



Cantata

SINGERS

50th Anniversary

1964-2014

Festival Bach

Golden Anniversary Edition

Saturday, May 31, 4 pm

Bach's B-Minor Backstory

Sunday, June 1, 4 pm

J.S. Bach - Mass in B-Minor

First United Methodist Church
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Thanks to the efforts of the Cantata Singers 50th Anniversary Committee, we have published a history of the organization since the first concert in the spring of 1964.

The booklet includes pictures and history from past seasons, information about previous directors and where they are now along with follow up stories about winners of our long running Young Performers Competition.

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May 2014 - A Message from the President

To All Supporters and Friends of The Cantata Singers:

Welcome to the final concert of the Cantata Singers 2013 - 2014 season, our 50th Anniversary! The Cantata Singers is dedicated to providing high quality, free performances of great music for the entertainment of our audiences, and we have enjoyed a great season of choral music so far!

Thank you for being part of this important season, our semi-centennial! I hope you enjoy the performance today. The Bach B Minor mass has been a challenging undertaking, and the group has worked very hard to get ready. Preparation began last September and the work so far has been challenging, but rewarding.

As we bring this season to a close, we have already begun planning for the 2014-2015 season. There is a great deal that our audience members can do to support the group. You have already made the most important contribution by being part of this performance. We also ask our audiences to help spread the word to others in the community as we seek new audience members and funding to keep The Cantata Singers going. Please go to our website at www.cantatasingers.com for more information about the group, send an email to cantatasingers@gmail.com to get on our mailing list, and make sure to "like" us on Facebook.

So sit back, relax, and enjoy the performance and thank you for being a part of this little piece of musical history.

Sincerely,

Bill Brodgerski, President

The Cantata Singers



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Hoos, Joy McFarland, Susan Nagle, Wendy Winnett

Alto - Phyllis Bishop, Joan Cunnings,* Sally Davis, Martha Horton
Veronica Marisa, Frances McLaren (rehearsal accompanist), Nancy Pangia
Jean Papandrea, Pat Peters, Jane Poliseo, Cora Range, Katie Vrabel

Tenor - Bob Badertscher,* Bill Brodginiski, Gary Brown, Jose Gomez
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Saturday Program - *Bach's B-Minor Backstory*

Weinen, Klagen, Sorgen, Zagen (BWV 12/2, "A" section)
(Reworked to become *Crucifixus* in the Mass)

Weinen, Klagen, Sorgen, Zagen,
Angst und Not sind der Christen
Tränenbrot, die das Zeichen
Jesu tragen.

*Weeping, lamentation, worry,
apprehension, anxiety and distress
are the bread of tears of Christians
who bear the mark of Jesus.*

Schauet doch und sehet (BWV 46/1 - "A" section)
(Reworked to become *Qui tollis* in the Mass)

Schauet doch und sehet, ob
irgendein Schmerz sei wie mein
Schmerz, der mich treffen hat.

*Behold and see if there
be any sorrow like unto
my sorrow.*

Siehe, der Hueter (BWV Anh 15 - reconstructed by Dr. William Cowdery)

Siehe, der Hüter Israel schläfft
noch schlummert nicht

*Lo, the guardian of Israel neither
slumbers nor sleeps.*

Gott, wie dein Name (BWV 171/1)

(*Siehe* and *Gott, wie* are two different versions of what became
Patrem omni potentem in the Mass)

Gott, wie dein Name, so ist auch
dein Ruhm bis an der Welt Ende.

*God, as your name, so also is your
fame to the ends of the earth.*

Wir haben einen Gott (BWV 2441/8)

(Reworked to become both *Gratias* and *Dona nobis pacem* in the Mass)

Wir haben einen Gott, der
da hilft, und einen Herrn,
Herrn, der vom Tod
errettet.

*We have here now a God
who doth help, and have a
Lord, Lord, who from
death redeemeth.*

Jauchzet (BWV 120/2 - "A" section) - (*Et exspecto*)
(Reworked to become *Et expecto* in the Mass)

Jauchzet, ihr erfreuten Stimmen,
Steiget bis zum Himmel 'nauf!

