

PATRONS

Mr. & Mrs. Edmund Dana, Jr.
Rev. & Mrs. Samuel Hale
D. C. Mandeville

Mr. & Mrs. Keith Calkins
Trinity Episcopal Church

SPONSORS

D. G. Anderson
Dr. Leonard R. Criminale
Mr. & Mrs. Edmund Dana, Sr.
Mr. & Mrs. Alexander Falck

Fletcher's Music
Mrs. Ross E. Hobler
Mrs. Amory Houghton, Jr.
Charles E. Wack

DONORS

Mr. & Mrs. Robert Badertscher
Kaliopé Candianides
Mr. & Mrs. Albert C. Clark
Rev. James P. Collins
Mr. & Mrs. R. Leon Constanzer
Mr. & Mrs. Carl Edson
Vera B. Ellenberger
Mme. Halina

Dr. & Mrs. Frank V. Hertzog
Mrs. Arthur L. Hoffman
Mr. & Mrs. Richard Kemper
Rev. Bartholomew J. O'Brien
Mr. & Mrs. Robert C. Saxton
Helen Marie C. Schneider
G. Spremulli
Eva C. Taylor

Acknowledgements: Dr. Leonard R. Criminale
Notre Dame High School Music Department

ST. PATRICK'S CHURCH

The Rev. Joseph Egan, Pastor

The Rev. Donald Curtis, Assistant Pastor
The Rev. Michael Connor, C.P., Assistant Pastor

John Gordon — Organist and Choirmaster

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

ST. PATRICK'S CHURCH
W. Clinton at N. Main Street
Elmira, New York

Sunday, November 10, 1974

8:00 P.M.

A SACRED CHORAL CONCERT

PROGRAM

Organ Prelude
Prelude & Fugue in E Major *Dietrich Buxtehude*
 (1639 - 1707)

Locus iste a Deo factus est *Anton Bruckner*
 (1824 - 1896)

INVOCATION

Ecce sacerdos *Anton Bruckner*

Processional Hymn "Come Thou Almighty King" No. 16

Sacred Madrigals: Laments by David *Thomas Weelkes*
 (c. 1575 - 1623)

O Jonathan
When David Heard

Du bist aller Dinge schoen *Melchior Franck*
 (c. 1580 - 1639)

Motets *William Byrd*
 (c. 1543 - 1623)

Lord in Thy Rage
Ave Verum Corpus

Spanish Carols *Anonymous*
 (16th century)

Riu, Riu, Chiu
Dadme albricias, hijos d'Eva
E la don don, Verges Maria

Helen Pletsch, Soprano Edmund Dana, Tenor
 Gloria Kirk, Alto David Hauser, Bass

Recessional Hymn "Now Thank We All Our God" No. 27

SOLI DEO GLORIA

THE CANTATA SINGERS

Robert D. Herrema, Musical Director

SOPRANO

Jean Brown	Mary Ellen Nasser	Rebecca Reinsmith
Martha Collins	Sister Juliana O'Hara	Anna Rice
Leslie Constanzer	Linda Parce	Betsy Roll
Jacqueline Decker	Helen Pletsch	Judith Sheasley
Dorothy Hoos	Elise Price	Helen Vincent
Jan Griffith		Kay Wack

ALTO

Helen Clark	Gloria Kirk	Cora Range
Barbara Cunningham	Joan Lester	Ruth Roberts
Susan Dana	Audrey Metro	Lou Sand
Judith Feitner	Rosemary Molloy	Sister Mary Sayles
Claudia Hamlin	JoAnn Nasser	Florence Suffern
Linda Haring	Jennifer Nasser	Janet Ty
Patricia Hauser		

TENOR

Robert Badertscher	Andrew Molloy	Richard Wack
Edmund Dana	Richard Sheasley	

BASS

Richard Bauer	David Hauser	Brother Pierre Pratte
Stuart Finch	William Kozachek	Frederick Petrie
Lyle Greenfield	William O. Payne, III	Richard Schockner, Jr.

* * * * *

INSTRUMENTALISTS

TROMBONE	RECORDER	ORGAN
Michael Burns	Sop. Bonita Williams	David Jackson
James Hulme	Alto Richard Perry	William Payne
Michael Walsh	Tenor Dr. Charles King	
	Bass Madeleine Herczog	PERCUSSION
		Kay Wack

REHEARSAL ACCOMPANIST

William O. Payne, III

A eo dian los argeus
 que cantaven altas veus
 la grolla n'ecelsis Deus
 qu'en Belem lo trobaron.

Angels, rejoicing loudly, told them,
 "Gloria in excelsis," and they
 found him in Bethlehem.

