

BLAIR MEMORIAL CONCERT
FIRST CONGREGATIONAL UNITED CHURCH
OF CHRIST
CORNING, NEW YORK

Sunday, May 15, 2005

Walter J. Blair
1866-1953

Luella Blair
1889-1978

Isabelle Blair
1891-1982

The 22nd Blair Memorial Concert is presented by the Music Committee of the First Congregational United Church of Christ and is underwritten by a bequest from the Blair Family. Walter J. Blair served as choir director of the church from its founding in 1890 until his retirement in 1946. Luella, daughter of Walter and Flora Cole Blair, was a piano teacher and the organist of the First Presbyterian Church of Corning for many decades. Her sister, Isabelle, was a violin teacher, conducted a Sunday School orchestra for the First Congregational Church, and played first violin for the Corning Philharmonic Orchestra until she was in her seventies. She was a founder of the Corning-Painted Post Civic Music Association. Through this concert, the musical influence of the Blair family—realized in their church and this community for over one hundred years—lives on.



The Cantata Singers

Will Wickham, Musical Director

in collaboration with

First Congregational United Church of Christ

Richard S. Perry, Musical Director



W. A. Mozart:
Grand Mass in C Minor

Dr. Sandra Boysen, Soprano
Uma Maedke, Mezzo-Soprano
Mark Lawrence, Tenor
Dr. James Hudson, Bass

Sunday, May 15, 2005 - 4:00 p.m.
First Congregational United Church of Christ
Corning, NY

CONCERT PERSONNEL

CANTATA SINGERS

Will Wickham, Director
Frances McLaren, Rehearsal Pianist

Soprano

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Isabel Gilroy
Dorothy Hoos
Joy McFarland
Susan Nagle
Jasmin Staechele
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*Concertmaster

Special thanks go to:

The Music Committee, Staff, and Congregation of the First Congregational United Church of Christ; Drinker Library in Philadelphia, Pennsylvania; James Nelson; Tom Palmer; Ed Lewis; Becky Stranges & Northside Blodgett Middle School; Horseheads High School Music Department; and Ruth Bruning, Gary Tucker, and the First Presbyterian Church of Elmira.

The Soloists

Soprano **Sandra Boysen** has performed leading roles in U.S. opera houses, sung Tagalog folk songs throughout the Philippines, jammed with jazz musicians in concert, and entertained in a famed New York City cabaret, among her many venues. She received her D.M.A. and M.M. degrees in Voice Performance from the Florida State University School of Music under the direction of Roy Delp and previously studied with Yvonne Ciannella and Patricia Anderson. She has coached with Gerard Souzay, Samuel Sanders, Sally Sanford, Carol Webber, D'Anna Fortunato and Timothy Hoekman.

Operatic roles include Mozart's great ladies, Romantic heroines, and women in contemporary works, including Opera Rochester's 2001 presentation of Victor Ullman's wrenching Holocaust opera, *Der Kaiser von Atlantis*. Musical theatre roles range from the Mother Abbess in *The Sound of Music* to the title role in *Evita*, and operetta roles include works by Gilbert & Sullivan and Offenbach. She has sung under the direction of Anton Guadagno, Benton Hess,

Roger Cantrell, Stefan Minde, Melvin Strauss, Timothy Hoekman and Phillip Spurgeon, to name a few. In 2003, she sang the New York premiere of the Grammy-nominated musical, *The Journey of Sir Douglas Fir*, with the Finger Lakes Symphony Orchestra, and in 2002, sang the world premiere of Paul Sturt's opera *The Sisters of Manzanar* with the Equinox Symphony Orchestra.

Her concert performances encompass over thirty major oratorio and cantata roles, including works of J.S. Bach, Mendelssohn, Honegger, Verdi, Vivaldi, Brahms, and Rutter. She appeared in Bruckner's *Te Deum* under the direction of Andre Thomas with the Florida State University Symphony Orchestra, and in Mahler's Resurrection *Symphony* finale with the Rochester Oratorio Society, directed by Roger Wilhelm. She was guest artist in recital at Westminster Choir College, presented recitals throughout New York, Florida, Georgia and Alabama, and filled two guest artist residencies at Emporia State University in Kansas. In September 2001, she appeared as soprano soloist at the Eastman Theatre in Mozart's *Requiem*, directed by the Eastman School's William Weinert, as a fundraiser for the victims of 9-11. This weekend marks her third appearance with the Cantata Singers of Elmira as soloist, and she presented two workshops in vocal technique for the ensemble with pianist/choral conductor Paul Frolick in past years.