*Shout, you joyful voices, climb
up to heaven!*

Bill Cowdery - discussion and keyboard

Singers:

Soprano - Ruth Bruning, Susan B. Hartney, Jenelle
Bleiler, Susan Nagle

Alto - Lou Bleiler, Jean Papandrea, Katie Vrabel

Tenor - Bill Brodginiski, Richard S. Perry, Gary Tucker

Bass - Joe Ponzi, David Rappleye, Will Wickham

Sunday Program - *Mass in B-Minor* - J. S. Bach (1685 - 1750)

I Kyrie

1) Chorus

Kyrie eleison *Lord have mercy*

2) Duet

(Sandra Boysen, Susan B. Hartney)

Christe eleison *Christ have mercy*

3) Chorus

Kyrie eleison *Lord Have mercy*

II GLORIA

4) Chorus

Gloria in excelsis Deo, et in terra *Glory be to God on high, and on*
pax hominibus bonae voluntatis *earth peace, good will towards men*

5) Aria

(Sandra Boysen)

Laudamus te, benedicimus te, *We praise Thee, we bless Thee, we*
adoramus te, glorificamus te *worship Thee, we glorify Thee*

6) Chorus

Gratias agimus tibi propter *We give thanks to Thee*
magnam gloriam tuam *for Thy great glory*

7) Duet

(Susan B. Hartney & Carl Johengen)

Domine Deus, Rex coelestis, Pater *Lord God, heavenly King, God the Father*
omnipotens, domine Fili unigenite, *Almighty, Lord, the only begotten Son,*
Jesu Christe, altissime Domine *Jesus Christ Most High: Lord God, Lamb*
Deus, Agnus Dei, Filius Patris *of God, Son of the Father*

8) Chorus

Qui tollis peccata mundi, *Thou takest away the sins of the*
miserere nobis, Qui tollis *world, have mercy upon us.*
peccata mundi, suscipe *Thou takest away the sins of the*
deprecationem nostram *world, receive our prayer*

9) Aria

(Kathleen Shimeta)

Qui sedes ad dexteram Patris, *Thou that sittest at the right hand*
miserere nobis. *of the Father, have mercy upon us*

10) Aria

(Nathan Murphy)

Quoniam tu solus sanctus, tu *For thou only art holy, thou*
solus Dominus, tu solus *only art the Lord, thou only art*
altissimus, Jesu Christe. *most high, Jesus Christ*

11) Chorus

Cum Sancto Spiritu in gloria *With the Holy Ghost, in the Glory*
Dei Patris. Amen *of God the Father. Amen*

- - There will be a 15 minute Intermission - -

III SYMBOLUM NICENUM (CREDO)

12) Chorus

Credo in unum Deum *I believe in one God*

13) Chorus

Patrem omnipotentem, factorem
coeli et terrae, visibilium
omnium, et invisibilium

*Father Almighty, maker of
heaven and earth, and of all
things visible and invisible*

14) Duet

(Sandra Boysen & Kathleen Shimeta)

Et in unum Dominum Jesum
Christum, Filium Dei unigenitum,
et ex Patre natum ante omnia
saecula, Deum de Deo, lumen de
lumine, Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri, per quem
omnia facta sunt, qui propter nos
homines et propter nostram
salutem descendit de coelis

*And in one Lord Jesus Christ, the
only-begotten Son of God,
begotten of the Father before all
worlds. God of God, Light of
Light, very God of very God,
begotten, not made, being of one
substance with the Father, by
whom all things were made. Who
for us men and for our salvation
came down from heaven*

