

# THE CANTATA SINGERS

CLEMENS PERFORMING ARTS CENTER  
Elmira, New York  
December 20, 1980

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The Cantata Singers  
c/o Kay Kennedy Wack  
624 Winsor Avenue  
Elmira, New York 14905

# MESSIAH

AN ORATORIO

George Frideric  
HANDEL

William O. Payne III, Conductor

Constance Reed, Soprano  
Gloria Kirk, Contralto  
Edmund Dana, Tenor  
James Hudson, Bass

THE CANTATA SINGERS are a concert choir founded in 1964 and dedicated to the performance of sacred choral music. Unique in its function and in the composition of its personnel, the group represents nearly every major religious body. This brings to the group a breadth not found in the individual Church choirs and gives to the community a concrete expression of ecumenical cooperation and understanding. Tonight's performance in the Clemens Center is a first for the group which normally presents its concerts in a Church setting. This is an effort by the group to share this "MESSIAH" with a larger audience some of whom might hesitate to go to an unfamiliar Church for a concert.

It is suggested that applause be reserved for the conclusion of Part I, II, and III.

1. SINFONIA                      Messiah

PART I

2. ARIOSO  
Comfort ye, comfort ye my people, saith your God.  
Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned: . . .  
The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.
3. AIR  
Every valley shall be exalted, and every mountain and hill . . . made low: . . . the crooked . . . straight, and the rough places plain:
4. CHORUS  
And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.
5. ACCOMPANIED RECITATIVE  
. . . thus saith the Lord of hosts; Yet once, . . . a little while, and I will shake the heavens, and the earth, . . . the sea, and the dry land;  
And I will shake all nations, and the desire of all nations shall come: . . .  
. . . the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.
6. AIR  
But who may abide the day of his coming? And who shall stand when he appeareth? For he is like a refiner's fire, . . .
7. CHORUS  
. . . and he shall purify the sons of Levi, . . . that they may offer unto the Lord an offering in righteousness.
8. RECITATIVE  
. . . Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel, "God-with-us."
9. AIR AND CHORUS  
O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!  
Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.
10. ARIOSO  
For, behold, . . . darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.  
And the Gentiles shall come to thy light, and kings to the brightness of thy rising.
11. AIR  
The people that walked in the<sup>d</sup> darkness have seen a great light: and<sup>d</sup> they that dwell in the land of the shadow of death, upon them hath the light shined.
12. CHORUS  
For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.
13. PIFA (Pastoral Symphony)
14. RECITATIVE  
. . . there were . . . shepherds abiding in the field, keeping watch over their flock by night.



15. ARIOSO  
And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.
16. RECITATIVE  
And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.  
For unto you is born this day in the city of David a Saviour, which is Christ the Lord.
17. ARIOSO  
And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,
18. CHORUS  
Glory to God in the highest, and peace on earth, good will towards men.
19. AIR  
Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee: he is the righteous Saviour, . . .  
. . . and he shall speak peace unto the heathen: . . .
20. RECITATIVE  
Then shall the eyes of the blind be opened, and the ears of the deaf . . .  
  
Then shall the lame man leap as a hart, and the tongue of the dumb shall sing: . . .
21. AIR  
He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and . . . gently lead those that are with young.  
Come unto Him, all ye that labour and are heavy laden, and He will give you rest.  
Take His yoke upon you, and learn of Him, for He is meek and lowly of heart: and ye shall find rest unto your souls.
22. CHORUS  
. . . His yoke is easy, and His burthen is light.

## INTERMISSION

### PART II

23. CHORUS  
. . . Behold, the Lamb of God, that taketh away the sin of the world! . . .
24. AIR  
He was despised and rejected of men; a man of sorrows, and acquainted with grief: . . .  
He gave His<sup>12</sup> back to the smiters, and His cheeks to them that plucked off the hair: He hid not His<sup>12</sup> face from shame and spitting.
25. CHORUS  
Surely he hath borne our griefs, and carried our sorrows: . . .  
. . . he was wounded for our transgressions, he was bruised for our iniquities: the chastisement of our peace was upon him; and with his stripes we are healed.  
All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.
26. ARIOSO  
All they that see him laugh him to scorn: they shoot out their lips, and shake their heads, saying,
27. CHORUS  
He trusted in God that he would deliver him: let him deliver him, if he delight in him.

