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Special thanks go to Mr. Fred Betschen for his work with woodwinds.

The Programs given by The Cantata Singers are given without admission charge, but are dependent largely upon your contributions at each concert.

THE CANTATA SINGERS

First Presbyterian Church

Sunday, March 14, 1971

8 P.M.

A SACRED CHORAL CONCERT

March 14, 1971

Silent Procession

Prayer of Expectancy

GLORIA - - - - - Francis Poulenc

Soloist: Susan Amisano

Moment of Fascination (People sitting quietly)

Responses: Offering for the support of The Cantata Singers

Reflections on The Cantata Singers

A PSALM OF DAVID - - - - - Norman Dello Joio

Affirmation

SOLI DEO GLORIA

In Memorium Miss Dianne Downer

FIRST PRESBYTERIAN CHURCH

ELMIRA, NEW YORK

The Rev. Edward Essler, Pastor
Mr. Frederick Betchen, Choir Director
Mrs. L. Gunnar Carlson, Organist

THE CANTATA SINGERS

Fred M. Thayer, Conductor

SOPRANO

Mrs. Joseph Amisano
Mrs. Hobart Burch
Mrs. Keith Calkins
Miss Mary-Ellen Earl
Miss Kathy French

Miss Alice Flaum
Mrs. Donald Holtz
Mrs. John Hoos
* Mrs. Karl Krech

Miss Peg Moss
Sister Juliana O'Hara SSJ
Mrs. Pierre Peltier
Mrs. Richard Sheasley

ALTO

Miss Truuke Ameigh
Miss Margaret Andrew
Miss Mary Andrew
Mrs. Charles Davis
Mrs. Donald Guile
Miss Betsy Hale
Mrs. Robert Harder
Mrs. David Hauser

Mrs. David Heimel
Mrs. Edward Horner
Mrs. Terrell Kirk
Mrs. Donald Monroe
Mrs. Ernest Palmer
Sister Mary Sayles SSJ
Mrs. Robert Scharf

Miss Patricia Smith
Mrs. John Tetz
Mrs. Fred Thayer
Miss Virginia Treu
Miss Barbara Tucker
Miss Jean Ellen Verity
Miss Deborah Zaccarine

TENOR

Kimber Billow
Keith Calkins
* Edmund Dana

Robert Harder
Edward Kowalski

Donald Monroe, Jr.
Richard Sheasley

BASS

R. Leon Constanzer
Duke Campbell
Thomas Costello
Leonard Crimiale

William Davis
* David Hauser
David Heimel
Edward Horner
* Incidental Soloists

Frederick Petrie
Brother Pierre Pratte
Sidney Reed

THE ORCHESTRA

VIOLIN I

Mrs. Larry Kennedy
Miss Marsha Baldwin
Mrs. Kenneth Cowles
Miss Bonnie Williams

VIOLIN II

Miss Julie Along
Michael Cleveland
Brent Olmstead
Thomas Milligan

VIOLA

Mrs. Edward Pettengill
Miss Valerie Wilcox

BASS

Mrs. Paul Hirsch

OBOE

Mrs. Fred Thayer
Miss Wendy Liddick

CELLO

Carmen Cavuto
Miss Ellen Royer

PICCOLO

Mrs. Margaret Williams

CLARINET

Joseph Amisano
Michael Smith

FLUTE

Mrs. Gerald Matteson
Miss Fay Hirsch

ENGLISH HORN

Richard Granger

BASSOON

Richard Kemper
Miss Kenda Brader

FRENCH HORN

Guy Kinney
Mrs. Guy Kinney
Mrs. David Heimel
Gary Tucker

TRUMPET

Bruce Hall
Tim Hintz
John Newton
Al Saginario

TROMBONE

Douglas Courtwright
Miss Rene Davis
Ernest Jacque

TUBA

Mark Kellogg

TYMPANI

Michael Hakes

PERCUSSION

Vaughn Neilley

Text of the GLORIA

- I. Gloria
Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis. Glory be to God on high, and on earth peace
to men of good will.
- II. Laudamus Te
Laudamus te, benedicimus te, adoramus te,
glorificamus te. Gratias agimus tibi
propter magnam gloriam tuam. We praise thee, we bless thee, we worship
thee, we glorify thee. We give thanks to
thee for thy great glory.
- III. Domine Deus
Domine Deus, rex caelestis, pater
omnipotens. O Lord God, heavenly King, the Father
Almighty.
- IV. Domine Fili Unigenite
Domine fili unigenite, Jesu Christe
(altissime). O Lord, the only begotten Son, Jesus
Christ (most high).
- V. Domine Deus, Agnus Dei
Domine Deus, agnus Dei, filius patris,
qui tollis peccata mundi, miserere nobis.
Suscipe deprecationem nostram. O Lord God, Lamb of God, Son of the
Father, Thou that takest away the sins of
the world, have mercy upon us. Receive
our prayer.
- VI. Qui Sedes Ad Dexteram Patris
Qui sedes ad dexteram patris, miserere
nobis. Quoniam tu solus sanctus, tu solus
dominus, tu solus altissimus (Jesu Christe).
Amen. Thou that sittest at the right hand of the
Father, have mercy upon us. For thou only
art holy; thou only art the Lord: thou
only (O Christ) art most high. Amen.

