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FIRST PRESBYTERIAN CHURCH

Horseheads, New York

The Rev. Alex Nemeth, Pastor
Beverly Minier, Choir Director

The Rev. David Snyder, Ass't. Pastor
Fern Barker, Organist

THE CANTATA SINGERS

FIRST PRESBYTERIAN CHURCH
of HORSEHEADS, N. Y.

Sunday, October 28, 1973

8 P.M.

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

A SACRED CHORAL CONCERT

PRELUDE: TALLIS CANON MANZ

INVOCATION Rev. Alex Nemeth

THREE MAGNIFICATS

1. Canticle from Liber Usualis Gregorian Chant
(antiquity)
2. Magnificat in the Eighth Mode Guillaume Dufay
Jean McClelland, Mary Ellen Nasser, sopranos (c. 1400-1474)
Edmund Dana, Jack Darling, tenors
3. German Magnificat 1671 Heinrich Schuetz
(1585-1672)

REJOICE IN THE LAMB, Op. 30 Benjamin Britten
Rebecca Reinsmith, soprano (b. 1913)
Gloria Kirk, alto
Jack Darling, tenor
Trafford Doherty, bass

OFFERING

The Worshipbook 288: All People That on Earth Do Dwell

GLORIA Antonio Vivaldi — (c. 1676-1741)

1. Gloria
2. Et in Terra Pax
3. Laudamus Te --- Helen Pletsch, soprano
Dorothy Hoos, mezzo-soprano
4. Gratias Agimus Tibi
5. Propter Magnam Gloriam
6. Domine Deus --- Rebecca Reinsmith, Soprano
7. Domine Fili Unigenite
8. Domine Deus, Agnus Dei --- Kay Wack, alto
9. Qui Tollis
10. Qui Sedes ad Dexteram --- Gloria Kirk, alto
11. Quoniam Tu Solus Sanctus
12. Cum Sancto Spiritu

RECESSIONAL HYMN

The Worshipbook 446: Joyful, Joyful, We Adore Thee

POSTLUDE: He, Who Will Suffer God to Guide Him Bach

SOLI DEO GLORIA

THE CANTATA SINGERS

Robert D. Hereema, Musical Director

SOPRANOS

Yvonne Burt	Virginia Nagle	Betsy Roll
Joan Constanzer	Mary Ellen Nasser	Judith Sheasley
Leslie Constanzer	Sister Juliana O'Hara	Judy Stanton
Lin Haring	Helen Pletsch	Kay Wack
Dorothy Hoos	Rebecca Reinsmith	Glenda Wilson
Jean McClelland	Anna Rice	

ALTOS

Helen Clark	Gloria Kirk	Cora Range
Patricia Clark	Rosemary Molloy	Lou Sand
Judith Feitner	Jennifer Nasser	Sister Mary Sayles
Claudia Hamlin	JoAnn Nasser	Mary Jane Todd
Patricia Hauser		

TENOR

Edmund Dana	Brother Mark	Richard Sheasley
Jack Darling	Bud Martin	Gary Tucker
	Willard Nagle	Richard Wack

BASS

Richard Bauer	Trafford Doherty	Frederick Petrie
Leonard R. Criminale	Stuart Finch	Brother Pierre
		Sidney Reed

ORCHESTRA

VIOLINS

Eleanor Brown
Robin Faught

VIOLA

Gary Chollet

CELLO

Kevin Kosty

BASS

Ed Liberatore

OBOE

Donald Holtz
Cathy Holtz

ORGAN

Fern Barker

PROGRAM NOTES

Three Versions of the "Magnificat"

Gregorian (seventh century)
Guillaume Dufay (c. 1400-1474), "Eighth Mode"
Heinrich Schütz (1585-1672), "Deutsches Magnificat" (1671)

The "Song of the Blessed Virgin Mary" (Luke 1:46-55) has been used as a vesper canticle of the western Church from time immemorial. It is scarcely possible to name any great church composer who has not illustrated the text over and over again. The three versions offered this evening provide an interesting contrast in the development of musical styles. The first is medieval; the second is a product of the end of the Gothic Age and the beginnings of the Renaissance; the third is late seventeenth century

The Gregorian chant (sung in Latin) belongs to that large collection of ancient plainsong for the mass and the daily Hours of Divine Service, done in various modes with a simple, repeated melodic line close to spoken inflections. The name "Gregorian" stems from Pope Gregory, who had a personal share in the arrangement of the collection. The very long, unbroken Middle Ages tradition of Gregorian music was lost in the sixteenth century, though it influenced other forms of Church chant. The present century has seen a remarkable revival of Gregorian.

