



Binghamton Symphony
and Choral Society

FRITZ WALLEMBERG, *Conductor*

present their

Spring Concert

1970/71 SEASON

SOLOISTS:

MARY ANN HILL, Soprano
JENNY LOU CORRIS, Contralto
RICHARD TAYLOR, Tenor
KENNETH McDAVIT, Bass

SUNDAY, APRIL 25, 1971 — 7:30 P. M.

WEST JUNIOR HIGH SCHOOL
Binghamton, N. Y.

PROGRAM



CANTATA No. 67 "Hold in remembrance Jesus Christ" .. *J. S. Bach*

(1685-1750)

Text by Christian Weiss

Translation by Henry S. Drinker

No. 1—CHORUS

Hold in remembrance Jesus Christ
That He is risen from death to save us

Ah see, how already now believers
Are sure, o prince of peace,
That by Thine aid our troubles soon
will cease.

No. 2—ARIA (Tenor)

My Saviour is arisen,
So why do I now fear?
However firm my faith may be,
My heart from strife is never free;
O come, my Saviour dear!

No. 6—SOLO (Bass) and CHORUS

Peace be unto you,
Blessed peace be unto you!

No. 3—RECITATIVE (Alto)

My Jesus, fear of death Thou doth
dispel,
And art become the dread of Hell.
What then is there to fear, or daunt
us here?
Thyself hast taught our thankful
voices
This song at which mankind rejoices:

All's well! Jesus guards us from dis-
aster,
All our foes He now will master;
Devils, Satan, get ye away!

Peace be unto you!

Jesus comforts all the weary,
Gives us hope when life is dreary;
Yea, he brings us peace.

Peace be unto you!

No. 4—CHORALE

Now dawns for us a glorious day,
Whose joy no power can gainsay.
Our blessed Lord triumphant rose,
Victorious over all His foes. Alleluja!

O Lord! Help us that our end be
glorious,
That through death we be victorious,
Heaven high to gain!

Peace be unto you!

No. 5—RECITATIVE (Alto)

But still it seems that certain of my
foes
Who yet remain, with threats of fur-
ther woes,
Will leave me no repose.
When Thou hast overcome them in
the end,
Help me, with foes within me to con-
tend.

No. 7—CHORALE

Thou Prince of Peace, to Thee we bow,
Lord Jesus, God and man;
A valiant friend in need art Thou,
Our aid since time began.
So now we all in Thy name call
And ask Thy Father's blessing.

This cantata was composed when Bach was in Leipzig, probably in 1725, and is intended for the first Sunday after Easter. Most of the magnificent opening festive chorus is a four-part fugue whose text is the expression of confidence in the resurrection idea found in II Timothy, II, 8. In the tenor aria the melodic lines reflect the contrasts in the text with appropriate motives for "resurrection" and "fright" as well as the inner tensions created by doubt and unrest. Numbers three and five are short recitatives linked by a quotation of a well-known chorale. Although Bach never wrote opera, his ability as a musical dramatist is evident in the great aria for bass and chorus. In this high point of the cantata the bass voice, depicting Jesus, is surrounded by "hovering" woodwind sounds. The serenity of the noble bass line contrasts with the exaltation and excitement of the chorus. The work closes with an affirmation of faith, a familiar chorale in which the congregation probably joined the performers of the cantata.

GLORIA

F. Poulenc
(1899-1968)

1. GLORIA

Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis

Glory be to God on high, and
peace on earth to men of
good will.

2. LAUDAMUS TE

Laudamus te, benedicimus te,
adoramus te, glorificamus te,
Gratias agimus tibi propter
magnam gloriam tuam,

We praise Thee, we bless Thee,
we adore Thee, we glorify Thee.
We give Thee thanks for Thy
great glory.

3. DOMINE DEUS

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

O Lord God, heavenly King,
God the Father Almighty.

4. DOMINE, FILI UNIGENITE

Domine, Fili unigenite,
Jesu Christe,

O Lord Jesus Christ, the
only-begotten Son,

5. DOMINUS DEUS, AGNUS DEI

Domine Deus, Agnus Dei,
Filius Patris, Rex coelestis,
Qui tollis peccata mundi,
miserere nobis,
suscipe deprecationem nostram,

O Lord, God, Lamb of God,
Son of the Father,
That takest away the sins of
the world,
have mercy upon us,
receive our prayer,

6. QUI SEDES AD DEXTERAM PATRIS

Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Thou, that sittest at the right
hand of the Father,
have mercy upon us.
For Thou alone art holy,
Thou alone art Lord,
Thou alone art most high,
O Jesus Christ,
together with the Holy Ghost,
in the glory of God the Father.
Amen.

Francis Poulenc, a leading French composer of this century, has gained a reputation as one of the finest writers of religious music in our time. The text of the *Gloria in G Major* is based on Catholic liturgy, although it is not a Mass as such. A wide range of moods and textures reflect the words, from the cheerfulness of the *Laudamus* to the grandeur of the *Domine Deus*. Pompousness is avoided in the work and the prevailing tone is one of simplicity and humility, both characteristics of most of Poulenc's religious compositions.

