

NOTES

As the Cantata Singers begin their nineteenth season, they have chosen once again to open the year's first program with the "Glory to God in the Highest" of Randall Thompson. This setting of the familiar text serves as a statement of the Singers' convictions and their wishes for all mankind.

In the plainsong "Ubi caritas et amor" one finds another statement of the importance of God's presence in our lives and that it is through Christ that we share His presence and His love.

Many of the sacred choral works of the sixteenth century master, Palestrina, have found their place in the Cantata Singers' ever-expanding repertoire. Based on an earlier motet (Tu es Petrus, 1572) the Mass is one of two which bear the same title. Throughout the entire composition, Palestrina freely uses the then revolutionary devices of the scale-wise passing tone and the suspended dissonance. The use of six voice parts permitted the composer a greater choice in voice combinations and thereby resulted in a surprisingly wide range of color contrasts. In comparing the Mass and the original motet, Rudolph Ewerhart says that "the majestic glow which characterizes the "Tu es Petrus" (motet) has been transferred, with its themes, to the Mass. The work holds its own among the finest six-part masses of the Roman master, a fact reflected in its popular acceptance for practical use."

The "Four Motets on Gregorian Themes" of Maurice Durufle are receiving what is believed to be the area's first public performance and in this writer's opinion the premiere is long over-due. For these settings of traditional Roman liturgical texts are like newly polished jewels, alive with a surface brilliance and also radiating a deep inner fire. Each of the four has its own singular beauty and each reflects the composer's ability to convey an ancient text and melody in a twentieth century French romanticism. The evidence of this romanticism can be found in the extreme range of emotional colorings and exciting harmonies the composer employs.

The two motets of Opus 29 of Johannes Brahms represent the composer's earliest attempts at composition for unaccompanied voices. The first motet is a setting of the chorale of Paul Speratus and uses the melody of the chorale as the subject of a rather complex five-voice fugue with the original chorale melody re-appearing as a cantus firmus in the Bass I. The overall impression left by this first motet is one of boundless joy at the coming of the Savior.

The second of the Brahms motets finds its text in Psalm 51, "Create in me, God, a pure heart". Again the composer uses the fugue to set the text; but, unlike that of the first motet, this fugue shows a greater experimentation with the various contrapuntal devices. Following the fugue, we hear a sublime setting for men's and women's voices alone which culminates in yet another fugue. This last fugue differs from the first in that the composer has modulated from g minor to G Major and quickened the tempo to reflect the joy and excitement found in the text.

The Cantata Singers

FIRST PRESBYTERIAN CHURCH

705 Westinghouse Road
Horseheads New York
November 14, 1982

ST. PATRICK'S CHURCH

W. Clinton at Park Place
Elmira, New York
November 21, 1982

8:00 p.m.

A SACRED CHORAL CONCERT

"Thou art Peter,
and upon this rock will I build my Church."

INTROIT

1:58 "Glory to God in the Highest". . . Randall Thompson

PROCESSIONAL

— "Ubi caritas et amor". Plainsong Mode VI

MASS "Tu es Petrus" Giovanni Pierluigi da Palestrina

33:15 Kyrie 4:45
Gloria 5:23 10:08
Credo 12:52 18:15
Sanctus 8:28 21:20
Benedictus 3:02 24:22
Agnus Dei 8:53 33:15

OFFERTORY

FOUR MOTETS ON GREGORIAN THEMES, Opus 10 . . Maurice Durufle

3:10 Ubi caritas
1:40 Tota pulcra es
0:45 Tu es Petrus
3:18 Tantum ergo

TWO MOTETS, Opus 29

Johannes Brahms

4:45 Es ist das Heil uns kommen her
9:05 Schaffe in mir, Gott, ein rein Herz

SOLI DEO GLORIA

THE CANTATA SINGERS

William O. Payne III, Musical Director

SOPRANO

Susan Amisano	Linda Harrison	Sr. Juliana O'Hara
Marylou Benedict	Jan Kostolansky	Anna Rice
Ruth Bruning	Kathy Lovell	Cathy Siuda
Debbie Courtney	Lois McCann	Kay Kennedy Wack
	Laura McGrath	

ALTO

Elizabeth B. Bacon	Claudia Hamlin	Cora Range
Nancy J. Basil	Patricia Hauser	Lou Sand
Eunice Bowers	Wendy Roe Hovey	Florence Suffern
Gwen Egan	Joanne Baron Lutomski	Bernice Wickham
Judith Feitner		Carol Wright

TENOR

Robert Badertscher	Edmund Dana	Richard E. Wack
Claude Cornwall	Paul Holland	Will Wickham
	Wilmer M. Hurst	

BASS

Richard F. Bauer	David R. Hauser	James Sanderson
Marvin E. Bunch	Marc B. Lovell	Thomas Strain
Joseph Cook	Sidney Reed	Michael K. Wald

REHEARSAL ACCOMPANIST

Judith Feitner

The Cantata Singers take pleasure in presenting their concerts without admission charge. The continuation of this practice is dependent largely upon your contributions at each concert.