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## *PARK CONGREGATIONAL CHURCH*

ELMIRA, NEW YORK

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Albert J. Zabel, Jr. Organist & Choir Director

Mrs. Albert J. Zabel, Jr. Assistant Organist & Choir Director

# THE CANTATA SINGERS

*Park Congregational Church*

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

Sunday, February 13, 1972

8 P.M.



TEXTS

BRINGT HER DEM HERREN

Heinrich Schuetz (1585-1672)

Bringt her dem Herren, ihr Gewaltigen, bringt her dem Herren, Ehre und Staerke. Halleluja. Bring her dem Herren Ehre deines Namens. Betet an den Herren im heiligen Schmuck. Halleluja. Alle Lande beten dich an und lobsingend dir, lobsingend deinem Namen. Halleluja.

Bring to Jehovah, all ye men of might, glory and power. Alleluia. Bring to Jehovah the glory of His holy name. Pray unto the Lord God in the beauty of holiness. Alleluia. All the nations call upon Thee and sing praise to Thee, sing praises to Thy holy name. Alleluia.--PSALM 29:1-2

SINGET DEM HERRN EIN NEUES LIED

Heinrich Schuetz

Singet dem Herrn ein neues Lied, denn er tut Wunder. Er sieget mit seiner Rechtern und mit seinem heil'gen Arm. Der Herr lässt er seiner Gerichtigkeit offenbaren. Er gedenket an seine Gnade und Wahrheit dem Hause Israel. Aller Welt Enden sehen das Heil unsers Gottes. Jauchzet dem Herren, alle Welt; singet, rühmet und lobet! Lobet den Herren mit Harfen und Psalmen! Mit Trompeten und Posaunen jauchzet vor dem Herrn, dem Könige! Das Meer brause, und was drinnen ist, der Erdboden, und die drauf wohnen. Die Wasserströme frohlocken, und alle Berge sei'n fröhlich vor dem Herrn. Denn er kommt, das Erdreich zu richten. Er wird den Erdboden richten mit Gerechtigkeit und die Völker mit Recht. Ehre sei dem Vater und dem Sohn und auch dem heiligen Geiste; wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit. Amen.

O sing unto the Lord a new song; for he hath done marvellous things: his right hand, and his holy arm, hath gotten him the victory. The Lord hath made known his salvation: his righteousness hath he openly shewed in the sight of the heathen. He hath remembered his mercy and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God. Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise. Sing unto the Lord with the harp, with the harp and the voice of a psalm. With trumpets and sound of cornet make a joyful noise before the Lord, the King. Let the sea roar, and the fullness thereof; the world, and they that dwell therein. Before the Lord, for he cometh to judge the earth: with righteousness shall he judge the world, and the people with equity. 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.

--Psalm 98 and Gloria Patri

SING TO THE LORD A NEW SONG

Hugo Distler (1908-1942)

1. Sing to the Lord

Sing to the Lord a new-made song! sing ye, sing to the Lord a new-made song, for He doth wonders!

2. And He Conquereth

And He conquereth with His right hand, O with His right hand. Hail the Lord and shout joyfully unto Him! Hail Him, Hail the Lord! Sing ye, hail Him, and praise Him!

3. Praise Ye Our Maker

Praise ye our maker, O praise Him with music and with singing, with sound of the trumpet, with long trumpet and horn. O let the sea roar, and the fullness thereof, and all they that dwell therein, and let the floods be rejoiced, and all the hills and vales be joyful before God! Sing to the Lord a new-made song! Sing ye, hail Him and sing ye!

--Psalm 98:1, 4, 6-8

CANTATE DOMINO

Heinrich Schuetz

Cantate Domino canticum novum. Cantate Domino omnis terra. Cantate Domino et benedicite nomini eius, annunciate de die in diem salutare eius.

\*lasset sein Heil verkündigen; vor den Völkern

## CANTATE DOMINO (continued)

O sing unto the Lord a new song: sing unto the Lord, all the earth. Sing unto the Lord, bless his name; shew forth his salvation from day to day.

