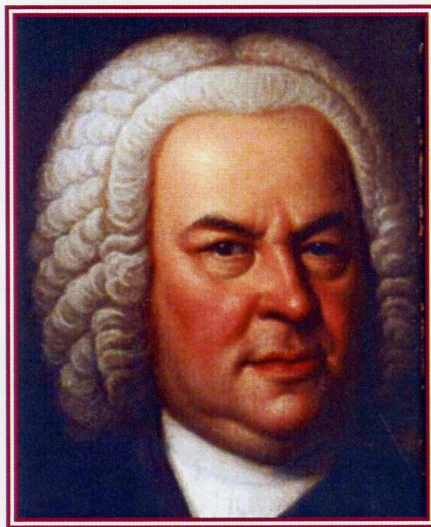


The Rhodes MasterSingers Chorale
and
Idlewild Presbyterian Church
present

BACH AT IDLEWILD

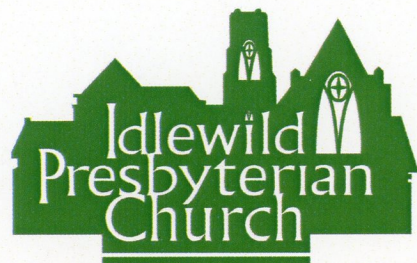


SUNDAY, APRIL 1, 2007
4:00 p.m.

Ted Gibboney, Conductor



Rhodes College
—1848—



BACH AT IDLEWILD is a three-concert series dedicated to the sacred choral and instrumental music of J. S. Bach (1685–1750). Our thanks to all who have supported in ways big and small. In particular, we continue to benefit from the expertise and enthusiasm of David Loebel of the Memphis Symphony Orchestra, Tim Sharp of Rhodes College, and Lawrence Edwards of the Scheidt School of Music at the University of Memphis. Also, our kudos go to the faithful singers of the Idlewild Adult Choir, Rhodes Mastersingers Chorale, and The University of Memphis Concert Choir.



St. Thomas Church, Leipzig during Bach's time. The St. Thomas School, where Bach lived and worked, is at the rear center of the picture.

The Program

CARILLON PRELUDE

Peggy McClure, Carillonneur

WELCOME AND INVOCATION

Dr. Stephen Montgomery, Pastor

CANTATA #68: FOR GOD SO LOVED THE WORLD

- I. Opening Chorus For God so loved the world
- II. Soprano Aria My believing heart
Carole Blankenship, soloist
- III. Bass Recitative I am not to be measured with Peter
- IV. Bass Aria You were born for my benefit
George Ensminger, soloist
- V. Closing Chorus Whosoever believes in him

ORGAN MUSIC

Fantasia and Fugue in C minor, BWV 537

John David Peterson, organist

CANTATA #82: I HAVE ENOUGH

- I. Aria I have enough
- II. Recitative I have enough
- III. Aria Slumber now, you weary eyes
- IV. Recitative My God! When comes that blessed 'Now'
- V. Aria I rejoice in my death
Bradley Robinson, soloist

ORGAN MUSIC

By the Waters of Babylon, BWV 653

Jesus Christ, our Redeemer, BWV 688

John David Peterson, Organist

MOTET: THE SPIRIT HELPS US IN OUR WEAKNESS

Please join us for a reception in the church's fellowship hall.

Program Notes

The sacred choral music of Bach was, in large part, written for worship services that occurred on specific Sundays in the church year, and reflected the designated scriptural and hymn texts used in those services. The music expresses the sense of those texts. It represents the texts through numerous technical details. It profoundly exudes their theological spirit. We invite you to follow the cantata texts (following page) during the concert, not only to imagine the original context of the music, but as a springboard for your own meditations as we, like Bach, seek to imagine, understand, and embody the presence of God in our world.

The choral cantata *For God so loved the world* was written for a service during the Feast of Pentecost, the celebration of the gift of the Spirit to early Christians. It is based on the scripture for that service, John 3:16. The opening and closing movements state the idea of Christ's presence as a gift of God, summoning the question as to whether or not we believe it. The two soloists exude joy, even fun, at an awareness of Christ's presence and the underlying reason, to save us from ourselves.

