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**The Cantata Singers**

Will Wickham, Musical Director

*In collaboration with*

**St. Mary Our Mother**

**Roman Catholic Church**

Cathy Ponzi, Musical Director

present

**Fauré & Friends**

Featuring

**Gabriel Fauré's Requiem**

and works by René Clausen, César Franck,  
Maurice Duruflé, Francis Poulenc,  
and Camille Saint-Saëns

**Sunday, March 2<sup>nd</sup>, 2003**

**3:00 p.m.**

St. Mary Our Mother  
Roman Catholic Church  
Horseheads, NY

## Dedication

The Cantata Singers would like to dedicate this performance of the Fauré *Requiem* to the memory of Florence A. Suffern, a former member of our group, who passed away on January 12, 2003 after an extended illness.

Florence was born January 19, 1918, in Lockwood, N.Y., to the late Alva and Bertha Meissner Ackley. She was the wife of Donald (Cy) Suffern and lived in Waverly, N.Y., where she was a member of the First United Methodist Church. She was a registered nurse and graduated from the Robert Packer School of Nursing in Sayre in 1941, and had also served as Magistrate of the Village Court, in Waverly, for 35 years. Her hobbies included knitting, weaving, camping, white water rafting, and of course, music. In addition to directing three Hand Bell Choirs at the Methodist Church in Waverly, Florence was a member of the Cantata Singers of Elmira for 26 years. She was very active in the group, holding office several times and serving on the Board. In fact, she resigned the office of treasurer only last year when her health became too poor to continue singing with the choir.

We miss Florence's cheerful and positive spirit, and her contribution of time and energy to our organization. We express our sincere condolences to her husband, Donald, and to all her family. She was an inspiration to us all, and will be greatly missed.

*We are very grateful to Lou Sand for underwriting the cost of the harp for this concert. Thank you so much, Lou!*

*Special thanks also go to:  
Dennis Creighton and the Horseheads High School Music Department,;  
Rev. Christopher E. Linsler, Rev. Robert C. MacNamara, Rev. Gerard Kabarega, Rev. Thaddeus F. Mkamwa, and to the staff and parishioners of St. Mary Our Mother Church for hosting this concert.*

## CONCERT PERSONNEL

Gerald Wolfe, Organist  
Beverlie Joyce Yocum, Harpist  
Kelly Hearn, Violinist

## CANTATA SINGERS

### Soprano

Ruth Bruning  
Robin Fitzgerald  
Dorothy Hoos  
Colleen Kane  
Joy McFarland  
Laurie Scullin  
Susan Tanner  
Helen Vincent

### Alto

Loueda Bleiler  
Amy Chrabaszcz  
Joan Cunnings  
Lucy Cunnings  
Sue Grenoble  
Patricia Hauser  
Martha Horton  
Ruth Kuhn  
Frances McLaren  
Jane Poliseo  
Cora Range  
Lou Sand  
Ginny Shippy

### Tenor

Art Graham  
Thomas J. McCloskey  
Ron Tunison  
Lydia Wickham

### Bass

David Edsall  
Jim Fink  
Scott Frye  
David Hauser  
Graham Howard  
Rick Schockner  
Michael Wald

## ST. MARY'S CHURCH CHOIR

### Soprano

Jean Balster  
Patti Farwell  
Louise Furstoss  
Kathy Healy  
Lauren Hudock  
Connie O'Herron  
Cathy Ponzi  
Sarah Stone  
Kimberly Wayman  
Desire'e Winnett  
Clara Young

### Alto

Reneé Abderhalden  
Sue Gronski  
Karen Hagan  
Judy Hambruch  
Katie Leipold  
Wendy Winnett

### Tenor

Joe Antos  
Walter Douglas  
Ted Kozlowski  
Sally Ryan  
Ed Ryan  
Sean Treacy

### Bass

Brad Fears  
Ed Gronski  
Mark Hagan  
Joe Ponzi  
Tim Sydlo



This program is made possible, in part, with public funds from the New York State Council on the Arts Decentralization Program administered locally by the ARTS of the Southern Finger Lakes.

