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# THE CANTATA SINGERS

*First Presbyterian Church*

Sunday, November 5, 1972

8:00 P.M.

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

A SACRED CHORAL CONCERT

ALL SAINTS SUNDAY

Bless, O Lord, us thy servants who minister in thy temple. Grant that what we sing with our lips we may believe in our hearts, and what we believe in our hearts we may show forth in our lives, through Jesus Christ our Lord, Amen.

PRELUDE O How Blest Are Ye Whose Toils Are Ended. . . . . Brahms

PROCESSIONAL HYMN: For All the Saints No. 429  
2nd Tune - Sine Nomine  
(ALL STANDING)

INVOCATION. . . . . Rev. Edward M. Esler

Motet from Psalm LI, Op. 29, No.2 . . . . . Brahms

- I. Schaffe in mir, Gott, ein rein Herz
- II. Verwirf mich nicht von deinem Angesicht
- III. Tröste mich wieder mit deiner Hilfe

MISSA BREVIS IN C MAJOR, K. 259 . . . . . Mozart

- Kyrie
- Gloria
- Credo
- Sanctus
- Benedictus
- Agnus Dei

THE OFFERING

DANCE OF DEATH, Op. 12, No. 2. . . . . Distler

PROCESSION

SOLI DEO GLORIA

THE FIRST PRESBYTERIAN CHURCH of Elmira  
The Reverend Edward M. Esler, Minister  
Marian Carlson, Organist  
Frederick Betschen, Choir Director

THE CANTATA SINGERS  
Robert D. Herrema, Musical Director  
Stephen Squires, Accompanist & Assistant Director

SOPRANO

- |                |                               |                 |
|----------------|-------------------------------|-----------------|
| *Ann Battisti  | Terry Hauser                  | *Helen Pletsch  |
| Pam Bushong    | Joyce Herrema                 | Anna Rice       |
| Betty Dimmick  | Sister Juliana O'Hara, S.S.J. | Judith Sheasley |
| *Jean Goodling | Marjorie Park                 | *Helen Vincent  |
| Sarah Grant    | *Vicki Packer                 |                 |

ALTO

- |                  |                 |                            |
|------------------|-----------------|----------------------------|
| Helen Clark      | Betty Horner    | Joan Reppert               |
| Patricia Clark   | *Gloria Kirk    | Ruth Roberts               |
| Susan Dana       | *Joan Lester    | Carol Ross                 |
| Catherine Hauser | Rosemary Molloy | Linda Ruddnick             |
| *Patricia Hauser | Eleanor Parker  | Sister Mary Sayles, S.S.J. |
| Thelma Hilfiger  | Cora Range      |                            |

TENOR

- |               |              |                       |
|---------------|--------------|-----------------------|
| Richard Bauer | Brother Mark | Donald H. Monroe, Jr. |
| *Edmund Dana  | Rick Kohan   | *Richard Sheasley     |

BASS

- |               |                  |                |
|---------------|------------------|----------------|
| *David Hauser | *Timothy Howell  | Brother Pierre |
| Edward Horner | *Mike Lynch      | *Sidney Reed   |
| Verne Horton  | Frederick Petrie |                |

\*Soloists

CAST -- DANCE OF DEATH

Faye Epstein, Stage Director

- |                                |                            |
|--------------------------------|----------------------------|
| Death - Harold Treu            | Sailor - Al Friess         |
| President - Donald Levinger    | Judge - Rev. Willie Wright |
| Bishop - George Edwards        | Farmer - Al Drum           |
| Manager - Rev. Edward Esler    | Young Lady - Dianne Stroup |
| Doctor - Rev. David Snyder     | Old Man - Harrison Dann    |
| Merchant - Seymour Leveen      | Child - Christopher Cole   |
| Soldier - Rev. Robert Rochelle |                            |

ORCHESTRA

- |                 |                    |                 |
|-----------------|--------------------|-----------------|
| <u>Violin I</u> | <u>Double Bass</u> | <u>Trumpet</u>  |
| Eric Von Magnus | Betty Hirsch       | Stephen Squires |
| Eli Brown       |                    | Michael Mucci   |