Prizes and honors include an Artist-Fellowship with the Bach Aria Institute at SUNY-Stony Brook, directed by Samuel Baron, and vocal competition prizes from Palm Beach Opera and Mobile Opera. In 2000, she traveled to the Philippines sponsored by the Rotary International Foundation, working with Filipino singers and voice teachers and presenting programs to many of that country's Rotary Clubs. She was also honored by the National Association of Teachers of Singing as the recipient of one of twelve appointments for the 2000 NATS Internship Program, held at Ithaca College. She has made frequent appearances with the Eastman School of Music, Cornell University, Publick Musick, Rochester Oratorio Society and the Rochester Bach Festival, among others. She also appears annually as soloist on the "Live From Hochstein" broadcast concerts, heard on WXXI Classical 91.5 FM.

Dr. Boysen is soprano soloist/section leader at Pittsford's Christ Episcopal Church, section leader for Rochester's Temple B'rith Kodesh's High Holy Days ensemble, and is on the voice faculty of both Nazareth College and the Hochstein School of Music & Dance. She is married to filmmaker, author and educator Charles Boyd.

Mezzo-soprano **Uma Maedke** is currently a member of "A Singing Actor's Studio" directed by Jake Gardner in Binghamton, NY, where for the past year she has had the opportunity to study voice with Jake and Jill Gardner, coach with Maestro William Hicks, and perform in recital and opera scenes concerts. She graduated with her MM-Opera from Binghamton University in conjunction with Tri-Cities Opera in June 2002. During her 3 years as a resident-artist-in-training at Tri-Cities Opera, Ms. Maedke has performed complete roles of "Mother" in *Hansel and Gretel* (Humperdink), *Amahl and the Night*

Visitors (Menotti), "Countess Ceprano" in *Rigoletto* (Verdi) and "Lay Sister/Novice" in *Suor Angelica* (Puccini), as well as in numerous scenes programs and concerts. She received her BM-Vocal Performance at Syracuse University, where she performed the role of "Madame Madonna" in *Prodigal Lust* by Mathew Walton (world premiere) as well as performing in many Chamber Operas and Scenes programs, including scenes from *The Magic Flute*, *Così fan tutte*, *Carmen*, *Hansel and Gretel*, and *Orfeo*. Ms. Maedke has also been involved in numerous summer programs including Oberlin in Italy, The International School for the Performing Arts, The Richard Crittenden Opera Workshop, and the Hot Springs Music Festival. In addition to the opera scenes mentioned above, she has also performed in scenes from *Lakme*, *The Marriage of Figaro*, *Gianni Schicchi*, *L'Incoronazione di Poppea*, and *The Saint of Bleeker Street*. In addition to her singing, Ms. Maedke teaches private voice lessons at the 171 Cedar Arts Center in Corning, NY.

Lyric tenor **Mark Lawrence** is pleased to perform with the Cantata Singers again. He leads an active career in opera, oratorio and recital literature, focusing particularly on early music and modern compositions. His recent opera performances include the title role in Randall Davidson's *The Fourth Wise Man*, the Prince in Warren Martin's *The True Story of Cinderella*, Alfred in *Die Fledermaus* and Ferrando in *Così Fan Tutte*. As an oratorio soloist, Mr. Lawrence has sung masterworks such as Bach's *St. John Passion* (with the Cantata Singers), Handel's *Messiah*, Mozart's *Requiem* Mass and Mendelssohn's *Elijah*. He is also in demand as a recitalist and master teacher, having performed at St. Lawrence University, Colgate University, Ithaca College and many other venues. After receiving his graduate degree in vocal performance from Ithaca College, he studied and performed in NYC with the 100th Street Concert Association, neXus Arts, NY Vocal Arts Ensemble and the Crittenden Opera Studio. He returned to Ithaca in 2003, where he lives with his wife and young son. His recording of Nicholas Ascioti's song cycles *Credo* and *One Child's Life* is due to be released in 2006.

