

K. J. Beers
Dr. and Mrs. R. J. Castor
Mr. and Mrs. Ronald L. Chandler
Linn S. Chapel Co.
Chemung County Financial Institutions
Gary and Bonnie Chollet
Dr. and Mrs. William P. Cummings
Edmund and Susan Dana
Mr. and Mrs. Edmund L. Dana Sr.
Richard Denton
Mark J. Hagan
Mrs. Roswell R. Hart
George L. Howell

Mr. and Mrs. John W. Asher
Dr. and Mrs. Anthony N. Ciccariello
Catherine S. Craig
Mr. and Mrs. Daniel J. Donahoe
Gwendolyn C. Egan
Polly W. Guth
Dr. and Mrs. W. Richard Hamlin
Mr. and Mrs. Richard M. Harrison
Charles and Irene Hickman
Kent and Janet Hill
Augustus Hillman
The Rev. Donald and Donna Hoff
Mr. and Mrs. John W. Hoos
Wendy and Rob Hovey
Mr. and Mrs. Francis K. Kennedy
Dr. Denis C. Kingsley
Richard F. Kuenkler
Irene and Jervis Langdon Jr.
Gregg Learned

Mrs. Thomas W. Atkins
Lorena E. Austin
Phillip and Deborah Barton
Richard Bauer
Big S Music
Mary Jane Brown
Florence and Bill Bruning
Marvin Bunch
Mr. and Mrs. Robert A. Cameron
Mr. and Mrs. Daniel Carhart
Kathryn S. Catlin
Judith B. Clack
Mr. and Mrs. Albert C. Clark
Rev. James P. Collins
Dorothy B. Cornelius
Jennifer and Andrew Courtney
Leonard R. Criminale
Sandra Curtis
Mrs. M. Bates Davidson
Rena E. DeBlasio, in memory
of Edward Jack
Judith Feitner
Mr. and Mrs. Lyman Gridley
Mr. and Mrs. Dransfield Hamilton
Mr. and Mrs. Robert Dale Herrema
Dr. Frank V. Hertzog
Christina Hummer
Don and Sarah Hunsberger
Mrs. Edward Jack

PATRONS

David C. Mandeville
Archer N. Martin
Mr. and Mrs. Rafael A. Martinez
Douglas D. McKane M.D.
John and Frances McLaren
Mr. and Mrs. Alan Parsons
Mr. and Mrs. William O. Payne III
Frederick D. Petrie
Mr. and Mrs. Donald Suffern
Janet Taft
Thursday Morning Musicales
Mr. and Mrs. W. H. Vedder
Mr. and Mrs. Richard E. Wack

SPONSORS

Margaret C. Locke Jr.
Mr. and Mrs. Marc B. Lovell
George A. Mellor
Dr. and Mrs. E. R. Mix
Mount Saviour Monastery
Rev. Bartholomew J. O'Brien
Mr. and Mrs. Richard A. O'Brien
Rev. Stephen Parr
Martha P. Pierce
Wilfrid E. Rhodes
Mr. and Mrs. Robert Sand
Doris and Joseph L. Solomon
Dick and Judy Wardell
Mr. and Mrs. Olin E. West Jr.
H. Alonzo Wilson
Mrs. Herbert C. Wing
Mr. and Mrs. Robert E. Wright
Joanna Wurtele

DONORS

Rev. Joseph M. Jankowiak
Mary F. Jones
Waldemar Kemp
Mr. and Mrs. Daniel F. Kennedy
Edna M. Kurzenberger
Dodd and Myrna Lamberton
Mr. and Mrs. William B. Lovell
Madeleine Mattichak
Jean M. Milliken
Ralph and Carolyn Moore
Dorothy F. Murphy
Mr. and Mrs. Maxwell H. Parker
Mr. and Mrs. Matthew Perry
Sandra Quattrini, in memory
of Edward Jack
Constance D. Read
Anna K. Rice
St. Anthony's Church
Sisters of St. Joseph
Martha and Gail Smith
Mary Smith
In memory of Mark S. Soper
Mr. and Mrs. Lawrence Stephens
Mr. and Mrs. John E. Taylor
Jean C. Wheaton
Julie Ellen White
Mr. and Mrs. M. P. Whitney
Dennis Wienk

The Cantata Singers

DR. KENT HILL, GUEST DIRECTOR

Sunday, February 26, 1989

8:00 P.M.

St. Mary's Roman Catholic Church

Elmira, N.Y.

Fr. James E. Boyle, Pastor

Fr. Stephen Krause, Asst.