Dufay's age is that of Agincourt, the Golden Fleece, and the flowering of Burgundian culture. His contemporaries, among many distinguished names, were Joan of Arc, the Van Eyck brothers, Donatello, and Gutenberg. His music, especially as developed in Cambrai, marks the turning point from the Middle Ages to the Renaissance. The "Magnificat in the Eighth Mode" (sung in Latin) is probably an early composition. Paul Boepple explains it as dividing the twelve verses into four equal groups, the first, second, and third verses of each group set to similar music. Verses 1, 4, 7, & 10 are written in the late Fauxbourdon style, with the uppermost voice paraphrasing the eighth Psalm-Tone of older Gregorian. In this mode of writing, the two outer voices, with minor deviations, proceed in parallels of sixths, while a middle part is improvised a third above the lowest voice. Verses 2, 5, 8, and 11 are set for two voices, with syncopating rhythms; there is a faint resemblance in the upper part to a passage in Luther's "A Mighty Fortress." Verses 3, 6, 9, and 12, finally, are composed in three-part counterpoint. Dufay's remarkable compositions point toward modern harmony and counterpoint.

The "German Magnificat" of Schütz (sung in English, though originally written to the German text) reveals the influence of his stays in Italy, where he learned the "concerted" style of two choirs, singing antiphonally (and often, though not this evening, with separate accompaniments). The verses are set alternately in polyphonic and contrapuntal styles, with much rhythmic variation and chromaticism added. Schütz forecasts the dramatic passions and oratorios which came after him. The word coloring of the composer is always interesting. Notable examples in this composition are the phrases "he hath scattered all those that are proud" in contrast to "are proud within their hearts" and the phrases "and exalted" in contrast to "the humble and meek."

Antonio Vivaldi (c. 1675-1741), Gloria

Vivaldi, the famous Red Priest of Venice, has bequeathed a wealth of concerti, opera, oratorios, church music, and symphonies. The Gloria (sung in Latin), like many versions before and after, sets to music the familiar hymn of praise beginning the Ordinary of the Mass ("Glory be to God on high, and on earth peace to men of good will.

We praise thee, we bless thee, we worship thee, we glorify thee..."), here divided into twelve parts for chorus, two treble solo voices, and small orchestra. The symphonic episodes and ritornellos and the operatic arias and duets clearly show an affinity with Vivaldi's other works. The rhythmic variety (particularly the dotted notes and the hemiolae), the ornamentations, and the dynamics are typically Baroque. The vertical harmony of the bright "Gloria in Excelsis" and "Quoniam tu solus sanctus" contrast with the repeated sixteenth-note patterns of the accompaniment. Fugal writing is handled somberly in "Et in terra pax," gaily in "Propter magnam gloriam," and with a markedly dotted rhythm in "domine fili unigenite." The soprano aria, "Domine Deus," with its oboe obbligato, is a charming siciliano. There is a remarkable affinity between Vivaldi's setting of the Gloria and similar sections of Bach's great B-Minor Mass.

Benjamin Britten (b. 1913), Rejoice in the Lamb (1943)

Britten, noted for his choice of exotic literary texts, here sets to music a small portion of the Jubilate Agno of Christopher Smart (1722-1771), whose poem was not published until 1939. Smart (a contemporary and friend of Samuel Johnson, Oliver Goldsmith, and Thomas Gray) was a distinguished classicist at Cambridge and a journalist in London. A deeply religious man with an unbalanced mind, he was imprisoned in an asylum at intervals from 1756 to 1763. The hundred or so pages of the Jubilate were probably for Smart a kind of therapy. It is certainly one of the greatest declarations of religious faith English poetry ever produced. Intended as a kind of "magnificat" of praise (hence the phrase "sweetness magnificent and mighty"), it summons forth more than 600 Old and New Testament characters as well as plants, animals, fish, insects, herbs, trees, flowers, and stones to praise God. The work is a kind of extension of the Psalm, "Make a joyful noise unto God, all ye lands." But for Smart "all ye lands" becomes in the first line sung "O ye tongues," for tongues are the agents of praise, and Smart sought to give tongues, at least metaphorically, to all creation. Further, by adding the "Lamb", he combines both Old and New Testaments. The "let" lines, versus the "for" lines, imitate Hebrew antiphonal poetic style. Central to this great song of praise by creation is the psalmist David, who offers "the perfection of excellence." The "Hallelujah from the heart of God" is the cosmos itself, which is conceived in the heart of God. David, by his skill on the harp, provides "the echo of the heavenly harp." Among the many creatures praising God are Smart's beloved cat Jeffrey (one of his few companions in prison) who, by simply being a cat, glorying in the rising sun and "wreathing his body," is a perfect example of nature praising God by simply being what the Creator intended. A similar thought applies to the example of the mouse. Flowers, too, as "the poetry of Christ," join the praise, as do the alphabet and a great orchestra of musical instruments, culminating in God's "trumpet" and "harp of stupendous magnitude." Before the alphabet offers praise, however, Smart recalls his suffering and compares it to Christ's. The watchman did indeed smite with his staff for no greater offense by Smart than kneeling to pray in St. James' Park in London and calling for others to do the same. With his long poem, Smart, day by day and line by line, marked the passing of another fraction of time that he was condemned to spend in a madhouse. Others might have succumbed to despair; Smart had his God, his poetry, and Jeffrey.

