



Binghamton Symphony
and Choral Society

FRITZ WALLEMBERG, *Conductor*

present their

Spring Concert

1973/74 SEASON

SOLOISTS:

Neva Pilgrim, Soprano (Bach & Mozart)

Carol Bolton, Soprano (Hovhanness)

Jean Fisher, Alto

Donald Weiskopff, Tenor

Kenneth McDavit, Bass

SUNDAY, APRIL 28th, 1974 – 7:30 P. M.

WEST JUNIOR HIGH SCHOOL

Binghamton, N. Y.

PROGRAM

Cantata No. 105 (Herr, gehe nicht ins Gericht) J. S. Bach
(1685-1750)

X

Librettist unknown

English Translation by Henry S. Drinker

1. Chorus

"Lord, weigh Thou and judge us not by
our default;
nay, for then no man alive may Thou
acquit."

2. Recitative (*Alto*)

My God, condemn me not ;
in humble penitence I come to bow me
before Thy Majesty.
I know how great Thy wrath, how deep
my sorry guilt.
Thy judgments, Lord, I know are right-
eous,
as Thy decrees are merciful.
I offer Thee confession frank and free,
nor would I dare deny to Thee
my spirit's many failings
or venture to conceal them.

3. Aria (*Soprano*)

With quiver and quaking
the sinners are shaking
Each one is the fault of the other be-
wailing
while stoutly denying his own greater
failing.
They never may rest them contented,
forever by conscience tormented.

4. Recitative (*Bass*)

How happy he, he who is firm assured,
assured of full acquittance,
for him the debt was paid in full
when Jesus offer'd His atonement.
He nailed it fast beside Him on the Cross.
For our sake with the Father interceding,
He pleads for us when death's hour strikes,
and Mighty God will harken to His plead-
ing.
So when thy mortal corpse is carried to
the grave
and earth is heaped upon it,
thy God will open wide the Gate of
Heaven.

5. Aria (*Tenor*)

If but Thou, Jesus, be my dear companion
I value Mammon naught indeed.

6. Chorale

Now I know that Thou wilt quiet
all the fears that trouble me,
in fulfilment of the promise,
given to the world by Thee,
that thro'out the earth's dominions,
not a single soul will perish;
if the faith we firm maintain
life eternal we will gain.

In a few lines it is not possible to describe in detail the pictorial and musical riches of this great work. The cantatas, of which Bach wrote some 300, cover a vast range of topics, feelings, and dramatic situations. The Gospel for the ninth Sunday after Trinity, for which this cantata was written, is the parable of the unjust steward. This has been expanded by the unknown librettist to describe to the Christians the curse of bad conscience, of "mammon," and the blessing of a devout heart.

The magnificent and complex opening chorus is not only a graphic setting of the text but is a *tour de force* of contrapuntal writing in which the seemingly independent roles of voices and instruments are combined shortly before the fugue on "nay, for then no man alive . . ." The aria (No. 3) is a tonal picture of the shivering sinner—without a firm base, since only the viola plays the bottom line usually heard in the cello. The recitative, No. 4, represents the turning point from depression to freedom. The tenor aria which follows contrasts the conviction of the singer in his faith with the florid violin part symbolizing the radiance and attraction of "mammon." The work closes, as do most cantatas, with a straightforward four-part setting of a Lutheran chorale. In many cantatas the orchestra simply doubles the voice but in this one there is a fascinating use of repeated-note rhythms in the instruments. With each line of text they lose speed and thus, in miniature, retrace again the theme of the cantata "from the trembling heart of the sinner to the blissful tranquillity of a clear conscience."



