



Hudson Valley BachFest 2008

September 5, 6, 7

Friday, September 5

Young Performers Concert – 6:00pm
Keyboard Marathon – 7:30 pm
St. John's Episcopal Church
Cornwall, New York

Saturday, September 6

Chamber Music Concert – 3:00pm
Orchestral Suite & Magnificat – 7:30pm
Christ Episcopal Church
Poughkeepsie, New York

Sunday, September 7

Bach Services at various churches in the morning
Brandenburg Concerto No. 3 – 3:00pm
St. John's Episcopal Church
Cornwall, New York

**BachFest is presented by the
Hudson Valley Society for Music**

www.hudsonvalleysocietyformusic.org

Bach's Life and Music

Johann Sebastian Bach was born in Eisenach on March 21, 1685. The Bach family had church musical connections for centuries. Surviving plague, wars, J. Sebastian's musical ancestors and cousins persisted in various 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 so he and his brother Johann Jacob went to live with the oldest brother Johann Christoph who was already employed as 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), Mühlhausen (where he married his second cousin Maria Barbara), Weimar (1708-17), Cöthen (1717-23), and Leipzig (1723-50).

Bach was trained as a church musician and 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 music position 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 first 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. It was a generally happy time in his life until his wife died in June 1720. In 1721, he became acquainted with 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 a badly needed stepmother to four of Maria Barbara's seven children, Anna Magdalena proceeded to bear thirteen more children of her own! When his new wife 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 thus: "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'. The other churches, too, engaged a comparatively large amount of clergy to satisfy the spiritual needs of this city of 30,000 people."

Bach was responsible for the musical program in all the municipal churches, two of which, St. Thomas' and St. Nicholas', had very elaborate music on Sundays, especially during the main service, which lasted for four hours. The main musical work was the cantata, performed alternately at St. Thomas' and St. Nicholas' by the best singers of the school 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.

To fulfill his requirements, Bach could count on sixteen singers from the choir school and that many instrumentalists and 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 if cantata in 2 parts, the rest after the homily. Bach was required to have a cantata for each Sunday and feast (about 60 for each year). He planned to have 5 complete years worth but after finishing 2 years, the 3rd year was interrupted and parts of the other year cycles are missing large chunks. 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). When the text is centered upon one of the Gospel accounts, the work, called a Passion, is generally larger and more complex.

Before 1745, Bach had begun having vision problems due to cataracts. When he was almost totally blind, he had two operations: at end of March again in April, 1750. The surgery (primitive by modern standards to be sure!) was performed by 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.

Friday, September 5, 2008
St. John's Episcopal Church in Cornwall

Young Performers at 6:00 pm

Composition

Little Prelude in C major

Polonaise in G minor

Polonaise in g minor

Musette in D major

Minuet in G major, No. 3 from First Lessons in Bach

Invention No. 6 in E

Prelude No. 1 in C, WTC I

Minuet in g minor

Minuet in G major, No. 1 from First Lessons in Bach

Minuet in G major, No. 6 from First Lessons in Bach

Polonaise, from First Lessons in Bach vol. 2

Aria, from Notebook for Anna Magdalena

Prelude in C major,

from Notebook for Wilhelm Friedmann Bach

Prelude in E minor, BWV 938, from Kleine Preludien

Prelude in C, WTC I

Prelude and Fugue in C minor, WTC I

Prelude and Fugue in D major, WTC I

Prelude in F minor, WTC I, BWV 535

Prelude in A-flat major, WTC I, BWV 862

Italian Concerto, BWV 971 – Allegro, Andante, Presto

Presto from Sonata No 1 in g minor, BWV1001

Performer / Teacher

Nicholas Chouairi [Corby]

Daniel Jiang [Corby]

Kylie Welch [Bresnan]

Kerri Welch [Bresnan]

Thomas Biaglow [Nickerson]

Fouad Chouairi [Corby]

Susan Jiang [Corby]

Erica Frommer [Bresnan]

Jessica Gallo [Nickerson]

Christina Seo [Nickerson]

Chaeyoung Seo [Nickerson]

Danielle Suazo [Nickerson]

Gregory Scharfenberg [Schempf]

Brian Liang [Furash]

Tamas Vilaghy [Bassen]

Louis Hwang [Stevens]

Jeremy Kermani, Piano

Jessica Ou [Furash]

Stephen Ou [Furash]

Royce Hwang [Stevens]

Maria Polishchuk , violin

The Young Performers are students of
Denise Bassen, Paula Bresnan, Patricia Corby, Sylvia Karkus Furash,
Janet Nickerson, Leonid Polishchuk, Gwendolyn Stevens