INTERMISSION

THE FIRST WALPURGIS NIGHT

F. Mendelssohn
(1809-1847)

Text by J. W. von Goethe
Translation by W. Bartholomew

OVERTURE

(Portraying the change from Winter
weather to Spring)

No. 1. TENOR SOLO (A Druid) and
CHORUS of Druids and People

Now May again
Breaks Winter's chain,
The bud and bloom are springing;
No snow is seen,
The vales are green,
The woodland choirs are singing!
Yon mountain-height
Is wint'ry white;
Upon it we will gather;—
Begin the ancient, holy rite,—
Praise our Almighty Father!
In sacrifice
The flame shall rise!
Thus blend our hearts together.
Away! away!

No. 2. ALTO SOLO (An Aged
Woman of the people)
Know ye not, a deed so daring
Dooms us all to die despairing?
Know ye not, it is forbidden
By the edicts of our foemen?
Know ye, spies and snares are hidden
For the sinners called "the
heathen"?
On their ramparts they will slaughter
Mother, father, son, and daughter!
If detected,
Naught but death can be expected.
CHORUS of Women
On their ramparts they will slaughter
Mother, father, son, and daughter!
They oppress us,
They distress us!
If detected,
Naught but death can be expected.

No. 3. BARITONE SOLO (*Druid Priest*) and CHORUS of *Druids*

The man who flees
Our sacrifice,
Deserves the tyrant's tether.
The woods are free!
Disbranch the tree,
And pile the stems together!
In yonder shades,
Till daylight fades,
We shall not be detected;
Our trusty guards shall tarry here,
And ye will be protected.
With courage conquer slavish fear;
Show duty's claim respected!

BARITONE SOLO

Disperse, disperse, ye gallant men!

No. 4. CHORUS of *Druid Guards*

Disperse, disperse, ye gallant men,
Secure the passes round the glen!
In silence there protect them,
Whose duties here direct them.

No. 5. BASS SOLO (*A Druid Guard*)

Should our Christian foes assail us,
Aid a scheme that may avail us!
Feigning demons, whom they fable,
We will scare the bigot rabble!

BASS SOLO and CHORUS

Come with torches brightly flashing,
Rush along with billets clashing,
Through the nightgloom lead and follow,
In and out each rocky hollow.
Owls and ravens,
Howl with us, and scare the cravens!

No. 6. CHORUS of *Guards and People*

Come with torches brightly flashing,
Rush along with billets clashing,
Through the nightgloom lead and follow,
In and out each rocky hollow.
Owls and ravens,
Howl with us, and scare the cravens!

No. 7. BARITONE SOLO (*Druid Priest*) and CHORUS

Restrain'd by might,
We now by night,
In secret, here adore Thee!
Still it is day
Whene'er we pray,
And humbly bow before Thee!
Thou can'st assuage
Our foemen's rage,
And shield us from their terrors—
The flame aspires!
The smoke retires!
Thus clear our faith from errors!
Our customs quell'd,
Our rights withheld,
Thy light shall shine for ever!

No. 8. TENOR SOLO (*A Christian Guard*)

Help, my comrades! see, a legion
Yonder comes from Satan's region!
See yon group of witches gliding
To and fro in flames advancing!
Some on wolves and dragons riding;
See, ah, see them hither prancing!
What a clattering troop of evil—
Let us, let us quickly flee them!
Imp and devil
Lead the revel;
See them caper,
Wrapt in clouds of lurid vapour!

CHORUS of *Guards*

See the horrid haggards gliding,
Some on wolves and dragons riding!
See, ah, see them hither prancing,
With the Fiend in flames advancing!
See them caper,
Wrapt in clouds of lurid vapour!
Let us flee them, let us flee!

No. 9. CHORUS of *Druids and Heathens*, with BARITONE SOLO

Unclouded now, the flame is bright!
Thus faith from error sever!
Although our foes assault our rite,
Thy light shall shine for ever!

In Germany the eve of May Day is called Walpurgis Night and is dedicated to St. Walpurga, an English nun who founded religious houses in Germany in the 8th century. According to folklore, it is also the night when witches gather together on the Brocken, the highest peak of the Harz Mountains, and there revel and carouse with demons. Goethe treated this theme (which was to be a popular one throughout the nineteenth century) and suggested to the composer Zelter that it be set to music. Zelter abandoned the project and it was assumed by his pupil, Mendelssohn. After a hearing at a private performance in 1832 the work was withdrawn to be finally revised and performed in 1843. The composer prefaces the poem with an overture portraying Winter and the transition to Spring. There follows a group of solos and choruses arranged in the manner of an operatic finale. The first chorus is a Spring song, with atmosphere ranging from charming to stormy. The central chorus (number six) "Kommt mit Zacken" abounds in grotesque fantasy and striking orchestration of a kind surpassed at that time only by Berlioz. A triumphant chorus of druids and pagans closes this bold and remarkable work.

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