bach's own works, some revived from his years in Weimar and Cöthen, and some, such as today's concerto, newly composed.

The concerto is notable for the variety of musical styles that it contains. The first movement begins like a fugue, with the two solo violins and, later, the bass line, joining in imitative counterpoint. In the second movement the solo violins trade off on a lyrical melody in the manner of an operatic duet. The final movement is intricate and energetic, with themes and motives tightly integrated between the solo violins and the string orchestra. . - EL

Texts and Translations

German translations by Benedikt Kellner

Aus tiefer Not schrei' ich zu dir

Aus tiefer Not schrei' ich zu dir!
Herr Gott, erhör' mein Rufen!
Dein gnädig'n Ohren kehre zu mir
Und meiner Bitt' sie öffne!
Denn so du willst das sehen an,
Was Sünd' und Unrecht ist gethan,
Wer kann, Herr, vor dir bleiben?
Ob bei uns ist der Sünden viel,
Bei Gott ist viel mehr Gnade!
Sein Hand zu helfen hat kein Ziel,
Wie gross auch sei der Schade!
Er ist allein der gute Hirt,
Der Israel erlösen wird
Aus seinen Sünden allen.

In deep distress I cry to You,
Lord God, hear my call;
Incline Your gracious ears to me
And open them to my plea!
For if You desire to observe
whatever sin and injustice is done,
Who can, Lord, stand before You?
Though with us there are many sins,
With God is much more mercy;
His hand's assistance has no end,
However great the wrong be.
He alone is the Good Shepherd,
Who shall redeem Israel
From all its sins.

Cantata No. 109, "Ich glaube, lieber Herr"

1. Coro

Ich glaube, lieber Herr, hilf meinem Unglauben!

1. Chorus

I believe, dear Lord; help my unbelieving.

2. Recitativo

Des Herren Hand ist ja noch nicht verkürzt,
Mir kann geholfen werden.
Ach nein, ich sinke schon zur Erden
Vor Sorge, dass sie mich zu Boden stürzt.
Der Höchste will, sein Vaterherze bricht.
Ach nein! er hört die Sünder nicht.
Er wird, er muss dir bald zu helfen eilen,
Um deine Not zu heilen.
Ach nein, es bleibet mir um Trost sehr bange.
Ach Herr, wie lange?

2. Recitative [Tenor]

The Lord's hand certainly has not grown short,
I can be helped.
Ah no, I already sink to earth
With anxiety which throws me to the ground.
The Highest is willing, his fatherly heart breaks.
Ah no! He hears the sinners not.
He will, he must soon hurry to come to your aid,
And to heal your distress.
Ah no, I remain most anxious for consolation;
Ah Lord, how long?

3. Aria

Wie zweifelhaftig ist mein Hoffen,

3. Aria [Tenor]

How filled with doubt is my hope,

Wie wanket mein geängstigt Herz!
Des Glaubens Docht glimmt kaum hervor,
Es bricht dies fast zustosne Rohr,
Die Furcht macht stetig neuen Schmerz.

4. Recitativo

O fasse dich, du zweifelhafter Mut,
Weil Jesus itzt noch Wunder tut!
Die Glaubensaugen werden schauen
Das Heil des Herrn;
Scheint die Erfüllung allzufern,
So kannst du doch auf die Verheissung bauen.

5. Aria

Der Heiland kennt ja die Seinen,
Wenn ihre Hoffnung hülflos liegt.
Wenn Fleisch und Geist in ihnen streiten,
So steht er ihnen selbst zur Seiten,
Damit zuletzt der Glaube siegt.

6. Choral

Wer hofft in Gott und dem vertraut,
Der wird nimmer zuschanden;
Denn wer auf diesen Felsen baut,
Ob ihm gleich geht zuhanden
Viel Unfalls hie, hab ich doch nie
Den Menschen sehen fallen,
Der sich verlässt auf Gottes Trost;
Er hilft sein'n Gläubgen allen.