15) Chorus

Et incarnatus est de Spiritu
Sancto ex Maria Virgine, et
homo factus est

*And was incarnate by the Holy
Ghost of the Virgin Mary, and
was made man*

16) Chorus

Crucifixus etiam pro nobis
sub Pontio Pilato, passus
et sepultus est

*He was crucified also for us
under Pontius Pilate, He
suffered and was buried*

17) Chorus

Et resurrexit tertia die,
secundum Scripturas, et
ascendit in coelum
sedet ad dexteram Patris. Et
iterum venturus est cum
gloria iudicare vivos et
mortuos, cujus regni non
erit finis

*And on the third day He rose
again, according to the
Scriptures, and ascended into
heaven, and sitteth at the right
hand of God the Father. And He
shall come again in glory to judge
the living and the dead, whose
kingdom shall have no end*

18) Aria

(Nathan Murphy)

Et in Spiritum Sanctum, Dominum et
vivificantem, qui ex Patre Filioque
procedit, qui cum Patre et Filio simul
adoratur, et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam et
apostolicam Ecclesiam

*And I believe in the Holy Ghost, the
Lord and Giver of Life, who
proceedeth from the Father and
the Son; is worshipped and
glorified, who spake by the
Prophets. And I believe in one holy
catholic and apostolic Church*

19) Chorus

Confiteor unum baptisma in
remissionem peccatorum, et
expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.

*I acknowledge one baptism for the
remission of sins. And I look for the
resurrection of the dead, and the
life of the world to come. Amen*

IV SANCTUS

20) Chorus

Sanctus, Sanctus, Sanctus, Dominus *Holy, Holy, Holy, Lord God*
Deus Sabaoth! *of Hosts! Heaven and earth*
Pleni sunt coeli et terra gloria ejus *are full of Thy glory*

21) Chorus

Osanna in excelsis *Hosanna in the highest*

22)

(Carl Johengen)

Benedictus qui venit in *Blessed is He that cometh in*
nomine Domini *the name of the Lord*

(Chorus 21, *Osanna*, is repeated)

V AGNUS DEI

23) Aria

(Kathleen Shimeta)

Agnus Dei, qui tollis peccata *Lamb of God, that takes away the*
mundi, miserere nobis. *sins of the world, have mercy on us*

24) Chorus

Dona nobis pacem *Grant us peace*

Orchestra

Trumpet - Bill Arnts, Scott Kelley, Jeff Stempien

Timpani - Yvonne Allen

Flute - Melissa Moore, Derek Smilowski

Oboe - Paige Morgan, Anita Pawlak

Bassoon - Charles McCary, Amanda Nauseef

Horn - Rebecca Dodson-Webster

Violin 1 - Michael Cleveland (concert master), Lisa Lantz, Karel V. Sedlacek

Violin 2 - Gary Chollet, Angela Early, Craig Evans

Viola - Benjamin Pawlak, Suzanne Miller

Continuo - David Fenwick (**cello**), Wan-Ling Chuang (**bass**)

Bill Cowdery (**organ**)

Special thanks to all who have helped make these performances possible: The staff and people of the Horseheads United Methodist Church, St. Matthew's Episcopal Church, David Peckham, Lauren Peckham, Horseheads Central School Music Department, Yvonne Allen, Gary Chollet, Scott Kelley, Mike Wald, Bill Cowdery, Cantata Singers Section Leaders, The Saturday Afternoon Singers

Program Notes

About the age of fifty Bach seems to have undergone a change of creative outlook. Thus far in his career he had worked on strict timetables to produce pieces of music for immediate use, to meet specific needs of his job. But now he seems to have shown an inward drive to create large works of surpassing scope and depth, not so much for day-to-day demands, but for posterity. Bach's last decade and a half, from around 1735 to 1750, is studded with extraordinary achievements: works such as the final versions of the *St. Matthew Passion* and *St. John Passion*, the "*Goldberg*" *Variations*, the *Art of Fugue*, the *Musical Offering*, and the second "*Well-Tempered Clavier*." These great and timeless works make up, in effect, Bach's last will and testament. Among them, the so-called *Mass in B Minor* must surely take

pride of place.

