

PATRONS

Mr. & Mrs. Robert Badertscher
Linn S. Chapel Co., Inc
Mr. & Mrs. Edmund L. Dana, Jr
D. C. Mandeville

Dr. & Mrs. Ulysses Schutzer
Mr. & Mrs. Richard Sheasley
Charles E. Wack

SPONSORS

Mrs. William E. Biery
Mr. & Mrs. Edmund Dana, Sr.
David & Louise Fletcher
Mr. & Mrs. Robert D. Herrema
Dr. & Mrs. David R. Hauser

Hickey's Music Store
Charles & Irene Hickman
Ruth W. Houghton
In Memory of William C. Kennedy

DONORS

Dr. & Mrs. Thomas W. Atkins
Martha T. Buck
Rev. James P. Collins
Leonard R. Criminale
Mrs. B. S. Curtis
Mr. & Mrs. Richard Denton
Dr. & Mrs. Eshwar
Mr. & Mrs. John R. Fell
Dr. & Mrs. Charles Friend
Linda Harrison
Dr. & Mrs. Frank V. Hertzog
Mrs. Ross Hobler
Mrs. D. A. Hoff

Mr. & Mrs. Charles A. Hughes, Jr.
Dr. Denis Kingsley
Margaret C. Locke, Jr.
G. C. MacGreevey Office Supply
Dr. & Mrs. E. R. Mix
Dr. & Mrs. Willard Nagle
Notre Dame Convent
Rev. Barthalomew J. O'Brien
Mrs. Matthew Perry
Mr. & Mrs. Robert P. Roll
Mr. & Mrs. Robert C. Saxton
Helen Marie Schneider
Dr. & Mrs. James Ty

Acknowledgements:

Margaret Biery Payne

ST. PATRICK'S CHURCH

Rev. David B. Callan
Rev. Kevin P. Murphy
CO-PASTORS

Jack Gordon — Organist and Choir Master

The Program 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 4, 1977

8:00 p.m.

A SACRED CHORAL CONCERT
For
THE SEASON OF ADVENT

Prelude

Kanon *Johann Pachelbel*
The Festival Chamber Players

Choral Introit

Glory to God in the Highest *Randall Thompson*

Processional

O Come, O Come, Emmanuel *Gregorian*

I TWO MOTETS *Tomas Luis de Victoria*
In Venisti Enim Gratiam
Quem Vidistis, Pastores ?

II MOTET *Alessandro Scarlatti*
O Magnum Mysterium

III DEUTSCHES MAGNIFICAT *Heinrich Schuetz*
My Soul Doth Magnify the Lord

IV ALLELUIA *Randall Thompson*

Offertory

Medley of Carols
The Festival Chamber Players

V TWO PRAYERS *Igor Stravinsky*
Pater Noster
Ave Maria

VI DIE MARIENLIEDER, Op. 22 *Johannes Brahms*
Der englische Gruss
Marias Kirchengang
Marias Wallfahrt
Der Jaeger
Ruf zur Maria
Magdalena
Marias Lob

Recessional

O Come, O come, Emmanuel *Gregorian*

SOLI DEO GLORIA

THE CANTATA SINGERS

William O. Payne III, Musical Director

SOPRANO

Diane Baker	Mary Nugent	Hilda Shepard
JoAnne Bennett	Sister Juliana O'Hara	Judy Stanton
Joan Constanzer	Anna Rice	Janice Strain
Deborah Courtney	Betsy Roll	Mary Lou Strong
Linda Harrison	Judith Sheasley	Kay Wack
Carol King		

ALTO

Nancy Basil	Patricia Hauser	Cora Range
Eunice Bowers	Wendy Roe Hovey	Cindy Roe
Barbara Cunningham	Gloria Kirk	Lou Sand
Gwendolyn Egan	Midge Lembke	Sister Mary Sayles
Judith Feitner	Patricia Merritt	Florence Suffern
Claudia Hamlin	Diana Nenno	Helen Vincent

TENOR

Robert Badertscher	Paul Holland	Richard Sheasley
Edmund Dana	Bernard Schreiber	Richard Wack

BASS

Richard Bauer	Stuart Finch	Thomas Strain
Everett Bennett	David Hauser	Michael Wald
Fr. Peter Courtney	Sidney Reed	

FESTIVAL CHAMBER PLAYERS

VIOIN I	VIOLIN II	VIOLA
Eleanor Brown	Gary Chollet	Kathryn Mellander
Ed Mellander	Bonnie Williams	

CELLO

Lee Copenhaver

REHEARSAL ACCOMPANIST

Judith Feitner

The "Glory to God in the Highest" of Randall Thompson needs no introduction to those persons who are regular Cantata Singers concert-goers; for, as in the past two seasons' opening concert, it serves as a joyful prelude ushering in both the evening's concert as well as the Cantata Singers' new season.