Dr. James Hudson (bass): James W. Hudson is Professor Emeritus of Music at Corning Community College where he was director of Music for 34 years. He also taught in the Corning Public Schools for ten years. He received his BS and MS in Music Education from the Crane School of Music, SUNY Potsdam and a DMA in Music Education from the Eastman School of Music. Jim has served as President of the American Choral Directors Association New York Chapter and Eastern Division and Assistant Chair of the 1999 Chicago and 2003 New York City National Conventions. He is an Emeritus Member of the National Association of Teachers of Singing, and a member of the New York State School Music Association. He is an active soloist, clinician, and adjudicator, as well as Director of Music and Organist at Grace United Methodist Church in Corning.

Concert Program

Grand Mass in C Minor (K. 427)

<i>Kyrie</i>	Chorus with Soprano Solo
<i>Gloria</i>	Chorus
<i>Laudamus te</i>	Mezzo-Soprano solo
<i>Gratias</i>	Chorus
<i>Domine Deus</i>	Soprano & Mezzo-Soprano Duet
<i>Qui Tollis</i>	Double Chorus
<i>Quoniam</i>	Soprano/Mezzo-Soprano/Tenor Trio
<i>Jesu Christe</i>	Chorus
<i>Sanctus</i>	Chorus
<i>Osanna</i>	Double chorus
<i>Benedictus</i>	Soli quartet
<i>Osanna in excelsis</i>	Double chorus

Soloists:

Dr. Sandra Boysen, Soprano
Uma Maedke, Mezzo-Soprano
Mark Lawrence, Tenor
Dr. James Hudson, Bass

Intermission

Ave Verum Corpus (K. 618)

The Cantata Singers, the Choir of the First Congregational United Church of Christ, and the Chorus of the Alternative School for Math & Science

Kyrie in D Minor (K. 341)

The Cantata Singers and the Choir of the First Congregational United Church of Christ

Ave Maria (K. 554)

The Cantata Singers

Agnus Dei

The Cantata Singers and the Choir of the First Congregational United Church of Christ

TEXTS & TRANSLATIONS

Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

Gloria

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Laudamus te, Benedicimus te, Adoramus te, Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus.

Jesu Christe. Cum Sancto Spiritu. in gloria Dei Patris. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus, Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

Benedictus, qui venit in nomine Domini.

Osanna in excelsis.

Ave verum corpus

Ave verum corpus, natum de Maria Virgine:

Vere passum, immolatum in cruce pro homine:

Cujus latus perforatum, unda fluxit et sanguine:

Esto nobis praegustatum in mortis examine.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Kyrie

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

Gloria

Glory to God in the highest, and on earth peace to men of good will.

We praise Thee, we bless Thee, we adore Thee, we glorify Thee.

We give Thee thanks for Thy great glory.

Lord God, heavenly King, God the Father almighty. Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father,

Who takest away the sins of the world have mercy upon us.

Who takest away the sins of the world, receive our prayer.

Who sittest at the right hand of the Father, have mercy on us.

For Thou only art holy. Thou only art Lord. Thou only art most high.

Jesus Christ, together with the Holy Ghost, in the glory of God the Father. Amen.

Sanctus

Holy, Holy, Holy, Lord God of hosts.

Heaven and earth are full of Thy glory.

Hosanna in the highest.

Blessed is He that cometh in the name of the Lord.

Hosanna in the highest.

Hail, true Body

Hail, true Body, born of the Virgin Mary,

who has truly suffered, and was sacrificed on the cross for mankind,

whose side was pierced, whence flowed water and blood,

Be for us a foretaste of heaven, during our final trial.

Lamb of God

Lamb of God, who takest away the sins of the world, have mercy on us.

Lamb of God, who takest away the sins of the world, grant us peace.

