

## PROGRAM NOTES

The prolific Belgian composer and world-famous organist, Flor Peeters, has provided the twentieth century with a wealth of liturgical music of the highest order. His "Entrata Festiva" for brass, tympani, organ, and unison chorus is a superb example of his jubilant style and serves as a fitting prelude to this evening's concert, the first of the Cantata Singers' twentieth anniversary season.

The "Mass in g minor" of Ralph Vaughan Williams is the foremost example of the composer's respect for and admiration of the liturgical choral works of his English predecessors: William Byrd and Thomas Tallis. In fact, the "Mass" is an attempt to pay the most profound homage, in the composer's own terms, to the glorious age of Elizabethan sacred choral music. The work is scored for two four-part unaccompanied mixed choruses with the addition of four solo voices. The work assumed its rightful place in the contemporary literature to the extent that two of its movements, the Credo and the Sanctus, were sung at the Coronation of Elizabeth II of England.

"Supplication" by Henry Cowell is a fine example of the contemporary American composer's technique of setting hymn-tunes to free and often startling accompaniments. In this work for chorus, brass, and organ, one finds an unassuming dignity and elegance that perfectly wed text and music.

In "A Hymn to the Virgin" by the twentieth-century English composer Benjamin Britten, the sacred choral literature has been given a true choral jewel, glowing with an inner warmth and intense radiance. The text is conveyed on vocal lines that have no sharp or obtrusive angles, as it were. These vocal lines flow effortlessly from the large four-part chorus to the smaller semi-chorus and back again to the large chorus and in doing so invoke an image of sublime tranquility.

The "Gloria" of Dominick Argento is an exciting example of a contemporary setting of the traditional Latin text. Scored for four-part chorus with organ accompaniment, "Gloria" has a certain electric quality which imparts pure joy and exhaltation.

In the "Sinfonia Sacra" of the American, Daniel Pinkham, twentieth century choral music has been given a truly new setting of the familiar story of the Nativity as told by the Shepherds. The work is scored for four-part chorus, brass quartet, and organ and was composed after a commission from the New England Conservatory Chorus and its conductor, Lorna Cooke deVaron. The work is divided into three main sections (a traditional allusion to the Trinity), each of which reflects a different facet of the Shepherds' participation in the birth of Christ.

The "Canticum Gaudii" of Flor Peeters is a song of praise for chorus, brass, and organ which uses as its text parts of the great Psalm 91. It is a very strong affirmation of faith and perhaps could serve to remind us all that that same faith is one of the primary reasons the Cantata Singers are enjoying their twentieth anniversary. In this work one may find the musical definition of the Cantata Singers' "raison d'etre": "Soli Deo Gloria".

William Payne 12/4/83

# The Cantata Singers

GRACE EPISCOPAL CHURCH  
Church and Davis Streets  
Elmira, New York

December 4, 1983

8:00 p.m.

AN ADVENT CHORAL CONCERT

PROCESSIONAL

"Entrata Festiva"..... Flor Peeters

MASS IN G MINOR ..... Ralph Vaughan Williams

Kyrie

Gloria in excelsis

Credo

Sanctus - Osanna I - Benedictus - Osanna II

Agnus Dei

Bonnie K. Scott, Soprano  
Kay Kennedy Wack, Alto  
Edmund Dana, Tenor  
Joseph Cook, Baritone

OFFERTORY - INTERMISSION

SUPPLICATION ..... Henry Cowell

A HYMN TO THE VIRGIN ..... Benjamin Britten

GLORIA from "The Masque of Angels"..Domenick Argento

SINFONIA SACRA "Christmas Cantata"...Daniel Pinkham

SOLI DEO GLORIA

THE CANTATA SINGERS

William O. Payne III, Musical Director

SOPRANO

Ruth Bruning	Dawn Hoff	Lois McCann
Meachele Burgoyne	Dorothy Hoos	Laura McGrath
Debbie Courtney	Jennifer Jack	Anna Rice
Linda Harrison	Jan Kostolansky	Bonnie K. Scott
Patricia Helsel	Kathy Lovell	Kay Kennedy Wack