Cantata No. 30, "Freue dich, erlöste Schar"

1. Coro

Freue dich, erlöste Schar,
Freue dich in Sions Hütten!
Dein Gedeihen hat itzund
Einen rechten festen Grund,
Dich mit Wohl zu überschütten.

2. Recitativo

Wir haben Rast,
Und des Gesetzes Last
Ist abgetan.
Nichts soll uns diese Ruhe stören,
die unsre liebe Väter oft
Gewünscht, verlangt und gehofft.
Whol an,
Es freue sich, wer immer kann,
Und stimme seinem Gott zu Ehren
Ein Loblied an,
Und das im höhern Chor,
Ja, singt einander vor!

3. Aria

Gelobet sei Gott, gelobet sein Name,
Der treulich gehalten Versprechen und Eid!
Sein treuer Diener ist geboren,
Der längstens darzu auserkoren,
Dass er den Weg dem Herrn bereit'.

4. Recitativo

Der Herold kömmt und meldt den König an,
Er ruft; drum säumet nicht,
und macht euch auf
Mit einem schnellen Lauf,
Eilt dieser Stimme nach!
Sie zeigt den Weg, sie zeigt das Licht,
Wodurch wir jene selge Auen
Dereinst gewisslich können schauen.

5. Aria

Kommt, ihr angefochnen Sünder,
Eilt und lauft, ihr Adamskinder,
Euer Heiland ruft und schreit!
Kommet, ihr verirren Schafe,

How my anxious heart wavers!
The wick of faith barely glimmers,
The almost knocked-down reed breaks,
Fear constantly causes new pain.

4. Recitative [Alto]

Oh compose yourself, you doubt-ridden heart,
For Jesus still wonders works!
The eyes of faith will behold
The salvation of the Lord;
Even though the fulfilment seems all-to-distant,
You can yet built on his promise.

5. Aria [Alto]

The Savior knows those who belong to him,
When their hope lies helpless.
When flesh and spirit quarrel within them,
Yet he stands at their side,
So that faith triumphs in the end.

6. Chorale

Whoever hopes in God and trusts in him
Will never be put to shame;
For whoever builds on this rock,
Even though there might befall him
Much unfortune here, yet never have I known
That person to fall,
Who relies on God's consolation;
He helps all his faithful ones.

1. Chorus

Rejoice, O ransomed flock,
Rejoice in Zion's dwellings.
Your prosperity from now on
rests on a solid basis
to shower you with well-being.

2. Recitative [Bass]

We have rest,
And the burden of the law
Has been removed
Nothing shall disturb us in this peace,
That our dear forefathers often
wished, yearned, and hoped for.
Now then,
rejoice whoever can,
And raise up to give honor to their God
with a song of praise,
And those in the heavenly choir,
Yes, sing in together!

3. Aria [Bass]

Praise be God, praised his name,
Who faithfully has kept his promises and oath!
His faithful servant has been born,
Who long ago had been selected for this,
That he the way of the Lord prepare.

4. Recitative [Alto]

The herald comes and announces the king,
He calls, therefore do not delay,
And get yourself up
With a lively pace,
Hasten to follow this voice!
It shows the way, it shows the light
By which we those blessed pastures
At last can surely see.

5. Aria [Alto]

Come, you troubled sinners,
Haste and run, you children of Adam,
Your Savior calls and cries!
Come you lost sheep,

Stehet auf vom Sündenschlafe,
Denn itzt ist die Gnadenzeit!

6. Choral

Eine Stimme lässt sich hören
In der Wüsten weit und breit,
Alle Menschen zu bekehren:
Macht dem Herrn den Weg bereit,
Machet Gott ein ebne Bahn,
Alle Welt soll heben an,
Alle Täler zu erhöhen,
Dass die Berge niedrig stehen.

PART 2

7. Recitativo

So bist du denn, mein Heil, bedacht,
Den Bund, den du gemacht
Mit unsern Vätern, treu zu halten
Und in Gnaden über uns zu walten;
Drum will ich mich mit allem Fleiss
Dahin bestreben,
Dir, treuer Gott, auf dein Geheiss
In Heiligkeit und Gottesfurcht zu leben.