We say "so-called" because Bach himself never gave the work a name. He grouped its many sections into four numbered folders: 1. *Kyrie and Gloria*; 2. *Symbolum Nicenum (Credo or Nicene Creed)*; 3. *Sanctus*; 4. all remaining items (*Osanna, Benedictus, Agnus Dei, Dona nobis pacem*). He seems to have meant these four folders as a unit, since only at the end of the last one did he inscribe his familiar closing motto "D.G." for Deo Gloria (Glory to God). Still the modern name *Mass in B Minor* is something of a misnomer: to be sure, B minor is the opening key of the first number (*Kyrie*), but the work's overall home key is D major – the most brilliant of keys for orchestral instruments of Bach's day.

It is hard to guess at Bach's reason for creating a full Latin Mass, for he would hardly have needed it for his own everyday use. Luther's German Mass kept only a few parts of the old Latin liturgy: the Kyrie-Gloria was chanted as a unit near the beginning of the service, and the Sanctus just before the Eucharist proper. On special feast days these Latin bits were sung in the choir with elaborate music, as a rule written not locally but by composers from the Roman Catholic world – Italians and Austrians. Moreover Bach's hour-long Kyrie-Gloria would have gone far beyond the time limit of practical Lutheran use; and the whole Mass, at two hours' length, far exceeded the bounds of practicality for a church service of any denomination.



We do know, however, what first spurred Bach to work on this music. In early 1733 the King of the realm and Elector of Saxony, Augustus II ("the Strong") died and was succeeded by his son Augustus III. At nearly the same time Bach's oldest son, Wilhelm Friedemann Bach took a job as organist at the Lutheran church in Dresden, the capital of Saxony – and seat of the Royal court, which was Roman Catholic. In July of that year Bach visited his son in Dresden, and on the same trip he presented a set of handwritten parts for a Kyrie-Gloria to Augustus III, adding a request to be appointed Royal Kapellmeister of Saxony. This Kyrie-Gloria, fit for either Lutheran or Catholic taste, served as a portfolio for Bach's petition to the King, as well as a testament to the family skill that Dresden could expect to see in his son Wilhelm Friedemann. It would later become the first half of the *Mass in B Minor*.

Over the next few years Bach produced four more Kyrie-Gloria compositions, works that we now call his four *Lutheran Masses*. Perhaps he sent these to Dresden as well, either to the Catholic court or to Friedemann's Lutheran church. Likely on such grounds, in 1736 Augustus III granted Bach's request, naming him Royal Kapellmeister to Saxony and Poland, the highest musical honorific in the land.

It was some twelve years later that Bach came back to the work. In fact, the manuscript score of the second half of the Mass – Credo through *Dona nobis pacem* – is quite likely the last document to come from Bach's hand. In making it, he enlarged the hour-long Kyrie-Gloria into a full two-hour Mass. We can only guess that his reason sprang from an urge to bequeath a complete Mass to posterity, following a lofty tradition of over 300 years, as embodied in honored Masses by Palestrina, Lassus, Monteverdi, and countless forerunners.

Bach gives us much in his Mass that looks backward. Many of the work's numbers are borrowed (the technical word is "parodied") from his own cantatas. For example the *Crucifixus* is a reworking of a chorus from 1714

with German words "Weinen, Klagen, Sorgen, Zagen" ("Weeping, wailing, grieving, trembling," *Cantata No. 12*). The *Sanctus* is revised from a *Sanctus* Bach wrote for his second Christmas in Leipzig in 1724. The *Et exspecto* comes from a jubilant work for the Leipzig town council inauguration in 1729, with original words "Jauchzet, ihr erfreuten Stimrnen" ("Shout, you joyful voices," *Cantata No. 120*). There are many other borrowings as well, but in every case Bach reworked his music with great care to fit the new Latin words. Indeed, he might almost have saved time by composing new music rather than toiling over an adaptation of older material. Yet it seems that this was part of his plan: to pass on the best efforts of his life's work in a new embodiment, a feast of the richest fruits his stores could offer.