Friday, September 5, 2008
St. John's Episcopal Church in Cornwall

Keyboard Marathon at 7:30pm

Praeludium and Fuge in G Major
Janet Nelson-Nickerson, organ

The Well-Tempered Clavier I

<i>C major</i>	Sofya Maryanova & James Fitzwilliam	<i>F-sharp major</i>	Marjorie Schempf
<i>C minor</i>	Sofya Maryanova	<i>F-sharp minor</i>	Laura Ramsey Russell
<i>C-sharp major</i>	Sofya Maryanova	<i>G major</i>	James Fitzwilliam
<i>C# minor</i>	James Fitzwilliam	<i>G minor</i>	William Ashby
<i>D major</i>	Sofya Maryanova	<i>A-flat major</i>	Ruthanne Schempf
<i>D minor</i>	Ruthanne Schempf	<i>G-sharp minor</i>	Ruthanne Schempf
<i>E-flat major</i>	James Fitzwilliam	<i>A major</i>	William Ashby
<i>E-flat minor/D# minor</i>	William Ashby	<i>A minor</i>	Ruthanne Schempf
<i>E major prelude</i>	Laura Ramsey Russell	<i>B-flat major</i>	Patricia Maimone
<i>E minor</i>	Laura Ramsey Russell	<i>B-flat minor</i>	Marjorie Schempf
<i>F major</i>	William Ashby	<i>B major</i>	James Fitzwilliam
<i>F minor</i>	William Ashby	<i>B minor</i>	

Chorale Prelude, "O Mensch, bewein' dein' Sunde gross," BWV 622
Fantasia in G minor, BWV 542

Darren Motise, organ

Bach gave the title *The Well-Tempered Clavier* to a book of preludes and fugues in all 24 major and minor keys, dated 1722. Bach later compiled a second book of the same kind, dated 1742. The two works are now usually considered to comprise the *Well-Tempered Clavier* and are referred to respectively as Books I and II. *The Well-Tempered Clavier* is generally regarded as one of the most influential works in the history of Western Classical Music. The first book was compiled during Bach's appointment in Köthen; the second book followed it 22 years later while he was in Leipzig. Haydn and Mozart are known to have studied the work closely. Each book contains twenty-four pairs of preludes and fugues. The first pair is in C major, the second in C minor, the third in C-sharp major, the fourth in C-sharp minor, and so on. The rising chromatic pattern continues until every key has been represented, finishing with a B-minor fugue. Bach's title suggests that he had written for a (12-note) well-tempered tuning system in which all keys sounded in tune (also known as "circular temperament"). The opposing system in Bach's day was meantone temperament in which keys with many accidentals sound out of tune.

Musically, the structural regularities of the *Well-Tempered Clavier* encompass an extraordinarily wide range of styles, more so than most pieces in the literature. The Preludes are formally free, although many individual numbers exhibit typical Baroque melodic forms, often coupled to an extended free coda. Each fugue is marked with the number of voices, from two to five. Most are three- and four-voiced fugues. The fugues employ a full range of contrapuntal devices (fugal exposition, thematic inversion, stretto, etc), but are generally more compact than Bach's fugues for organ.

Although the *Well-Tempered Clavier* was not the first pantonal (using all keys) composition, it was by far the most influential. Beethoven, who made remote modulations central to his music, was heavily influenced by the *Well-Tempered Clavier*, since performing it in concerts in his youth was part of his star attraction and reputation. In addition to its use of all keys, the *Well-Tempered Clavier* was unusual in the very wide range of techniques and modes of expression used by Bach in the fugues. No other composer had produced such vividly characterized and compelling pieces in the fugal form, which was often regarded as a theoretical exercise.

Saturday, September 6, 2008
Christ Episcopal Church in Poughkeepsie

Afternoon Concert at 3:00pm

Prelude and Fugue in E-flat, BWV 552

Craig Williams, organ

“Kreuz und Krone sind verbunden” from Cantata 12 Weinen, Klagen, Sorgen, Zagen

Jacquelyn Matava – alto; Ann Churukian – oboe; Mary Jane Corry – harpsichord

“Ach, Herr! Lehre uns bedenken” from Cantata 106- Gottes Zeit ist die allerbeste Zeit

Edward Lundergan – tenor; Kevin Barrett – bass; Carole Cowan, Emily Faxon – Violins; Susan Seligman – Cello
Kevin Franca – double bass; Mary Jane Corry – harpsichord

“Höchster, was ich habe” from Cantata No. 39 Brich dem Hungrigen dein Brot

Carol Lundergan – soprano; Marcia Gates – flute; Susan Seligman – cello; Mary Jane Corry - harpsichord

