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THE CANTATA SINGERS

ST. MARY'S CHURCH — Elmira, New York

Sunday, February 18, 1973

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 concert.

A SACRED CHORAL CONCERT

PROCESSIONAL HYMN – HOLY; HOLY; HOLY No. 43

INVOCATION

MASS IN G. Franz Schubert
(1797-1828)
Soli: Rebecca Reinsmith, soprano
Edmund Dana, tenor
David Hauser, bass

CHORAL TRIPTYCH Ulysses Kay

Give Ear to my Words, O Lord
How Long Wilt Thou Forget Me, O Lord?
Alleluia
Soli: Helen Pletsch, soprano
Gloria Kirk, alto
Edmund Dana, tenor
David Hauser, bass

THE OFFERING

The congregation is asked to stand and sing hymn number 30 (Praise God From Whom All Blessing Flow) during the offering.

A SOWER IN HIS FIELD HIS SEED WAS SOWING Heinrich Schuetz
(1585-1672)
Soli: Helen Vincent, soprano
Joan Lester, alto
Edmund Dana, tenor
David Hauser, bass

TE DEUM LAUDAMUS Alessandro Scarlatti
(1660-1725)
Soli: Jean Goodling, soprano
Helen Pletsch, soprano
Gloria Kirk, alto
Edmund Dana, tenor
Michael Lynch, bass

LAUDATE PUERI DOMINUM Robert D. Herrema

ORGAN RECESSIONAL: O Praise Ye the Lord Charles Sergisson

SOLI DEO GLORIA

ST. MARY'S CHURCH – Southside
The Reverend John J. Leary, Pastor
The Reverend Thomas F. Corbett, Associate Pastor
Hilda Donahoe, Organist

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

SOPRANO

Jean Goodling Vicki Packer Rebecca Reinsmith
Joyce Herrema Helen Pletsch, V. Pres. Judith Sheasley
Sr. Juliana O'Hara, S.S.J., Rec. Sec. Helen Vincent

ALTO

Helen Clark, Pres. Thelma Hilfiger Eleanor Parker
Patricia Clark Betty Horner, Corr. Sec. Cora Range
Susan Dana Gloria Kirk Joan Reppert
Catherine Hauser Joan Lester Sr. Mary Sayles, S.S.J.
Patricia Hauser Doris Palmer

TENOR

Edmund Dana Michael Robson Richard Sheasley, Treas.
Nelson Reppert

BASS

Richard Bauer David Hauser Michael Lynch
Leonard Criminale Edward Horner Frederick Petrie
Stuart Finch Verne Horton

ORCHESTRA

VIOLIN

* Browning Cramer
* Benjamin Hudson

BASS

Elizabeth Hirsch

TRUMPET

Michael Addabbo
Michael Mucci
Stephen Squires

VIOLA

* Joel Rosenberg

OBOE

Cathy Holtz
Donald Holtz

TROMBONE

David Blackall
Renée Davis

CELLO

* Daniel McIntosh

BASSOON

Sally Keough

HARPSICHORD

Stephen Squires

* Members of The Atlantic Quartet

NOTES

MASS IN G Franz Schubert (1797-1828)

The six masses of Schubert ordinarily occupy a secondary place in the esteem given the composer, better known for songs, compositions for the piano, chamber music, and symphony. The masses were youthful undertakings--and often rapid ones. That in G (his second) was composed in five days in March of 1815, when Schubert was eighteen. A missa breve, it was designed for use at regular, not festival, Sunday services.

Scored for strings and organ (the other instrumentation was added later by Franz' brother Ferdinand), the Mass is dominantly homophonic rather than fugal, with interesting harmonic shifts. The a-b-a form of the "Kyrie" has a contrasting middle section a soprano solo followed by an interplay of "Christe" in bass and soprano parts, answered by "eisen" in alto and tenor. The "Gloria" has as chief interest repeated sixteenth notes scales in the accompaniment. The "Domine Deus" sets soprano and bass solos against a declamatory chorus of altos and tenors. In the "Credo," a theme of some distinction is set against a quarter-note figure, sometimes staccato, sometimes legato, in the accompaniment. The "Sanctus" opens with a somewhat pompous movement, followed by a sprightly "Hosanna" as a short fugue. The "Benedictus" is an extended canon for soprano, tenor, and bass, closing with the same cheerful "Hosanna." The "Agnus Dei" is the most delicate and refined movement. There are three solo repetitions of the theme, the first two followed by choral "miserere nobis" and the third by "dona nobis pacem."

