

PROGRAM NOTES

The most significant contribution to the German motet literature after Bach comes from the pen of Johannes Brahms whose choral technique derived from his study of the strict contrapuntal music of the early Baroque period. His interest in the canonic style and imitation in pairs came directly from the Franco-Flemish school of polyphony. Brahms followed the ancient tradition in his vocal writing because it corresponded to his essential position as an artist interested in musicological problems and the rediscovery of old music. Premiered in 1878, the Opus 74 motets are excellent examples of Brahms' writing in their absence of theatricality and their espousal of his personal stylistic methods.

Written when he was eighteen years old, Franz Schubert's Mass in G was first performed in Vienna in 1815. The work is ideal for choral societies as it is short, relatively easy, and scored for strings and organ only. More important, it is immensely charming. The Credo carries simplicity almost to a fault; it keeps the same tempo and style throughout, regardless of the words, and yet it comes off. There is no counterpoint of any kind. The Kyrie is equally delightful, while the Agnus Dei explores depths previously unheard in earlier works in this genre. As in all six of his settings of the Mass text, Schubert omits the words, "and I believe in one holy Catholic and Apostolic Church," from the end of the Credo. As he could not have done this without everyone pointing out the fact, he must have done so on purpose, from some personal conviction.

This program is made possible with public funds from the New York State Council on the Arts. In Allegany, Cattaraugus, Chemung, Steuben, and Tioga Counties, the Decentralization Program is administered by the Chemung Valley Arts Council.

The Cantata Singers

GRACE EPISCOPAL CHURCH

Church and Davis Streets
Elmira, New York

March 4, 1984

8:00 p.m.

A SACRED CHORAL CONCERT

TWO MOTETS, OP. 74 Johannes Brahms

11:05 1. Warum ist das Licht, gegeben dem Muehseligen

5:50 2. O Heiland reiss die Himmel auf

11:10 THE SINGERS
A SCORE OF PRAISES Warren Benson
*** World Premiere ***

6:40 THOMPSON: ALLELUIA

OFFERTORY - INTERMISSION

25:30 MASS IN G Franz Schubert

3:45 Kyrie 3:45

Gloria

Credo 12:40

6:30 Sanctus et Benedictus 12:15

2 Agnus Dei

Bonnie Scott, Soprano
Edmund Dana, Tenor
Joseph Cook, Baritone

SOLI DEO GLORIA

THE CANTATA SINGERS

William O. Payne III, Musical Director

SOPRANO

Terri Barr
Ruth Bruning
Meachele Burgoyne
Debbie Courtney
Mary Lou Donnelly
Linda Harrison

Patricia Helsel
Dorothy Hoos
Jennifer Jack
Jan Kostolansky
Kathy Lovell
Lois McCann

Laura McGrath
Sr. Juliana O'Hara
Anna Rice
Bonnie K. Scott
Kathy Russell Shaw
Kay Kennedy Wack

ALTO

Nancy J. Basil
Eunice Bowers
Cynthia Cizike
Judith Feitner
Claudia Hamlin

Patricia Hauser
Wendy Roe Hovey
Gloria Kirk
Joanne Baron Lutomski
Janet Mix

Cora Range
Sandra Rudgers
Lou Sand
Florence Suffern
Carolyn Taylor
Carol Wright

TENOR

Claude Cornwall
Joseph Cook

Edmund Dana
Paul D. Holland

Wilmer M. Hurst
Richard E. Wack
Will Wickham

BASS

Richard F. Bauer
Marvin E. Bunch
Mark Hagan

Marc B. Lovell
James Sanderson

Richard Schockner
Moreland Thompson
Michael K. Wald

REHEARSAL ACCOMPANIST
Judith Feitner

Violin I : Ken Fung

Viola: David Vogel

Violin II: Gary Chollet

Cello: Kim Hardy

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.

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TRANSLATIONS

Two Motets, Op. 74

Brahms

Warum ist das Licht gegeben, No. 1

No. 1.

So wherefore is light given to him that is in
misery, and life unto the bitter in soul?
Which long for death, but it cometh not,
and dig for it more than for hid treasures:
Which rejoice exceedingly, and are glad, when
they can find the grave.
Why is life given to a man whose way is hid,
and whom God hath hedged in?

(Job III:20-23.)

No. 2.

Let us lift up our heart and our hands unto God
in heaven.

(Lamentations III:41.)

No. 3.

Behold, we count them happy which endure. Ye
have heard of the patience of Job, and have
seen the end of the Lord; that the Lord is very
pitiful, and of tender mercy.

(James V:11.)

No. 4. Chorale

In peace and joy I now depart in God's own will:
My heart and soul obey his will in peace abiding
In God I trust: and even in death, gentle sleep
shall befall me.

O Heiland, reiss die Himmel auf

- I. O Savior, rend the heavens wide,
come down from heaven to our side;
Rend open heaven's gate and door,
no lock and key shall hold Thee more.
- II. O god, send thy dew from heaven above,
give unto us thy Savior's love;
Ye clouds bring forth your precious rain,
the King of Jacob's house ordain.
- III. O earth spring forth, spring forth O earth;
ye hill and dale impart thy worth;
From the earth thy blossoms bring,
O Savior from the earth now spring.
- IV. Here we suffer from greatest fears,
and before our eyes death appears;
Ah come, lead us with thy mighty hand,
from torment to thy Fatherland.
- V. So let us all give thanks to Thee,
our Savior who has set us free.
We will praise Thee and adore,
from this time forth, forevermore.

Amen.

(Based on Isaiah 45:8.)