

PATRONS

Mr. & Mrs. Edmund L. Dana, Jr.
David C. Mandeville

Linn S. Chapel Co., Inc.
Mr. & Mrs. Richard C. Sheasley

SPONSORS

Douglas G. Anderson
Mr. & Mrs. Robert Badertscher
Mrs. William E. Biery
Mr. & Mrs. Keith R. Calkins
Mr. & Mrs. Edmund L. Dana, Sr.
Mr. & Mrs. David M. Fletcher
Ralph E. Fudge
Mr. & Mrs. Robert D. Herrema

Hickey's Music Store
Charles and Irene Hickman
Mrs. Amory Houghton, Jr.
In memory of William C. Kennedy
Dr. & Mrs. U. Schutzer
Marjorie Simmons
Charles E. Wack

DONORS

Dr. Thomas W. Atkins
Richard J. Castor, D.D.S.
Chemung Electronics, Inc.
Mr. & Mrs. Edward Clute
Rev. James P. Collins
Leonard R. Criminale
Mr. & Mrs. John R. Fell
Mme. Halina
Dr. & Mrs. Frank V. Hertzog
Mr. & Mrs. Jack Hill
Mrs. Ross Hobler
Mrs. David Hoff
Mrs. A. L. Hoffman
Horseheads, Industrial Center

Mr. & Mrs. Charles A. Hughes, Jr.
Mr. & Mrs. William King
Dr. Denis C. Kingsley
D. R. Laux
Limoncelli Tire, Inc.
G. C. MacGreevey Office Supply
Dr. & Mrs. Erving R. Mix
Notre Dame Convent
Mr. & Mrs. Robert C. Saxton
G. Spremulli
Bernard Schreiber
Ralph Stotenbur
Mr. & Mrs. Harold Wilcox
Mr. & Mrs. S. B. Zimmerman

Acknowledgements:

Margaret Biery Payne

ST. PATRICK'S CHURCH

Rev. Joseph M. Egan, Pastor
Rev. Paul J. Ryan, Associate

Jack Gordon — Organist and Choir Master

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 St.
Elmira, New York

Sunday, December 5, 1976

8:00 p.m.

A SACRED CHORAL CONCERT

PROGRAM

Organ Prelude:

Kommst Du Nun, Jesu von Himmel Herunter
Jobann Sebastian Bach

Choral Introit:

Glory to God in the Highest Randall Thompson

Processional:

O Come, O Come, Emmanuel Gregorian

23:35 MISSA BREVIS Giovanni Pierluigi da Palestrina

3:25 Kyrie
3:20 Gloria 6:45
5:45 Credo 12:30
2:35 Sanctus 18:05
2:40 Benedictus 17:45
5:50 Agnus Dei 23:55 2:40 + 3:15

5:45 Ave Maria Giuseppe Verdi

Offertory Hymn:

Behold, A Rose of Judah No. 29 Michael Praetorius

Organ Offertory:

Es ist ein ros' Entsprungen Johannes Brahms

11:38 Three Settings of Psalm 100

5:26 19th Century - Antiphonal Heinrich Schuetz

4:11 19th Century- Double Chorus Felix Bartholdy Mendelssohn

2:00 20th Century - Polytonal Charles Ives

13:05 Two Motets, Opus 29. Johannes Brahms

I Es ist das Heil uns Kommen her
II Schaffe in mir, Gott, ein rein Herz

Recessional-

A Child is Born in Bethlehem No. 39. Gregorian

SOLI DEO GLORIA

54:03

THE CANTATA SINGERS

William O. Payne III, Musical Director

SOPRANO

Diane Baker Sr. Juliana O'Hara Judy Stanton
Jacqueline Decker Anna Rice Janice Strain
Linda Harrison Betsy Roll Mary Lou Strong
Dorothy Hoos Judith Sheasley Kay Wack
Carol King Hilda Shepard

ALTO

Helen Clark Patricia Hauser Cindy Roe
Betsy Dana Wendy Roe Hovey Lou Sand
Gwendolyn Egan Gloria Kirk Sister Mary Sayles
Judy Feitner Patricia Merritt Florence Suffern
Betty Grant Cora Range Helen Vincent
Claudia Hamlin

TENOR

Robert Baudertscher James Grant Bernard Schreiber
Thomas Barker Paul Holland Richard Sheasley
Edmund Dana Richard Wack

BASS

Richard Bauer David Hauser Sidney Reed
Stuart Finch Jack Hill Thomas Strain
Lyle Greenfield Geoffrey Kelafant Michael Wald

SOLOIST:

Missa Brevis Richard Wack, Tenor

ORGAN

REHEARSAL
ACCOMPANIST

Geoffrey Kelafant Judith Feitner

PROGRAM NOTES

Those in attendance at last year's opening Cantata Singers concert will undoubtedly remember the Glory to God in the Highest of Randall Thompson which was then, as it is again this evening, given as a choral introit. The work has become a favorite of the Cantata Singers in that the perfect coupling of music and text creates a certain sense of joyous anticipation which the Singers find most appropriate for this holy season. Composed in the A-B-A form the work is rather brief. The first section employs the use of varied time signatures to emphasize the text, and although highly chromatic, this section is firmly entrenched in the key of C Major. The second section presents a decided contrast. The tempo slows considerably with the effect being one of quiet and rest set to the words "and peace on Earth, Goodwill to men." The third section is a repeat of the first, bringing the listener back to the words "Glory to God in the Highest!"