28. ACCOMPANIED RECITATIVE  
Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him,<sup>17</sup> but there was no man; neither found he any to comfort him.
29. ARIOSO  
. . . Behold, and see if there be any sorrow like unto his sorrow, . . .
30. ACCOMPANIED RECITATIVE  
. . . he was cut off out of the land of the living: for the transgression of thy people was he stricken.
31. AIR  
But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.
32. CHORUS  
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.  
Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.  
Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in.  
Who is this King of glory? The Lord of hosts, he is the King of glory.
33. RECITATIVE  
. . . unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee? . . .
34. CHORUS  
. . . let all the angels of God worship him.
35. AIR  
Thou art gone up on high, thou hast led captivity captive: and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.
36. CHORUS  
The Lord gave the word: great was the company of the preachers.
37. AIR AND CHORUS  
. . . How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!  
. . . their sound is gone out unto all lands, and their words unto the ends of the world.
38. AIR—ACCOMPANIED RECITATIVE  
Why do the nations so furiously rage together, . . . why do the people imagine a vain thing?  
The kings of the earth rise up, and the rulers take counsel together, against the Lord, and against his anointed, . . .
39. CHORUS  
Let us break their bonds asunder, and cast away their yokes from us.
40. RECITATIVE  
He that dwelleth in heaven shall laugh them to scorn:<sup>18</sup> the Lord shall have them in derision.
41. AIR  
Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.
42. CHORUS  
Hallelujah: for the Lord God omnipotent reigneth.  
. . . The kingdom of this world is become the kingdom of our Lord, and of his Christ; and he shall reign for ever and ever.  
. . . King of Kings, and Lord of Lords.

## INTERMISSION

PART III

43. AIR  
 . . . I know that my redeemer liveth, and that he shall stand at the latter day upon the earth:  
 And though . . . worms destroy this body, yet in my flesh shall I see God.  
 For now is Christ risen from the dead, . . . the first fruits of them that sleep.
44. CHORUS  
 . . . since by man came death, by man came also the resurrection of the dead.  
 For as in Adam all die, even so in Christ shall all be made alive.
45. ACCOMPANIED RECITATIVE  
 Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed,  
 In a moment, in the twinkling of an eye at the last trumpet:~
46. AIR  
 . . . the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
47. RECITATIVE  
 . . . then shall be brought to pass the saying that is written, Death is swallowed up in victory.
- 48a. DUET  
 O death, where is thy sting? O grave, where is thy victory?  
 The sting of death is sin; and the strength of sin is the law.
- 48b. CHORUS  
 But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
49. AIR  
 . . . If God be for us who can be against us?  
 Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is . . . at the right hand of God, who . . . maketh intercession for us.
50. CHORUS  
 . . . Worthy is the Lamb that was slain and hath redeemed us to God by His blood<sup>97</sup> to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.  
 . . . Blessing, and honour, . . . glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.  
 A M E N .

SOLI DEO GLORIA

THE CANTATA SINGERS

William O. Payne III, Musical Director

SOPRANO

Susan Amisano	Dorothy Hoos	Sr. Juliana O'Hara
Diane Baker	Jennifer Jack	Anna Rice
Ruth Bruning	Kathy Lovell	Janice Strain
Debbie Courtney	Lois McCann	Marylou Strong
Sally Gladden	Laura McGrath	Kay Kennedy Wack
Linda Harrison	Betty McKamey	Deborah Wald

ALTO

Deborah Barton	Judith Feitner	Gretchen Padgett
Nancy Basil	Claudia Hamlin	Cora Range
Eunice Bowers	Patricia Hauser	Lou Sand
Catherine Brobst	Wendy Hovey	Betty Strath
Helen Clark	Gloria Kirk	Florence Suffern
Gwendolyn Egan	Kathy Lovell	Bernice Wickham

TENOR

Robert Badertscher	Edmund Dana	Richard E. Wack
Claude Cornwall	Paul D. Holland	William Wickhan

BASS

Richard F. Bauer	David R. Hauser	Thomas Strain
Albert C. Clark	Marc B. Lovell	Michael K. Wald
Stuart K. Finch	Sidney Reed	Norman Wilcox

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VIOLIN I

Kenneth Fung,  
 Concertmaster  
 Eleanor Brown  
 Ann Mark  
 Carrie Reuning-Dean

VIOLIN II

Gary Chollet  
 Bonnie Lawton  
 Debora Hansen

VIOLA

Joseph Knaus  
 Paul Marks

VIOLONCELLO

Lee Copenhaver \*  
 Davis Knobloch

BASS

Peter Dean \*

OBOE

Peter Hedrick  
 Elizabeth Hedrick

BASSOON

Richard Bottcher

TRUMPET

James Ode  
 J. Jeffrey Stempien

TYMPANI

Stephen Shaw

HARPSICHORD

James Sanderson \*

\* Continuo performer

Sabathill Harpsichord — Courtesy of Baldwin Piano and Organ of Elmira.