Violin Partita No. 2, BWV 1004 selections

Lois Hicks-Wozniak
alto saxophone

Allemanda
Corrente
Sarabanda
Giga

Intermission

Cello Suite No. 2 in D minor BWV 1008 selections

Susan Seligman
cello

Prelude
Allemande
Sarabande
Gigue

Cantata “Nach dir, Herr, verlanget mich” BWV 150

1. *Sinfonia*
2. *“Nach dir, Herr, verlanget mich”*
3. *Aria: “Doch bin und bleibe ich vergnügt”* Kathen Cowan, soprano
4. *“Leite mich in deiner Wahrheit”*
5. *“Cedern müssen von den Winden oft viel Ungemach empfinden”*
6. *“Meine Augen sehen stets zu dem Herrn”*
7. *“Meine Tage in den Leiden endet Gott dennoch zu Freuden”*

BachFest Chamber Choir

Soprano: Kathen Cowan, Christine Howlett, Karalyn Kerr, Ann Lawson, Carol Lundergan, Nancy Vanderlee

Alto: Barbara Cavalieri, Sarah Kelts, Jacquelyn Matava, Kathy Maxcy, Susan Russell

Tenor: Walt Banach, Kevin Barrett, Benedikt Kellner, Edward Lundergan, Shirley Warren

Bass: William Ashby, Richard Carlson, Paul Frazer, Eric Hepp, Hance Huston

Carole Cowan, Emily Faxon, violins
Susan Seligman, cello
Kevin Franca, double bass

Mary Jane Corry, harpsichord
Patricia Maimone, organ

Laura Ramsey Russell, conductor

Translations

Aria: “Kreuz und Krone sind verbunden” from Cantata 12 Weinen, Klagen, Sorgen, Zagen

Kreuz und Krone sind verbunden,
Kampf und Kleinod sind vereint
Christen haben alle Stunden
Ihren Qual und ihren Feind
Doch ihr Trost sind Christi Wunden

Cross and Crown are bound together,
and jewel are united,
Christians have at every hour
Their torment and their foe
But Christ's wounds are their comfort.

Aria from Cantata 106- Gottes Zeit ist die allerbeste Zeit

Ach, Herr! Lehre uns bedenken
Dass ver sterben müssen, auf dass ver Klug warden

Bestelle dein Haus; Denn du wirst sterben und
Nicht lebendig bleiben.

Ah, Lord, teach us to number our days,
that we may apply our hearts to wisdom.

Set thy house in order, for thou shall die,
and not live.

Aria: “Höchster, was ich habe” from Cantata No. 39 Brich dem Hungrigen dein Brot

Höchster, was ich habe,
Ist nur deine Gabe.
Wenn vor deinem Angesicht
Ich schon mit dem meinen
Dankbar wollt erscheinen,
Willt du doch kein Opfer nicht.

Highest, what I have
is only your gift.
If, before your face
I already, with my belongings,
might wish to appear thankful,
nevertheless You desire no offering.

Cantata BWV 150 – Nach dir, Herr, verlanget mich, Text: Psalm 25

This cantata is regarded as one of Bach's earliest works in this genre, composed in 1708-09. It is written in the old style of alternating choruses and arias, without recitatives and da capo repeats. The text is based on Psalm 25 for the first three choruses, with original additions to the libretto for the soprano aria, the trio and the final chorus. Most of the choral movements are composed in several short contrasting sections, in the style of a motet.

Sinfonia – The orchestra, which consists of only two violins, continuo and bassoon, plays a very smooth, lulling introduction, suggestive of the “*verlangen*” (longing) theme, which pervades all the rest of the cantata. An important motif in the first two movements is the upward leap of an octave, followed by a chromatically descending line.

Chorus – “*Nach dir, Herr, verlanget mich*” (For Thee, Lord, I long) forms the appealing invocation addressed to the Lord; this is followed by a faster tempo in the rest of the movement to denote the urgency of the pleading: “*Mein Gott, ich hoffe auf dich*” (My God, I hope in Thee). “*Ich hoffe*” is repeated four times as if to emphasize the sincerity of the belief felt.

Aria – A beautiful, short aria that is really a duet between violin and soprano voice.

Chorus - A wonderful example of “text painting” occurs in the setting of “*Leite mich*” – “lead me”. Emanating from the bass, the opening line soars upwards through each of the choral voices, culminating in the right register of the violins.

Terzett – this trio for alto, tenor, and bass, is a marvelous word painting of nature in sweeping melody as Bach describes a windstorm which uproots the cedar trees.

Chorus – A broadly sweeping choral beginning reminds us of the breezes in the Trio. This section abruptly turns into a lively fugue.

Chorus - The final movement is structured as a chaconne – a variation movement where the bass line repeats over and over. It is really a stately dance, and the majestic flow of the lines denotes that God will lead us to joy after sustaining us during our earthly pains. The theme of this chaconne was used later by Johannes Brahms, a great admirer of Bach, in the finale of his fourth symphony. Like many of Bach's religious cantatas Cantata 150 begins in a state of despair, grief, or guilt, but it ends in joy, consolation, and hope.