--Psalm 96:1-3

## HASTE THEE, LORD GOD, HASTE TO SAVE ME

Heinrich Schuetz

Haste Thee, Lord God, haste to save me. Lord, haste to help me. Let them be ashamed and disgraced forever, they that lie in wait for my soul. For they shall be driven backward and be held in derision, they who wish me evil. Let them therefore now be held in scorn and derision, they that cry out against me: Aha, aha! Joyful and glad are they in Thy dear sight, who seek Thy mercy and Thy salvation, ever saying: Praises be to God, praise to God! But I, Lord, am wretched and poor; Lord, hasten to me; for Thou art my Helper and Redeemer. My Lord, my God, oh tarry not!--Psalm 40:13-17

## O HERR HILF, O HERR LASS WOHL GELINGEN

Heinrich Schuetz

O Herr, hilf! o Herr, lass wohl gelingen! Gelobet sei, der da kommt im Namen des Herren! Hosianna in der Höhe.

Save now, I beseech thee, O Lord: O Lord, I beseech thee, and send prosperity. Blessed be he that cometh in the name of the Lord. Hosanna in the highest.

--Psalm 118: 25 and Matthew 21:9

## GOD BE MERCIFUL UNTO US

Charles Ives

God be merciful unto us, and bless us; and cause his face to shine upon us, that thy way may be known upon earth, thy saving health among all nations. Let the people praise thee, O God. O let the nations be glad and sing for joy: for thou shalt judge the people righteously, and govern the nations upon the earth. Let the people praise thee, O God, let all the people praise thee. Then shall the earth yield her increase, and God, even our own God, shall bless us. God shall bless us, and all the ends of the earth shall fear him.--Psalm 67

## CHORAL TRIPTYCH

Ulysses Kay

## 1. Give Ear to My Words, O Lord

Give ear to my words, O Lord, consider my meditation. Hearken unto the voice of my cry, my King, and my God: for unto thee will I pray. My voice shalt thou hear in the morning, O Lord; in the morning will I direct my pray'r to thee, in the morning I will look up and direct my pray'r to thee. For thou art not a God that hath pleasure in wickedness: neither shall evil dwell with thee. The foolish shall not stand in thy sight: thou hatest all workers of iniquity. Thou shalt destroy them that speak leasing (lying). The Lord will abhor the bloody and deceitful man. But as for me, I will come unto thy house, O Lord, in the multitude of thy mercy will I worship thee, and in thy fear will I worship toward thy holy temple.--Psalm 5:1-7.

## 2. How Long Wilt Thou Forget Me, O Lord?

How long wilt thou forget me, O Lord? forever? how long wilt thou hide thy face from me? How long shall I take counsel in my soul, having sorrow in my heart daily? how long shall mine enemy be exalted over me? Consider and hear me, O Lord my God: lighten my eyes, lest I sleep the sleep of death. Lest mine enemy say, I have prevailed against him; and those that trouble me rejoice when I am moved. But I have trusted in thy mercy, O Lord; my heart shall rejoice in thy salvation. I will sing unto the Lord because he hath dealt bountif'ly with me.--Psalm 13.

## 3. Alleluia.

## NOTES

The concert this evening does honor both to the rich heritage of musical settings of the Psalms and to the contributions of Heinrich Schuetz, the three-hundredth anniversary of whose death is observed this year. The Psalms are the oldest known collection of religious songs; they are woven inextricably into many forms of Hebrew and Christian worship and much private meditation as well. Few major composers have resisted the temptation to imitate King David and his harp. Especially notable have been Orlandus Lassus, J. S. Bach, Mendelssohn, Franck, Kodály, Stravinsky, and Dello Joio, with Schuetz occupying a major place. His seventeenth-century music forms an interesting contrast with the twentieth-century endeavors of Distler, Ives, and Kay.

SCHUETZ, whose long career spans two musical eras, the Renaissance and the Baroque, and whose art links two musical cultures, the German and the Italian, was especially fond of the Psalms. One of his last compositions was a version of No. 119, which contains a verse that epitomizes the spirit of his life and work: "Thy statutes have been my songs in the house of my pilgrimage." CANTATE DOMINO (Psalm 96), published in Venice in 1615, corresponds to Schuetz's stay in that city 1609-1612 as pupil of Giovanni Gabrieli, whose "concerted" style strongly influenced the Saxon visitor. Two choirs, one accompanied by brass, a second by winds, sing antiphonally a sumptuous setting, notable for its alternation of duple and triple meter and its chromaticism. The association of one distinctive orchestral group with each choir is typical of Schuetz's experiments to add sonority and to heighten the contrast between the two groups. Schuetz realized his supreme adaptation of the Venetian fashion in his 1619 Psalms of David, from which SINGET DEM HERRN (Psalm 98) is taken. Sung a cappella (both accompanied and unaccompanied versions were possible), the Psalm is highly dramatic, with an increase of fugal and imitative elements and great care for word coloration. Particularly interesting is the treatment of "Harfen" (harps), "Trompeten" (trumpets), and "Posaunen" (cornets). One quite unique section contrasts the roaring of the sea ("das Meer brause") with the stillness of the earth ("den Erdboden"), the latter presented in a remarkably low register for all voices. Both Psalms display careful attention to the speech rhythm of words and to a skillful overlapping of the antiphonal phrases. Within contrasting harmonic blocks of sound, each stave has its individual melodic line.