8. Aria

Ich will nun hassen
Und alles lassen,
Was dir, mein Gott, zuwider ist.
Ich will dich nicht betrüben,
Hingegen herzlich lieben,
Weil du mir so genädig bist.

9. Recitativo

Und obwohl sonst der Unbestand
Den schwachen Menschen ist verwandt,
So sei hiermit doch zugesagt:
So oft die Morgenröte tagt,
So lang ein Tag den andern folgen lässt,
So lange will ich steif und fest,
Mein Gott, durch deinen Geist
Dir ganz und gar zu Ehren leben.
Dich soll sowohl mein Herz als Mund
Nach dem mit dir gemachten Bund
Mit wohlverdientem Lob erheben.

10. Aria

Eilt, ihr Stunden, kommt herbei,
Bringt mich bald in jene Auen!
Ich will mit der heiligen Schar
Meinem Gott ein' Dankaltar
In den Hütten Kedar bauen,
Bis ich ewig dankbar sei.

11. Recitativo

Geduld, der angenehme Tag
Kann nicht mehr weit und lange sein,
Da du von aller Plag
Der Unvollkommenheit der Erden,
Die dich, mein Herz, gefangen hält,
Vollkommen wirst befreiet werden.
Der Wunsch trifft endlich ein,
Da du mit den erlösten Seelen
In der Vollkommenheit
Von diesem Tod des Leibes bist befreit,
Da wird dich keine Not mehr quälen.

12. Coro

Freue dich, geheiligte Schar,
Freue dich in Sions Auen!
Deiner Freude Herrlichkeit
Deiner Selbstzufriedenheit
Wird die Zeit kein Ende schauen.

Rise up from sleep of sin,
For now is the time of grace!

6. Chorale

A voice can be heard
In the desert far and wide,
To convert mankind:
Prepare the way for the Lord,
Make for God a smooth pathway,
All the world should strive
To exalt every valley,
So that the mountains may be humbled.

PART 2

7. Recitativo [Bass]

So if you, my Savior, intend
The covenant which you made
With our own fathers to uphold
And in grace over us to rule,
Then I will, with utmost care
Strive for this:
You, faithful God, at your command
In holiness and fear of God to live

8. Aria [Bass]

I will now detest
And everything avoid
Which is contrary to you, my God.
I will not grieve you,
Instead sincerely love you,
For you are so gracious to me.

9. Recitativo [Soprano]

And even though the inconstancy
is innate to weak mankind,
Yet here and now let this be said:
As often as the dawn brings day,
As long as one day follows the next,
So long will I strong and firm,
My God, through your Spirit,
For your honor entirely to live.
Both my heart and voice to you,
According to your covenant
extol well-deserved praise.

10. Aria [Soprano]

Haste, you hours, come here,
Lead me soon into those pastures!
I wish with the holy throng
To my God a thanks-altar
Build in the dwellingss of Kedar,
So that I am always thankful.

11. Recitativo [Tenor]

Patience! The pleasant day
Can no longer be far and distant be,
When thou from every trouble
Of earthly imperfection,
Which entralls you, my heart,
Completely will be freed.
The wish will finally come true,
When you, with the redeemed souls,
In that perfected state.
From this death of the body are freed,
And there no more woe will torment.

12. Chorus

Rejoice, blessed throng,
Rejoice in Zion's meadows!
Of your joyful majesty,
Of contentment
There will be no end.

Bach's Chamber Works
Saturday, June 17, 7:30pm
Cornwall Presbyterian Church

Fugue in E-flat, BWV 552b

Craig Williams, organ

God's Time Is Always Best, from Cantata 106 J.S. Bach, arr. John A. Behnke
Rejoice and Ring Handbell Choir, Cornwall Presbyterian Church

Suite No. 4 for solo cello, BWV 1010

Prelude, Allemande, Courante, Sarabande, Bourée 1, Bourée 2, Gigue
Sarah Bish, cello

Three Chorales

Out of the depths I cry to Thee [Aus tiefer Noth schrei ich zu dir] from Cantata 38