ALTO

Elizabeth B. Bacon	Claudia Hamlin	Patricia Merritt
Nancy J. Basil	Patricia Hauser	Cora Range
Eunice Bowers	Wendy Roe Hovey	Sandra Rudgers
Cynthia Cizike	Gloria Kirk	Lou Sand
Pat Cord	Joanne Baron Lutomski	Florence Suffern
Judith Feitner		Carol Wright

TENOR

Robert Badertscher	Edmund Dana	Wilmer M. Hurst
Claude Cornwall	M. Peter Harer	Richard E. Wack
Joseph Cook	Paul D. Holland	Will Wickham

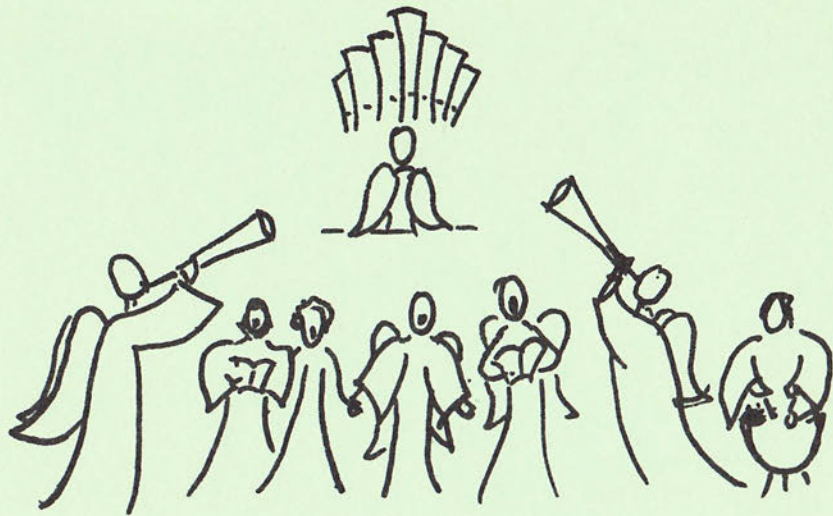
BASS

Richard F. Bauer	Marc B. Lovell	Richard Schockner
Marvin E. Bunch	James Sanderson	Moreland Thompson
Mark Hagan		Michael K. Wald

REHEARSAL ACCOMPANIST  
Judith Feitner

Trumpet I	Dennis Bair
Trumpet II	Jay Stolfus
Trombone	Norman Wilcox Arnold Carbaugh, Jr.
Organ	James Sanderson

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



## The Cantata Singers

PRESENT

the first concert of their twentieth season

### MUSIC for ADVENT

William Payne, musical director  
James Sanderson, Organist

- |                                  |                       |
|----------------------------------|-----------------------|
| "ENTRATA FESTIVA"                | FLOR PEETERS          |
| Chorus - Brass - Tympani - Organ |                       |
| "MASS in G MINOR"                | RALPH VAUGHN WILLIAMS |
| Bonnie Scott, soprano            | Edmund Dana, tenor    |
| Kay Wack, Alto                   | Joseph Cook, baritone |
| "SUPPLICATION"                   | HENRY COWELL          |
| Chorus - Brass - Organ           |                       |
| "A HYMN TO THE VIRGIN"           | BENJAMIN BRITTEN      |
| "GLORIA"                         | DOMINICK ARGENTO      |
| "SINFONIA SACRA"                 | DANIEL PINKHAM        |
| Chorus - Brass - Organ           |                       |
| CANTICUM GAUDIT"                 | FLOR PEETERS          |
| Chorus - Brass - Organ           |                       |

Sunday, December 4, 1983

at 8 P.M.

Grace Episcopal Church W. Church St. at Davis  
Free will offering

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