Kay Holtz, Music Director

Hilda Donahue, Organist

The program has been selected to offer a thoughtful look at death and at ways in which the human can respond - is the person ready? What can one do in life to prepare for death? In the Distler Dance of Death, these questions are asked. Since death is a part of life, and is inevitable no matter what we achieve, then achieving is not the most important goal of life. What makes life meaningful? - in the Brahms and Bernstein works, answers come from the Psalms: "Create in me a clean heart...", "Make a joyful noise unto the Lord... serve the Lord with gladness", "The Lord is my shepherd, I shall not want", and "Lord, Lord, my heart is not haughty." Finally, in the closing section of the Bernstein, a verse from Psalm 133 summarizes our need for meaningful relationships with others: "Behold how good, and how pleasant it is, for brethren to dwell together in unity."
 Kent Hill

THE CANTATA SINGERS

SOPRANO

Mary Akins
 Ruth Bruning
 Deborah Johnson Courtney
 Linda Harrison
 Dorothy Hoos
 Jane Kerber
 Kathy Lovell
 Judy McFarland
 Judith Edson Sheasley
 Kay Kennedy Wack

Barbara Horn
 Wendy Roe Hovey
 Frances McLaren
 Cora Range
 Lou Sand
 Florence Suffern
 Frances Vedder
 Carol Wright

ALTO

Eunice Bowers
 Joan Cunnings
 Lucy Cunnings
 Gwen Egan
 Judith Feitner
 Claudia Hamlin
 Patricia Hauser
 Janet Hill

TENOR

Robert Badertscher
 Edmund Dana
 Paul D. Holland
 Richard E. Wack
 Will Wickham

BASS

Richard F. Bauer
 Rolf Charlston
 David Hauser
 Marc B. Lovell
 Michael K. Wald

Frances McLaren, Rehearsal Accompanist

Save the dates! Saturday and Sunday, May 20 and 21, for our annual Festival Bach. Saturday night (May 20), Dr. Kent Hill will present a Bach Organ Recital, and Sunday night (May 21), the Singers will present Bach's Magnificat and Cantatas # 8 and 137. Both concerts will begin at 8:00 P.M. in Grace Episcopal Church, Elmira.

The following companies have provided matching gifts for their employees' contributions to Cantata Singers:
 Corning Glass Works Foundation
 I.B.M. Corporation
 New York Telephone

This concert is made possible with public funds from the New York State Council on the Arts Decentralization Program administered by the Chemung Valley Arts Council.

PROGRAM NOTES

DANCE OF DEATH (TOTENTANZ) - Opus 12, No. 2
Hugo Distler (1908 - 1942)

Distler's anguished life knew the disruptions and upheaval of the Germany of the First World War, the 1920's, the Third Reich, and the Second World War, the last producing an embittered death in 1942. As organist and conductor at the Jakobkirche in Lübeck from 1931 - 1936, he inaugurated one of the most vital periods of Evangelical German composition in the first half of this century, sadly brought to an end by Nazi pressures against the church. Malcolm Jones, editor of the music sung this evening, states: "In the midst of this terrestrial calamity...Distler wrote music of celestial beauty. He found his inspiration in Heinrich Schuetz, the great composer who had lived and worked in equally troubled times during the Thirty-Year War. And he found his texts partly in the Scriptures, partly in medieval and baroque literature. The Dance of Death was perhaps externally suggested by the old Totentanz stained glass windows in Lübeck's Marienkirche. Spiritually, however, this composition grew out of the antitheses of life and death, worldliness and spirituality, time and eternity, which had ruled the time to which Distler turned for inspiration and which were also ruling his own life and work. It is interesting to remember that Buxtehude (1637-1707) was organist of this church and played on the small side chapel organ known as the Totentanz organ."

Distler used for the dialogues (presented this evening in semi-dramatized fashion) portions of the Lübecker Totentanz, a medieval morality play as recreated and made contemporary by Johannes Kloecking, who reassembled in part the extant 1463 original text, still to be seen in the Lübeck Marienkirche Dance-of-Death Chapel. He prefaced and contrasted the dialogues with aphorisms from Der cherubimische Wandersman (1675) by the mystic poet Angelus Silesius. The Dance of death theme in literature perhaps stems from an ancient pageant-procession or dance in which the living are led to the grave by Death. The living personages were often portrayed in their order of social precedence and usually divided into clergy and laity. The essential meaning is that death is inevitable for all, who are thus leveled to equality. It was also a warning to men to remember their mortality and a call to repentance. Extremely popular in the late Middle Ages and the sixteenth century, it produced endless variations in paintings, woodcuts (with Holbein's version being supreme), sculpture, stained glass, and tapestry. There are, in addition to Distler, musical settings by Liszt, Saint-Saëns, and Mussorgsky. Among better literary expressions are verses in the cemetery of the Innocents in Paris (1425) and the mid-fifteenth-century Spanish Danza general de la muerte.