## PROGRAM

- O Praise Ye the Lord* ..... Claude Debussy  
*Two Motets* ..... Francis Poulenc  
    *Timor et tremor*  
    *Vinea mea electa*  
*Ave Verum* ..... Camille Saint-Saëns  
*Four Motets on Gregorian Themes* ..... Maurice Duruflé  
    *Ubi Caritas*  
    *Tota pulchra es*  
    *Tu es Petrus*  
    *Tantum ergo*  
*Set Me as a Seal* ..... René Clausen  
*Concerto No. 1 in G Major, ..... Wolfgang Amadeus Mozart*  
    *1st movement (K. 313)*

**Melissa Bravo**, flute  
**Linda Peters**, piano

- Fantasia Impromptu, Op. 66* ..... Frederick Chopin  
    **Rebecca Winkler**, piano  
*Psalm 150* ..... César Franck

## **INTERMISSION** (A freewill offering will be taken)

- Requiem* ..... Gabriel Fauré  
    1 *Introit & Kyrie*  
    2 *Offertory*  
    3 *Sanctus*  
    4 *Pie Jesu*  
    5 *Agnus Dei & Lux Aeterna*  
    6 *Libera Me*  
    7 *In Paradisum*

**Scott Frye**, Baritone  
**Sarah Stone**, Soprano

## PROGRAM NOTES

France was a relatively small place, musically at least, in the 19<sup>th</sup> and early 20<sup>th</sup> centuries, with much of the musical focus on Paris. The Paris Conservatoire was, in fact, the strongest connection between all of the “friends of Fauré” on today’s program. César Franck (b 1822), Camille Saint-Saëns (b1835), Claude Debussy (b 1862), and Maurice Duruflé (b 1902) were all students there, many of them earning prizes for their work as composers and performers. Franck and Duruflé went on to become professors and Gabriel Fauré (b 1845) served as a teacher and then as director of the school for 15 years.

Outside of the Conservatoire there are also connections. Fauré’s most influential teacher at the Niedermeyer School of Religious Music was Camille Saint-Saëns. A few years later co-founded the “Societe Nationale de Musique,” an organization dedicated to helping young composers, and the two maintained a close friendship for the rest of their lives. Fauré also succeeded Saint-Saëns as choirmaster at La Madeleine, one of the most important Paris churches after Notre Dame.

César Franck is connected by way of his time at the Conservatoire as both student and teacher. One of Franck’s students later became a teacher of Maurice Duruflé . In 1865 Fauré wrote the choral work *Cantique de Jean Racine* which was dedicated to Franck.

Fauré’s connection to Debussy can only be categorized as “strange.” Debussy’s cantata *L’enfant prodigue* was a winner of the Prix de Rome. Although in later years he would deny the connection, this early work was greatly influenced by Fauré’s compositions. However, it is outside of music that things really get weird. Marguerite Baugnies, a mutual friend, attempted to arrange marriages for both, but ended up leading each to have an affair with the same woman; Fauré in the 1890’s and Debussy beginning around 1904. The woman was Emma Bardac, who at the time was the wife of a Parisian banker. Emma gave birth to Debussy’s daughter in 1905; the two were officially married in 1908.

Of the Frenchmen on today’s program, Francis Poulenc (b 1899) seems to be the outsider. Not only was he not a Conservatoire student, he was largely self-taught as a composer. Even with continual success as a composer after 1917, he continued to ignore the musical establishment. In the 1920’s he was a member of “Les Six,” an informal confederation of French composers looking to divorce their music from the impressionism of Debussy as well as the nationalism of Fauré and Saint-Saëns. Instead they looked to Stravinsky, Satie and popular music for their musical heritage and to Cubism and Surrealism for artistic

inspiration. Poulenc's most direct connection to any composer on our program today is to Maurice Duruflé. In 1939 Duruflé played the world premier performance of Poulenc's *Organ Concerto*, an honor he earned by advising the composer regarding organ registrations for the work.

Today's only "un-connected" composer is René Clausen (b 1953). Although the name sounds French, he is Minnesotan by birth and choice. He is a graduate of St. Olaf College and currently works as director of the Concordia Choir at Concordia College across the state from his alma mater. Clausen's music is his connection to the rest of the program. His melodic and harmonic structures are reminiscent of French romantic and impressionistic music, leading it to fit in very well musically with the rest of today's offerings.

