

THE CANTATA SINGERS  
Robert D. Herrema, Musical Director

SOPRANO

Joan Constanzer	Ellen McMahon	Helen Pietsch	Judith Sheasley
Leslie Constanzer	Mary Ellen Nasser	Anna Rice	Helen Vincent
Lin Haring	Sister Juliana O'Hara	Betsy Röll	Kay Wack
Dorothy Hoos	Deborah Perry		

ALTO

Karen Campbell	Judith Feitner	Theima Hilfger	Jennifer Nasser
Helen Clark	Claudia Hamlin	Gloria Kirk	Cora Range
Patricia Clark	Karen Hartman	Audrey Metro	Ruth Roberts
Susan Dana	Patricia Hauser	Rosemary Molloy	Lou Sand
			Sister Mary Sayles

TENOR

Robert Badertscher	Edmund Dana	Bud Martin	Richard Sheasley
Norman Campbell	Jack Darling	Willard Nagle	Richard Wack
			Gary Whiting

BASS

Richard Bauer	Stuart Finch	William Kozachek	Bro. Pierre Pratte
David Deitz	David Hauser	William Payne	Richard Schockner
Mark Eamer	Craig Johnson	Frederick Petrie	

ORGAN — Robert Pietsch

REHEARSAL ACCOMPANIST — William Payne

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THE  
CANTATA  
SINGERS

AT

Evensong

Grace Episcopal Church

WEST CHURCH AND DAVIS STREETS

ELMIRA, NEW YORK

THE FOURTH SUNDAY IN LENT – March 24, 1974 – 8 p.m.

THE ORDER OF EVENSONG

~~ORGAN~~: Fantasia . . . . . Byrd

<sup>0 to</sup>  
~~END 3:30~~  
HYMN 63: Vexilla Regis . . . . . Sarum Plainsong - Mode I  
(All Stand)

<sup>4:00</sup> OPENING SENTENCES (All Stand)

V. O Lord, open thou our lips  
R. And our mouth shall show forth thy praise.  
V. Glory be to the Father, and to the Son, and to the Holy Ghost;  
R. As it was in the beginning, is now, and ever shall be, world without end.  
V. Praise ye the Lord. Amen.  
R. The Lord's Name be praised.

<sup>7:35</sup> PSALM 54: Save me, O God. . . . . Byrd

<sup>8:48</sup> LESSON: Isaiah 12

<sup>13:25</sup> MAGNIFICAT: . . . . . Byrd

<sup>14:25</sup> EPISTLE: Ephesians 2: 4-10

<sup>16:30</sup> NUNC DIMITTIS. . . . . Byrd

<sup>20:50</sup> APOSTLES' CREED (All Stand)

I Believe in God the Father Almighty, Maker of heaven and earth:  
And in Jesus Christ his only Son our Lord: Who was conceived by  
the Holy Ghost, Born of the Virgin Mary: Suffered under Pontius  
Pilate, Was crucified, dead, and buried: He descended into hell; The  
third day he rose again from the dead: He ascended into heaven, And  
sitteth on the right hand of God the Father Almighty: From thence  
he shall come to judge the quick and the dead.

I believe in the Holy Ghost: The Holy Catholic Church; The  
Communion of Saints: The Forgiveness of sins: The Resurrection  
of the body: And the Life everlasting. Amen.

V. The Lord be with you.  
R. And with thy spirit.

Let us pray.

LORD'S PRAYER

V. O Lord, show thy mercy upon us.  
R. And grant us thy salvation.

V. O Lord, save the State.  
R. And mercifully hear us when we call upon thee.  
V. Endue thy Ministers with righteousness.  
R. And make thy chosen people joyful.  
V. O Lord, save thy people.  
R. And bless thine inheritance.  
V. Give peace in our time, O Lord.  
R. For it is thou, Lord, only, that makest us dwell in safety.  
V. O God, make clean our hearts within us.  
R. And take not thy Holy Spirit from us.

COLLECTS for the Day, for Peace, for Aid against Perils

GRACE

<sup>26:00</sup> ANTHEM: Ave Verum Corpus . . . . . Byrd

~~VOLUNTARY~~: In Nomine . . . . . Parsons setting by Byrd

<sup>27:25</sup> HYMN 171: O Lux Beata Trinitas . . Sarum Plainsong Mode VIII (All stand)

<sup>247</sup> THE PASSION according to St. John . . . . . Byrd

Evangelist . . . . . Edmund Dana  
Jesus . . . . . Craig Johnson  
Synagoga . . . . . Jack Darling

<sup>1:30</sup> PRAYERS and BENEDICTION

<sup>2:30</sup> HYMN 298: Tallis' Ordinal . . . (All Stand) . . . Tallis

ORGAN: Gloria Tibi Trinitas . . . . . Byrd

SOLI DEO GLORIA

GRACE EPISCOPAL CHURCH  
Elmira, New York

The Rev. Samuel W. Hale, Jr., Rector

The Rev. C. James Jones, Assistant Rector

Dr. Kent Hill, Organist and Choir Master

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.



WILLIAM BYRD (1542-1623)

Byrd, an outstanding English representative of the polyphonic period, is easily the equal of such composers as Palestrina, Lassus, and Victoria. His versatile repertory, both sacred and secular, includes masses, services for the English rite, motets, anthems, madrigals, keyboard compositions for the virginal, and string music. An organist at the Lincoln Cathedral from 1563, he left this post in 1574 to take up duties with Thomas Tallis as organist at the Chapel Royal. Queen Elizabeth granted to both composers a virtual monopoly for the printing of music. During a considerable period of his life, Byrd was involved in lawsuits over property, and he was not untouched by the troubles of the Church, especially since he had pronounced Roman Catholic sympathies. Despite his religious beliefs, he held his Royal Appointment until his death, and he remains an important contributor to the newer Anglican liturgical styles that replaced the mass.

