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**The Cantata Singers**

North Presbyterian Church

Elmira, NY - 22 May, 2011

with the singers of the

**North Presbyterian Church Choir**

On behalf of The Cantata Singers I extend my deepest appreciation to our sponsors and patrons for your generosity and continued support throughout our 2010-11 season. We thank F.M. Howell & Co.; Glenora Wine Cellars; The Community Foundation of Elmira-Corning and the Finger Lakes; and The ARTS Council of the Southern Finger Lakes who have helped lift us to greater heights. Through you and through them, we had a wonderfully stellar season, which included our three regularly scheduled concerts, two additional community performances, the Young Performers Competition and the popular 4th annual Festival of Women in the Arts. The ever-growing Festival strengthens our community as it brings together experienced artists and art professionals in collaboration. It is our greatest wish to continue upon this mission of making unique contributions to the musical life and artistic enrichment of the Twin Tiers! Please think of us in your tax-deductible giving. If you would like more information or want to become further involved with The Cantata Singers or the Festival of Women in the Arts, please check the website at [cantatasingers.com](http://cantatasingers.com) or email [cantatasingers@ymail.com](mailto:cantatasingers@ymail.com).


Thank you so very much!  
 Susan Nagle The Cantata Singers president & Festival of Women in the Arts chairwoman

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The Cantata Singers rely on community support to continue to provide our concerts without admission. You can make a tax-deductible gift to the Cantata Singers on the web at [cantatasingers.com](http://cantatasingers.com) and click on the Support link. Or you can mail a check to us at PO Box 952, Elmira, NY 14902. Program ad information can also be found at [cantatasingers.com](http://cantatasingers.com).



This project is made possible, in part, with funding from The New York State Council on the Arts' Decentralization Program administered locally by The ARTS Council of the Southern Finger Lakes.

Bach, Beethoven and Brahms are surely among the most influential musicians who are the foundation on which rests our tradition of classical music. In 1854 when the "three B's" was first coined, Brahms was less than a year into a public music career, but replaced the original "third B" (Berlioz) later in the century thanks to famed 19th century conductor Hans von Bülow. In addition to calling Bach, Beethoven and Brahms his "three flats in the key of Eb", Bülow was transfixed by the idea of a sort of "holy trinity" of music. Thus he wrote "I believe in Bach, the Father, Beethoven, the Son and Brahms, the Holy Ghost of music." Setting aside any attributions of Holy Trinity-like power, all three certainly could write a tune. And write, they did! Music that is truly timeless in both musical and textual language.

In the case of Bach, the text of Cantata 131 comes directly from Luther's Bible, specifically, the "Penitential" Psalm 130 with the superposition of the Soprano and Alto singing two verses of the Hymn "Herr Jesu Christ, du höchstes Gut," (Lord Jesus Christ, the highest good). And the music is quintessential Bach, serving to heighten the meaning of the text through musical style and form that was as familiar in the 18th century as it remains fresh in the 21st. Originally written around 1707-08 in Mühlhausen, it is among Bach's earliest Cantatas and the earliest complete work in his hand that survives to this day.

Beethoven's "Hallelujah Chorus" comes from his only Oratorio, "Christus am Ölberge" (Christ on the Mount of Olives) and was completed and first performed almost a full century (1803) after Bach's Cantata 131. Like the Bach, the text, by Franz Xaver Huber, is universal in scope: a simple hymn of praise. And the music is, well, the music is Beethoven! Every chord, every phrase the man ever wrote was filled with the sturm and drang, yin and yang, all the anguish and joy of the ages.

The opus 65 "Neue Liebeslieder" (New Love Songs) of Brahms is equally universal. The first 14 texts originated in the poetry of many different lands and were translated to German by Georg Friedrich Daumer. The texts portray the universal irony and hopelessness of "romantic love" with Brahms' music heightening the effect through some brilliant choral text painting in spite of the chamber music scope of the work. Brahms ends the cycle with text from German-born Goethe that, with the music, offers a renewed sense of hope and peace in endeavors of the heart.

Of all the "B" composers that have lived more recently than these, none have found as wide an audience or universal appeal than Samuel Barber with his "Adagio for Strings". Originally composed as the slow movement of the opus 11 string quartet, the orchestra version was arranged by the composer in the same year (1938) the quartet was completed in hopes of increasing the likelihood of publication of the quartet. Barber sent the music to Arturo Toscanini, who premiered it with his NBC orchestra in a live broadcast. Since then dozens of arrangements and transcriptions of the work have appeared in hundreds of settings with the composer himself writing the transcription of the "Agnus Dei" in 1967.