I have enough comes from the story of Simeon, the aged prophet who was promised that he would see the Messiah before he died. The cantata text expresses for the believer the sufficiency of Christ in all things. In Bach's theology that sufficiency was at once mystical (i.e., the death of human desires) and actual (a yearning for death—*Todessehnsucht*—and a release from human suffering). This sufficiency resulted in perhaps some of the most hauntingly beautiful and beloved music that Bach wrote.

The Spirit helps us in our weakness is based on the text from Romans 8. The wonder and complexity of the eight-part choral writing can easily obscure the fact that Bach wrote this music for a funeral. Far from morbid, however, the text expresses perhaps the most basic and joyous of Christian convictions: the Spirit of God is with us at all times. In life and in death, we are of God.

The legendary cellist Pablo Casals used to begin each day by playing Bach. Today Dr. Peterson presents the **C Minor Fantasia and Fugue** and two hymn-based **organ preludes** by Bach. Perhaps we can catch a glimpse of what Casals meant when he said that to experience Bach is to pronounce a spiritual blessing on our day.

CANTATA 68

Also hat Gott die Welt Geliebt / For God so loved the world

I. Opening Chorus

*Also hat Gott die Welt geliebt
daß er uns seinen Sohn gegeben.
Wer sich im Glauben ihm ergibt,
der soll dort ewig bei ihm leben.
Wer glaubt, daß Jesus ihm geboren,
der bleibt ewig unverloren,
und ist kein Leid, das den betrübt,
den Gott und auch sein Jesus liebt.*

For God so loved the world
that he gave us his son.
Whosoever surrenders in faith to him
shall live with him there forever.
Those who believe that Jesus was born for them
will remain eternally not lost,
and there is no sorrow that grieves those
who love God and his Jesus.

II. Soprano Aria

*Mein gläubiges Herze,
frolocke, sing, scherze,
dein Jesus ist da!
Weg Jammer, weg Klagen,
ich will euch nur sagen:
mein Jesus ist nah!*

My believing heart,
rejoice, sing, joke,
your Jesus is here!
Away with laments, away with complaints!
I only want to tell you:
my Jesus is near.

III. Bass Recitative

*Ich bin mit Petro nicht vermessen,
was mich getrost und freudig macht,
daß mich mein Jesus nicht vergessen.
Er kam nicht nur, die Welt zu richten,
nein, nein, er wollte Sünd und Schuld
als Mittler zwischen Gott und Mensch
für diesmal schlichten.*

I am not to be measured with Peter.
What comforts me and makes me joyful
is that my Jesus has not forgotten me.
He came to the world not only to judge;
no, no—he wanted,
as an intercessor between God and humanity,
to settle for this time the matter of sin and guilt.

IV. Bass Aria

*Du bist geboren mir zugute,
Das glaub ich, mir ist wohl zumute,
Weil du für mich genug getan.
Das Rund der Erden mag gleich brechen,
Will mir der Satan widersprechen,
So bet ich dich, mein Heiland, an.*

You were born for my benefit.
I believe that. I am content
because you have done enough for me.
The earthly globe may soon shatter,
and Satan may want to oppose me:
so I pray to you, my Savior.

IV. Closing Chorus

*Wer an ihn gläubet,
Der wird nicht gerichtet;
Wer aber nicht gläubet,
Der ist schon gerichtet;
Denn er gläubet nicht an den Namen
Des eingebornen Sohnes Gottes.*

Whosoever believes in him
will not be judged;
but whosoever does not believe
is already judged,
because this one does not believe in the name
of the only-begotten son of God

CANTATA 82

Ich habe genug / I have enough

I. Aria

*Ich habe genug,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab' ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch' ich, noch heute mit Freuden
Von hinnen zu scheiden.
Ich habe genug!*

I have enough,
I have my Savior, the hope of the faithful
within my desiring embrace enfolded;
I have enough!
O him have I gazed,
my faith impressed Jesus on my heart;
I would, today even, with gladness
depart from here.
I have enough!