Britten wrote Rejoice on commission from the Church of England. Great rhythmic variation is used in the "let" lines before a quiet and ecstatic Hallelujah. The feline section on Jeffrey has an appropriately sinuous motif in the organ accompaniment. The suffering of Smart is revealed in a slow and passionate episode characterized by sforzandi. The section devoted to musical instruments has the chorus imitate the sounds of the instruments, ending in blasts of a trumpet and then followed by a "remarkable stillness." The repeated Hallelujah concludes the composition.

The Cantata Singers
28 October 1973

Rejoice in the Lamb - Benjamin Britten

CHORUS:

Rejoice in God, O ye Tongues; give the glory to the Lord, and the Lamb.
Nations, and languages, and every Creature, in which is the breath of Life.
Let man and beast appear before him, and magnify his name together.
Let Nimrod, the mighty hunter, bind a Leopard to the alter, and consecrate
his spear to the Lord.
Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord
has let him at large.
Let Balaam appear with an Ass, and bless the Lord his people and his creatures
for a reward eternal.
Let Daniel come forth with a Lion, and praise God with all his might through
faith in Christ Jesus.
Let Ithamar minister with a Chamois, and bless the name of Him, that cloatheth
the naked.
Let Jakim with the Satyr bless God in the dance.
Let David bless with the Bear - The beginning of victory to the Lord - to the Lord
the perfection of excellence -
Hallelujah from the heart of God,
and from the hand of the artist inimitable,
and from the echo of the heavenly harp
in sweetness magnificent and mighty.

TREBLE SOLO:

For I will consider my cat Jeffry.
For he is the servant of the living God, duly and daily serving him.
For at the first glance of the glory of God in the East he worships in his way.
For this is done by wreathing his body seven times round with elegant quickness.
For he knows that God is his Saviour.
For God has blessed him in the variety of his movements.
For there is nothing sweeter than his peace when at rest.
For I am possessed of a cat, surpassing in beauty, from whom I take occasion
to bless Almighty God.

ALTO SOLO:

For the Mouse is a creature of great personal valour.
For - this a true case - Cat takes female mouse - male mouse will not depart,
but stands threat'ning and daring.
.....If you will let her go, I will engage you, as prodigious a creature as you are.
For the Mouse is a Creature of great personal valour.
For the Mouse is of an hospitable disposition.

TENOR SOLO:

For the flowers are great blessings.
For the flowers have their angels even the words of God's Creation.
For the flower glorifies God and the root parries the adversary.
For there is a language of flowers.
For flowers are peculiarly the poetry of Christ.

CHORUS:

For I am under the same accusation with my Saviour -
For they said, he is besides himself.
For the officers of the peace are at variance with me, and the watchman smites
me with his staff.
For Silly fellow! Silly fellow! is against me and belongeth neither to me
nor to my family.
For I am in twelve HARDSHIPS, but he that was born of a virgin shall deliver
me out of all.

RECITATIVE(BASS) AND CHORUS:

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is musick and therefore he is God.

For the instruments are by their rhimes.
For the Shawm rhimes are lawn fawn moon boon and the like.
For the harp rhimes are sing ring string and the like.
For the cymbal rhimes are bell well toll soul and the like.
For the flute rhimes are tooth youth suit mute and the like.
For the Bassoon rhimes are pass class and the like.
For the dulcimer rhimes are grace place beat heat and the like.
For the Clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound soar more and the like.
For the TRUMPET of God is a blessed intelligence and so are all the
instruments in HEAVEN.

For GOD the father Almighty plays upon the HARP of stupendous magnitude and melody.
For at that time malignity ceases and the devils themselves are at peace.
For this time is perceptible to man by a remarkable stillness and serenity of soul.

Hallelujah from the heart of God,
and from the hand of the artist inimitable,
and from the echo of the heavenly harp
in sweetness magnificent and mighty.