Kantate No. 150 "Nach dir, Herr, verlanget mich"

Sinfonia

Coro: "Nach dir, Herr"

Nach dir, Herr, dir, Herr, verlanget mich...	Lord, my soul doth thirst, doth thirst for thee...
Mein Gott, ich hoffe auf dich...	O God, my hope is in thee.
Laß mich nicht zu Schanden werden...	Let me never be confounded...
Daß sich meine Feinde nicht freuen über mich...	Up, Lord, that my foes may not triumph over me...

Aria: soprano "Doch bin und bleibe ich vergnügt"

Doch bin und bleibe ich vergnügt Obgleich hier zeitlich Toben, Kreuz, Sturm and andre Proben Tod, Höll', und was sich fügt Ob Unfall schlägt den treuen Knecht, Recht ist und bleibt, und bleibt ewig recht.	So shall my heart be satisfied. No worldly care shall move me, No cross, no cross that's sent to prove me, no pride, not Death nor Hell's black pride. Though day may seem to be but night, Right is and will be...always right.
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Coro: "Leite mich"

Leite mich...in deiner Wahrheit und lehre mich, denn du bist der Gott... der mir hilft, Täglich harre ich dein..	Establish me..., upon the rock of truth and comfort me... For the Lord is God...my hope, and my strength... Trust in him, o my soul...
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Aria: "Cedern müssen von den Winden"

Cedern müssen von den Winden Oft viel Ungemach empfinden, Oftmals werden sie verkehrt. Rat und Tat, auf Gott gestellet, Achtet nicht, was widerbellet Denn sein Wort ganz anders lehrt.	Cedars on the mountains swaying Bow their heads the winds obeying, Proudly o'er the tempests ride. Hearken thou to God's commanding Though it pass thy understanding Trust in him, o trust in him what e'er betide.
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Coro: "Meine Augen sehen stets"

Meine Augen sehen stets...zu dem Herrn, Denn er wird meinen Fuß aus dem Netze ziehen Denn er wird meinen Fuß aus dem Netze ziehen...	And my eyes shall look to him, even to the Lord... For it is he who shall pluck my feet out of the net. Yea my soul shall go free for the snare is broken...
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Coro: "Meine Tage in den Leiden"

Meine Tage in den Leiden Endet Gott dennoch zu Freuden Christen auf den Dornenwegen mels Kraft und Segen Bleibet Gott mein treuer Schatz Achte ich nicht, Menschenkreuz Christus, der uns steht zur Seiten, Hilft mir täglich sieghaft streiten...	Though my life be only sadness, God will end my days in gladness Jesus head with thorns was crowned But his joy in heav'n abounded So in God my hope is stayed, Of men's power unafraid. Christ the dead, yet in us living Gives us victory in our striving....
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Translation by Benedikt Kellner

Saturday, September 6, 2008

Christ Episcopal Church in Poughkeepsie

Evening Concert at 7:30pm

Nun danket alle Gott BWV657

Jimrae K. Lenser, organ

Orchestral Suite No. 3 in D major BWV1068

Ouverture

Gavotte II

Air

Bourée

Gavotte I

Gigue

Preludium in B minor BWV544

James M. Fitzwilliam, organ

Intermission

Magnificat in D major, BWV 243

Magnificat – Chorus

Et exsultavit spiritus meus – Christine Howlett, soprano

Vom Himmel hoch – Chorus

Quia respexit humilitatem – Carol Lundergan, soprano

Omnes generations – Chorus

Quia fecit mihi magna – Paul Frazer, baritone

Freut euch und jubiliert – Chorus

Et misericordia – Sarah Kelts, alto; Benedikt Kellner, tenor

Fecit potentiam – Chorus

Gloria in excelsis Deo – Chorus

Deposuit potentes – William Ashby, tenor

Escurientes implevit bonis – Jacquelyn Matava, alto

Virga Jesse floruit – Christine Howlett, soprano; Paul

Frazer, baritone

Suscepit Israel – Treble Chorus

Sicut locutus est – Chorus

Gloria patri – Chorus

Laura Ramsey Russell, Conductor

BachFest Orchestra

Violin I: Carole Cowan, Marissa Cooper, Michele Stewart, Sarah Goldfeather

Violin II: Emily Faxon, Rhonni Hallman, Catherine Bagnall, Janine Bergamini

Viola: Elizabeth Handman, Tim Kaczynski, Jennifer Edwards, Emily Bookwalter

Cello: Susan Seligman, Nanette Koch, Alicia Skrabut, Dawn Biega

Nina Dryer, Christian O'Connell, Paul Virgilio

Bass: Kevin Franca, Lydia Newcombe

Flute: Marcia Gates, Bonnie Ham

Oboe: Joël Evans, Ann Churukian

Bassoon: Elisabeth Romano

Trumpet: Luke MacDonald, Steve Luck, Ricardo Cox

Timpani: David Smith

Harpsichord [built by Robert Hicks]: Mary Jane Corry

Organ: Patricia Maimone

BachFest Choir

Soprano I: Shanna Andrawis, Angela Colclough, Katheren Cowan, Elizabeth Fischer, Christine Howlett, Karalyn Kerr, Ann Lawson, Carol Lundergan, Erica Powers, Ali Ross, Elaine Watkins

