



Choral Society of the Triple Cities
and Community Symphony Society

FRITZ WALLENBERG, *Conductor*

present their

ANNUAL
CHRISTMAS
CONCERT



SUNDAY, DECEMBER 10th, 1961 — 8:15 P. M.

BINGHAMTON WEST JUNIOR HIGH SCHOOL

Program

Two complete cantatas framed by festive choruses from a Christmas cantata comprise the first half of this evening's varied program of liturgical music by Bach and Mozart.

Cantata 63, opening chorus *J. S. Bach*
"Christians, Mark Ye Well This Day"

Cantata 63 was written for the first Christmas festival under Bach's direction in his new post in Leipzig in 1723. The chorus is accompanied by Bach's "festive orchestra" which includes trumpets and timpani. The dance-like rhythms and figures in the opening chorus, referred to later in the cantata with the text "praise him with song and dance," create a picture of a festive procession.

Cantata 131 *J. S. Bach*
"From The Deep, Lord"

Soloists: Arthur Scott, Baritone; Ray DeVoll, Tenor

Cantata 131 was composed in 1707 shortly after Bach's arrival at his new post as organist in Muhlhausen. The text is from Psalm 130. In the two duets the upper voice sings the chorale tune "Lord Jesus Christ, Thou Highest Good." In a style typical of Bach's early cantatas the lines of text in the choruses are treated in different manners including massive chordal style, free counterpoint and such complex techniques as the double fugue.

Cantata 56 *J. S. Bach*
"I Will My Cross-Staff Gladly Carry"

Soloist: Kenneth McDavit, Baritone

Cantata 56 is an example of the solo cantata. In commenting on it Albert Schweitzer wrote "It makes unparalleled demands on the dramatic imagination of the singer, who would depict convincingly this transition from the resigned expectation of death to the jubilant longing for it." This magnificent work closes with the chorus singing a verse of a chorale tune by Johann Cruger, as harmonized by Bach.

Cantata 63, closing chorus *J. S. Bach*

The trumpets and timpani return to the ensemble as it performs the majestic closing chorus of Cantata 63.

INTERMISSION

Litaniae Lauretanae *W. A. Mozart*
31:30

Soloists: Norma Humphries, Soprano
Jean Fisher, Contralto
Ray DeVoll, Tenor
Robert Ludden, Bass

There are various types of litanies, all of them forms of supplication addressed to God, to the Saints, or to the Virgin (as in the present one). A Litany always opens with the Kyrie and closes with the Agnus Dei, with intervening verses from various sources.

The Litaniae Lauretanae (Loretine Litany) is from inscriptions on the walls of the Mary Chapel in the Casa Santa at Loreto, Italy. This setting by the young Mozart was written in 1774 when he was employed by the Archbishop of Salzburg.

Cantata 50 *J. S. Bach*
5:12
"Now Has The Hope And The Strength"

Although numbered among the cantatas it is not known whether this mighty eight-voice chorus formed part of a cantata or of another work by Bach. In its structure and grandeur it stands beside the Sanctus of the *Mass in B Minor*. For this performance the chorus is re-arranged into two antiphonal choirs and one can hear the amazing variety of textures that Bach combines to create a massive sound, all topped by dazzling high register trumpet parts.

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SECOND SYMPHONY CONCERT

Sunday, February, 18, 8:15 p. m. West Junior High School. Eric Friedman soloist in Brahms' Violin Concerto.

A DATE TO REMEMBER

Chamber Music Society, presenting The Wallenberg Trio Monday, January 22nd, 8:15 p. m. at the Harpur College Auditorium.

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