Also on today's program are the winners of our annual Youth Talent Competition. For the first time this year the competition was not connected to our annual Bach Festival, allowing competitors to perform any composer of their choice. Consequently we are able to present four fine talents: Our two young performers, Rebecca Winkler and Melissa Bravo, as well as composers Mozart and Chopin. We hope you will enjoy these excellent representatives of the many talented young musicians that the Twin Tiers area offers.

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### Claude Debussy - O Praise Ye the Lord

This is the final chorus of Debussy's large work *The Martyrdom of Saint Sebastian*, completed in 1911. Impressionism in music takes much from the Impressionistic movement in art: the short brush strokes of an Impressionist painter were similar to the short melodic lines used by composers. Repeated melodic fragments are common. Rhythms are not clear-cut or predictable. Harmony, as practiced by Debussy, uses chords as entities in their own right, intended to arouse sensation separate from context. Chords are freely altered and require no preparation or resolution in conventional ways. This blurring of traditional progressions is analogous to the Impressionist painters' technique of avoiding hard edges and sudden, sharp contrasts. It created a new musical language, free of superimposed constraints and tonal harmony. Debussy said this about his compositions: "The music I desire must be supple enough to adapt itself to the lyrical effusions of the soul and the fantasy of dreams."

### Francis Poulenc – Two Motets

Both of these works are from the collection *Four Motets for the Season of Lent* written in 1939. Poulenc, having turned his back on organized religion earlier in life, returned to active participation in the Catholic church in the 1930's leading to a large and wonderful output of sacred music. He is considered to be one of the major sacred composers of the 20<sup>th</sup> century. The influence of Stravinsky is obvious in the sweeping dissonances, multiple meters, and rhythmic nature of the music. Poulenc's music is very identifiable by its bright colors, strong, clear rhythms, and novel harmonies.

#### *Timor et tremor*

Timor et tremor venerunt super me, et caligo cecidit super me miserere mi Domine miserere quoniam, in te confidit anima mea

Afraid and fearful they came before me, and they sacrificed with weeping before me. Have mercy on me O Lord, because my soul has trusted in you.

Exaudi Deus deprecationem meam quia refugium meum es tu et adiutor fortis Domine invocavi te non confundar.

Hear, O God, my imprecation, for you are my refuge and strong helper. O Lord, on you have I called, let me not be confounded.

#### *Vinea mea electa*

Vinea mea electa, ego te plantavi: quomodo conversa es in amaritudinem, ut me crucifigeres et Barrabam dimitteres.

Vine that I have loved as my own, I it was who planted thee, chose thee and planted thee; Why is all thy sweetness turned into gall and bitterness? Why wouldst thou crucify Me and take Barrabas in my place?

Sepivi te et lapides elegi ex te et oedificavit turrim.

I fenced thee sound, I took the hard stones away, Took them from thy path and built a tower in thy defense.

### Camille Saint-Saëns – Ave Verum

This motet was written in 1860, most likely for liturgical use at La Madeleine church, where the composer was the organist and choir director. A child prodigy, like Mozart in many ways, Saint-Saëns is largely known for his orchestral and piano works. Probably his best known and most loved work is the *Carnival of the Animals*, a work that the perfectionist composer would not allow to be published during his lifetime because he feared it might lessen his reputation.

### *Ave Verum*

Ave, verum corpus, natum de Maria Virgine: Vere passum immolatum in cruce pro homine: Cujus latus perforatum unda fluxit Cum sanguine. Esto nobis praegustatum In mortis examine, Amen.	Hail, the Savior's very body from the virgin Mary's womb, There upon the cross suspended bears for us the bitter doom. From whose side flows blood and water sinner's holy remedy: May that body be our comfort in our final agony. Amen.
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### **Maurice Duruflé – Four Motets on Gregorian Themes**

Duruflé was the least prolific of any of the composers on today's program. His entire output of published works totals 14. It is interesting to note that all of his music is based on Gregorian chant. Duruflé's interest in chant began early while he was a student at the Cathedral School at Rouen and reached a peak with his appointment as director of the Gregorian Institute at the Paris Conservatoire. His best known work is his *Requiem, Opus 9*, which was inspired by and modeled on the *Requiem* of Fauré. This collection of motets was completed in 1960 and each is based on the traditional chant of its text.