PROGRAM NOTES

The *Grand Mass in C Minor* was written in honor of the composer's wife, Constanze, in 1782 and 1783. Although Mozart never completed the work, the first performance in August of 1783, with Constanze singing one of the solo soprano parts, was likely made complete by filling in the missing sections with music from the sixteen Masses Mozart had previously written. Even though there was a published score of the Mass as early as 1840, which included the *Kyrie, Gloria*, most of the *Sanctus* and fragments of the *Credo*, the work didn't have a second performance until April of 1901. Even though there is evidence that Mozart intended to complete the work, a commission in 1785 is the most likely reason that the work was never completed as a Mass.

On the 11th of February, 1785, Mozart was offered a commission by the Viennese Society of Musicians for a benefit concert that was planned for March 13th of that year. In spite of the lack of time, Mozart asked for a suitable text. Since the *Kyrie* and *Gloria* of the *Mass in C Minor* were complete and had not been heard outside of Salzburg, Mozart simply adapted the music to fit the text of the commission, only adding material where it was essential to make the text work. The resulting Cantata, *Davidde pentitente*, although rarely performed, likely satisfied any artistic need that Mozart might have had to finish the *Mass*. Lack of time also made completion difficult and then impossible. During the final decade of his life, Mozart was performing, writing opera and fulfilling paying commissions constantly. His death in 1791 ended any chance that the Mass could be finished.

From letters Mozart wrote to family and friends in 1782 and 1783, we know that it was his intention that the work be of a scale comparable to J.S. Bach's great *Mass in B Minor*. Mozart was, in fact, studying the works of Bach at the time. Bach's influence is evidenced in both the overall structure and size of the work as well as the style and scope of the counterpoint used.

While there are legitimate "completed" versions of the Mass, including a new one that has just been published this year, we are performing only the sections that Mozart actually completed: the *Kyrie, Gloria* and *Sanctus*. Even though Mozart left us the *Grand Mass in C-Minor* as an incomplete work, he left us with one of the greatest settings of liturgical music ever conceived.

Mozart set the *Ave verum corpus* text, a traditional Eucharistic Hymn, in the spring of 1791. Artur Schnabel, the great pianist and music educator of the early 20th century, said that Mozart's setting of the text is "too simple for children and too difficult for adults." With

this reality firmly in mind, we asked the choir of the Math and Science Middle School in Corning to join us in this work to help provide us with the proper perspective.

As if to prove the great ability he had in what would turn out to be the last year of his life, Mozart packs more feeling, emotion and music into 46 measures than many composers create in a lifetime. The choral portion of the setting is very simple and hymn-like: most of the text is sung by most of the choir at the same time. The string orchestra accompaniment is equally simplistic providing an introduction, some transitional material and an ending along with simple doubling of the choral voices. In this simplicity we can find some of the deepest and most meaningful music of Mozart.

Mozart set the *Kyrie in D Minor* in the early part of the 1780's, well before he began work on the C Minor Mass. While there is no existing evidence that suggests that Mozart ever intended it to be a complete Mass, some have speculated that this work might have been intended for the beginning of a Requiem. This theory is somewhat strengthened in that it shares the same key as the Requiem Mozart began just months before his death. Most likely the work was intended to offer the Elector of Bavaria further proof of Mozart's ability to handle sacred music as well as opera.

Like the motet *Ave verum corpus*, the canon *Ave Maria*, written in 1788, is brilliant in its simplicity. The text is simply "Ave Maria" which translates as "Hail Mary" and the music is one line made up of 24 measures all in the key of F Major. The wonder of a well-written canon is in the construction of those 24 measures. In the case of this setting of *Ave Maria*, the line is taken up by each of the four voices of the choir at 6 measure intervals. The resulting performance is as complete musically as any other motet Mozart ever wrote.

We conclude our program today with the *Agnus Dei* of the 1901 version of the *Mass in C Minor*. Since Mozart never completed the Mass we can never know what music he would have created to set the *Agnus Dei*. The editor of the 1901 edition used historical precedent to conclude with the music of the *Kyrie*. Using the same music at the end of the concert as at the beginning provides the same sort of unity that composers have found useful in Mass settings over the years. In addition, we intend the words of the *Agnus Dei* and the music of Mozart to serve as our prayer for peace in the world.

Soli Deo Gloria!

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