Text of A PSALM OF DAVID

- Introduction
Miserere mei, Deus. Be gracious to me, O God,
- Part I
Secundum magnam misericordiam tuam, et
secundum multitudinem miserationem tuarum
dele iniquitatem meam. Amplius lava me ab
iniquitate mea et a peccato meo munda me.
Quoniam iniquitatem meam, ego cognosco, et
peccatum meum contra me est semper. Tibi soli
peccavi, et malum coram feci ut justificeris in
sermonibus tuis et vincas cum judicaris. Ecce
enim iniquitatibus conceptus sum, et in peccatis
concepit me mater mea. Asperges me hysopo, et
mundabor. Lavabis me, et super nivem dealbabor.
in thy true love; in the fullness of thy
mercy blot out my misdeeds. Wash away all
my guilt and cleanse me from my sin. For
well I know my misdeeds, and my sins confront
me all the day long. Against thee, thee
only, I have sinned and done what displeases
thee, so that thou mayest be proved right in
thy charge and just in passing sentence. In
iniquity I was brought to birth and my
mother conceived me in sin (yet, though
thou hast hidden the truth in darkness,
through this mystery thou dost teach me
wisdom). Take hyssop and sprinkle me,
that I may be clean; wash me, that I may
become whiter than snow.
- Part II
Audi, auditui meo dabis gaudium et laetitiam,
et exultabunt ossa humiliata. Averte faciem
tuam a peccatis meis, et omnes iniquitates
meas dele. Cor mundum crea in me, Deus, et
spiritum rectum innova in visceribus meis.
Let me hear the sounds of joy and glad-
ness, let the bones dance which thou hast
broken. Turn away thy face from my sins
and blot out all my guilt. Create a pure
heart in me, O God, and give me a new
and steadfast spirit.

Ne projicias me a facie tua, Deus. Red de mihi laetitiam salutaris tui, spiritu principali confirma me. Docebo iniquos vias tuas, et impii ad te convertentur. Libera me de sanguinibus, Deus, et exsultabit lingua mea justitiam tuam.

Do not drive me from thy presence or take thy holy spirit from me; revive in me the joy of thy deliverance and grant me a willing spirit to uphold me. I will teach transgressors the ways that lead to thee, and sinners shall return to thee again. O Lord God, my deliverer, save me from bloodshed, and I will sing the praises of thy justice.

Part III

Miserere mei, Deus.
Domine, labia mea aperies, et os meum annuntiabit laudem tuam. Quoniam si voluisses sacrificium, dedissem utique. Holocaustis non delectaberis, sacrificium Deo, spiritus contribulatus. Cor contritum et humiliatum, Deus, non despicias. Benigne fac, Domine, in bona voluntate tua Sion, ut aedificentur muri Jerusalem. Tunc acceptabis sacrificium justitiae, oblationes et holocausta, tunc imponent super altare tuum vitulos.

Open my lips, O God, that my mouth may proclaim thy praise. Thou hast no delight in sacrifice; if I brought thee an offering, thou wouldst not accept it. My sacrifice, O God, is a broken spirit; a wounded heart, O God, thou wilt not despise. Let it be thy pleasure to do good to Zion, to build anew the walls of Jerusalem. Then only shalt thou delight in the appointed sacrifices, then shall young bulls be offered on thy altar.

Coda

Miserere mei, Deus.

--Latin Vulgate

--New English Bible

Notes on the GLORIA
Francis Poulenc (1899-1963)

L. R. Criminale

The GLORIA IN G MAJOR corresponds to the period of Poulenc's American commissions. Requested by the Koussevitsky Foundation of the Library of Congress, the work had its première in Boston January 20, 1961. It was followed by the Sept Répons des Ténèbres, written for the New York Philharmonic during the opening season in 1963 at Lincoln Center. The Répons was Poulenc's last work. Lacking a Kyrie, the GLORIA is not, strictly speaking, a Mass, but it uses the same liturgical text and is quite complete in itself. A useful antecedent is the Vivaldi Gloria, presented by the Cantata Singers December 14, 1969. The traditional Latin has probably never had a more joyous and lyrical setting--nor a richer orchestration--than that of Poulenc. The jubilant opening Gloria is filled with majesty and exultation. The woodwinds, for which Poulenc had a special gift, combine happily. The succeeding Laudamus Te is characterized by high gaiety, brought suddenly to a halt by three unaccompanied alto measures reminiscent of Gregorian chant before the playfulness of the music is resumed. The third section, Domine Deus, is a soprano solo with choral accompaniment. In its solemnity and purity, the aria would grace any opera. Joy and vivacity return for the choral Domine Fili Unigenite. The following Domine Deus, Agnus Dei, is another soprano solo, but with choral accompaniment like a litany. Grandeur and beauty combine with a pervasive sense of mystery and mysticism. The final choral Qui Sedes Ad Dexteram Patris offers a triumphant opening, which gradually dissolves into chant and then into impressionistic, sfumato loveliness. Though throughout the chorus portions are divided, there is no real polyphony but rather harmony written with a dominant melodic line. A talent for rhythmic zest and for superimposing major and minor modes adds considerable color.