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## MESSIAH

In the seventeen years from 1742 until 1759 that Handel performed his "Messiah", one finds that upon the composer's death he left not one, but many "authentic versions". The primary question, then, when considering a "complete" performance of the work is: which one is the correct or original "Messiah"? The answer which is now generally accepted is that at one time or another during those seventeen years, they all were.

Since Handel did not settle on any one, definitive version of the oratorio, it is pertinent to ask why he adapted and altered to such an extent, and how the various versions can be related and compared. Many of the adaptations, of course, were not necessarily Handel's idea; in an age when the rights of a singer were greater than the privileges of a composer, any prima donna or primo uomo would expect to have an aria recast, transposed, shortened, lengthened or deleted to suit their talent and temperament. "Messiah", with so little ensemble music for the soloists, was a ready vehicle for just such exploitation. From the composer's point of view, however, "Messiah" lent itself to adaptation, since it differed from the normal biblical oratorios in having no fixed characters allocated to each voice. Individual arias were therefore easily interchangeable without disrupting the whole sequence, though it is noteworthy that Handel never violated the original text that he set. Unlike most modern performing versions that find it expedient to cut whole sections, Handel would substitute three measures of recitative for an aria rather than lose those words. Also contrary to modern usage, he never concealed the symbolic division into three parts (necessitating two intervals). On the credit side, however, Handel could on occasion turn the need for adaptations to good use, and advertise the inclusion of "new and original" numbers to revitalize public interest in the piece, as well as to reassert his copyright on the music.

This evening's performance of Handel's timeless masterpiece is therefore presented in that same spirit and has taken its format from the first London performance that Handel gave of "Messiah", in the Theatre Royal, Covent Garden on March 23rd, 1743. It is also that same spirit that shows us that "Messiah" was intended to be the total conception of the life and death and resurrection of Jesus Christ and, moreover, the immeasurably profound influence of His life and death and resurrection upon all of humankind.



CONSTANCE READ, soprano, has appeared as soloist with many of the nation's leading orchestras, including the Buffalo Philharmonic, the Syracuse Symphony, the Ohio Messiah Society, the Elmira Symphony and the Corning Philharmonic Orchestra. She has trained with Boris Goldovsky and has participated in the foreign studies program in Switzerland conducted by Syracuse University. Together with receiving fellowships from both Yale University and Temple University, Miss Read has toured the United States with the Robert Shaw Chorale and has appeared on the Bell Telephone Hour with that internationally acclaimed choral ensemble.

GLORIA KIRK, contralto, received her professional musical training at the New York College of Music with studies under Marinka Gurevich. Her professional achievements include singing with the New York City Center Opera under conductor Julius Rudel as well as performances at Radio City Music Hall and numerous radio and television appearances. Prior to leaving New York, she appeared in musical comedy, the last of which being "My Fair Lady" on Broadway. Miss Kirk is a member of the Cantata Singers and may surely be remembered for her appearances in their performances.

EDMUND DANA, tenor, received his degree from Yale University and has studied voice with both Peyton Hibbit and Carman Savoca of the Tri-Cities Opera Company. Mr. Dana is also a member of the Cantata Singers and has been soloist with them on numerous occasions. Also numbered among the performing organizations to which he gives his considerable and invaluable talents are the Elmira Symphony and Choral Society and the Corning Philharmonic Society.

JAMES HUDSON, bass, is currently Professor of Music at Corning Community College. He holds degrees from S.U.N.Y. at Potsdam and the Eastman School of Music, the latter having conferred upon him the degree of Doctor of Musical Arts. A well-known soloist and conductor throughout New York State, Dr. Hudson has appeared as guest soloist with the Corning Philharmonic, the Utica Symphony, the Elmira Symphony and Choral Society and the University of Rochester Symphony Orchestra. His professional appearances also include performances with Robert Shaw as well as membership in the Munich Chamber Choir in Munich, Germany.

WILLIAM PAYNE, conductor, is currently engaged in his sixth year as Musical Director and Conductor of the Cantata Singers. Having studied at the Juilliard School of Music and the Ithaca College School of Music, he became actively involved with conducting through his association with the Ithaca Civic Opera and subsequent conducting studies under Robert Prins and Donald Wells. Mr. Payne was instrumental in forming the Festival Chamber Players, an ensemble of professional musicians, whose many performances with the Cantata Singers during the yearly Festival Bach have contributed so significantly to the critical acclaim and success of that annual event.