And here, today, seeking an A grade with B composers, we are the C(antata) Singers! - - will wickham

## Program - Three B's plus Barber

**Johann Sebastian Bach - Aus der Tiefe rufe ich, Herr, zu dir**  
continuo (organ) - Dr. William Cowdery  
continuo (cello) - Sera Smollen  
violin - - Angela Early  
oboe - - Anita Pawlak

**Ludwig von Beethoven - Hallelujah Chorus from the Oratorio  
"Christ on the Mount of Olives" Opus 85 - Cantata Singers with  
North Presbyterian Church Choir**  
organ - Dr. William Cowdery  
piano - Frances McLaren

- - Intermission - -

**Johannes Brahms - Neue Liebeslieder Opus 65 - Cantata Singers**  
piano duet - Frances McLaren  
& Dr. William Cowdery

**Samuel Barber - Agnus Dei (Transcribed from "Adagio for  
Strings") Opus 11 - Cantata Singers**  
organ - Dr. William Cowdery

### The Cantata Singers

**Music Director** Will Wickham  
**Rehearsal pianist** Frances McLaren

Phyllis Bishop (A)	Katie Trexler (A)	Susan Nagle (S)
Loueda Bleiler (A)	Cathy Hogan (S)	Richard S. Perry (T)
Bill Brodgerski (T)	Martha Horton (A)	Patricia Peters (A)
Ruth Bruning (S)	Felix Kapron (T)	Jane Poliseo (A)
Andrea Burch (S)	Kathy Lovell (S)	Joe Ponzi (B)
Suzy Carman (S)	Tom McCloskey (T)	Cora Range (A)
Robin Fitzgerald (S)	Kathleen McCombe (S)	Dave Rappleye (B)
Hilary T. Godard (B)	Joy McFarland (S)	Dave Rosplock (B)
Susan B. Hartney (S)	Frances McLaren (A)	Ruellene Seymour (A)
Michael Hartney (T)	Stephen Nagle (B)	Gary Tucker (T)

### North Presbyterian Choir

**Music Director** Paul Holland  
**Organist/pianist** Barb Mosher

Pam Caroscio (S)	Karen Moshier (A)	Nancy Shirk (A)
Bob Drake (T)	Hannah Mowry (S)	Annette Stevens (A)
Dawn Fewkes (S)	Allison Nobles (S)	Noel Weigel (B)
Erin Jacob (A)	LizSalatino (S)	Bob Williams (B)

Special Thanks to St. Matthew's Episcopal Church in Horseheads, Anna Jean Smith and the people of North Presbyterian Church and the Corning Community College music library.

Texts and translations

## Bach: Cantata 131 "Aus der Tiefen rufe ich, Herr, zu dir"

### 1 Sinfonia & Chorus

Aus der Tiefen rufe ich, Herr, zu dir.  
Herr, höre meine Stimme,  
laß deine Ohren merken auf  
die Stimme meines Flehens!

*Out of the depths I cry, Lord, to you.  
Lord, hear my voice,  
let your ears notice  
the voice of my pleading.*

### 2 Arioso [Bass] and Chorale [Soprano]

**Bass:** So du willst, Herr, Sünde zurechnen,  
Herr, wer wird bestehen?

*If you want to count up sin ,*

### Soprano:

Erbarm dich mein in solcher Last,  
Nimm sie aus meinem Herzen,  
Dieweil du sie gebüßet hast  
Am Holz mit Todesschmerzen,

*Have mercy on me with such a burden,  
Take it away from my heart,  
since you have paid the price for it  
on the wood [of the cross] with the  
pains of death*

**Bass:** Denn bei dir ist die Vergebung,  
daß man dich fürchte.

*For with you is forgiveness , so  
that we may fear you.*

### Soprano:

Auf daß ich nicht mit großem Weh  
In meinen Sünden untergeh,  
Noch ewiglich verzage.

*So that I may not with great sorrow  
drown in my sins  
nor despair for ever.*

### 3 Chorus

Ich harre des Herrn, meine Seele harret,  
und ich hoffe auf sein Wort.

*I wait for the Lord, my soul  
waits, and I hope in his word.*

### 4 Aria [Tenor] and Chorus [Alto]

**Tenor:** Meine Seele wartet auf den Herrn  
von einer Morgenwache bis zu der andern.

*My soul waits for the Lord  
from one morning watch until the next.*

### Alto:

Und weil ich denn in meinem Sinn,  
Wie ich zuvor geklaget,  
Auch ein betrübter Sünder bin,  
Den sein Gewissen naget,  
Und wollte gern im Blute dein  
Von Sünden abgewaschen sein  
Wie David und Manasse.

*Especially since I in my mind,  
as I have for a long time lamented,  
am also a troubled sinner,  
who is gnawed by his conscience,  
and would willingly in your blood  
be washed clean from my sins  
like David and Manasseh.*

### 5 Chorus

Israel hoffe auf den Herrn;  
denn bei dem Herrn ist die Gnade  
und viel Erlösung bei ihm.  
Und er wird Israel erlösen aus allen  
seinen Sünden.

*Israel , hope in the Lord  
for with the Lord is grace  
and much redemption with him  
and he shall redeem Israel from all*

## Beethoven: Hallelujah Chorus

Hallelujah! unto God's Almighty Son.  
Praise the Lord, ye bright angelic choirs,  
In holy songs of joy.  
Man, proclaim His grace and glory!  
Hallelujah! unto God's Almighty Son.