- |                   |                |                 |
|-------------------|----------------|-----------------|
| <u>Violin II</u>  | <u>Organ</u>   | <u>Cello</u>    |
| Robert Goodling   | Robert Pletsch | Forrest Sanders |
| Michael Cleveland |                | Kevin Kosty     |



TEXTS

MOTET FROM PSALM LI  
Johannes Brahms

- I. Schaffe in mir, Gott, ein rein Herz,  
und gib mir einem neuen, gewissen  
Geist. Create in me, O God, a pure heart, and  
grant anew a right spirit within me.
- II. Verwirf mich nicht von deinem  
Angesicht, und nimm deinem heiligen  
Geist nicht von mir. O cast me not away from Thy countenance,  
and take not Thy holy spirit from me.
- III. Tröste mich wieder mit deiner  
Hülfe, und der freudige Geist  
erhalte mich. Grant unto me the joy of Thy salvation,  
with Thine infinite love uphold Thou me.

MISSA BREVIS IN C MAJOR  
Wolfgang Amadeus Mozart

1. Kyrie eleison. Christe eleison. Lord, have mercy. Christ, have mercy.  
Kyrie eleison. Lord, have mercy.
2. Gloria in excelsis Deo et in terra  
pax hominibus bonae voluntatis. Glory be to God on high, and on earth  
Laudamus te, benedicimus te, adora- peace to men of good will. We praise  
mus te, glorificamus te. Gratias Thee, we bless Thee, we worship Thee,  
agimus tibi propter magnum gloriam we glorify Thee. We give thanks to Thee  
tuam. Domine Deus, Rex coelestis, for Thy great glory. O Lord God,  
Deus Pater omnipotens. Domine fili heavenly King, God the Father Almighty.  
unigenite, Jesu Christe altissime. O Lord, the only begotten Son, Jesus  
Domine Deus, agnus Dei, Filius Patris, Christ most high. Thou that takest  
qui tollis peccata mundi, suscipe away the sins of the world, have mercy  
deprecationem nostram. Qui sedes ad upon us. Thou that takest away the sins  
dexteram Patris, miserere nobis. of the world, receive our prayer. Thou  
Quoniam tu solus sanctus, tu solus that sittest at the right hand of the  
Dominus, tu solus altissimus, Jesu of the Father, have mercy upon us. For  
Christe. Cum Sancto Spiritu in Thou only art holy; Thou only art the  
gloria Dei Patris. Amen. Lord; Thou only, O Christ, art most high.  
With the Holy Ghost, in the glory of  
God the Father. Amen.
3. (Credo in unum Deum) Patrem omnipo- I believe in one God, the Father Almight-  
tentem, factorem coeli et terrae, y, maker of heaven and earth, and of all  
visibilium omnium, et invisibilium. things visible and invisible. And in  
Et in unum Dominum Jesum Christum, one Lord Jesus Christ, the only begotten  
Filius Dei unigenitum. Et ex Patre Son of God, born of the Father before  
natum ante omnia saecula. Deum de all ages, God of God, Light of Light,  
Deo, lumen de lumine, Deum verum de very God of very God, begotten, not  
Deo vero. Genitum, non factum, con- made; being of one substance with the  
substantiali Patri: per quem omnia Father, by whom all things were made.  
facta sunt. Qui propter nos homines, Who for us men and for our salvation  
et propter nostram salutem descendit came down from heaven. And was incar-  
de coelis. Et incarnatus est de nate by the Holy Ghost of the Virgin  
Spiritu Sancto ex Maria Virginiae: Mary: And was made man. And was  
Et homo factus est. Crucifixus etiam crucified also for us under Pontius  
pro nobis sub Pontio Pilato, passus Pilate; he suffered and was buried.  
et sepultus est. Et resurrexit And the third day he rose again, accor-