The Mass waited long for notice by the rest of the world. It circulated at first in a few manuscript copies in Germany and England. Charles Burney, a noted English musical historian, owned one, and Queen Charlotte had a copy of Burney's manuscript put into her royal library. Haydn had a copy made for him in very old age. In 1817 a Swiss publisher planned to print the work, advertising it as "the greatest work of music of all ages and of all peoples." This rally almost surely inspired Beethoven to compose his monumental *Missa Solemnis*, the only work in history that even begins to emulate Bach's Mass. Even today, it is far from yielding up all its secrets. Like very few other works of art, Bach's Mass lives to speak its universal utterances to untold generations to come. - - Bill Cowdery, May 2014

Our deepest and most heartfelt thanks to all who have helped to make our 50th anniversary celebration season so very special.

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BIOGRAPHIES:

DR. SANDRA BOYSEN has sung leading roles in U.S. opera houses, sung Tagalog folk songs and Broadway hits throughout the Philippines, jammed with jazz musicians in concert, and entertained in Manhattan's famed **Don't Tell Mama** cabaret, to name just a few of her performance venues. Opera credits include leading soprano roles with **Pensacola Opera, South Georgia Opera, Florida State Opera** and **Opera Rochester**, in ***Don Giovanni, Le Nozze di Figaro*** and ***La Boheme***, among others. Concert credits include appearances as soloist with the **Rochester Oratorio Society, Eastman Philharmonia, Rochester Bach Festival, The Publick Musick, Cornell University**, and **Ithaca College**. Theatrical roles include **Amalia** in ***She Loves Me***, **Guinevere** in ***Camelot***, **Marian** in ***The Music Man***, and the title role in ***Evita***. In March 2013, she sang the role of **Lily Byrne** in **Firstlight Drama Group's** production of **Ahrens & Flaherty's *A Man of No Importance***, making its upstate New York premiere. She has over seventy oratorio/concert and musical theatre/operatic roles to her credit and appears regularly in both live and broadcast performances. **Dr. Boyesen** holds both the M.M. and D.M. degrees in voice performance from **Florida State University's College of Music**, and is currently in her 14th year on the voice faculty at the **Hochstein School of Music & Dance** in Rochester, NY, where she was honored in 2013 as recipient of the annual **Faculty Service Award**. She formerly served on the voice faculty at **Nazareth College** and was artist-in-residence at **Emporia State University's School of Music** in Kansas. She has provided voice-over talent for commercial venues in Florida and New York, and coaches students in vocal presentation for theatrical events. In 2014, she was soloist for four selections on the CD release, ***Bulldog***, featuring novelty songs by the legendary **Cole Porter**.

WILLIAM COWDERY works on the supervisory staff of **Cornell University's** music library, and as musical director and organist of the **First Congregational Church of Ithaca**. He has served on the faculties of **Cornell, Ithaca College, Colgate University, and Keuka College** as performer, conductor, musicologist, and theorist. A frequent keyboardist and lecturer at Bach festivals in the northeast, he has been a three-year fellow of the **Bach Aria Festival** at Stony Brook. **Cowdery** holds a Ph.D. from Cornell for a dissertation on the early cantatas of **J. S. Bach**, and held a **Fulbright graduate fellowship** in the U.K. He authored numerous articles in the **New Harvard Dictionary of Music** and the **Harvard Biographical Dictionary of Musicians**. With musicologist **Neal Zaslaw** he co-edited ***The Complete Mozart*** (Norton). His string quartet arrangement of Bach's **Goldberg Variations** was published recently by **Presser**.

SUSAN B. HARTNEY, a native of New York State, received her Bachelors in Music (cum laude) from **The College of Saint Rose**, Albany, New York. She has studied voice with **Anne Turner** of Albany, **Genya Las** of Buffalo and **Lucy Shelton** of New York City. A soloist at **Saint Paul's Episcopal Church** in Troy, New York, and various Capital District choral groups, she also sang frequently as a soloist with the **Mohawk Valley Orchestra** before moving across the state. In Buffalo, she was soloist for several Western New York Episcopal Churches, the **Buffalo Schola Cantorum** (now the Buffalo Philharmonic Chorus). She sang with **Musica Intima** in Buffalo, NY (an accapella madrigal group) and was a long time member of the **Buffalo Philharmonic Chorus**.

