



Choral Society of the Triple Cities
and Community Symphony Society

FRITZ WALLENBERG, *Conductor*

16-28
present their

Annual Christmas
Concert

SUNDAY, DECEMBER 12th, 1965

7:30 P. M.

Binghamton West Junior High School

PROGRAM

CANTATA No. 79 "God the Lord is Sun and Shield" ^{18:00} J. S. Bach

No. 1. CHORUS

*God the Lord is Sun and Shield;
The Lord gives mercy and glory.
No good thing will our God withhold
from the Righteous*

No. 2. ARIA—Anne Martin, Alto
*God is our bright Sun and Shield,
Still the hope of our salvation,
His our thanks and adoration,
That He guards his flock so well.
He it is will ward and stay us
When our foemen seek to slay us,
When there bark the hounds of Hell.
God is our bright Sun and Shield!*

No. 3. CHORALE

*Now thank we all our God
With hearts and hands and voices;
In all His wondrous works
Forever man rejoices.
Who from our mother's arms
His bounty doth bestow.
From childhood on through life
His countless blessings grow.*

No. 4. RECITATIVE—Harold Manker, Bass

*Thank God! We know now the certain
way to Blessedness! For Jesus has
shown it us through His word and
teaching, and so we praise His Blessed
Name forever. Yet not a few there
are who even now are stumbling
beneath the yoke of faulty doctrine!
Ah, pity Thou these pitiful deluded
ones! Direct their thought to right
behaviour, and lead them as their
Guide and Saviour.*

No. 5 AND DUET—Toby Jean Manker,
Soprano; Harold Manker, Bass

*God, oh God, forsake Thy Faithful
nevermore!
Keep Thy word a beacon shining, we
implore;
Let our foes no more assail us,
Praise we Thee who never fail us.*

No. 6. CHORALE.

*In probity maintain us;
In freedom long sustain us,
To praise Thy Name forever
Through Jesus Christ our Saviour.*

Bach wrote about three hundred cantatas in his lifetime of which some two hundred have survived. In no other facet of his work is there such a broad range of expression, imagination and breadth of ideas. Much of this wonderful repertory is still little known to the concert audience and this evening's example is a fine illustration of a joyful cantata making use of Bach's "festive" orchestra accompaniment—brass, winds, timpany as well as strings. The opening movement is a huge choral *fantasia*, a paraphrase of Psalm 84. In movement three we hear the familiar chorale "Nun danket Alle Gott" accompanied by orchestral material from the opening movement. Following a recitative and duet the work closes with a straightforward statement of a well known chorale related to the theme of the whole cantata.

RHAPSODY for Alto, Male Chorus and Orchestra, op. 53....J. Brahms ^{13:00}
Soloist: Margery Stetson, Alto (1838-1897)

Sung in German

*Aber abseits wer ist's?
In's Gebuesch verliert sich sein Pfad,
Hinter ihm schlagen die Straeuche
zusammen,
Das Gras steht wieder auf,
Die Oede verschlingt ihn.*

*Ach wer heilet die Schmerzen
Dess, dem Balsam zu Gift ward?
Der sich Menschenhass
Aus der Puelle der Liebe trank!
Erst verachtet, nun ein Veraechter,
Zehrt er heimlich auf
Seinen eignen Wert
In ung'neigender Selbstsucht.*

*Ist auf deinem Psalter,
Vater der Liebe,
Ein Ton seinem Ohre vernehmlich,
So erquickte sein Herz!
Oeffne den unawoelkten Blick
Ueber die tausend Quellen
Neben dem Durstenden in der Wueste.*

*But aside who fareth?
In the woods he loses his path;
Swiftly behind him
The boughs fly together,
The grass stands up again,
The desert o'erwhelms him.*

*Ah, but who healeth the pangs of
Him, whose balm becomes poison?
Who but hate for man
From the fulness of love hath drunk?
First despised, and now a despiser,
Wastes he secretly
All his own best worth,
Brooding over himself.*

