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These programs are underwritten in part by a grant from The Community Foundation of the Elmira-Corning Area, Inc.



The Cantata Singers

Will Wickham, Musical Director

In collaboration with

Churches of Schuyler County

present

*An Advent
Concert*

Sunday, December 3, 2000

4:00 P.M.

*The First Presbyterian Church of Watkins Glen
Watkins Glen, New York
Beverly Karr-Lyon, Pastor*

Concert Program

In venisti enim gratiam Tomas Luis de Victoria
O magnum mysterium Tomas Luis de Victoria
Missa Aeterna Christi munera Giovanni Pierluigi da Palestrina

Intermission - a freewill offering will be received

Es ist das Heil uns kommen her Johannes Brahms
Magnificat Herbert Murrill
Benedicamus Domino Peter Warlock
Creation's Alleluia John Rutter

The Cantata Singers along with our guest singers from Schuyler county invite you to sing the following with us:

The First Nowell - traditional arranged by David Willcocks
(congregation on verse 6 only)

Hark! The Herald Angels Sing Mendelssohn
Accompaniment and descant by David Willcocks

Kathy Ponzi, Organist

The First Nowell

6. Then let us all with one accord Sing praises to our heav'nly Lord, That hath made heav'n and earth of naught, And with his blood mankind hath bought: (Refrain)

Hark! The Herald Angels Sing

1. Hark! The Herald Angels sing Glory to the newborn King: Peace on earth and mercy mild, God and sinners reconciled: Joyful all ye nations rise, Join the triumph of the skies, with th'angelic host proclaim, Christ is born in Bethlehem. Hark! The Herald Angels sing Glory to the newborn King.

2. Christ, by highest heav'n adored, Christ, the everlasting Lord, Late in time behold him come Offspring of a virgin's womb: Veiled in flesh the Godhead see, Hail th'incarnate Deity! Pleases as amn with man to dwell, Jesus, our Emmanuel. Hark! The Herald Angels sing Glory to the newborn King.

3. Hail the heav'nborn Prince of Peace! Hail the Sun of Righteousness! Light and life to all He brings, Risen with healing in His wings. Mild He lays His glory by, Born that man no more may die, Born to raise the sons of earth, Born to give them second birth. Hark! The Herald Angels sing Glory to the newborn King.

PROGRAM NOTES & TRANSLATIONS

In Venisti enim Gratiam (The Annunciation) - de Victoria

"But the angel said to her, "Do not be afraid, Mary, you have found favor with God. You will be with child and give birth to a son, and you are to give him the name Jesus."

O Magnum Mysterium - de Victoria

"Oh great mystery and sacred promise, as the lowly beasts see the Lord's birth: laying in a humble stable. Oh happy Virgin, whose pure flesh bore the Lord, Jesus Christ. Alleluia."

Thomas Luis de Victoria is one of the greatest Spanish composers of sacred vocal music. After studying in Spain, he went to Rome in 1565, where he likely studied with and eventually became the successor to Palestrina. Victoria is known for his exaltation of Spanish mysticism and his deep religious beliefs, both of which contribute to the ecstatic quality of his music. He served as organist and choirmaster in the Jesuit Collegio Germanico before joining the Order of Oratorians. He also served in the private chapel of the Dowager Empress Maria, sister of King Philip II.

Victoria wrote a large quantity of choral church music including some twenty settings of the Mass, in addition to a number of Magnificats, Lamentations, responsories, anthems, psalms, motets and hymns including the two motes we are performing today.

Missa "Aeterna Christi munera" - Palestrina

In the history of music only a few masters have had such an influence throughout the centuries as Giovanni Pierluigi Sante da Palestrina. He has earned this reverent interest chiefly because his serene style keeps word and music, sound and structure, homophony and polyphony in well-established harmony. Palestrina wrote a large number of settings of the ordinary of the Mass. Of these, the "Pope Marcellus Mass", popularly supposed to have been written to convince the authorities at the Council of Trent that there was still a place for polyphony in the musical performance of the Catholic liturgy, is among the best known.

Missa Aeterna Christi munera is a Mass that is based on plainchant that bears the same title, and is a fine example of Palestrina's technical command. The fluidity and simplicity of the melodic lines in all four voices create a transcendent experience for listener and singer alike.

Es ist das Heil uns kommen her - Johannes Brahms 1833-1897

"The Son of God is come to earth, adorned with gifts and graces. Our works and actions have no worth; our deeds are all in vain. By faith we see God's very Son and all the works He has done for us; he is the blessed Savior."

Johannes Brahms, the composer of the *German Requiem*, four symphonies, four concertos, and many songs, piano pieces, and chamber works, was one of the seminal musical figures of the 19th century. Opera was the only major musical medium in which he did not write. Brahms was born in Hamburg, Germany, on May 7, 1833. He first studied music with his father, a double-bass player for the Hamburg opera; subsequently he studied composition with Eduard Marxsen. Brahms was a talented pianist, giving his first public recital at the age of 14, and making a living by playing in taverns and dance halls.

Brahms was perhaps the greatest of the Post-classical period composers. This motet is an excellent example of a return to motets in the earlier classical and baroque styles. First you hear the "tune": the chorale that serves as the foundation of the motet. The development that follows is a baroque/classical fugue that rivals those of Bach for intricacy and construction.