Soprano II: Sally Doe, Sarah Kelts, Jacquelyn Matava, Janice Meltzer, Beverly Orser, Susan Russell, Nancy Vanderlee, Suzanne Williams

Alto: Theodora Budnik, Barbara Cavalieri, Katy Doe, Sheri Erickson, Viola Hathaway, Connie Herodes, Jody Hoffman, Lois Hoger, Lizzie Hupcey, Patricia Maimone, Kathy Maxcy, Betty Olson, Jeanette Peterson, Kim Santerre, Molly Shanley, Beverly Simmons, Laurel Walker, Shirley Warren

Tenor: Walt Banach, Kevin Barrett, John Hupcey, Benedikt Kellner, Edward Lundergan, John McCleary, Geoffrey Wood, Michael Wood

Bass: William Ashby, Richard Carlson, Paul Frazer, Ted Fondak, Eric Hepp, Hance Huston, William Lang, Richard LaPietra, James Oppenheimer, Bruce Quinn, Robert Renbeck, Jeffrey Walker

Orchestral Suite No. 3 in D Major, BWV1068

Johann Sebastian Bach probably wrote his Suite for Orchestra No 3 in D major, BWV 1068 in 1731. The Suite is lighter in style than his normally more rigorous, sacred or fugal fare. Suites for orchestra, also called overtures, were an all-purpose form of entertainment, featuring some pretensions of French culture, which was the most sought-after affectation among the royals of Europe in the eighteenth century. The Suite was a collection of excerpts from French ballets and operas, arranged as an overture followed by a collection of dances. This suite uses a rich blend of timbre, featuring oboes, trumpets, timpani, strings, and continuo. Its second movement, *Air*, (also known as *Air on the G String*) centers around one of the most well-known melodies he ever wrote.

Magnificat

Chorus

Magnificat anima mea Dominum.

My soul doth magnify the Lord

Aria (soprano 2)

Et exultavit spiritus meus in Deo salutari meo.

And my spirit hath rejoiced in God my Saviour

Chorus

Vom Himmel hoch da komm ich her.

From high heaven I come.

Ich bring euch gute neue Mär;

I bring you glad new tidings;

Der guten Mär bring ich so viel,

I bring so much good news,

davon ich sing'n und sagen will.

of which I want to sing and report.

Aria (soprano 1)

*Quia repexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent.*

For He hath regarded the humility of His handmaid:
for, behold, from henceforth I shall be called blessed

Chorus

Omnes generationes.

All generations.

Aria (bass)

*Quia fecit mihi magna qui potens est,
et sanctum nomen eius.*

For He that is mighty hath done great things for me;
and holy is His Name.

Chorus

*Freut euch und jubiliert,
Zu Bethlehem gefunden wird das herzeliebe Jesulein,
Das soll eurer Freud und Wonne sein.*

Be glad and rejoice,
in Bethlehem is found the dear little Jesus,
that should be your joy and delight.

Aria (Duet - alto, tenor)

*Et misericordia a progenie
in progenies timentibus eum.*

And His mercy is from generation
unto generation on those who fear Him.

Chorus

*Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.*

He has shown might with His arm;
He has scattered the proud in the conceit of their heart.

Chorus

*Gloria in excelsis Deo!
Et in terra pax hominibus bona voluntas.*

Glory to God in the highest!
And on earth peace to all those of good will.

Aria (tenor)

*Depositum potentes
de sede et exaltavit humiles.*

He has put down the mighty from their seats,
and has exalted the humble.

Aria (alto)

*Esurientes implevit bonis
et divitiae dimisit inanes.*

He has filled the hungry with good things;
and the rich He has sent empty away.

Duet (soprano & bass)

*Virga Jesse floruit,
Emanuel noster apparuit,
induit carnem hominis,
fit puer delectabilis. Alleluia.*

The rod of Jesse blossomed;
our Emanuel appeared,
put on human flesh,
and became a boy of delight. Alleluia.

Aria (trio - sopranos 1 & 2, alto)

*Suscepit Israel puerum suum
recordatus misericordiae suaee.*

He has come to the aid of His servant Israel,
mindful of His mercy.

Chorus

*Sicut locutus est ad Patres nostros,
Abraham et semini eius in saecula.*

As was promised to our forefathers,
to Abraham, and his descendants for ever.

