

## PATRONS

Mr and Mrs Robert Badertscher  
Linn S. Chapel Co., Inc.  
Mr and Mrs Edmund L. Dana, Jr  
Dr and Mrs David R. Hauser  
David C. Mandeville

Frederick D. Petrie  
Mr and Mrs Richard C. Sheasley  
Charles E. Wack  
Mr and Mrs Richard E. Wack  
Dr and Mrs Michael K. Wald

## SPONSORS

Richard J. Castor, D.D.S.  
The Rev and Mrs Peter Courtney  
Mr and Mrs E. L. Dana, Sr  
Mr and Mrs Ralph E. Fudge  
Mr and Mrs W. Richard Hamlin  
Mr and Mrs Richard Harrison  
Mr and Mrs Robert Herrema  
Hickey's Music Store, Ithaca, N.Y.

Charles and Irene Hickman, Jr.  
Horseheads Industrial Center  
Mr and Mrs Francis K. Kennedy  
In Memory of William C. Kennedy  
Daniel R. Laux  
George A. Mellor  
Mount Saviour Monastery  
Mr and Mrs Donald Suffern

## DONORS

Mr and Mrs Ronald L. Chandler  
Chemung Electronics  
Leonard R. Criminale  
Mrs Vera B. Ellenberger  
Mr and Mrs John R. Fell  
Dr and Mrs. Edward J. Grandt  
Mrs Lyman D. Gridley  
Dr and Mrs Frank V. Hertzog  
Dr and Mrs J. R. Homuth  
Mr and Mrs Floyd W. Hummer  
Mrs Arthur W. Keeley  
Mrs Charles F. Kennedy

Dr. Denis C. Kingsley  
Dr. Margaret C. Locke, Jr.  
Marine Midland Bank  
A Friend  
Notre Dame Convent  
Rev. B. J. O'Brien  
Constance Read  
St. John the Baptist Church  
Mr and Mrs Robert N. Shepard  
Mary Lou Strong  
Mrs John E. Taylor  
Mr and Mrs Stewart B. Zimmerman

## ACKNOWLEDGEMENTS

Grace Episcopal Church, Elmira, N. Y.  
Mrs. F. Keith Kennedy

Christ Church  
St. Patrick's Church

Rev. Richard B. Lampert, Rector  
Rev. Daniel F. Holland, Pastor  
Rev. Robert J. Kanka, Associate Pastor

The Cantata Singers take pleasure in presenting their concerts without admission charge. The continuation of this practice is dependent largely upon your contribution at each concert.

# THE CANTATA SINGERS

Christ Church, Episcopal  
187 Washington Street  
Binghamton, New York

December 2, 1979

St. Patrick's Roman Catholic Church  
W. Clinton at N. Main Street  
Elmira, New York

December 9, 1979

A SACRED CHORAL CONCERT  
For  
THE SEASON OF ADVENT

THE CANTATA SINGERS

William O. Payne III, Musical Director

Processional

O Come, O Come, Emmanuel . . . . . *Gregorian*

3:00 MISSA PAPAЕ MARCELLI . . . . . *Giovanni Pierluigi da Palestrina*  
Richard Wack, Tenor

ALLELUIA . . . . . *Randall Thompson*

Offertory Hymn:

Come, O Long-Awaited Savior . . . . . *Old English*

Organ Offertory

AVE MARIA . . . . . *Giuseppi Verdi*

THE OMNIPOTENCE . . . . . *Franz Schubert*  
Dorothy Hoos, Soprano

MOTETS FOR THE SEASON OF CHRISTMAS . . . . . *Francis Poulenc*

O magnum mysterium  
Quem vidistis pastores dicite  
Hodie Christus natus est

SOLI DEO GLORIA

SOPRANO

Katie Barron  
Ruth Bruning  
Debbie Courtney  
Jean Doherty  
Linda Harrison  
Dorothy Hoos

Jennifer Jack  
Carol King  
Kathy Lovell  
Lois McCann  
Laura McGrath  
Sr. Juliana O'Hara  
Anna Rice

Betsy Roll  
Judith Sheasley  
Hilda Shepard  
Janice Strain  
Marylou Stroug  
Kay Kennedy Wack