*Is there on thy psalter,
Father of love, one tone
Which his ear would welcome?
O, then, quicken his heart!
Open his beclouded look
Over the thousand fountains
All around him thirsting there
In the desert.*

This beautiful work, scored for Alto Solo, Male Chorus and Orchestra, was composed in the fall of 1869, a year after the *Requiem*. The text consists of the three middle stanzas of Goethe's *Harzreise im Winter*, describing the self-tormented mind of a young hypochondriac, who had become such from reading Goethe's *Werther*. It was dedicated to Schumann's daughter, Julie, as a "bridal song" on the occasion of her marriage. Brahms' genius as a composer both of *lieder* and of choral music is blended in this great work.

GLORY TO GOD

15:40

Alan Hovhaness
(1911-)

Soloists: Carol Bolton, Soprano
Margery Stetson, Alto

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, "Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Savior, which is Christ the Lord." And suddenly there was with the angel a multitude of the heavenly hosts praising God, and saying, "Glory to God in the highest, and on earth peace, good will toward men."

Luke 2: 8-11, 13, 14

Alan Hovhaness is an American composer of Armenian-Scottish descent who has developed a unique style blending elements of Western polyphony with such Eastern characteristics as long, ornate melodies and scale or modal patterns different from those common to European experience. In recent years he has traveled and studied in India and Japan and has always retained his interest in ancient Armenian church music.

The Cantata *Glory to God* is scored for soloists, chorus, saxophone, brass, organ and percussion, the latter including tamtam, glockenspiel, cymbals and vibraphone. The work is described as follows by the publisher:

The music opens with alto saxophone and percussion playing in two simultaneous tempi. A fugato in trombones and vibraphone leads to an alto solo in free rhythm accompanied by measured percussion, telling of the shepherds in the field. A short soprano solo leads to a fugato in horns and percussion. The chorus continues the Christmas story. A soprano solo intones the message of the angel in free rhythm over measured bells. The chorus sings of the heavenly hosts and, after a climax, leads into a choral fugue. Then trumpets blaze up in a fiery 4-part canon into which the chorus injects exclamations of "Glory." Horns, trombones and trumpets then join in a 12-part double canon against which the chorus shouts "Glory to God."

INTERMISSION

45:35

15 Min

45:00

LORD NELSON MASS

Joseph Haydn
(1732-1809)

Soloists: Suzanne Olsen, Soprano; Jean Fisher, Alto
Paul Deegan, Tenor; Robert Ludden, Bass

Kyrie

Gloria

Qui tollis

Quoniam

Credo

Et incarnatus est

Et resurrexit

Sanctus

Benedictus

Osanna

Agnus Dei

Dona nobis pacem

Haydn made several extended visits to England in the late 1790's and was widely honored and his music frequently performed. The *Nelson Mass* was written in 1798 between his two famous oratorios *The Creation* and *The Seasons*. Known in England as the Imperial or Coronation Mass because of its ceremonial character it was probably written to commemorate Nelson's recent victory over the French fleet at Aboukir. During this period in his life Haydn was much interested in the oratorios of Handel, an interest manifested by the sweep and grandeur of the choruses in his writing at this time. In the *Nelson Mass* this style is given additional emphasis by an orchestral accompaniment which includes timpani and three trumpets.

MEMBERS OF THE CHORAL SOCIETY

Sopranos:

Nancy Allan
Susan Barnes
Colly Batley
Carol E. Bolton
Marie Budovic
Regina Cirillo
Anne Marie Conventino
Laura Davidson
Paula Downer
Barbara Elling
Margaret Entwisle
Barbara Gardner
Helen R. Harendza
Ilse Hein
Terry Hogan
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Suzanne Olsen
Mert Palmer
Marilyn Paulson
Sylvia Pearlman
Susan Phillips
Marilyn Ross
Mary Ann Szezeck
Marie Tassie
Barbara Wooster

Altos:

Marion Adams
Carol Ayers

Jane Barnes

Isadora Beiley
Lois Bloomquist
Mildred Bouman
Connie Briggs
Carolyn Brown
Joanne Brown
Georgina Bruce
Penny Burkhart
Muriel Dando
Jean Fisher
Leah Frank
Deborah Gitlitz
Hazel Harris
Maralys Halm
Annie Kirk
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Anne Martin
Noel Moore
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Agnes Oswald
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Mary Lou Sedlak
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Susan Sherk
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Margery Stetson
Nina Thomas
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Mary Ann Woods
Mary Yungkurth

Tenors:

Arlin C. Barnes
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James Crenshaw
Paul Deegan
Raymond W. Escandel
Stephen Lesko
Ralph Moore
Ed Schappert
Robert J. Tarbaux
Donald Weisopff
John B. Williams

Basses:

Donald J. Corey
Rev. George Entwisle
George Fisher
Lawrence Hackett
Fenwick Horn
Ray Hull
Robert Ludden
Kenneth McDavit
Harold Manker
David J. Mowry
Clifford Myers
Hans Seebohm
Kurt L. Shell

Rehearsal Accompanist:

Irene Kanazowich

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Violins:

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Concertmaster
Patricia Isham
Ass't Concertmaster
Judith Niles
Frederick Dorst
John Mayorchak
Aldon Filkins
Edward Pettengill
Nancy Robbins
(Principal)
William Bailey
Edith Osborne
Ann Ziegler
Eleanor Christensen
Lucille Tye
Albert Sopper
Sophie Horowitz
John Hagopian
Violas:
Russell Colton
(Principal)
Karl Getz
Martha Colton
Margaret Seward
Adrienne Bennett

Cellos:

Ruth Brown
(Principal)
Jane Whitmore
Kay Blanton

Basses:

Richard Thomas
(Principal)
Gerald Bruce

Flutes:

Nancy Stratton
Judy Van Pelt

Oboes:

Scott Eddy
Ellen Schwartz

Clarinets:

Vincent Smith
Anthony Diorio

Bassoons:

Donald Robbins
David Gagne

French Horns:

Bryan Sternberg
David Banner
Louise Wing
Judith Banner

Trumpets:

Richard Hamlen
Delbert Cobleigh
Merville Mitchell
Leo Farr

Trombones:

James Babbitt
Stephen Phinney
Roger Keagle
Robert Zizzi

Saxophone:

Donald Godfrey

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Barbara Garges

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John Engstrom

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Lane McClelland
James Wakefield

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IMPORTANT MUSICAL EVENTS

7:30 the 6th

SPECIAL EVENT: The newly formed COMMUNITY SYMPHONETTE, composed of members of the Community Symphony, under the direction of Fritz Wallenberg, will present its first concert Friday, January 7th, 8:15 in the Student Center Social Room, Harpur College. Program: Works by Bach, Mozart and Bloch. Piano Soloist: Myron Fink. For tickets call Mrs. Jack Hockenberry, PI 8-8842.

NEXT SUBSCRIPTION CONCERT: Sunday, February 20, 7:30 p. m., West Junior High School. Program: Works by Milhaud, Chopin and Beethoven. Piano Soloist: Edward Auer.

ACKNOWLEDGMENT: Vocal scores and orchestra parts for the works of Bach, Brahms and Haydn were lent to the Society through the courtesy of the Drinker Library and the Edwin A. Fleisher Music Collection, The Free Library of Philadelphia.

We wish to extend our thanks to the Evening Press, The Sun Bulletin, WNBF, WINR, WKOP, WENE, WBJA, Park Advertising Co., Weeks & Dickinson, Hi-Fi Record Shop, Studio Book Shop, Theta Sigma Sorority, Woody's Record Shop, Britts Department Store, Harpur College, Marvin Kelley, Jr., Sam Page, Mrs. Joseph Schwartz, and to all other friends whose support has made this concert possible.