Chorus

*Gloria Patri, gloria Filio, gloria et Spiritui Sancto!
Sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.*

Glory to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now, and ever shall be:
world without end. Amen.

Johann Sebastian Bach's *Magnificat*, (text from the Gospel of St. Luke), is a sacred hymn of praise traditionally presented for Christmas. The first performance was in the church of St. Thomas in Leipzig, Christmas Vespers (1723). The first version was in E-flat major. It was revised in 1732 to form the second version in D major, the only one in existence today. *Magnificat* is composed of 12 musical numbers. The original E flat version contains four trope-like interpolations, which were possibly accompanied by dramatic action. They are included in our performance tonight. From the ten biblical verses of the Gospel, Bach created twelve musical sections of paired texts; the resulting symmetrical structure has at its centre the choral fugue 'Fecit potentiam', The two outermost sections, 'Magnificat anima mea' and 'Gloria Patri', are similarly set for the full five-part chorus, with a large orchestral group which includes trumpets. The inner movements alternate solo arias with a duet and choral sections. The first of the interpolations is a vocal chorale-prelude on 'Vom Himmel hoch', similar in style to 'Suscepit Israel' and telling of the angel's visit to the shepherds. The second, 'Freut euch und jubiliert', proclaims the angel's message, similar in idea to 'Sicut locutus est'. The third represents the heavenly host singing 'Gloria in excelsis Deo!' and is in the festive manner of most other choruses. Lastly, Mary and Joseph's song on the Saviour's birth, 'Virga Jesse floruit', has some of the joyousness of 'Et Exultavit'.

Magnificat is richly scored for three trumpets, drums, two flutes, two oboes, strings and continuo. In addition, for Festal Vespers at St Thomas' two choirs would have been available, and so Bach calls for a five-part chorus as opposed to the four-part vocal texture customary in church cantatas. The hymn of praise, *Magnificat*, is a traditional part of the cult of Mary. It is based upon Mary's words when she learns from the angel Gabriel that she will give birth to a Savior. The work begins resplendently, the 3 trumpets heralding with festive D major chords, lively orchestral prelude, from which the 5-part chorus burst out in highly embellished phrases: "Magnificat anima mea Dominum" (My soul doth magnify the Lord.). The A major bass aria follows, including the tenor aria, etc., and the 2 choral pieces that end it – "as he promised our fathers, Abraham and his descendants for ever and ever," and the mighty "Gloria Patri ..." ("Glory to the Father, the Son, and the Holy Ghost.") The work comes to a powerful conclusion: "Sicut erat in principio, et nunc et semper et in saecula saeculorum, amen" ("As it was in the beginning, is now, and ever shall be, Amen") – a devotion to an exultation.

Sunday, September 7th
Worship Services featuring music by Bach

Christ Episcopal Church

20 Carroll Street, Poughkeepsie, New York
www.christchurchpok.org

10:00am Holy Eucharist



The Rev. Wm. Blake Rider, Rector
Laura Ramsey Russell, Music Director

(Hymns are all Bach Harmonizations)

Prelude: *Arioso* - Charlotte Dinwiddie, viola

Opening Hymn: *Songs of Thankfulness* – Salzburg

Sequence Anthem: *Mein Freund ist mein* from Cantata 140 *Wachet auf*

Ann Lawson, soprano; Paul Frazer, baritone; Ann Churukian, oboe

Offertory Hymn: *Come with us oh Blessed Jesus* (Werde munter)

Communion Music: *Prelude in D minor* from Suite No. 2, Dawn Biega, cello

Closing Hymn: *A Mighty Fortress* (Ein feste Burg)

Organ Postlude: *Toccata in D minor* – J.S. Bach

Freedom Plains Presbyterian Church

Corner of Route 55 and Stringham Road, LaGrangeville
www.fppchurch.org

Worship Services at 9 and 11:00am



The Rev. Paul Lent, Pastor
Denise Bassen, Music Director

First Evangelical Lutheran Church

325 Mill Street (corner of Catherine St. and 44/55), Poughkeepsie, NY

Worship Service at 10:00am



Rev. Henry J. Wuerz, Pastor
Eric Hepp, Organ

St. John's Lutheran Church

55 Wilbur Blvd., Poughkeepsie, New York
www.stjohnselc.org

Bach Service - 9:30am.

Prelude starts at 9:15am.