The Anglican chant scarcely existed before the seventeenth century; the Tudor period probably used a variety of styles. For festival occasions (and perhaps others as well), Byrd, like Tallis and Gibbons, set special Psalms in the older Latin style of Salmi concerti, mixing the voices of the Cantoris and Decani antiphonal halves of the choir. Such is Psalm 54 ("Save Me, O God"), sung this evening, with verses alternating between four and five-voice settings. The work anticipates the metrical style of later Anglican chant.

The Magnificat and Nunc Dimittis sung this evening are the "Third Service" by Byrd (the third of four services which are extant). The canticles of the evening service, they are excellent examples of the so-called "short form", with its syllabic setting increasingly dominant in English liturgical use (that is, one note for each syllable of text). Byrd also used an elaborate polyphonic style (as in the Fourth or "Great Service"), but here he demonstrates how beautiful, in a freer style, the "short form" can be. Employing alternation of the halves of the choir, the Third is notable for being in triple meter and for using five voices. The Magnificat, at the verse "He remembering his mercy," uses a beautiful modulation in square meter.

The four-part motet, "Ave Verum Corpus," appeared in Byrd's Gradualia, published in 1605. The collection was especially intended for the liturgical use of those who adhered to the old Catholic traditions of the Church. Many Elizabethan Catholics had fled to the Continent, and Byrd likely hoped that, through their influence, his Latin church music might be recognized abroad. The "Ave Verum," largely homophonic in construction, owes its loveliness to a beautiful melodic scheme consisting of upward and downward curves, the summit 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 treatment employs very effective changes of key and discord.

The "Passion According to St. John" (John 19: 1-30), also published in the 1605 Gradualia, is adapted to the Revised Standard Version of the Bible from the original Latin text. Traditionally, the St. John account of the Passion was employed on Good Friday. The long history of Passion Music, dating from early medieval times, reveals settings of the four Gospels successively in Gregorian plainchant by a single deacon; three separate vocal parts sung by three clergy using plainchant or Passion tones (for the roles of Christ, the Evangelist, and the synagoga or other characters, including the crowds), current from the fifteenth century; a Dramatic Passion adding to the Passion tones for Christ, the Evangelist, and other three-part choral settings for



crowd utterances, dating from the late fifteenth century (the earliest known example is English); a Motet Passion, with complete text sung by an unaccompanied choir, current in the sixteenth century; and a polyphonic and operatic style, dating from the seventeenth century (for which Schütz and Bach are the great exemplars). Byrd's setting corresponds to the third of these stages. The role of Jesus is assigned to a bass, that of the Evangelist to a tenor, and other individuals (the synagoga) to either tenor or alto. The three chant in plainsong Passion tones, not infrequently lyric in quality (especially for Jesus). The three-part crowd settings (the Jews, a band of soldiers, the multitude, and the high priests) are highly dramatic, particularly the mocking scorn of No. 8 ("All hail, Thou King of the Jews") and the overlapping rhythms of No. 9 (Crucify Him"), representing the anger of the crowd, intensified even more at the second outburst of No. 12 ("Away with Him"). Byrd's published setting is of the thirteen turba or crowd choruses; the plainsong insertions were designated as those of the Sarum or Salisbury Cathedral usage. The first and last choruses, adapted from Byrd's other choruses, are added by the editor, Paul Thomas.

- - L. R. Criminale

The Magnificat and Ave Maria are the "Lenten" pieces by Byrd (the third of four cantatas which was written). The cantata of the evening service, they are excellent examples of the so-called "short form", with the avoidance of unnecessary ornamentation in English liturgical use (that is, one note for each syllable of text). Byrd also used an elaborate rhythmic style for the "long" or "great service", but here he demonstrates how beautiful, in a formal style, the "short form" can be. Employing alternation of the halves of the choir, the third is notable for being in triple meter and for using five voices. The Magnificat, as the verse "He remembering his mercy", uses a beautiful modulation in various meters.

The four-part setting, "Ave Verum Corpus", appeared in Byrd's Magnum, published in 1607. The collection was especially intended for the liturgical use of those who adhered to the old Catholic tradition of the Church. Many Elizabethan Catholics had fled to the Continent, and Byrd likely hoped that, through their influence, his Latin church music might be recognized abroad. The "Ave Verum" is largely homophonic in conception, with its liveliness in a beautiful rhythmic scheme consisting of upward and downward curves, the result of the curves combined with the word placement. Cylinders in the vocal phrases, for example, the second syllable of "Marta" in the first sentence (also the highest note reached throughout the motet), used only once again at the word "factum". The harmonic treatment employs very effective changes of key and dissonance.

The Passion According to St. John (John 12:1-26), also published in the 1607 Magnum, is adapted to the Revised Standard Version of the Bible from the original Latin text. Traditionally, the St. John account of the Passion was employed on Good Friday. The form history of Passion music, dating from early medieval times, reveals settings of the four Gospels successively in Gregorian plainchant or Passion tones (the three separate vocal parts sung by three clergy using plainchant or Passion tones) the roles of Christ, the Evangelist, and the synagoga or other characters, including the crowd, current from the thirteenth century; a dramatic Passion adding to the Passion tones for Christ, the Evangelist, and other three-part choral settings for