Text and melody by Martin Luther, translated by Benjamin Latrobe for The Moravian Hymn Book, 1789

If thou but suffer God to Guide Thee [Wer nur den lieben Gott lässt walten] from Cantata 179

Text and melody by Georg Neumark, translated by Catherine Winkworth for The Choral Book for England, 1863

A Mighty Fortress is Our God [Ein feste Burg ist unser Gott] from Cantata 80

Text and Melody by Martin Luther, translated by Frederick Henry Hedge for Hymns for the Church, 1853
Cornwall Ecumenical BachFest Choir

Intermission

From **Sonata Sopr' Il Soggetto Reale**, from *The Musical Offering*, BWV 1079

1. Largo
2. Allegro

Marcia Gates, flute; Emily Faxon, violin; Susan Seligman, cello; Ruthanne Schempf, harpsichord

Jesu meine Freude, BWV 227

Jesu meine Freude
Es ist nun nichts
Unter deinen Schirmen
Denn das Gesetz
Trotz dem alten Drachen
Ihr aber seid nicht fleischlich
Weg mit allen Schätzen
So aber Christus in euch ist
Gute nacht
So nun der Geist
Weicht, ihr Trauergeister

Kairos: A Consort of Singers

Susan Seligman, cello; Ruthanne Schempf, organ; Edward Lundergan, conductor

Flute Quartet in D Major, W. B. 62

Johann Christian Bach (1735-1782)

Allegro
Andante
Allegro assai

Bonnie Ham, flute; Rachel Crozier, violin; Anastasia Solberg, viola; Susan Seligman, cello

Rejoice and Ring Handbell Choir, Cornwall Presbyterian Church

Ellen Fotis, Shari Farrell, Sharen Casazza, Marion Thomas, Carla Maisonet, Jennifer Tibbs, Rebecca Barth, Elsa Cameron, Eliana Barth, Betsy Harden, Jeffrey Knight

Cornwall Ecumenical BachFest Choir

Soprano: Jillian Caci^N, Lois Dunikowski^W, Carol Hemphill, Mary Maisonet^J, Harriet Odell, Nancy Strickland^M, Dolores Taylor^W, Rev. Suzanne Toro^J

Alto: Elsa Cameron, Emily Faxon^M, Eleanor Milliken^M, Kate Sampson

Tenor: Brendan Coyne, Edward Moulton^J, Marion Thomas

Bass: Jeffrey Knight, Ken Sampson

Choir from Cornwall Presbyterian Church unless indicated:

^J St. John's Episcopal Church

^M Cornwall United Methodist Church

^N Newburgh Free Academy

^W First Presbyterian Church of Washingtonville

Kairos: A Consort of Singers

Soprano: Fern Ashworth, Kathen Cowan, Callie Hershey, Carol Lundergan, Amy Pender

Alto: Mary Fairchild, Ann Foster, Pat Marquez, Ingrid Narcken, Kathryn Stewart

Tenor: Craig Fryer, Benedikt Kellner, Glenn Knickerbocker

Bass: Donald Boyer, Jonathan Dobin, John Forbis, Daniel Rotshteyn, Michael Saunders

Jesu Meine Freude, BWV 227

1. Jesu, mein Freude,
Meines Herzens Weide,
Jesu, meine Zier,
Ach, wie lang, ach, lange
ist dem Herzen bange,
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
ausser dir soll mir auf Erden
nichts Liebers werden.

2. Es ist nun nichts Verdammliches an denen,
die in Christo Jesu sind;
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

3. Unter deinem Schirmen
bin ich vor 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 and Hölle schrekken;
Jesus will nich decken.

4. Denn das Gesetz des Geistes,
der da lebendig machet in Christ Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.

Translation by Benedikt Kellner

1. Jesus, my joy,
my heart's desire,
Jesus, my crown,
Oh, how long
has my heart been sad
and longing for you!
Lamb of God, my bridegroom,
nothing else on earth
should become dearer than you.

2. There is nothing which can be condemned
in those who are in Christ Jesus,
those who do not live according to the flesh,
but rather according to the Spirit.