## Brahms: "New Love Songs (Waltzes)" op. 65

1 Renounce, O heart, all rescue,  
To venture in the sea of love!  
For many thousand vessels  
Are foundered,  
In the deeps below!

2 Perilous darkness of night,  
Whirlpools and billows of fate.  
Those who, resting on land,  
Stay in the calmness of safety,  
How may they harken your thunder?  
Ah, but he who alone, tosses in  
stormy sea  
Languishing far from home,  
Ponders your rage in wonder!

3 On either hand with pledges  
I had bedecked my fingers,  
Rings that in trust my brother  
Gave as a fond recall,  
And each of them I offered  
Now to the fairest,  
but unworthiest youth of all.

4 Those darkening glances,  
they need but beckon,  
The walls will crumble and cities reckon.  
In such a storm, though you behold,  
My heart, so flimsy, how may you hold?

5 Neighbor guard your son,  
Guard him well from sadness,  
Lest these eyes which flashing spell,  
Drive him into madness.  
Oh, how fierce my glances burn,  
Heed my warning clearly!  
If the flame consumes him not,  
Your house will burn instead!

6 Mother decked my breast with roses,  
When she heard my gloomy sigh;  
She was right, for roses wither,  
Just as hearts, defenseless, die.

7 From the mountain, wave on wave,  
Comes the torrent singing,  
Would my passion reach you thus,  
A hundred-thousand  
kisses bringing!

8 Sheltered softly midst the grass,  
Beautiful, quiet, pasture!  
Oh, how gently time does pass,  
Here with her I treasure!

9 Hearsore and restless, what will my life  
bring?  
How can a maiden, weary with longing,  
Find her desire,  
Seeking the joyful rapture of love  
To set her afire?

10 I sweetly kiss with her and her,  
Although for one I'm burning,  
Then ever take my heart,  
Oh Nona, Nona, yours my yearning!

11 Alle in the wind,  
All your words, you flatterer,  
Someone else you'll have to find  
For the praise you scatter!  
When another takes your snare,  
Falling for your chatter!  
Thief of love, I'll not be there,  
That will end the matter!

12 Darkest wood, your shadows are so  
gloomy!  
Grieving heart, your sorrows are so heavy!  
Though your fondest love is close before  
you,  
Always unfulfilled, your hopes are thwarted!

13 No, beloved, sit not near,  
Lest they see us here!  
Turn your ardent gaze, not dear,  
Lest love shine too clear.  
Though your heart may deeply grieve,  
Hide it from their sight,  
For the world must never see,  
That our love is bright.

14 Fervent glances, raven hair,  
Youth of passion and of daring,  
Driving me to sweet despair,  
All my weary heart ensnaring!  
Can the sun be found in ice,  
Or the day turn back from waning?  
Can the burning breast of man  
Live without a warmth sustaining?  
Is the field so blossom bright,  
That it shines, in darkness hidden?  
Does the world so long for love,  
That the heart with pain is ridden?

15 Now, ye Muses, enough!  
For vainly seek ye to picture,  
How both sorrow and joy

15 (Cont'd)

Rage in the love-weary breast,  
You will never release me from pain  
Of love's own devising.  
Ah, but softly you smile,  
Only the Muses can soothe,  
Ah, but softly comes your answer,  
You only can soothe.

## Barber: "Agnus Dei" (*Adagio for Strings, Op 11, transcribed for Chorus*)

(Text from the Roman Catholic Liturgy)

Agnus Dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, miserere nobis.  
Agnus Dei, qui tollis peccata mundi, Dona nobis pacem.

Lamb of God, who takes away the sins of the world, have mercy on us.  
Lamb of God, who takes away the sins of the world, have mercy on us.  
Lamb of God, who takes away the sins of the world, grant us peace.

## Planned Program Highlights 2011 - 2012 Season

The first weekend of December we'll celebrate the Holiday season with "Lights of Advent and Christmas" - recent music of James Whitbourne ("Luminosity") and Dan Forrest ("Arise, Shine") with Twentieth Century favorites from John Rutter ("Wild Wood Carol") and Benjamin Britten ("A Hymn to the Virgin") and centuries-old favorites of William Byrd ("O Lux beata Trinitas") and Michael Praetorius ("In dulce jubilo").

We open the fifth annual Festival of Women in the Arts the first weekend in March with a concert and reception featuring the music of women composers with a twist! The program features the set of six "Prayers from the Ark" that is the poetry of Carmen Bernos De Gasztold who penned the set of 27 prayers during the German occupation of Paris during World War II. Set to music by Ivor Davies, these are charming pieces you will adore. Also on the program will be "The Tree of Peace" and "Acquaintance with Nature" by Gwyneth Walker and "Donna Nobis Pacem" by Anne Silsbee and more!

In May we celebrate the music of "American Originals". Featuring Aaron Copeland's magnificent "In the Beginning", Leonard Bernstein's wonderful and evocative "Chichester Psalms" and the beloved "Alleluia" of Randall Thompson, this will be an event not to be missed!

For more information visit us online at  
[www.cantatasingers.com](http://www.cantatasingers.com)