PROGRAM NOTES

Anton Bruckner (1824-1896)

Bruckner, the 150th anniversary of whose birth is recognized this evening, is undoubtedly the most considerable composer of symphonies and music for the Roman Church emerging after Beethoven and Schubert and sharing their Austrian cultural and religious environment. Recognition was, however, long delayed of his conception of monumental symphony and equally monumental symphonic mass. His variety of style in handling religious music is well illustrated by the two compositions sung this evening. The 1896 "Locus iste," a four-part gradual for the dedication of a church, is simple and direct and large homophonic in character. "Ecce sacerdos," an eight-part motet written in 1885 for the jubilee of the Linz diocese (where Bruckner was long organist), is contrapuntal, passionately dramatic, and barbaric in splendor.

Thomas Weelkes (c. 1575-1623)

Weelkes was a composer of high rank during the Golden Age of the Elizabethan madrigal, though his works include as well Anglican services and anthems. The expressive, polyphonic madrigal is usually associated with secular texts. Weelkes here uses the style for sacred texts. The eight-part "O Jonathan" and the six-part "When David Heard" (neither, probably, originally intended for liturgical use) portray the Biblical laments of David, the first on the death of his friend Jonathan, the second on the death of his son Absalom. "O Jonathan," in its first two bars, depicts broken-voiced sorrow most graphically through staggered entries; the succeeding music attains high pathos. "When David Heard" offers a remarkable conclusion on the words "O Absalom." A disjointed, silence-laden texture achieves great poignancy.

Melchior Franck (c. 1580-1639)

A Saxon by birth, Franck, as Kapellmeister to the Duke of Coburg, wrote both religious and secular music. Several of his hymns and chorales are still sung today. Like his contemporary Hüssler, whose influence he felt, he experimented with orchestral accompaniment for choruses, a cappella effects, and extensive word coloring. Both Franck and Hüssler nourish the later Baroque splendor of Johann Sebastian Bach. Bach and Franck meet in their predilection for the bride-bridgroom symbolism of the Song of Songs. Franck's "Du bist aller Dinge schön" is one of three treatments of this controversial Old Testament book; the three appeared in his 1608 Geistliche Gesäng und Melodeyen. For Bach, the same symbolism held many attractions; it became, ultimately, a paramount theme in the St. Matthew Passion. The five-part "Du bist" alternately homophonic and contrapuntal, displays effective tempo changes and considerable word painting.

William Byrd (c. 1543-1623)

The extensive repertory of Byrd, a contemporary of Weelkes, includes masses, services for the English rite, motets, anthems, madrigals, and keyboard and string compositions. Of pronounced Roman Catholic sympathies, he nonetheless contributed considerably to the development of Anglican music. The four-part motet, "Ave Verum Corpus," appeared in his Gradualia, published in 1605 and intended for liturgical use by those who adhered to old Catholic traditions. Largely homophonic in construction, the composition owes its loveliness to a beautiful melodic scheme consisting of upward and downward curves, the summits of the curves coinciding with the most prominent syllables in the verbal phrases, for example, the second syllable of "Maria" in the first sentence (also the highest note reached throughout the motet, used only once again at the word "Jesu"). The harmonic treatments employ very effective changes of key and discord. "Lord in Thy Rage" belongs to a number of three-part compositions which appeared in Byrd's "Songs of Sundrie Natures," published in 1589. Intended as an Anglican anthem, it is markedly contrapuntal.

Three Spanish Carols (published 1556)

The "villancico," a type of carol with a repeated refrain, is the Renaissance equivalent in Spain of the madrigal in Italy and England. Succeeding the medieval popular ballads or "romances," for which Spain can be credited with thousands, the "villancicos," published in large anthologies, combine popular elements with more consciously artistic styles (even using as texts courtly poetry masquerading as popular poetry). Earlier conceived of as solo songs with a refrain and accompaniment, they gradually came to be written for voices only. There is a delightful freshness both in the tunes and the words. The three sung this evening, all on the Christmas theme, offer two in Castilian and one in Catalanian (the language of eastern Spain), both equally used as literary languages at the time. "Ríu, ríu, chíu," imitates the sounds of a nightingale and invokes the image of the Virgin as a lamb protected from an attacking wolf, so that in complete purity she might give birth to the Christ Child. The bird symbolism returns when a thousand flying herons joyfully sing of peace on earth. "Dadme albricias" is a dialogue between one shepherd and his companions, who receive the news hesitantly, then gladly. The request for "albricias" (a reward for good tidings) is a very old Spanish poetic motif. The Catalanion dance-like "EL la don don" is similar in theme. It portrays one shepherd conveying glad tidings to his doubting companions. Peter, Bertram, and John all join the rejoicing.

-- L. R. Criminale