3. Under your shield
I am free from all storms caused by my enemies.
Let Satan storm,
let the enemy provoke;
Jesus stands by me!
Although now
even thunder and lightning strike,
although even sin and hell terrify,
Jesus will protect me.

4. For the law of the Spirit,
which makes us alive in Christ Jesus,
has freed me from the law
of sin and of death.

5. Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht darzu!
Tobe, Welt, und springe;
Ich steh hier und singe
in gar sich'rer Ruh!
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen,
ob sie noch so brummen.

6. Ihr aber seid nicht fleischlich,
sondern geistlich, so anders Gottes Geist
in euch wohnt. Wer aber Christi Geist
nicht hat, der ist nicht sein.

7. 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 Jesus scheiden.

8. So aber Christus in euch ist,
so ist der Leib tot um der Sünde willen;
der Geist aber ist das Leben
um der Gerechtigkeit willen.

9. Gute Nacht, o Wesen,
das die Welt erlesen;
mir gefällt du nicht!
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommet nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht;
dir sei ganz, du Lasterleben,
Gute Nacht gegeben!

10. So nun der Geist des,
der Jesum von den Toten auferwecket hat,
in euch wohnt, so wird auch derselbige,
der Christum von den Toten auferwecket hat,
eure sterblichen Leiber lebendig machen,
um des willen, dass sein Geist in euch wohnt.

11. Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muss auch ihr Betrüben
Lauter Wonne sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, mein Freude.

5. Despite the old dragon,
despite death's vengeance,
Despite the fear which goes with it!
Rage, world, and explode;
I stand here and sing
in completely certain peace!
God's might takes care of me;
earth and abyss must become silent,
even though they yet rumble.

6. You, however, are not of the flesh,
but rather of the Spirit, for God's Spirit
abides in you. However, he who
does not have Christ's Spirit is not His.

7. Away with all treasures;
you are my delight,
Jesus, my pleasure!
Away you vain honors;
I do not wish to pay attention to you;
remain unknown to me!
Misery, need, cross, insult, and death
should not separate me from Jesus,
even though I must suffer many of them.

8. If, however, Christ is in you,
then the body is dead;
Even if the body in fact is dead due to sin,
the Spirit, however, is alive due to righteousness.

9. Good night, oh ways
which the earth teaches;
you do not please me!
Good night, you sins,
stay away,
do not reappear!
Good night, pride and pomp;
may you, oh life of wickedness,
be completely gone from me.

10. If now the Spirit of Him
who awoke Jesus from the dead abides in you,
then also the same One who awoke Christ from the
dead will make your corruptible bodies
alive again in order that His Spirit
may abide in you.

11. Begone, you spirits of sadness;
for Jesus, the master of my joy,
is coming in.
For those who love God,
also their woes
are nothing but delight.
Though here I suffer mockery and insult,
You remain, also in sorrow,
Jesus, my joy.

Bach's Keyboard Works
Sunday, June 18, 2017 at 3 p.m.
St. Andrew's Episcopal Church, Beacon, NY

Partita No. 1 in B-flat Major, BWV 825

Praeludium, Allemande, Corrente, Sarabande, Menuets I, II, Gigue
Tom McCoy, piano

Capriccio in B-flat, On the Departure To Distant Climes Of His Dearly Beloved Brother, BWV 992

Arioso: Adagio, Andante, Adagiosissimo, Un poco largo, Allegro, Allegro poco, Allegro
Ruthanne Schempf, piano

Invention No. 14

Sinfonia No. 15

Prelude in B Minor [based upon Bach's Prelude in E Minor BWV 855a], Arranged by Alexander Siloti

Gregg Michalak, piano

Partita No. 3 in A Minor, BWV 827

Fantasia, Allemande, Corrente, Sarabande, Burlesca, Scherzo, Gigue
Ariana Barkeshli, piano