- |  |  |
|--|--|
| <p>tertia die, secundum scripturas. Et ascendit in coelum; sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filibque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur: (qui locutus est per prophetas.) Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.</p> | <p>ding to the scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge the quick and the dead; whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son; who with the Father and the Son together is worshipped and glorified; (who spake by the prophets.) And I believe in one holy catholic and apostolic church. I confess one baptism for the remission of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.</p> |
| <p>4. Sanctus, Sanctus Dominus, Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.</p>  | <p>Holy, Holy, Holy Lord God of Hosts. Heaven and earth are fully of Thy glory. Hosanna in the highest.</p>  |
| <p>5. Benedictus qui venit in nomine Domini. Osanna in excelsis.</p>   | <p>Blessed is he that cometh in the name of the Lord. Hosanna in the highest.</p>  |
| <p>6. Agnus Dei, qui tollis peccata mundi: miserere nobis. Dona nobis pacem.</p>   | <p>O Lamb of God, that takest away the sins of the world, have mercy upon us. Grant us peace.</p>  |

DANCE OF DEATH (TOTENTANZ)

Hugo Distler

The portions of the text given below are those sung; the capital letters indicate portions recited by the personage named.

1. Leave all this, that you own, so you may win more! Renounce your sins, that you may thousandfold receive. In God we find our light, but sin locks us in night. God asks us to decide. Blest be the man who weighs this choice!  
DEATH (Recited)
2. Man, this world's beauteous form will fade away in time. Why then depend so much on passing joys? Man, this world's beauteous form will pass away in time.  
PRESIDENT  
REPLY OF DEATH
3. If you expect to share eternal life with God, then let your love of self grow less in prominence.  
BISHOP  
REPLY OF DEATH.
4. O sinner, if you would recognize how time flies soon, and then eternity, you would no evil do!  
MANAGER  
REPLY OF DEATH
5. Your greatest friend, your body, it is your fiercest foe. It binds and hinders you. Your greatest friend, it leads you far astray.  
DOCTOR  
REPLY OF DEATH
6. The rich man of this world, what does he truly gain, since he with debt and loss must leave his wealth behind?  
MERCHANT  
REPLY OF DEATH



7. Friend, fighting is not enough. You must fight for a just cause. In God you will find rest and find your peace forever.  
SOLDIER  
REPLY OF DEATH
8. The world is your deep sea, the pilot is God's word, you are the boat. Your soul is what shall travel home.  
SAILOR  
REPLY OF DEATH
9. The pure celestial light shines forth during your lifetime for those men who dare to go and seek it in the darkness.  
JUDGE  
REPLY OF DEATH
10. Friend, if in yonder world you hope for roses blooming, then you must here on earth the thorns' discomfort suffer.  
FARMER  
REPLY OF DEATH
11. Arise, the bridegroom comes! You will not go with him if you are not prepared to meet him instantly.  
YOUNG LADY  
REPLY OF DEATH
12. Man, when your tedious load becomes too hard for you, then turn yourself to God and His eternity.  
OLD MAN  
REPLY OF DEATH
13. The soul which on earth is smaller yet than small shall in the realm of God the fairest angel be.  
THE CHILD  
REPLY OF DEATH
14. The soul, since it is born for eternity, finds never truly peace in worldly goods and gains. Thus it's astonishing you love this passing show, and put your faith and trust in frail mortality.

## NOTES

MOTET FROM PSALM LI (Op. 29, No. 2) (1860)  
Johannes Brahms (1833-1897)

The choral works of Brahms belong to his so-called "second period" when, as conductor in Hamburg, he became familiar with choral forms in practice and in theory and undertook exhaustive study. An impressive number were composed between 1856 and 1864. Just as for Bach, who in his later works searched intently for the mysteries in the art of counterpoint, so the ancient craft had its mystical aspects for Brahms. This motet contains two canons and two fugues in alternating sequence, of which the first section, a canon by augmentation, illustrates how deeply Brahms had penetrated into the secrets of a venerable technique. In the exact middle of a chorale-like, dignified, and simple movement, a double-bar line occurs. At this point, in the twelfth measure, the soprano melody, which is simultaneously sung by the bass in augmented tones, comes to an end. Thus the bass arrives here at only half-way point. Brahms then continues the augmented theme to the end while the soprano starts all over again from the beginning and repeats the entire melody, which is in perfect counterpoint with both halves of itself as sung in doubled notes by the bass.