Distler's music, which has been called "Neo-Renaissance," recalls the nervous rhythm and extended chromaticism of Schuetz, much of it nearly meterless, without tonal center, but the technique is basically linear and contrapuntal, and the whole full of charm and mystical beauty.

--Leonard R. Criminale

PROGRAM

DANCE OF DEATH (TOTENTANZ) Op.12, No.2 HUGO DISTLER

(Please see program insert)

INTERMISSION

MOTET from Psalm LI, Op.29, No. 2 JOHANNES BRAHMS

- I. Schaffe in mir, Gott, ein rein Herz
- II. Verwirf mich nich von deinem Angesicht
- III. Tröste mich wieder mit deiner Hilfe

CHICHESTER PSALMS (1965) LEONARD BERNSTEIN

- I. Urah, hanevel, v'chiner!
- II. Adonai ro-i, lo ehsar.
- III. Adonai, adonai, Lo gavah libi,

SOLI DEO GLORIA

The Cantata Singers take pleasure in presenting their concerts without admission charge. The continuation of this practice depends largely upon your contribution at each concert. If you would like to be added to our mailing list for future events, please leave your name and address in the collection plate.

Cast - Dance of Death

Thomas Weideman, Dramatic Director

Death: Fr. Richard Kuenkler
President: George Edwards
Bishop: Thomas Weideman
Manager: Erving Mix
Doctor: Denis Kingsley
Merchant: Rabbi Philip Aronson
Soldier: Jack Guadarrama
Sailor: Mike Veruto
Judge: Victoria Cole
Farmer: Dodd Lamberton
Young Lady: Michelle Hintz
Old Woman: Kathryn Dyck
Child: Jennifer Tinkham

Flutist: Myrna Lamberton
Soprano soloist: Dorothy Hoos

CHICHESTER PSALMS

Soloists:

Boy Soprano: Danny Jackson
Soprano: Kathy Lovell
Alto: Deborah Courtney
Tenor: Edmund Dana'
Bass: Rolf Charlston

Pianists: Frances McLaren, Janet Hill
Harpist: Lysa Rytting
Percussionist: Richard Talbot
Boy understudies: Martin Hill, George Reddick

Special thanks for the following:

- Piano from Grace Episcopal Church
Kent Hill, Church Musician
- Percussion Instruments from Elmira City School Dist
Thomas Howe, Instrumental Co-ordinator
- Scores for Dance of Death: Robert Dale Chorale
Robert Herrema, Music Director
- Scores for Chichester Psalms: Southside High School
Kim Billow, Choral Director

PROGRAM NOTES

MOTET from Psalm LI, Opus 29, No. 2 (1860)
Johannes Brahms (1833-1897)

The choral works of Brahms belong to his so-called "second period" when, as conductor in Hamburg, he became familiar with choral forms in practice and in theory and undertook exhaustive study. An impressive number were composed between 1856 and 1864. Just as for Bach, who in his later works searched intently for the mysteries in the art of counterpoint, so the ancient craft had its mystical aspects for Brahms. This motet contains two canons and two fugues in alternating sequence, of which the first section, a canon by augmentation, illustrates how deeply Brahms had penetrated into the secrets of a venerable technique. In the exact middle of a chorale-like, dignified, and simple movement, a double-bar line occurs. At this point, in the twelfth measure, the soprano melody, which is simultaneously sung by the bass in augmented tones, comes to an end. Thus the bass arrives here at only halfway point. Brahms then continues the augmented theme to the end, while the soprano starts all over again from the beginning and repeats the entire melody, which is in perfect counterpoint with both halves of itself as sung in doubled notes by the bass.

--Leonard R. Criminale

CHICHESTER PSALMS (1965) Leonard Bernstein

This year marks two important events in the life of Leonard Bernstein. He is celebrating his seventieth birthday, and the forty-fifth anniversary of his brilliant debut with the New York Philharmonic. At age 25, he became a sensation overnight when he substituted for the ailing Bruno Walter in a national radio broadcast of the orchestra from Carnegie Hall.

The Chichester Psalms were commissioned in 1965 for the Three Cathedrals Festival, a yearly celebration combining choirs of Chichester, Winchester, and Salisbury Cathedrals. The work was completed on May 7, 1965, and after its world premiere in New York on July 15, was performed at Chichester on July 31, 1965. Certainly the work stands as one of Bernstein's most popular compositions.

The work is in three movements, each devoted to the setting of complete or partial Psalm texts in Hebrew. Of particular note from the compositional standpoint is the middle section of the second movement. After a brief solo for boy soprano, Bernstein separately exposes a lyrical melody in canon in the women's voices and a strongly dramatic, rhythmic setting of the text "Why do the heathen so furiously rage together..." in the men's voices, then combines them with the text "Thou preparest a table before me..." in the women's voices above the continued text of Psalm 2 in the men's voices.

--Kent Hill