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THE CANTATA SINGERS - WILL WICKHAM, MUSIC DIRECTOR  
IN CONJUNCTION WITH  
THE CHOIR OF FIRST CONGREGATIONAL UNITED CHURCH OF  
CHRIST OF CORNING  
RICHARD PERRY, MUSIC DIRECTOR

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Isabelle Blair (1891 - 1982)

Carole L. Bigler (1940 - 2009)

The Blair sisters, Luella and Isabelle, along with their father, Walter Blair were prominent musicians and educators in the community and this church. Walter Blair served as organist and choir director of the First Congregational Church from its founding in 1890 until his retirement in 1943. His daughters Luella and Isabelle Blair organized the Blair Studio where they taught privately, Luella on piano and Isabelle on violin. Both sisters graduated from Northside High School and from the Corning Conservatory of Music where they remained on the faculty for years after their graduation. Luella was an organist at the First Congregational Church for many years and later served for more than 30 years at the First Presbyterian Church of Corning. Isabelle was a violin teacher and conductor of the First Congregational Church orchestra. She played first violin for the Corning Philharmonic Orchestra and was a founder of the Corning-Painted Post Civic Music Association. The Blair sisters' goal in life was to pass on their own and their father's love for music to all their students.

Carole Bigler was the organist for the First Congregational United Church of Christ from 1967-2006. She was a gifted accompanist who shared her talents with the community, the congregation and the choir. She was well known throughout the world as a performer, teacher, and lecturer inspiring thousands of students, teachers, and parents. She taught piano pedagogy, philosophy, and the psychology of learning at music institutes and workshops. She was co-founder of *More Than Music, Inc.* a company that ran summer music festivals for over 30 years. She authored several books on music pedagogy and repertoire and taught private piano lessons to students' worldwide. Carole developed the phrase "everybody's perfect", and she lived and taught by that philosophy.

Through a generous bequest in 1982, the Blair family provided the initial funding and the inspiration for this concert series, which provides annual performances for the community. Since then, memorial contributions in Carole Bigler's name were added to support the music program at the church. Thus, the decision was made to add her name, along with the Blairs, to the annual concert series.

Watch for next year's programming on our website to keep up to date!

The first rehearsal of the Cantata Singers 2012-2013 season will be Sunday,

September 9, 2012. Plan to join us if you like to sing!

For more information on all of this and more

[www.cantatasingers.com](http://www.cantatasingers.com)



If your smart phone has a QR code reader,  
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Festival of Women in the Arts web pages



## The Cantata Singers

**Music Director** Will Wickham

**Rehearsal accompanist**  
Frances McLaren

### Soprano

Ruth Bruning  
Robin Fitzgerald  
Susan B. Hartney  
Cathy Hogan  
Dottie Hoos  
Kathy Lovell  
Joy McFarland  
Susan Nagle  
Marianna Raho

### Alto

Phylliss Bishop  
Loueda Bleiler  
Dee Dunkley  
Martha Horton  
Frances McLaren  
Jean Papandrea  
Pat Peters  
Jane Poliseo  
Cora Range  
Ruellene Seymour  
Katie Trexler

### Tenor

Bill Brodgerski  
Michael Hartney  
Felix Kapron  
Tom McCloskey  
Richard Perry  
Gary Tucker

### Bass

Russell Anthony  
Hilary T. Godard  
Stephen Nagle  
Joe Ponzi  
David Rappleye  
David Rosplock

A Note from the Cantata Singers President

Why do we value music? We value it because it shapes the way in which we see our world. Music is intrinsic to our life. It moves us, gives us energy, soothes the soul, eases pain, offers escape, enriches our lives and minds, and heals. Music is creativity in its purest form. It hasn't one single value, but rather has many. It is the foundation of every aspect of our lives.

The Cantata Singers work year round to bring a full season of music to you, our patrons, and to provide the community with the ever-popular Festival of Women in the Arts. It is our hope to continue to fulfill our mission of making unique contributions to the musical life and artistic enrichment of the Twin Tiers.

Please consider making a contribution to The Cantata Singers or The Festival of Women in the Arts. We appreciate and offer our heartfelt thanks for your continued patronage and support.

Most sincerely,  
Susan Nagle, President

*Your tax-deductible donation can be made by check to The Cantata Singers, P.O. Box 952, Elmira, NY 14902; or at our website [cantatasingers.com](http://cantatasingers.com) under Support Us. You will be listed in all concert programs of the season under your level of support. You will receive a receipt. Please enclose your employer's matching gift form, if applicable.*

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## The First Congregational Church Choir

### Soprano

Marcia Anthony  
Beth Briggs  
Laura Cooper  
Cathy Hogan  
Jan Kostolansky  
Jill Palmer  
Wendy Winnett