MISSA BREVIS IN C MAJOR (K. 259) (1776)  
 Wolfgang Amadeus Mozart (1756-1791)

Mozart wrote the first of his many masses at the age of twelve. They were nurtured by various Italian styles, and many display distinct operatic effects. The "short masses" aimed at very concise structure and, in particular, telescoped the text of the "Gloria" and "Credo." The instruments of a small orchestra are entrusted only with short preludes and interludes, their chief function being to reinforce the vocal parts. The MISSA BREVIS IN C MAJOR, the so-called "Organ Mass," was composed in December 1776, and first performed in 1778 in Salzburg for the consecration of the Archbishop of Olmutz. Consisting largely of alternate choral and solo quartet passages, it has some instrumental interest, especially in the "Benedictus," the best developed movement, where the organ provides the principal accompaniment with unusual brilliance.

DANCE OF DEATH (TOTENTANZ) (Opus 12, No. 2)  
 Motet for All Saints' Sunday (1934)  
 Hugo Distler (1908-1942)

Distler's anguished life knew the disruptions and upheaval of the Germany of the First World War, the 1920's, the Third Reich, and the Second World War, the last producing an embittered death in 1942. As organist and conductor at the Jakobkirche in Lübeck from 1931-1936, he inaugurated one of the most vital periods of Evangelical German composition in the first half of this century, sadly brought to an end by Nazi pressures against the church. Malcolm Jones, editor of the music sung this evening, states: "In the midst of this terrestrial calamity. . . Distler wrote music of celestial beauty. He found his inspiration in Heinrich Schuetz, the great composer who had lived and worked in equally troubled times during the Thirty-Year War. And he found his texts partly in the Scriptures, partly in medieval and baroque literature. The Dance of Death was perhaps externally suggested by the old Totentanz stained glass windows in Lübeck's Marienkirche. Spiritually, however, this composition grew out of the antitheses of life and death, worldliness and spirituality, time and eternity, which had ruled the time to which Distler turned for inspiration and which were also ruling his own life and work. It is interesting to remember that Buxtehude (1637-1707) was organist of this church and played on the small side chapel organ known as the Totentanz organ."

Distler used for the dialogues (presented this evening in semi-dramatized fashion) portions of the Lübecker Totentanz, a medieval morality play as recreated and made contemporary by Johannes Kloecking, who reassembled in part the extant 1463 original text, still to be seen in the Lübeck Marienkirche Dance-of-Death Chapel. He prefaced and contrasted the dialogues with aphorisms from Der cherubimische Wandersman (1675) by the mystic poet Angelus Silesius. The Dance of Death theme in literature perhaps stems from an ancient pageant-procession or dance in which the living are led to the grave by Death. The living personages were often portrayed in their order of social precedence and usually divided into clergy and laity. The essential meaning is that death is inevitable for all, who are thus leveled to equality. It was also a warning to men to remember their mortality and a call to repentance. Extremely popular in the late Middle Ages and the sixteenth century, it produced endless variations in paintings, woodcuts (with Holbein's version being supreme), sculpture, stained glass, and tapestry. There are, in addition to Distler, musical settings by Liszt, Saint-Saëns, and Mussorgsky. Among better literary expressions are verses in the cemetery of the Innocents in Paris (1425) and the mid-fifteenth-century Spanish Danza general de la muerte.

Distler's music, which has been called "Neo-Renaissance," recall the nervous rhythm and extended chromaticism of Schuetz. Much of it is nearly meterless, without tonal center, but ~~the~~ technique is basically linear and contrapuntal, and the whole full of charm and mystical beauty.