ALTO

Truoke Ameigh  
Deborah Barton  
Nancy Basil  
Eunice Bowers  
Carol Davis  
Diane Earle

Gwendolyn C. Egan  
Judith Feitner  
Victoria Guest  
Claudia Hamlin  
Patricia Hauser  
Wendy Roe Hovey  
Gloria Kirk

Janet Mix  
Gretchen Padgett  
Mimi Petrillose  
Lou Sand  
Florence Suffern  
Betsy Welliver-Sentigar

TENOR

Robert Badertscher  
Edmund Dana

Jonathan Guest  
Paul Holland

Richard Sheasley  
Richard Wack

BASS

Richard Bauer  
Trafford Doherty  
Stuart Finch

David Hauser  
Marc Lovell  
Sidney Reed  
James Sanderson

Thomas Strain  
Michael Wald  
Norman Wilcox

REHEARSAL ACCOMPANIST

Judith Feitner

ORGAN

Dr. James Sanderson

## NOTES

With the composition of the "Missa Papae Marcelli" in 1562, Palestrina brought the art of composing music for the Church to its highest pinnacle. It is believed that the work was inspired by and dedicated to the memory of Marcellus II, who was Pope for only three weeks in 1555.

The work is scored for six-part "a cappella" voices consisting of sopranos, altos, divisi tenors and divisi basses. In scoring the work thus, the composer was able to achieve a rich texture and mellow quality which are not often found in works which are scored simply for mixed voices: SATB.

It is believed that the primary objective of this setting of the traditional Roman liturgy was to demonstrate the composer's ability to set the text clearly and understandably. If such were the case, then it must readily be agreed that Palestrina was brilliantly successful. For nowhere in the entire work does he permit the musical line to intrude upon the statement and, more importantly, the intent of the text. For over four hundred years musicians have marvelled at this great work, and all share the same opinion in recognizing its overwhelming beauty.

Randall Thompson's "Alleluia" was first performed at the opening of the Berkshire Music Center on July 8, 1940. It was commissioned by and dedicated to the Center's first musical director and founder, Dr. Serge Koussevitsky.

Having chosen to use a single word as his text, the composer found himself free to use all manner of compositional techniques to convey the different expressions of that word. Scored for four-part "a cappella" chorus, the work makes extensive use of the harmonic sequence, which has since become one of the well-known trademarks of the composer.

The "Ave Maria" of Giuseppe Verdi comprise the first section of his "Quattro Pezzi Sacri" ("Four Sacred Pieces"). They are scored for four-part mixed chorus and are intended to be sung with no accompaniment; but perhaps the most important aspect of this great work is that it is based on a most non-traditional scale, on series of notes, which the composer called his "Scala Enigmatica".

The work is divided into four short statements of the text with each of the voices having the opportunity of singing the words "Ave Maria" set

to the pitches of the enigmatic scale. What the composer achieves harmonically with this device is truly astounding; for there is an awesome and infinite beauty in these settings of a most familiar text, a beauty which is seldom found in choral music of any age.

In Max Spicker's setting of Franz Schubert's song, "Die Allmacht", we find that rarest of musical phenomena, the equally lovely realization of a song for solo voice which has been arranged for a chorus of mixed voices with soprano solo. One of the reasons this transformation is successful is that the arranger has been absolutely faithful to the intent and to the spirit of the song. If anything, the work gains in dramatic intensity while losing none of the sublimely delicate beauty which is so evident in the Schubert original.

The "Motets for the Season of Christmas" are "a cappella" works for four-part mixed voices and were composed during the latter years of the composer's life. In them we find a combination of the traditional words of Christmas and the ever-fresh harmonies and rhythms of Poulenc's unmistakable style. From the darkly mystical and awesome beauty of "O Magnum Mysterium" to the serene and gentle lullaby-like quality of the "Quem Vidistis" to the bouncing gaiety and exciting joy of the "Hodie", the listener is treated to a seemingly perfect union of word and music which serves to symbolize the entire expression of renewed joy and anticipation which is so apparent in this, the Season of Advent.