**Music Director** Richard S. Perry

**Organist** Eleanor Perry

### Alto

Barbara Cooper  
Ellen Good  
Pamela Schmitt  
Patricia Smith

### Tenor

David Lambert  
Edgar Lewis

### Bass

Jeffery Demerit  
Thomas Palmer

## Program

### The Cantata Singers:

**Hosanna** . . . . . **Dan Forrest** (b. 1978, Breeseport, NY)

**Gloria** . . . . . **will wickham** (b. 1956, Hector, NY)

**In the Beginning** . . **Aaron Copland** (b. 1900, Brooklyn, NY, d. 1990)

Soli: Kathy Lovell, Loueda Bleiler, Ruellene Seymour  
Piano: Frances McLaren

**There will be a 15 minute intermission**

### The Cantata Singers & First Congregational Church Choir

**Alleluia** . . . . . **Randall Thompson** (b. 1899, NYC, NY, d. 1984)

Guest Director: Richard S. Perry

**Chichester Psalms** . . **Leonard Bernstein** (b. 1918, Lawrence, MA., d. 1990)

Organ: William Cowdery

Piano: Frances McLaren

Percussion: Collin T. Smith

Trumpet: Jeff Stempien, Scott Kelley, Bill Arnst

Trombone: Kai Johnson, Sarahjane Harrigan, Craig Harrigan

Choral Soli: Susan B. Hartney, Patricia Peters, Katie Trexler, Bill Brodgerski,

David Rosplock, Joe Ponzi

David (Boy Solo): Phineas Pambianchi

Special Thanks to: Horseheads Middle School music program, The Music Committee and Congregation of the First Congregational Church of Corning, Cornell University music program, Corning Community College music department

### Program Notes

What, exactly does it mean to be an "American Original", at least in relation to music? Certainly being born in America is a good first step. But more importantly "American original" music, like the music of any culture, must be built on the solid foundation of the tunes and rhythms of the people, traditions and landscape from which it grows.

The obvious question, then, is how is it possible to have an American cultural music in the new world? The key word here, of course, is 'new'. Modern America is a cultural melting pot due to the diversity of our people's roots both geographically and musically. For thousands of years, from the pre-Clovis era on, immigrants to this part of the globe have arrived with the music of their own unique cultures. Those musical traditions have become the foundation of the music of contemporary America. Beginning with the European invasion of the Americas and subsequent western expansion of the 16<sup>th</sup> and 17<sup>th</sup> centuries, small, distinct pockets of non-native American cultural music developed and spread. The intermingling of these various traditions with each other and with the "Native" American musical tradition, continues to this day.

Many creative people, musicians and non-musicians have contributed to the growth of a unique American character in our musical life. William Billings (1746-1800), a tanner by trade but a musician at heart, dedicated himself to composing original hymns in what can only be called an Anti-European style. Anthony Philip Heinrich (1781-1861) was the first "full time" American composer and one of the founders of the New York Philharmonic society (1842). Settling for a year in a log cabin [circa 1810-1812] near Bardstow, Kentucky, not unlike H D Thoreau would more than 3 decades later, he began to produce a body of work unlike anything being written in Europe at the time. Charles M. Barras (1826-1873) was not a composer but an American playwright

whose “The Black Crook” was the first true “book musical,” setting the stage for the Tin Pan Alley and Broadway style musical theater composers. Louis Moreau Gottschalk (1829–1869) was the first American to use folk tunes and cultural rhythms in classical music. John K. Paine (1839–1906) was America’s first composer of large-scale orchestral works and the first American whose music was accepted in Europe. Paine also became the first American university music professor (Harvard, 1873). Ernest Reuben Crowders (aka Ernest Hogan, 1865–1909) created the genre and coined the term “Ragtime”. Charles Ives (1874-1854) was the first American to force the most American of musical themes and styles into European musical framework. His work with polytonality and polyrhythm would serve to inspire generations of American composers. Elmira-born Charles Tomlinson Griffes (1884–1920) ‘Americanized’ the impressionism that returned with him from studies in France. Jelly Roll Morton (1885–1941), may (or may not) have invented jazz, but did compose the “Jelly Roll Blues”, the first published jazz music. George Gershwin (1898-1937), a tin-pan alley and theater composer was the first to incorporate the young jazz tradition in classical music.

Hearing this program today, you are encouraged to listen closely for all these influences and more. As creative people we are both on our own and on the musical shoulders of those who have carefully laid the foundation on which we build. The old saw says that the person who does not study history is doomed to repeat it. In music, perhaps, that should read that the composer who studies history steals from, transforms and then builds on it, creating a musical identity in the process.

## Texts In the Beginning

will wickham

### Genesis Chapter 1:1 – 2:7

- 1 In the beginning God created the heaven and the earth.
- 2 And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.
- 3 And God said, Let there be light: and there was light.
- 4 And God saw the light, that it was good: and God divided the light from the darkness.
- 5 And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.
- 6 And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.
- 7 And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.
- 8 And God called the firmament Heaven. And the evening and the morning were the second day.
- 9 And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so.
- 10 And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good.
- 11 And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so.
- 12 And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good.
- 13 And the evening and the morning were the third day.
- 14 And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years:
- 15 And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so.
- 16 And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.
- 17 And God set them in the firmament of the heaven to give light upon the earth,
- 18 And to rule over the day and over the night, and to divide the light from the darkness: and God saw that it was good.