II. Recitative

*Ich habe genug!
Mein Trost ist nur allein,
Daß Jesus mein und ich sein eigen möchte sein.
Im Glauben halt ich ihn,
Da seh' ich auch mit Simeon,
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
Der Herr erretten!
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt' ich, Welt, zu dir:
Ich habe genug!*

I have enough!
My comfort is this alone,
that Jesus belongs to me and I to him.
In faith I hold to him,
for I, too, see with Simeon
the gladness of that life beyond.
Let us join with this man!
Ah! Would that from my body's chains
the Lord might free me.
Ah! Were my departure here,
with joy I'd say to thee, O world,
I have enough!

III. Aria

*Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab' ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd' ich schauen
Süßen Friede, stille Ruh'.*

Slumber now, you weary eyes,
close softly and quietly!
World, I dwell no longer here,
I have no part in you
that could offer my soul comfort.
Here I must reckon with misery,
but there, there will I look at
sweet peace, quiet rest.

IV. Recitative

*Mein Gott! wenn kommt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruh'n?
Der Abschied ist gemacht,
Welt, gute Nacht!*

My God! When comes that blessed 'Now'
when I will walk in peace forever,
in the sands of the cool earth
and there rest with you?
My departure is here,
world, good night!

V. Aria

*Ich freue mich auf meinen Tod,
Ach! hätt' er sich schon eingefunden.
Da entkomm' ich aller Not,
Die mich noch auf der Welt gebunden.*

I rejoice in my death,
Ah, that it had already come,
then I'll escape all the suffering
that still clings to me on this world.

HYMN TEXTS

An Wasserflüssen Babylon

*Da sassen wir mit Schmerzen,
Als wir gedachten an Zion,
Da weinten wir von Herzen.*

*Wir hingen auf mit schwerem Mut
Die Orgeln und die Harfen gut
An ihre Bäum der Weiden,
Die drinnen sind in ihrem Land;
Da mussten wir viel Schmach und Schand
Täglich von ihnen leiden.*

*Jesus Christus, unser Heiland,
der von uns den Zorn Gottes wand,
durch das bitter Leiden sein
halferuns aus der Höllen Pein.*

*Du sollst glauben und nicht wanken,
Dass es Speise sei den Kranken,
Den'n ihr Herz von Sünden schwer
Und vor Angst ist betrübet sehr.*

By the waters of Babylon

there we sat in pain
as we remembered Zion,
we cried from our hearts.

With heavy hearts we hanged
the good organs and harps
on the branches of the willows.
Those that are there in a strange land,
we must much shame and distress
suffer for them every day.

Jesus Christ, our Redeemer,
who turned the wrath of God from us,
through his bitter pain
He saved us from the pain of Hell.

You should believe and not waver,
It [Holy Communion] is food for the sick,
whose hearts are heavy from sin
and are troubled by fear.

MOTET

Der Geist hilft unser Schwachheit auf

The spirit helps us in our weakness. (Romans 8:26–27)

*Der Geist hilft unser Schwachheit auf
denn wir wissen nicht was wir beten sollen
wie sich's gebühret.
Sondern der Geist selbst vertritt auns aufs beste
mit unaussprechlichem Seufzen.
Der aber die Herzen forschet
Der weiß was des Geistes Sinn sei
Denn er vertritt die Heiligen
nachdem es Gott gefällt.*

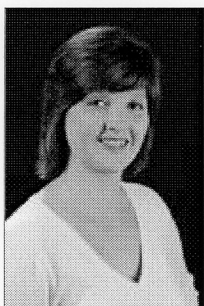
The spirit helps us in our weakness
for we do not know what we should pray
so that it's proper.
But the spirit intercedes best
with unspeakable sighs.
But God, who searches the heart
knows what is the mind of the spirit
for God intercedes for the saints
as it would please God.