Sung in Latin

Conducted by the composer

1. Celestial Fanfare
2. Magnificat (*Chorus*)
Magnificat anima mea Dominum *My soul magnifies the Lord*
3. Et Exultavit (*Tenor*)
Et exultavit spiritus meus
in Deo salutari meo *And my spirit rejoices,
In God my Savior.*
4. Quia Respexit (*Soprano*)
Quia respexit humilitatem
ancillae suae,
ecce enim ex hoc
beatam me dicent *For He has regarded the low estate
of His handmaiden,
for behold, henceforth
I shall be called blessed*
5. Omnes Generationes (*Women's Chorus*)
Omnes generations. *by all generations.*
6. Quia Fecit Mihi Magna (*Bass and Chorus*)
Quia fecit mihi magna
qui potens est,
et sanctum nomen eius. *For He who is mighty
has done great things for me,
and holy is His name.*
7. Et Misericordia (*Soprano*)
Et misericordia a progenie
in progenies timentibus eum. *And His mercy is on those
who fear Him from generation to
generation.*
8. Fecit Potentiam (*Alto*)
Fecit potentiam in brachio suo,
dispersit superbos
mente cordis sui.
Deposuit potentes de sede
et exaltavit humiles. *He has shown strength in his arm,
He has scattered the proud
in the imagination of their hearts.
He has put down the mighty from their
thrones*
9. Esurientes Implevit Bonis (*Tenor and Men's Chorus*)
Esurientes implevit bonis
et divites dimisit inanes. *He has filled the hungry with good things
and the rich He has sent empty away.*
10. Suscepit Israel (*Women's Chorus*)
Suscepit Israel puerum suum,
recordatus misericordiae suae. *He has helped His servant Israel
in remembrance of His mercy.*
11. Sicut Locutus Est (*Bass and Chorus*)
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula. *As He spoke to our fathers,
to Abraham and to his posterity forever.*
12. Gloria Patri (*Chorus*)
Gloria Patri et Filio
et Spiritui Sancto
Sicut erat in principio
et nunc et semper
et in saecula saeculorum. Amen. *Glory be 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.*

For a number of years early in his career Hovhaness was an organist in an Armenian church in Massachusetts, where his original style of improvising on early church modes attracted wide attention. His study of this music as well as music of the East has contributed to the very personal style which is apparent in his setting of the Magnificat. He prefaces the piece with the sentence "I have tried to suggest the mystery, inspiration and mysticism of early Christianity in this work." A prefatory "Celestial Fanfare" introduces the Magnificat text which is heard in block chords reminding one of the parallel organum of early medieval polyphony. Throughout the work the instruments (and sometimes the chorus) often appear in passages marked "senza misura" (without measure) in which a shimmering quality is established by the uncontrolled gliding or tremolo patterns called for by the composer.

INTERMISSION

Poem by Friedrich von Schiller

English translation by Florence T. Jameson

Sung in German

Auch das Schoene muss sterben, das Menschen und Goetter bezwinget!
Even Beauty must die, that men and gods overmasters!

Nicht die eherne Brust ruehrt es des stygischen Zeus.
It cannot soften the iron bosom of stygian Zeus.

Einmal nur erweichte die Liebe den Schattenbeherrscher,
Only once did love melt the heart of the monarch of shadows,

Und an der Schwelle noch, streng, rief er zurueck sein Geschenk.
Yet on the threshold, sternly, did he revoke his boon.

Nicht stillt Aphrodite dem schoenen Knaben die Wunde,
Not even Aphrodite could stanch the wound of the stripling,

Die in den zierlichen Leib grausam der Eber geritzt.
That in his beautiful side cruelly the wild boar had ripped.

Nicht errettet den goettlichen Held die unsterbliche Mutter,
Nay, a mother immortal could not succor the divine hero,

Wenn er, am scaeischen Tor fallend, sein Schicksal erfuehlt.
When at the Scaean gate falling his fate he fulfilled.

Aber sie steigt aus dem Meer mit allen Toechtern des Nereus,
But she ascends from the sea with all the daughters of Nereus,

Und die Klage hebt an um den verherrlichten Sohn.
And the lament begins for her glorified son.

Siehe, da weinen die Goetter, es weinen die Goettinnen alle,
Lo, they are weeping, the gods, behold, every goddess is weeping,

Dass das Schoene vergeht, dass das Vollkommene stirbt.
For the beautiful fades, for all the perfect must die.

Auch ein Klaglied zu sein im Mund der Geliebten ist herrlich,
Even a dirge to be on the lips of a loved one is glorious,

Denn das Gemeine geht klanglos zum Orkus hinab.
For what is common goes downward to Orcus unsung.

Brahms was one of the finest choral writers in the nineteenth century with works ranging from light folk songs and waltzes to the great *German Requiem*. For many of his songs and choruses he drew on the poets Goethe or Schiller. Naenie, is a setting of a poem by Schiller, was written in 1880 shortly before the third symphony. It is therefore a mature work showing the rich harmonies and the sumptuous vocal and orchestral sound which are typically Romantic in character as well as the rhythmic complexities which set Brahms apart from many nineteenth-century composers. The poem is a dirge with many references to figures in Greek mythology symbolizing the triumph of death in all lives. In the beautiful closing section we hear a variant on the opening pages of music set now to a repetition of the key line of text, "Even a dirge to be on the lips of a loved one is glorious."

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