The Rev. Daniel B. Ward
Susan Guse, Organ

9:15 a.m. Prelude: Selected Chorales ~ St. John's Brass Ensemble ~ J. S. Bach

Musical Offering: Sheep May Safely Graze, BWV 208 ~ St. John's Adult Choir ~ J. S. Bach

Postlude: Prelude and Fugue in C major, BWV 545 ~ Susan Guse, organ ~J. S. Bach

Selections from the Six Suites for Unaccompanied Cello

Trinity Episcopal Church

1200 Main Street, Fishkill
www.trinityfishkill.org

Holy Eucharist at 10:00am



*The Rev. Sr. Jean Campbell, O.S.H., Rector
Beverly Simmons, Organ*

St. Mary's in the Highlands Church

One Chestnut Street (Corner of Routes 9D & 301), Cold Spring
<http://stmaryscoldspring.dioceseny.org>

Mass at 10:30am



Fr. Shane Scott-Hamblen, Rector
Patricia Maimone, Organist and Director of Music

Special Music:

Cantata 51 Jauchzet Gott in allen Ländern
Lynette Pfund, soprano

Organ music will include
Fugue in E-flat major (St. Anne) BWV 552.2

Sunday, September 7, 2008

St. John's Episcopal Church

66 Clinton Street, Cornwall, New York

www.stjohnscornwall.org

Afternoon Concert at 3:00pm

Toccata, Adagio and Fugue in C major

Eric Hepp, organ

Violin Sonata in E major, BWV 1016

Adagio

Allegro

Adagio ma non tanto

Allegro

Emily Faxon, violin

Ruthanne Schempf, piano

Intermission

Brandenburg Concerto #3, BWV 1049

Allegro

Andante

Presto

Violin: Emily Faxon, Sarah Tusch

Viola: Jeremy Duckles, Anastasia Solberg, Mary Bish

Cello: Susan Seligman, Alicia Skrabut, Sarah Bish

Bass: Kevin Franca

Edward Lundergan, Conductor

Harpsichord: Mary Jane Corry [harpsichord built by Robert Hicks]

Violin Sonatas and Partitas - “The Sonatas and Partitas for solo violin (BWV 1001–1006) are a set of six works composed by Johann Sebastian Bach. They consist of three sonatas in four movements and three partitas composed of dance-based movements. The complete set was first published in 1802. Bach composed the works in 1720, while employed at Köthen. The manuscript was nearly destroyed but someone saved it from being used as butcher paper. There, Bach composed more chamber music than sacred or choral music; the Brandenburg Concertos, concerto for two violins, and cello suites were all composed about this time....The original performer of Bach's six sonatas and partitas is unknown. J.G. Pisendel and J.B. Volumier have been suggested, both being talented violinists at the Dresden court, as has Joseph Spiess, leader of the orchestra at Cöthen, where Bach composed the works. However, some contend that it may have been Bach himself who gave the first performance, pointing to his skills as a violinist... The sonatas each consist of four movements, in the slow-fast-slow-fast movement pattern of the sonata da chiesa, with the second movement as a fugue. [From <http://en.wikipedia.org>]

Brandenburg Concerto #3, BWV 1049 - In 1717, Bach was employed by the music loving Prince Leopold of Anhalt Cöthen. It was the custom for the Prince to take several musicians with him when he traveled. When Bach returned from one such trip in July 1720, he learned that his wife, Maria Barbara had died and was already buried. His surviving children (of the seven born to Maria Barbara) were 12, 10, 6 and 5. During his grief, Bach, a devout Lutheran, reconsidered his position at a Calvinist court and began looking for organist positions elsewhere. In March 1721, he sent six orchestral concerti that had been written between 1711-21 to Christian Ludwig, Margrave of Brandenburg. The Margrave had great influence but though he collected a library of compositions, he had no orchestra like the one at Cöthen. These concerti which were modeled after Vivaldi's Concerti grossi, disappeared into the Brandenburg library where, after the Margrave's death in 1734, they were valued at less than a dollar. They were rediscovered 130 years later and were published as the “Brandenburg Concerti.” Each concerto has a three-movement plan with an aria-like slow movement. Whereas Vivaldi used virtuoso technique to show off, Bach's interests lay in the long contrapuntal lines.

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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 both, who gave so generously of their time and musical gifts to make these concerts possible

... Nancy Plummer Faxon (1914 – 2005) for her exceptional bequest of a Steinway Grand Piano

... Christ Episcopal Church for its generous gift of rehearsal and performance space throughout the summer months

... St. John’s Episcopal Church for Friday and Sunday performance space

... Carol Lundergan, for creating and maintaining the Hudson Valley Society for Music website

... Rehearsal pianists Ruthanne Schempf, Patricia Maimone, and William Ashby

... Cappella Festiva and the Gilbert & Sullivan Musical Theater Company for the use of stands and lights

... Good friends and strong neighbors who helped to move the harpsichords

... Donald Winslow for piano tuning in Cornwall and Poughkeepsie!

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... Dr. Benedikt Kellner for recording

... BachFest Choir members for the Saturday evening reception

... The Rev. Wm. Blake Rider for printing the concert programs

... Patricia Maimone, and Marjorie Schempf for extra help and advice

... all the un-named splendid musicians who advised the staff throughout this festival

... Clinton Elementary School for parking spaces

... Clarence Snyder, father of the Bach Festival in North Conway, New Hampshire and
so the grandfather of this Festival.