- 19 And the evening and the morning were the fourth day.
- 20 And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.
- 21 And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind: and God saw that it was good.
- 22 And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth.
- 23 And the evening and the morning were the fifth day.
- 24 And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so.
- 25 And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.
- 26 And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.
- 27 So God created man in his own image, in the image of God created he him; male and female created he them.
- 28 And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth.
- 29 And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for food.
- 30 And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for food: and it was so.
- 31 And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.
- 2:1 Thus the heavens and the earth were finished, and all the host of them.
- 2 And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made.
- 3 And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made.
- 4 These are the generations of the heavens and of the earth when they were created, in the day that the LORD God made the earth and the heavens,
- 5 And every plant of the field before it was in the earth, and every herb of the field before it grew: for the LORD God had not caused it to rain upon the earth, and there was not a man to till the ground.
- 6 But there went up a mist from the earth, and watered the whole face of the ground.
- 7 And the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

## Chichester Psalms

### Movement 1 – Psalm 100

ari'u l'Adonai kol ha'arets.  
 Iv'du et Adonai b'simħa  
 Bo'u l'fanav bir'nahah.  
 Du ki Adonai Hu Elohim.  
 Hu asanu v'lo anaħnu.  
 Amo v'tson mār'ito.  
 Bo'u sh'arav b'todah,  
 Ĥatseirotav bit'hilah,  
 Hodu lo, bar'chu sh'mo.  
 Ki tov Adonai, l'olam ĥas'do,  
 V'ad dor vador emunato.

Make a joyful noise unto the Lord all ye lands.  
 Serve the Lord with gladness.  
 Come before His presence with singing.  
 Know that the Lord, He is God.  
 It is He that has made us, and not we ourselves.  
 We are His people and the sheep of His pasture.  
 Come unto His gates with thanksgiving,  
 And into His court with praise.  
 Be thankful unto Him and bless His name.  
 the lord is good, his mercy everlasting  
 And His truth endureth to all generations.

## Movement 2 – Psalms 2 & 23

*[David]*

Adonai ro-i, lo ehsar.  
Bin'ot deshe yarbitseini,  
Al mei m'nuhot y'nahaleini,  
Naf'shi y'shovev,  
Yan'heini b'ma'aglei tsedek,  
L'ma'an sh'mo.

*[Women]*

Gam ki eilech  
B'gei tsalmavet,  
Lo ira ra,  
Ki Atah imadi.  
Shiv't'cha umishan'techa  
Hemah y'nahamuni.

*[Men – Psalm 2 vs. 1-4]*

Lamah rag'shu goyim  
Ul'umim yeh'gu rik?  
Yit'yats'vu malchei erets,  
V'roznim nos'du yahad  
Al Adonai v'al m'shiho.  
N'natkah et mos'roteimo,  
V'nashlichah mimenu avoteimo.  
Yoshev bashamayim  
Yis'hak, Adonai  
Yil'ag lamo!

*[Women Psalm 23]*

Ta'aroch l'fanai shulchan  
Neged tsor'rai  
Dishanta vashemen roshi  
Cosi r'vayah.

*"David"*

Ach tov vahesed  
Yird'funi kol y'mei hayai  
V'shav'ti b'veit Adonai  
L'orech yamim.

## Movement 3 – Psalm 131 & 133

Adonai, Adonai,  
Lo gavah libi,  
V'lo ramu einai,  
V'lo hilachti  
Big'dolot uv'niflaot  
Mimeni.  
Im lo shiviti  
V'domam'ti,  
Naf'shi k'gamul alei imo,  
Kagamul alai naf'shi.  
Yahel Yis'rael el Adonai  
Me'atah v'ad olam.

Hineh mah tov,  
Umah na'im,  
Shevet ahim  
Gam yahad

The Lord is my shepherd, I shall not want.  
He maketh me to lie down in green pastures,  
He leadeth me beside the still waters,  
He restoreth my soul,  
He leadeth me in the paths of righteousness,  
For His name's sake.

Yea, though I walk  
Through the valley of the shadow of death,  
I will fear no evil,  
For Thou art with me.  
Thy rod and Thy staff  
They comfort me.

Why do the nations rage,  
And the people imagine a vain thing?  
The kings of the earth set themselves,  
And the rulers take counsel together  
Against the Lord and against His anointed.  
Saying, let us break their bands asunder,  
And cast away their cords from us.  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

Thou preparest a table before me  
In the presence of my enemies,  
Thou anointest my head with oil,  
My cup runneth over.

Surely goodness and mercy  
Shall follow me all the days of my life,  
And I will dwell in the house of the Lord  
Forever.

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me to understand.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.

## The Cantata Singers

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