BRING HER DEM HERREN (Psalm 29) and HASTE THEE, LORD GOD (Psalm 40), both published in the 1636 Kleinegeistliche Konzerte, bring reminiscences of Schuetz's second Italian journey of 1628 and his association with Monteverdi. The second is marked in stilo oratorio, indicating the style of early operatic dramatic declamation. The disaster of the Thirty Years' War (perhaps reflected in Psalm 40) had made impossible the elaborate choral and instrumental establishment at Dresden of which Schuetz was director. He turned, therefore, to the song for solo voice and continuo accompaniment, developing a "miniature" style in contrast to earlier monumentality. Phrases are contrived with considerable subtlety, but ever present is a sincere, moving eloquence. Psalm 29 uses an arrangement for unison chorus on the refrain.

Schuetz wrote a first German opera, now lost, and dramatized the passion of Christ in such longer works as the Easter Oratorio (1623) and the Seven Words from the Cross (1645), compositions which anticipate Bach's great passion music. A mature operatic style in the fashion of Monteverdi is displayed in the several sets of Symphoniae Sacrae. O HERR HILF (Psalm 118), appearing in those of 1650, employs three voices, accompanied by strings. The earlier "concerted" style is here limited to the expressive range and power of solo voices, with added orchestral coloration.

The leap from Schuetz to HUGO DISTLER is not so abrupt as may first seem the case. Both were Germans; both suffered from the ravages of terrible wars. The latter's fondness for the former becomes evident on comparing the nervous rhythm and extended chromaticism of Distler's Psalm 98 with Schuetz's 96. Distler goes further, producing a free, minutely subdivided, nearly meterless composition, without tonal center, but the technique is basically linear and contrapuntal. His style has been called "neo-Renaissance." He joins the polyphony of the past to the dissonant musical language of the 1930's to provide a unique style, full of charm and mystical beauty. But for the pressures of the Nazi régime, Distler would probably have gone even further in creating a distinctly new church music. Even so, his choral compositions have wide following, approaching a cult, in Germany today.

CHARLES IVES, for long a mysterious and elusive factor in American music, is today receiving increased attention and performance. His major works were written prior to 1916; subsequently, most of his energies were devoted to a career as insurance executive. His experiments with music date from 1895. Paul Le Flemm has commented: "Ives seems to have created, before the Sacre du Printemps (Stravinsky), a style which by its adventuresomeness places its author among the pioneers." Dissonant harmonics, conflicting rhythms, fractional intervals, and chromatically adorned counterpoint combine with homely American tunes, as in the Concord Sonata. His Psalm 67 derives its uniqueness from a four-part women's chorus in C-major singing against a four-part male chorus in G-minor, producing unusual quality. A composition dating from 1898, it was well-nigh revolutionary for the time.

ULYSSES KAY, at present teaching at the City University of New York, ranks as one of America's outstanding black composers. His CHORAL TRIPTYCH, accompanied by strings, was commissioned in 1962 by Daniel Pinkham through a grant by the Ford Foundation for use by the Kings Chapel Choir of Boston. Robert Herrema has commented: "Its overall organization is a symmetrical. . .fast-slow-fast structure. The third movement, though faster, contains some musical material from the first movement. Both are rhythmic, though the first is much more diversified. The second movement is an example of Kay's romantic lyricism." The melodic line exhibits considerable tension of intervals, with frequent chromaticism, and meter is often irregular, but these dissonant effects are often obscured by a subtle combination of vocal portions and accompaniment. Herrema has further stated: "His craft is at once Hindemithian (and) classical; his expression is. . .romantic and madrigalian."

--L. R. Criminale