The first of the two de Victoria motets, "In venisti enim Gratiam", is a rather straight forward setting of the words of the Annunciation. The composer, who was born around the year 1548 in Avila, Spain, uses a simple form of polyphony to convey the profound declaration of the words. Nowhere in this setting does the music, having its roots deeply entrenched in the Italian school of sacred choral music, attempt to intrude upon the solemnity joy of the text.

In the motet "Quem vidistes, Pastores?", de Victoria departs from the rigorous and confining training received in Rome. In this six-part setting, the composer employs the then revolutionary practice of inserting regional folk melodies, dance rhythms and purely Spanish harmonies into a liturgical work. Unable to know the impact of its first hearing the listener may only judge for himself the magnificently restrained beauty as being the work of one of the greatest Spanish liturgical composers.

Alessandro Scarlatti, 1660-1725, is undoubtedly best known as one of the founders of and perhaps the greatest contributor to the early Italian operatic stage. It is not known exactly how many liturgical works Scarlatti wrote during the first half of his life; but it is well documented that the overwhelming majority of his time was consumed in writing "theater pieces". It is perhaps significant to note that the dozen or so truly great sacred choral works were created but a few years before his death. This setting of the nativity text is scored for double four-part chorus and is divided into two major sections. The first section is an antiphonal setting of the text of the nativity. In it, the composer permits the words to be carried on an easy and free flowing counterpoint. The second section concerns itself with but one word: "Alleluia", which brings the work to a magnificent close.

The "Deutsches Magnificat (1671)" or, German Magnificat, of Heinrich Schütz was written one year before the composer's death in Dresden in 1672. It is felt that Schütz wished the text to be readily understood by the German listeners for whom it was intended. He therefore used a direct translation from the original Latin, a practice which was at that time considerably untried. It is for that same reason that the Cantata Singers have chosen to perform the work in a direct translation from the German. The work opens with a brief antiphonal statement of the words "My soul..." It then proceeds into a double chorus setting of the full text of the Magnificat. It is interesting to note that where the composer wishes to emphasize a certain portion of the text he uses only one of the two choruses in pure four-part counterpoint. The work concludes with the statement of the "Glory to the Father, World without end. Amen."

The "Alleluia" of Randall Thompson is perhaps the best known of the contemporary American composer's works. Commissioned by Serge Koussevitzky for the opening of the Berkshire Music Center in July of 1940, it is scored for four-part a cappella chorus. It is apparent that the composer posed to himself the problem of composing a major choral work with only a single word as its text. Magnificently, he succeeds in taking both the singers and their listeners alike through every possible treatment of a truly beautiful word.

The "Two Prayers" of Igor Stravinsky are simple and straight forward settings of two of the most important prayers in the Roman Catholic liturgy. The "Pater Noster" is chant-like in its simplicity and its declamatory style seems to suggest its having been composed for the use in the worship service. The second of the two prayers, "Ave Maria", is considerably more complex than the first. Its entire thematic material is derived from the opening eight note melody; and as in the "Pater Noster" the text is stated only once. It appears

that from a comparison of the two works, the composer has revealed in all those lush harmonies of the "Ave Maria" which he so adamantly denied himself in the "Pater Noster".

"Of the settings of religious words the smallest and simplest are the 'Marienlieder which are slight and unpretentious, but have great charm and tenderness". So saying, St George Grove disposes of the problem of what to say about the opus 22 of Johannes Brahms Pity! For in these seven crystalline settings we may see a true union of the master musician-craftsman with the native folk artist. In selecting the melodies and their accompanying harmonies Brahms chose not to embellish elaborately on what he must have found to be perfectly suited material. It is perhaps ironic that Grove chose the word "unpretentious" in describing these seven songs, insofar as there was probably no one more unpretentious or unassuming than Mary. Simple, unpretentious peasant songs about a simple unpretentious peasant, the Mother of God.

W. O. Payne

TEXTS

O MAGNUM MYSTERIUM - Scarlatti

O magnum mysterium et admirabile sacramentum.
ut animalia viderent Dominum natum
jacentem in praesepio.

Beata virgo, cujus viscera meruerunt portare
Dominum Christum.

Alleluja.

O wondrous nativity! The word of God
made flesh to dwell with us. That lowly
beasts should see the Savior of humanity
in a manger, in humility.

O holy infant, of the virgin born shall
be our King triumphant, Jesus Christ
our Lord!

Alleluia.

IN VENISTI ENIM GRATIAM - de Victoria

Ne timeas, Maria, in venisti enim gratiam,
apud Dominum.
Ecce concipies in utero, et paries filium,
et vocabitur altissimi filius.

Be not afraid, Mary. You have been acclaimed
the chosen one by the Lord our God. And
you will conceive within your womb. And
shall bear us a Son and shall call His name
the Son of the most high.

QUEM VIDISTIS, PASTORES? - de Victoria

Quem Vidistis, pastores? dicite
annunciate nobis.
quis apparuit? Natum vidimus et choros
Angelorum collaudantes Dominum.
Alleluia.

Whom did you see kind shepherds?
Pray tell us. Announce to us the tidings
who appeared this day? We have seen
the Child and all the angel chorus
glorifying God on high. Alleluia.