She has sung with the **Cayuga Vocal Ensemble** in Ithaca, NY and throughout the United States and England. Presently she is a member of the **Cantata Singers** of Elmira. She has given recitals in both Buffalo, NY and Watkins Glen. Her major works include Bach's *Passion According to St. Matthew*, Handel's *Messiah*, and Rutter's *Requiem*. Retired from classroom teaching, she has taught voice privately for many years. She is married and lives in Watkins Glen, NY.

The performances of tenor **CARL JOHENGEN** consistently have been hailed as expressive, intelligent, and technically assured. He has appeared in recital, concert and opera throughout the United States, sharing the stage with such artists as baritones **Max von Egmond** and **Kurt Ollmann**, lutenist **Paul O'Dette**, and conductors **Robert Page**, **Phillip Brunelle**, **Gilbert Varga**, **Andrews Sill**, and **Shinik Hahm**. His diverse repertoire spans **Monteverdi** and **Bach** to **Lou Harrison** and **Arvo Pärt**.

He has appeared with the **Rochester Philharmonic**, **Syracuse Symphony**, **Milwaukee Symphony**, **Hartford Symphony**, and **Green Bay Symphony**. He has sung at Lincoln Center's **Avery Fisher** and **Alice Tully Halls**, and at the **Berkshire Choral Festival** and the **Boston Early Music Festival**. In November 2014 he will make his New York recital debut at Carnegie Hall's **Weill Recital Hall** in a new song cycle written for him by **David Sisco**. A specialist in music of the Baroque, he has appeared frequently with the historical instrument ensemble **The Publick Musick**, with whom he has performed over a dozen of Bach's cantatas as well as the *St. John Passion*. A frequent guest with regional and collegiate oratorio societies, he has been heard in numerous works of **Purcell**, **Bach**, **Handel**, **Haydn**, **Monteverdi**, **Mozart**, **Schubert** and **Honegger**, among others. He has sung Britten's *War Requiem* at the **Eastman School of Music** and at **Lawrence University**; the latter performance was broadcast on **Wisconsin Public Radio**. On the operatic stage, he has appeared as **Rinuccio** in *Gianni Schicchi*, as **Eisenstein** in *Die Fledermaus*, as **Beppe** in *I Pagliacci*, and in leading roles in several **Gilbert and Sullivan** operettas.

A highly regarded teacher, he is on the faculty of the **Ithaca College School of Music**. He holds the Doctor of Musical Arts degree in voice at the **Eastman School of Music**, where he was awarded the prestigious Performer's Certificate; his Bachelor's and Master's degrees are from Ithaca College. In addition to his accomplishments as a singer, **Dr. Johengen** is active as a choral conductor, composer, church musician and clinician. Over two dozen of his sacred and secular choral works have been released by five prominent publishing houses. He has served as Music Director of Ithaca's **Cayuga Vocal Ensemble** since 2009, and has directed the **Wells College Concert Choir** since 2011.

NATHAN MURPHY (bass-baritone) is a graduate of **Ithaca College** with degrees in both performance and education. Mentors during his time in Ithaca include his voice teachers, **David Parks** and **Marc Webster**, and musical directors, **Lawrence Doebler** and **Blaise Bryski**. Playing cello and acting are other artistic pursuits for him. Next year he will attend **McGill University** to continue education toward his goal of singing on the European opera stage.

KATHLEEN SHIMETA, mezzo-soprano, is a versatile interpreter of art songs, chamber music, oratorio and opera. Her work has been enthusiastically received throughout the United States and Europe.