Chorale:

*Du heilige Brunst, süsster Trost,
Nun hilf uns fröhlich und getrost
in deinem Dienst beständig bleiben,
die Trübsal uns nicht abtreiben.
O Herr, durch dein' Kraft uns bereit'
Und stark des Fleisches Blödigkeit,
Dass wir hier ritterlich ringen,
Durch Tod und Leben zu dir dringen.
Halleluja!*

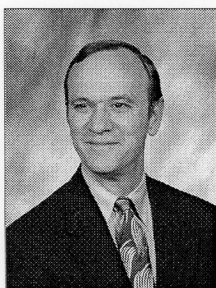
You holy heat, sweet comfort,
help us now happily and comforted
to remain steadfast in your service,
not pushed away by grief.
O Lord, make us ready with your strength
and strengthen the stupidity of the flesh,
that we can strive here gallantly,
to press towards you through life and death.
Halleluja!

The Musicians



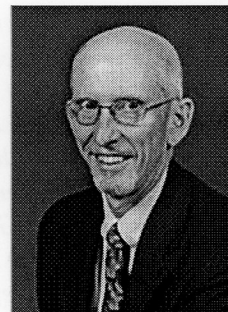
Soprano **Carole Blankenship** is heard regularly in recitals, chamber music concerts, and choral works at Rhodes and many venues in the local area. She is a charter member of the Memphis Vocal Arts Ensemble and the Rhodes MasterSingers Chorale and has appeared as soloist with both groups as well as the University of Memphis Opera Theatre, the Memphis Symphony Orchestra Baroque Series, the University of Memphis Imagine Festival and as recitalist for the Memphis Chamber Music Society. In 1999, Carole was featured in two recitals at Germany's *Bayerische Musikakademie Marktoberdorf*. She may be heard on the compact disc *Lullabies with Duo Vance*.

George Ensminger has been bass soloist at Idlewild Presbyterian Church since 1964. At Rhodes College he performed the role of Schlendrian in J.S. Bach's *Coffee Cantata* BMV211 and Bellamy in *The Fantastiks*. George has performed as soloist in Handel's *Messiah* at Calvary Episcopal, The Orpheum and numerous local churches. George has also played roles in musicals at Theatre Memphis, its predecessor Memphis Little Theatre and Front Street Theatre.



Ted Gibboney is in his fourth year as the Director of Music and Organist for Idlewild Presbyterian Church in Midtown Memphis, Tennessee. In addition to working with the ordained staff in the preparation of weekly worship services, he works with both professional and lay musicians in a music program for all ages, and supervises a busy concert series.

John David Peterson is Distinguished Professor of Music at the Scheidt School of Music at the University of Memphis. As a teacher and mentor he has touched an entire generation of students. As an organist and pianist he has performed cycles of Bach's complete organ works and Bach's *Well-Tempered Clavier*. He is also eagerly sought after as a chamber musician and accompanist.



Bradley Robinson, baritone, has performed opera, oratorio, and musical theater throughout the United States with such companies as the Atlanta Civic Opera, Opera Memphis, Charlotte Opera, St. Petersburg Opera, and the Chautauqua Opera. Robinson is currently Associate Professor at the University of Mississippi, and resides in Oxford, Mississippi, with his wife Jennifer and two sons, Zachary and Jacob. He may be heard on Albany Records.

Chamber Orchestral Personnel

VIOLIN 1

Susanna Perry
Gilmore
Paul Turnbow
Marisa Polesky

VIOLIN 2

Gaylon Patterson
Wen-Yih You
Lenore McIntyre

VIOLA

Jennifer Puckett
Didem Somel

CELLO

Jake Muzzy
Mark Wallace

BASS

Scott Best

OBOE

Joseph Salvalaggio
Saundra D'Amato

ENGLISH HORN

Shelly Sublett

BASSOON

Jennifer Rhodes

Idlewild Adult Choir

ALTO

Mary Allie Baldwin
Regina Bell
Lynette Black
Jill Brookoff
Ginger Hopkins
Dawn Kvande
Peggy McClure
Shirley McRae