Intermission

Praeludum and Fugue in B Minor, BWV 544

James Fitzwilliam, organ

Chorales, Transcribed by György Kurtág

Alex Peh & Ruthanne Schempf, piano 4-hands

Chaconne, from Violin Sonata No. 4, transcribed by Ferruccio Busoni

Yalin Chi, piano

BACH SERVICES: SUNDAY, JUNE 11 and 18

ST. JOHN'S EVANGELICAL LUTHERAN CHURCH

55 Wilbur Blvd, Poughkeepsie
Sunday, June 11, 10:00 a.m.

Susan Guse, Organist

Prelude

Musical Offering

Allein Gott in der Höh' sei Ehr', BWV 260

Postlude

Tocatta in D minor, BWV 565

CADET CHAPEL, U.S. MILITARY ACADEMY West Point

Sunday, June 11, 10:30 a.m.

Craig Williams, Organist and Director of Music
Emily Faxon, Violinist
USMA Community Choir

CORNWALL PRESBYTERIAN CHURCH 222 Hudson Street, Cornwall-on-Hudson

10 a.m. service with Communion
Sunday, June 18

Rev. Patricia Calahan, pastor
Ruthanne Schempf, organist

Prelude

Be Merciful to me, O God – arr. Porter
Ave Maria – J. S. Bach and Gounod
Eliana Barth, violin; Emerson Barth, piano

Handbell Introit

God's Time Is Always Best, from Cantata 106
arr. John A. Behnke

Offertory Anthem

If thou but suffer God to Guide Thee
[Wer nur den lieben Gott lässt walten] from Cantata 179
Text and melody by Georg Neumark, translated by
Catherine Winkworth for The Choral Book for England, 1863

Postlude

My Heart Ever Faithful – arr. Lani Smith

CHRIST EPISCOPAL CHURCH

20 Carroll Street, Poughkeepsie
www.christchurchpok.org
845-452-8220

Bach Service at 10:00 a.m.
Sunday, June 18

Prelude

Chorale partita on *Sei gegrüßet, Jesu gütig*

Communion meditation

Chorale prelude on *Gelobet seist du, Jesu Christ*

Postlude

Fugue in B Minor (on a Theme by Corelli)

ST. ANDREW'S EPISCOPAL CHURCH

17 South Avenue, Beacon
Sunday, June 18, 10:00 a.m.

Susan LaGrande, Organist

BachFest 2017 Staff

Carol Lundergan – BachFest 2017 Coordinator, Publicity Director; Webmaster
Dr. Christine Howlett – principal conductor, director of BachFest Choir
Dr. Edward Lundergan – associate conductor
Marcia Gates – Instrumental personnel coordinator
Emily Faxon & Valentina Shatalova – Young Performers’ concert coordinators
Dr. Ruthanne Schempf – Keyboard coordinator
James Fitzwilliam – Rehearsal accompanist; organ continuo

Hudson Valley Society for Music Board of Directors

Carol Lundergan, President, Ruthanne Schempf, Secretary/Treasurer, Emily Faxon, Marcia Gates, Edward Lundergan, Susan Seligman

The *Hudson Valley Society for Music* is dedicated to the promotion of music at a community level for the enjoyment of live “classical” music among the general public; to help area professional performing musicians develop their skills; to develop communal support; and to provide enrichment for local students. In addition to the BachFest, the *Society* produces a concert series: The Potluck Concert Series in Cornwall-on-Hudson. The *Society* also occasionally presents full recitals by local musicians and ensembles. For more information about the *Hudson Valley Society for Music* please visit our website at www.hudsonvalleysocietyformusic.org.

Special thanks to:

- ... all of the wonderful musicians, instrumentalists and singers, who gave so generously of their time and musical gifts to make our 18th annual BachFest a rousing success!!
- ...Nancy Plummer Faxon (1914 – 2005) for her exceptional bequest of a Steinway Grand Piano
- ... Vassar College, Cornwall Presbyterian Church, St. Andrew’s Episcopal Church, and New Paltz United Methodist Church for concert rehearsal and performance space
- ... Carol Lundergan, for creating and maintaining the Hudson Valley Society for Music website and for coordinating this year’s BachFest
- ...Amanda Kelly, for graphic design of the BachFest publicity materials
- ...Kessler Imaging, for printing of the BachFest brochure
- ...PDQ Printers, for printing of the BachFest program
- ... Rehearsal pianist James Fitzwilliam
- ...Edward Lundergan, for the BachFest concert program
- ...Benedikt Kellner, for English translations and recording
- ... Donald Winslow for piano tuning in Cornwall and Poughkeepsie
- ... Clarence Snyder, father of the Bach Festival in North Conway, New Hampshire and so the grandfather of this Festival.