CHORAL TRIPTYCH Ulysses Kay (b. 1917)

Kay, at present teaching at the City University of New York, ranks as one of America's outstanding black composers. He is the nephew of Joe King Oliver of jazz fame. The 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, who has written on Kay, comments: "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."

TE DEUM Alessandro Scarlatti (1660-1725)

Scarlatti, one of the most important musical figures of the early eighteenth century is perhaps best known for his contributions to the opera and secular cantata, forms he cultivated in Naples and Rome literally by the hundreds. His contributions to sacred music include many masses, oratorios, and motets. His setting of the tradition hymn of praise, the TE DEUM, shows a progressive assimilation of Italian seventeenth and eighteenth-century styles, with some techniques paralleling the Schuetz selection sung this evening. Saul Novack has commented on the TE DEUM: "Its most salient features are the brilliant. . .use of the 'concertato' style (the antiphonal relationship of orchestra, chorus, and solo voices); the long sweep. . .of the solo vocal lines and the pairing of solo voices. . .the use of the chorus in chordal blocks, invested with rhythmic vitality. (and) the use of the solo voice against chorus and orchestra. . ."

A SOWER IN HIS FIELD HIS SEED WAS SOWING
Heinrich Schuetz (1585-1672)

The long career of Schuetz spans two musical eras, the Renaissance and the Baroque; his art links two musical cultures, the German and the Italian. A stay in Venice 1609-1612 as pupil of Giovanni Gabrieli taught him the "concerted" style of two choirs, each with its own separate accompaniment, singing antiphonally. A second Italian journey in 1628 brought association with Monteverdi and acquaintance with early dramatic and operatic styles. These influences find mature expression in the three sets of Symphoniae Sacrae; the parable of the sower, sung this evening, belongs to those of 1650. Four solo voices, as a first chorus, dramatically musicalize the parable. Very notable is the word coloring, especially as such places as "the wild briars," "some of it fell," and "hundred, hundred fold." A second chorus, in hymn-like fashion, repeats the motif "If ye have ears to hear with," also carried by the first chorus in a more ornamented fashion. Certainly the most interesting part of the composition is the separate development given to the accompaniment, a third chorus. Schuetz forecasts Baroque orchestral styles, as he also forecasts the dramatic passions and oratorios which came after him.

Hearers may like to be reminded of the "meaning" of the parable, as set forth in Luke 8:9-15: "The seed is the word of God. Those along the footpath are the men who hear it, and then the devil comes and carries off the word from their hearts for fear they should believe and be saved. The seed sown on rock stands for those who receive the word with joy when they hear it, and have no root; they are believers for a while, but in the time of testing they desert. That which fell among thistles (briars) represents those who hear, but their further growth is choked by cares and wealth and the pleasures of life, and they bring forth nothing to maturity. But the seed in good soil represents those who bring a good and honest heart to the hearing of the word, hold it fast, and by their perseverance yield a harvest."

LAUDATE PUERI DOMINUM
Robert Herrema (b. 1941)

Written for the choirs at Elmira College, this composition was first performed there in the fall of 1971. It is a tri-choral work (treble choir, mixed choir, and brass choir) that incorporates spatial effects as one of the essential musical elements. The melodic basis is Gregorian chant. Harmonically, it is often quartal in structure, i.e., based on melodic intervals of a fourth rather than intervals of a third. The psalm text is one of praise, but praise which cannot be controlled. Joy is not structured and cannot be bound. Therefore, at one point, the second choir breaks away from traditional musical patterns and begins "shouting in a joyous frenzy" Laudate nomen Domini ("praise the name of the Lord").--Robert Herrema.

--L. R. Criminale