BASS

George Ensminger
Lee Franks
Brad Kroeker
Eugene Reynecke
Steve Tower

SOPRANO

Hilary Dow Ward
Shannon Fristensky
Betty Gandy
Robyn Gibboney
Sissy Long
Carol Lowry
Marty Reed
Patricia Suttle

TENOR

Delano Black
Ray Curle
Don Monteith
John Reed
London Silas
Shavers
John Stott

Rhodes MasterSingers Chorale *Timothy Sharp, Director*

ALTO

Fran Addicott
Leah Bachmeyer
Natalie Chambers
Lindsey Cloud
Marci Hendrix
Ellen Koziel
Teresa Peter
Abby Walsh

BASS

Pete Addicott
John Baxter
Rick Censuillo
Leo Connolly
David P. Cooper
Matthias Kaelberer
Bob Patterson

SOPRANO

Allison Andrews
Carole Blankenship
Charlotte Borst
Paige Carpenter
Sharde Chapman
Melanie Marcom
Virginia Nolen

TENOR

Daniel Frankl
Jonathan Johnson
Holmes Paschall
James Peebles
Pat Walker
Tony Walsh

*Our special thanks to Rhodes professor **David Ramsey**. The project could not have been completed without his invaluable support as rehearsal accompanist, and his patient skills as an administrator.*

Upcoming Music at Idlewild

*We hope you have enjoyed this wonderful afternoon of Bach at Idlewild!
Here are more musical events scheduled in the upcoming months at Idlewild Presbyterian Church.*

BACH AT IDLEWILD III

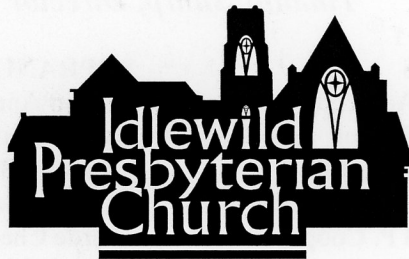
April 29 at 4:00 p.m.
Conductor *David Loebel*
The Memphis Symphony Orchestra
University of Memphis Concert Choir
Ted Gibboney, organist

CARILLON RECITAL

June 3 at 12:30 p.m.
David Caudill and Peggy McClure
Enjoy this outdoor concert as music peals
from Idlewild's 48-bell carillon

LIVING WATERS FOR THE WORLD BENEFIT CONCERT

October 21 at 4:00 p.m.
"Mass for Peace" by Karl Jenkins
Rhodes College Singers and the Idlewild Choir
Timothy Sharp, conducting



Idlewild Presbyterian Church in Midtown Memphis strives to be a warm and welcoming community of faith. In addition to the beautiful music of pipe organ, strings, carillon and voices, Idlewild is filled with faith and fellowship and a sense of mission to the community. For information about church programs and events please visit our website or call the church.

IDLEWILD'S MINISTERIAL, MUSIC AND PROGRAM STAFF

STEPHEN R. MONTGOMERY
Pastor
GAYLE WALKER
Associate Pastor, Adult Ministry
MARGARET BURNETT
Associate Pastor, Outreach Ministry
CASEY THOMPSON
Associate Pastor, Congregational Life
CORINNE NIENHUIS
Commissioned Lay Pastor

STEPHEN R. HAYNES
Theologian in Residence
B. DENTON MCLELLAN
Parish Associate
ANNE H. K. APPLE
Parish Associate
SHARON GAZAWAY
Pastor, Urban Ministry

TED GIBBONEY
Director, Music Ministry
DAVID CAUDILL
Carillonneur
ELIZABETH HOUSTON
Director, Children's Ministry
FRANK KELLY
Director, Youth Ministry
BRIAN MANESS
Director, Recreation Ministry

RITA HALPERN
Children's Center Director
CHERYL WARD
Kindergarten Director
VIRGINIA DUNAWAY
Church Life Administrator
HENRY B. STROCK, JR.
Minister Emeritus
BILLY J. CHRISTIAN
Organist/Choirmaster Emeritus

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