The Parisian Poulenc, grouped with "Les Six" who dramatically changed French music following World War I (Honegger, performed in December, is another), composed some twenty works for the piano, a dozen pieces of chamber music, two ballets, twenty-five collections of songs, important choral works, and distinguished operas. The 1957 opera, Les Dialogues des Carmélites,

is often considered his masterpiece. Its religious theme is the culmination of a deeply felt Catholicism (which the GLORIA shares) that helped to produce more somber, serious works in the late 1930's, 1940's, and 1950's, as contrasted with Poulenc's jocose, satirical buffoonery dominant in the 1920's and early 1930's (but continued until the end of his career). More accurately, one should say the earlier style fuses into the second (note the sharp contrasts in the GLORIA). His earliest principles of simplicity, economy, gracefulness, and directness pervade all his music, evolving into a neo-classical style with strong emphasis on lyricism. The human voice has rarely received such tributes as in his extensive repertory of songs based on the poetry of Apollinaire, Jacob, and Cocteau--and not a little inspiration from the painting of Picasso and Braque as well. The suffering Paris of the Nazi occupation has noble choral expression in the 1943 Figure Humaine. French Catholicism is remembered in the Mass in G (1951) and the Litanies à la Vierge Noire (1936-39). French foibles are taken to task in the opéra bouffe, Les Mamelles de Terésias. His music shows traces of Mozart, Shubert, Satie, Stravinsky, Ravel, and Debussy, and even a strong dose of the circus, the fair, and the music hall à la Maurice Chevalier. Poulenc is a remarkable synthesis of the best of modern French intellectual and emotional life, adding generous portions of the proverbial "gaieté parisienne." Called at times "a musical clown of the first order" and "the apostle of the Parisian café-concert," Poulenc also has an honorable place among the best of modern composers of religious music.

Notes on A PSALM OF DAVID
Norman Dello Joio (b. 1913)

This setting of Psalm 51 (50 in the Catholic numbering) had its première in 1951 at the Potsdam State Teachers College, commissioned by the State University of New York. It is based on the short phrase, as a cantus firmus, first introduced at the beginning of the composition by the bass soloist ("Miserere mei, Deus"), followed by five repetitions of the phrase in the Introduction. The same statement recurs in Part I in the bass, in changing rhythmic patterns and ascending the scale. A similar arrangement is followed in Part II, with the statements usually in the orchestra. Part III often entrusts the phrase to the soprano but in lowered patterns. The Coda employs the phrase in an expanded fashion leading to a climax. The technique is copied from a setting of the same Psalm and the same cantus firmus during the sixteenth century by the French polyphonist Josquin des Prez, who also inspired Richafort and Palestrina as well as Dello Joio. Dello Joio's version, a searching treatment of the text, moves from the meditative to the highly dramatic. The initial, calm "Miserere" builds gradually to a final, tremendous plea. Two intervening climaxes occur at the beginning of Part II on the text "Audi, auditui" ("Hearken, let me hear the sounds of joy") and the beginning of Part III, "Labia mea aperies" ("Open my lips"). The coloring throughout is remarkable; such phrases as "secundum multitudinem miserationem tuarum" ("in the fullness of thy mercy"), "et super nivem dealbabor" ("that I may become whiter than snow"), "averte faciem tuam a peccatis meis" ("turn away thy face from my sins"), "ne projicias me a facie tua" ("do not drive me from thy presence"), and "holocausta" ("burnt offerings") are especially extraordinary. The harmony is often dissonant, and chromaticism is expressively used, especially in Part III. An archaic, medieval mode is blended with kinetic rhythms and jazz motifs. But just as prevalent is a pure, operatic bel canto phrase.

The composition recalls the principals elements molding Dello Joio's style: Gregorian chant, jazz, Italian opera, the ballet, and--through Hindemith--German neo-classicism. Born in New York of a family of Italian church musicians, originally from Naples, Dello Joio's earliest musical training was in terms of organ and Catholic liturgy, combined with the literature of Italian opera gleaned from the singers who frequented the Dello Joio home. His best opera is The Trial at Rouen (1956), a version of Joan of Arc. The Magnificat for orchestra (1942) freely uses Gregorian chant, as do the Meditations on Ecclesiastes (1952). At the age of sixteen he led his own dance band, providing a passion for jazz. The Concerto for Clarinet and Orchestra (1949), written for Artie Shaw, is notable in this respect. As musical director in the early 1940's for a dance company, he produced such ballets as Prairie and On Stage. From studies with Paul Hindemith at Tanglewood he acquired a taste for classical design and lyricism. A number of compositions, like the PSALM, are based on past models.