Benedicamus Domino - Peter Warlock 1894-1930

"The Boy has come to us; Hooray this noble year! Born of the Virgin. Glory! Praise! Immortal God is made human. Created by immaculate conception; Hooray this noble year! He is born of the Virgin. Glory! Praise! Immortal God is made human. Without contact with man; Hooray this noble year! He is born of Mary. Glory! Praise! Immortal God is made human. Joy is bound to Him; Hooray this noble year! We praise God! Glory! Praise! Immortal God is made human."

Peter Warlock was born into a well-to-do family of stockbrokers, solicitors, and art connoisseurs, his father dying when he was only two. In 1903 his mother married Walter Buckley Jones. In 1911 Warlock attended a concert of Delius's music, an event that had a lasting effect on his life. A remarkable friendship developed between the two men and Delius was Warlock's mentor as well as a regular correspondent for the rest of his life. Warlock wrote a book about his mentor and friend in the early 1920s.

After 3 unsuccessful attempts at formal education in Cologne, Oxford and the University of London, he secured an appointment as music critic on the staff of the *Daily Mail*, a position he held for barely 4 months. Warlock was employed in many varied fields including Elizabethan literature and editing early music until in November 1916 he published his first musical article under the pseudonym Peter Warlock.

During this period Warlock had developed a friendship with D. H. Lawrence, who was at that time writing "Women in Love" in which Warlock and his wife were being introduced as two unattractive characters. When in 1921 he learned that the book was to be published, he threatened legal action and Lawrence was forced to rewrite certain passages.

Warlock is essentially a miniaturist and the largest part of his output consists of solo songs with piano accompaniment. There are in addition choral works (some unaccompanied, some with keyboard accompaniment and a few with orchestra), the remaining handful of works being for orchestra or for piano. He was also a distinguished editor and transcriber of early music (570 published items) as well as an author (9 books, 73 articles), editor and critic (51 reviews). He also made an enormous contribution to the rediscovery of early English music.

Magnificat - Herbert Murrill 1909-1952

Herbert Murrill was born in London. He joined the staff of the BBC in 1936, becoming Head of Music in 1950. He was also a professor of composition at the Royal Academy of Music. His works include a number of film scores such as *And So to Work* and *The Daily Round*. Some of his other works include an arrangement of the *Crown Imperial March* for organ solo, which Oxford University Press published in 1937 and arrangement of the Indian National Anthem for Orchestra.

The Magnificat has occupied an important place in the Liturgy of the Church since around the fourth century. The canticle is taken from the Gospel of Luke (1:46-55) where the events of the Visitation of Mary to her cousin Elizabeth are recorded. Elizabeth, who was pregnant with John the Baptist at the time, greeted Mary with the well-known phrase "Blessed art thou amongst women, blessed is the fruit of thy womb Jesus". Mary responded with the canticle. Today the Magnificat is used during Vespers every evening. A partial indulgence is granted to the faithful who recite it.

Creation's Alleluia - John Rutter

John Rutter was born in London and received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge, where he wrote his first published compositions and conducted his first recording while still a student.

His compositional career has embraced both large and small-scale choral works, orchestral and instrumental pieces, a piano concerto, two children's operas, music for television, and specialist writing for such groups as the Philip Jones Brass Ensemble and the King's Singers. He co-edited four volumes in the Carols for Choirs series with Sir David Willcocks, and, more recently, has edited the first two volumes in the new Oxford Choral Classics series, Opera Choruses and European Sacred Music.

Creation's Alleluia is based on a ninth century text and was written on commission for an anniversary celebration at the Second Congregational Church in Greenwich, Connecticut.

Cantata Singers Personnel

SOPRANO

Marylee Ashby
Loueda Bleiler
Robin Fitzgerald
Dorothy Hoos
Ann Jennings
Jane Kerber
Keri Scott
Susan Tanner
Jane Tucker
Katie Wickham

ALTO

Amy Chrabaszcz
Lucy Cunnings
Sharon Gublo
Pat Hauser
Frances McLaren
Jane Poliseo
Cora Range
Lou Sand
Ginny Shippy
Florence Suffern
Nancy Todd

TENOR

Thomas J. McCloskey
David Mix
Lydia Wickham

BASS

Jim Fink
Scott Frye
David Hauser
Rick Schockner
Michael Wald

Guest Personnel

First Presbyterian Church of Watkins Glen: Loretta Dean (Soprano), Marie Lewis (Soprano), Sarah Matthews (Soprano), Lincoln Wager (Tenor)

Odessa Baptist Church: Brian Bleiler (Tenor), Esther Haichel (Soprano), Vince Kotmel (Tenor), Carol Stone (Alto)

Odessa-Montour Central School Carolers: Kristen Benedict, Sheena Durfey, Kayla Dykshoorn, Jennifer Mosher, Jessica Rawleigh, Shannon Westlake.

Watkins Glen United Methodist Church: Karen Jones (Soprano)

Acknowledgments

- ☞ Pastor Beverly Karr-Lyon and the congregation of the First Presbyterian Church of Watkins Glen.
- ☞ Frances McLaren, rehearsal accompanist.

You are cordially invited to a reception in the Fellowship Hall downstairs following the concert.

Have a blessed Holiday Season!