For several years Ms. Shimeta has devoted time to discovering the rich repertoire of American composer **Gena Branscombe** (1881-1977). Kathleen's one-woman show, *Life! Love! Song! A Visit with Gena Branscombe*, showcases fifteen of Miss Branscombe's elegantly lyric songs with vivid first-person dialogue. *Ah, Love I Shall Find Thee: Songs of Gena Branscombe*, available on **Albany Records**, is a collaboration of the singer with accompanist **Martin Hennessy**. It was an honor for Ms. Shimeta to perform her one-woman show for Elmira's inaugural season of the **Festival of Women in the Arts**.

Kathleen has joined actor/author **Barbara Dana** in developing *My Business is to Sing!*, a dramatic and musical performance with text from Ms. Dana's Emily Dickinson novel, *A Voice of Her Own* and songs from the poetry of **Emily Dickinson**. Performances have been given in New York City, for the **Hudson Stage Company** and the **Emily Dickinson International Society**.

WILL WICKHAM has been with the **Cantata Singers** since 1980 and the music director since 1996. He has guided the Singers through many wonderful choral works in those 18 years of directorship. Will's personal favorites include *The World Beloved: A Bluegrass Mass*, **Bernstein's Chichester Psalms**, *Requiems* by **Mozart**, **Durufle**, **Rutter** and **Fauré**, *King David* by **Honneger**, settings of the Mass by **Mozart**, **Bach**, and **Palestrina** and **James Whitbourne's** ethereal *Luminosity*.

Will's background is in composition and the Cantata Singers have commissioned him three times for anniversary works - *Soli Deo Gloria*, *The Power of Music*, and *Each Song is a Journey*. Wickham has also fulfilled commissions for band, orchestra, theater and solo voice in recent years.

Will currently teaches **Music Theory** and works with the musical theater program at **Corning Community College**. Recent music directing experience includes *Camelot*, *The Three Penny Opera*, and *The Rocky Horror Show*. A more complete biography can be found in our Anniversary Souvenir booklet and online at cantatasingers.com.

50th Anniversary Commission Dedication In Memory of Lou Sand

Lou Sand, a long time singer and supporter of the Cantata Singers, was also a friend to everyone she ever met. For Lou life was truly a journey to be savored and enjoyed and her time with the singers was a big part of that journey. Therefore, it is with honor and great pleasure that the Cantata Singers, along with Lou's family and friends, dedicate *Each Song is a Journey* to her memory.
Sing on, Lou!

The Lou Sand Memorial was made possible by a generous matching gift from the family of Lou Sand. Additional support was provided by Loueda & Brian Bleiler, Tony & Pat Ciccariello, Patrick & Robin Fitzgerald, Gene Heber, Dorothy Hoos, Martha Horton, Tony & Jean Papandrea, Lee Kiesling, Merrill & Lydia Lynn, James & Virginia Shippy, Cynthia Terry, David & Pat Hauser



The Cantata Singers wish to thank George Howell, and Howell, Liberatore and Associates for their significant roll in producing our 50th Anniversary historical booklet in addition to many years of major support of The Cantata Singers. Without the generous support from Mr. Howell and the contribution of time and

talent from Howell, Liberatore and Associates the recent history of both The Cantata Singers and the greater community would be much more austere.

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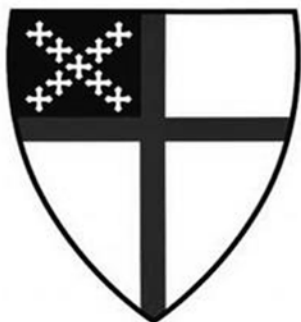
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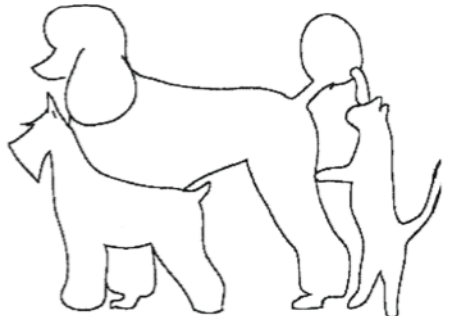
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