Friends of Hudson Valley Society for Music (donations received since 6/9/16)

Cantata (\$500 and up)

Christ Episcopal Church,
Poughkeepsie
Cornwall Presbyterian Church
Emily Faxon
Nancy Plummer Faxon
Hudson Valley Society for Music (in
memory of Paul Frazer)
Dr. Edward & Carol Lundergan
Ruthanne Schempf (in memory of
Marjorie Schempf)

Aria (\$100 – 499)

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memory of Marjorie Schempf)
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Elsa & Philip Cameron (in memory of
“magical” Marjorie Schempf)
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Cantus Firmus (\$5 – 49)

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Tax-deductible Donations may be made to:

***The Hudson Valley Society for Music
26 Tamara Lane
Cornwall, NY 12518***

or online at www.hudsonvalleysocietyformusic.org

Potluck Concerts

Fridays at 7:30 p.m. at Cornwall Presbyterian Church, 222 Hudson Street, Cornwall-on-Hudson
Chamber Music, Dessert and Coffee!
www.hudsonvalleysocietyformusic.org

October 20 Fall Harvest
December 8 Not Quite Winter
January 26 Happy Birthday Herr Mozart
February 23 Romance
March 23 Classics
April 27 European Fantasy
May 25 Americana

Concerts Con Brio

Christ Church, 20 Carroll St., Poughkeepsie
<http://www.christchurchpok.org/concertsconbrio.html>

Saturday, October 7, 7:30 p.m.

Third Annual "Bach to Broadway" duo organ recital.
James Fitzwilliam and Nathan Avakian perform works in many styles on the Christ Church
Gress-Miles Pipe Organ and the New York Theatre Organ Society traveling organ

Kairos: A Consort of Singers

Holy Cross Monastery, Route 9W, West Park
www.kairosconsort.org

Saturday, October 1, 3:00 p.m.

Bach Cantata Series; Cantata #95, "Christus, der ist mein Leben"

Sunday, November 12, 3:00 p.m.

Fall Concert: "Now and Then"

A concert of old and more recent settings of the same texts, by Josquin, Verdi, Victoria, Poulenc, Machaut, O'Regan, and others

Sunday, December 17, 3:00 p.m.

Annual Service of Lessons & Carols

Cappella Festiva Chamber Choir and Treble Choir

www.cappella festiva.org

Beethoven's Ninth Symphony

Featuring Bard College Chamber Singers, Cappella Festiva Chamber Choir, and the Orchestra Now
Saturday, October 21, 8:00 p.m. & Sunday, October 22, 2:00 p.m., Fisher Center, Bard College

Reformation 500th Anniversary Concert with Panel Discussion

Saturday, October 28, 2:30 p.m., The Mount, Esopus NY
Sunday, October 29, 7:00 p.m., Vassar College Chapel, Poughkeepsie, NY

Cappella Festiva Treble Choir & Cor Capriccio Fall Concert

Saturday, November 18, 7:00 .pm.

A Service of Lessons and Carols

Featuring Vassar College Chamber Singers, Choir, Women's Chorus, Cappella Festiva Chamber and Treble Choirs
Sunday, December 3, 7:00 p.m., Vassar College Chapel, Poughkeepsie, NY

Handel's Messiah

Featuring the Hudson Valley Philharmonic with Cappella Festiva Chamber Choir and soloists
Saturday, December 16, 2:00 p.m., Bardavon, Poughkeepsie, NY
Snow date – Sunday, December 17, 2:00 p.m.