#### *Ubi Caritas*

Ubi caritas et amor, Deus ibi est, Con- gregavit nos in unum Christi amor. Exultemus, et in ipso jucundemur. Timeamus, et amemus Deum vivum. Et ex corde diligamus nos sincero. Amen.	Where charity and love are, there is God. The love of Christ has brought us together into one. Let us rejoice and be glad in that love itself. Let us fear and love the living God and let us love from a pure heart. Amen.
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#### *Tota pulchra es*

Tota pulchra es, Maria, et macula originalis non est in te. Vestimentum tuum candidum quasi nix, et facies tua sicut sol. Tu Gloria Jerusalem, tu laetitia Israel, tu honorificentia populis nostri.	You, Mary, are all beauty and there is no original sin in you. Your vestments are as white as snow, and your face is as the sun. You are the glory of Jeru- salem, and the joy of Israel, and the source of honor to our people.
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#### *Tu es Petrus*

Tu es Petrus et super hanc petram aedificabo Ecclesiam meam.	You are Peter, and upon this rock I will build my church. and the gates of hell shall not prevail against it: and I will give you the keys to the kingdom of heaven.
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### *Tantum ergo*

Tantum ergo Sacramentum Venere- mur cernui, Et antiquum documentum Novo cedat ritui, Praestet fides supple- mentum Sensuum defectui. Genitori, genitoque, Laus et jubilation, Salus, honor, virtus quoque Sit et benediction, Procedenti ab utroque Compar sit laudatio. Amen.	Let us therefore worship so great a sacrament with bowed heads, and let the ancient example yield to a new rite. Let faith be the compliment to the insufficiency of the senses. To the Begetter and to the Begotten let there be praise and Jubilation, good health and honour, virtue and blessing; And to the One who comes from both let there be equal praise. Amen.
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### **Rene Clausen – Set Me as a Seal**

This piece is part of Clausen's first large scale work, the Cantata *A New Creation*, written in 1989. The composer described the cantata as "a piece of church music that was not associated with any particular denomination..." In the work, he attempts to characterize, through music, various aspects of the relationship between God and people. As such, themes covered in the music include awe, wonder, unworthiness, doubt, mercy, forgiveness, love, joy, and peace.

### **Wolfgang Amadeus Mozart - Concerto No. 1 in G Major, K. 313 (1st movement)**

*Melissa Bravo, Flute; Linda Peters accompanist*

In a letter to his father, Mozart complained that "the flute lacks emotional range and has intonation problems..." In spite of these concerns he wrote two concertos for the instrument. Both were written for one commission based on Mozart's need for cash. Ferdinand Dejean, an amateur flautist from Holland, commissioned them in 1778. Mozart struggled so much with the creation of the G major that he decided to adapt the Oboe Concerto in C for the other. Dejean was not amused by the adaptation and refused to pay the full fee.

### **Frederick Chopin – Fantasie-Impromptu, Op. 66**

*Rebecca Winkler, piano*

Chopin composed music exclusively for the piano. He garnered the nickname "poet of the piano" by greatly expanding the lyrical and musical aspects of the instrument. Chopin's music is still regarded today as the most "poetic" in the repertoire. His most notable innovation was the way he used the then newly developed sustain pedal in both his playing and writing. The ethereal nature of his work is owed mainly to this use of the pedal. The opus 66 Fantasie is Chopin's best known work.

## Cesar Franck - Psalm 150

Cesar Franck was a child prodigy at the piano, entering the Paris Conservatoire at the age of 13. In spite of considerable talent and ability, a career as a concert pianist eluded him. It was not until 1858 that his true vocation as organist, composer and teacher began to be realized with his first appointment as a church musician. Only after he became a teacher at the Conservatoire in the early 1870's did his composing career reach full speed. This setting of Psalm 150 was written in 1888, when Franck was at the height of his power as a composer, and sadly, just two years before his death.