Remember... the music doesn't have to stop when BachFest ends. Save these dates for:

Potluck Concerts

Fridays at 7:30pm at Cornwall Presbyterian Church
222 Hudson Street
Cornwall-on-Hudson, NY 12520

Chamber Music, Dessert and Coffee!

www.HudsonValleySocietyForMusic.org

November 21
December 12
January 23
February 20
March 20
April 24
May 22

Autumn Colors
Holiday Gifts
Happy Birthday, Herr Mozart
Romantic Valentines
Classics
Spring Blooms
Americana

Concerts Con Brio

upcoming musical events at Christ Episcopal Church

Friday, 9/19: at 7:30pm: **Vocal Concert "serious business"** - Hugo Wolf songs from the Moerike-Lieder, Vaughan Williams' "On Wenlock Edge", and Mahler's "Kindertotenlieder". Benedikt Kellner, tenor and Maria Rivera White, piano; Suggested donation: \$12.

Sunday, 10/12 at 4:00pm: **The songs of Max Reger - Little known out-of-print gems and masterpieces** Concert of Max Reger songs sung by Sarah Levine Simon, Peter Ludwig, Christine Howlett, Shirley Perkins, Barbara Hardgrave, and James Ruff; Suggested donation: \$12.

Friday, 10/24 at 7:30pm: **Vocal Concert of English and American Art Songs and Folk Songs** performed by Paul Frazer, baritone and Laura Russell, piano. Barber, Copland, Britten and Vaughan Williams; Suggested donation: \$12.

Sunday, 11/9 at 4:00pm: **Choral Evensong Service** honoring Altar Guilds from the Mid-Hudson Region of the Diocese. Region-wide Episcopal Choir; Freewill offering.

Friday, 11/14 at 7:30pm: **American Songbook: An evening of 20th Century American Art Song**; songs by Barber, Ives, Bernstein, Libby Larsen, and John Musto. Shana Andrawis, soprano; Suggested donation: \$12.

Saturday, 11/22 at 8:00pm: **Kairos: A Consort of Singers will join the SUNY-New Paltz Concert Choir, College-Community Chorale and Chamber Singers in concert featuring The Ecstasies Above by British composer Tarik O'Regan.** The work is scored for chamber chorus and string quartet and is based on the Edgar Allan Poe poem *Israfel*. The concert will also feature Bach's motet *Fürchte dich nicht* and Beethoven's *Elegischer Gesang, Op. 118*; Suggested donation: \$12.

Sunday, 12/21: Advent Lessons & Carols Service - organ prelude at 4:30; service at 5:00pm; Freewill offering.

Wednesday, 12/24 at 10:30pm: **Christmas Eve Choir Concert: Benjamin Britten "Ceremony of Carols.** 11:00pm Festival Communion Service with Christmas Hymns; Freewill offering.

www.christchurchpok.org

Kairos: A Consort of Singers – Fall 2008 Bach Cantata Series at Holy Cross Monastery

www.kairosconsort.org

Sunday, September 21, 2008: 4:00pm – Cantata No. 27, Wer weiss, wie nahe mir mein Ende? (Who knows how near my end is to me?), with chamber orchestra. The concert will also feature a performance of Archangelo Corelli's **Violin Sonata Op. 5, No. 3** by violinist Marka Young, cellist Susan Seligman and harpsichordist Mary Jane Corry. The concert is free to the public (free-will offering gratefully accepted). The cantata and sonata will be performed as part of a choral evensong service.

Sunday, October 19, 2008: 4:00pm – Cantata No. 139, Wohl dem, der sich auf seinen Gott (Happy is the man, who to his God), with chamber orchestra. The concert will also feature an instrumental work by the Baroque master. The concert is free to the public (free-will offering gratefully accepted). The cantata and instrumental work will be performed as part of a choral evensong service.

Sunday, December 21, 2008 : 3:00pm – Advent Cantata No. 140, Wachet auf, ruft uns die Stimme (Wake up, the voice calls us) with chamber orchestra. The concert will also feature an instrumental work by the Baroque master and a seasonal choral work. The concert is free to the public (free-will offering gratefully accepted). The cantata, choral and instrumental work will be performed as part of a choral evensong service.

Kairos: A Consort of Singers – Lessons & Carols

Sunday, December 14, 2008: 3:00pm – The service will include seasonal sacred music from the Renaissance to the present and will be interspersed with readings from the Old and New Testaments. The service is free to the public and free-will offerings will be collected for a local Hudson Valley charitable organization. Come join Kairos for a truly spiritual and inspirational afternoon and start your Christmas season off right! A holiday reception will follow the service.