The music of Giovanni Pierluigi da Palestrina is not unfamiliar to followers of the Cantata Singers, and the Missa Brevis provides an interesting contrast to the Missa Papae Marcelli heard last season. Composed in 1570, the mass is scored for four voices (S.A.T.B.), while many of Palestrina's other works require five, six, or even eight voices. Structurally simple and uncharacteristically brief, the mass offers an universal appeal and exemplifies a less complex contrapuntal style than other masses of the period. Some authorities consider the work's title a misnomer; for while a seventeenth century missa brevis generally consists of only a Kyrie and Gloria, this work is liturgically complete. Aside from the mass's obvious conciseness, a more plausible explanation of its title is the use of the "breve", or note of one entire measure's duration, which begins each section with the exception of the Gloria. In confining himself to an austere form, Palestrina was permitted the return to the use of several of the older contrapuntal forms. The venerable canon receives frequent varied and beautiful treatments throughout the mass. But perhaps the most accurate, yet highly speculative, interpretation of the term Missa Brevis lies in the attempt of a deeply religious man to make one profound, yet simple, declaration to his Lord and God.

The Ave Maria, first of Giuseppe Verdi's Four Sacred Pieces, was written in 1898 between the operas Otello and Falstaff, when the master musician was eighty-five years old. Having seen the "enigmatic scale" (C D_b E F# G# A# B C) in a musical publication, Verdi embarked on the creation of the work solely as a challenging exercise and produced a masterpiece of astonishing chromatic complexity. The "puzzle scale" appears as a cantus firmus in each voice successively in this four-part a capella setting of the most familiar text. In spite of the composer's purely academic and technical approach, the result is an immediately appealing and romantic hymn to the Virgin Mother.

Three settings of the Hundredth Psalm provide for an interesting musicological comparison. Although the Schlutz and Mendelssohn settings were originally written in German, the Cantata Singers will depart from their established tradition and perform them in English to provide a uniformity of text throughout the grouping.

The Schlutz setting is an excellent example of seventeenth century antiphonal choral writing. Scored for two separate choirs, the work's main priorities are a clear statement of the text and absolute purity of counterpoint.

Mendelssohn's setting of the psalm exemplifies the highest form of early romanticism. Here the composer was primarily preoccupied with the total beauty of the choral sound, laying the foundation for the romantic choral tradition culminating, seventy years later, in the consummate art of Johannes Brahms.

In his setting of the psalm, Charles Ives, the early twentieth century American composer, has set two goals before him. The first of these is an attempt through new choral techniques, to return to antiphonal writing. This the composer accomplishes through the use of a small separate women's choir, which can be heard most distinctly in the second section of the work. The second goal concerns the use of polytonal harmonies (i.e., the use of more than one key or harmony at any one time) while incorporating the antiphonal techniques mentioned above. The work is structurally extremely well-balanced with the textural emphasis being achieved through the use of clashing dissonances and abrupt changes of key.

Johannes Brahms composed the two unaccompanied motets comprising Opus 29 in or around the year 1860. Motet I opens with a traditional four-part chorale. This is then followed by a five-voice fugue in which the first bass section reintroduces the melody of the chorale in the form of a cantus firmus at intermittent intervals. The subject of the fugue is derived from the melody of the chorale. Using what must be called a pure stroke of creative genius, Brahms created the fugue in the same structure as the chorale, i.e., where the chorale repeats in the first section to state a new portion of the text, so the fugue repeats to state the new text. The second half of the fugue, like the first, is derived from the chorale, the first phrase being one of joy and great expectation in the coming of the new-born Son. In closing the work, Brahms again returns to the structure of the chorale by paraphrasing the final phrase "er ist der Mittler worden" in rich counterpoint and harmony.

Unlike the Motet I, the second motet does not derive its thematic material from the opening chorale-like section; and because of this lack of formal restriction, Brahms was permitted the luxury of creating a fugue in a much freer style than that found in Motet I. He therefore incorporates such compositional techniques as theme inversion and stretto entry of fugue voices to create a very emotional and moving setting of the text: "Verwirf mich nicht von deinem Angesicht" "Turn not away Thy gracious countenance".

The Andante which follows the fugue is extremely characteristic of the great Brahms. He uses no counterpoint here, but rather, he employs the voices more as members of a small string ensemble. Set in 6/8 meter and marked "Andante", the work strikes a perfect accord between music and text stating the words simply: "Tröste mich" ("Comfort me"). Brahms apparently was delighted with the results for he stated this section twice; first with the three-part men's chorus, and identically again scored for three-part women's voices. The section closes with a return to the three-part men's chorus stating the words which will be used as the text in the fugue which follows. This final, joyous fugue brings this magnificent Motet to a thrilling and brilliant close.

Margaret Biery Payne
December 5, 1976