## Gabriel Fauré - Requiem

The *Requiem* of Gabriel Fauré is perhaps his most familiar sacred work. It is a work of tremendous spiritual and emotional power, able to bypass the intellect of performer and listener alike, directly reaching the heart and soul. The wonder of this music is the simplicity and beauty of the harmonies and melodies that Fauré uses to achieve this quality. The text is drawn not only from the Catholic liturgy, but from other sources as well, reflecting his own feelings about death, much as Brahms did in his *German Requiem*. Fauré said in 1902, "That's how I see death: as a joyful deliverance, an aspiration towards a happiness beyond the grave..."

### 1. Introit & Kyrie

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.

1 Exaudi orationem meam;

2 ad te omnis caro veniet.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

### 2. Offertory

Domine Jesu Christe, Rex gloriae,  
libera animas defunctorum de poenis  
infernorum, et de profundo lacu. Libera eas  
de ore leonis, ne absorbeat eas tartarus,  
ne cadant in obscurum. Hostias et preces  
tibi, Domine, laudis offerimus.

Tu suscipe pro animabus illis quarum  
hodie memoriam facimus. Fac eas,  
Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti, et  
semini eius.

Rest eternal grant them, O Lord,  
and let perpetual light shine on them.  
To you praise is due, O God, in Zion,  
and to you vows are recited in Jerusalem.

Hear my prayer;  
unto you all flesh shall come.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

Lord Jesus Christ, King of glory, deliver  
the souls of the dead from punishment in  
the inferno, and from the infernal lake.  
Deliver them from the mouth of the lion,  
lest the abyss swallow them up, lest they  
fall into the darkness. Sacrifices and  
prayers to thee, O Lord, we offer with  
praise. O receive them for the souls of  
those whom today we commemorate.  
Make them, O Lord, to pass from death to  
life, as thou of old hast promised Abra-  
ham and his seed.

### 3. Sanctus

Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth.

Pleni sunt coeli et terra  
gloria tua.

Hosanna in excelsis.

### 4. Pie Jesu

Pie Jesu Domine, dona eis requiem,  
requiem sempiternam

### 5. Agnus Dei & Lux Aeterna

Agnus Dei,

qui tollis peccata mundi,

dona eis requiem,

requiem sempiternam.

Lux aeterna luceat eis, Domine,

cum sanctis tuis in aeternum,

quia pius es.

Requiem aeternam, dona eis, Domine,

et lux perpetua luceat eis.

### 6. Libera Me

Libera me, Domine,

de morte aeterna,

in die illa tremenda

quando coeli movendi sunt et terra,

dum veneris judicare

saeculum per ignem

Tremens factus sum ego, et timeo

dum discussio venerit,

atque ventura ira.

Dies illa, dies irae,

calamitatis et miseriae,

dies magna et amara valde.

Requiem aeternam, dona eis, Domine,

et lux perpetua luceat eis.

### 7. In Paradisum

In paradisum deducant te angeli,

in tuo adventu

suscipiant te martyres,

et perducant te

in civitatem sanctam Jerusalem.

Chorus angelorum te suscipiat,

et cum Lazaro quondam paupere

aeternam habeas requiem.

Holy, holy, holy,

Lord God of hosts.

The heavens and earth are filled  
with thy glory.

Hosanna in the highest.

Merciful Lord Jesus, grant them rest,  
rest everlasting.

Lamb of God,  
who takest away the sins of the world,  
Grant them rest,  
rest everlasting.

Let light eternal shine on them, O Lord,  
with thy saints forever,  
for thou art merciful.

Rest eternal grant them, O Lord,  
and let perpetual light shine on them.

Deliver me, O Lord,  
from eternal death,  
on that fearful day  
when the heavens are moved and the  
earth

when thou shalt come to judge  
the world through fire.

I am made to tremble, and I fear,  
when the desolation shall come,  
and also the coming wrath.

That day, the day of wrath,  
calamity, and misery,  
that terrible and exceedingly bitter day.

Rest eternal grant them, O Lord,  
and let perpetual light shine on them.

May the angels lead you into paradise,  
may the martyrs receive you  
in your coming,

and may they guide you  
into the holy city, Jerusalem.

May the chorus of angels receive you  
and with Lazarus once poor  
may you have eternal rest.