



Binghamton Symphony
and Choral Society

FRITZ WALLENBERG, *Conductor*

present their

Spring Concert

1967/68 SEASON

SOLOISTS:

CAROL BOLTON, Soprano
JILL WESTON, Mezzo Soprano
DENNIS WILLIAMS, Tenor
ROBERT LUDDEN, Baritone
KENNETH McDAVIT, Bass

SUNDAY, APRIL 28, 1968—7:30 P.M.

BINGHAMTON WEST JUNIOR HIGH SCHOOL

MONDAY, APRIL 29, 1968—8:00 P.M.

OWEGO FREE ACADEMY

PROGRAM

REQUIEM in c-minor *Luigi Cherubini*
47100 (1760-1842)

1. Introit (Chorus)

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus Deus in Sion, et
tibi reddetur votum in Jerusalem.

Exaudi orationem meam, ad te omnis
caro veniet.

Kyrie eleison, Christe eleison, Kyrie
eleison.

Rest eternal grant unto them, Lord,
and let perpetual light shine down
upon them.

Unto Thee, God, shall there be sing-
ing in Zion, and in Jerusalem shall
prayer be offered up to Thee.

Listen to my prayer, unto Thee all
flesh shall come.

Lord have mercy, Christ have mercy,
Lord have mercy.

2. Graduale (Quartet)

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.

In memoria aeterna erit justus, ab
auditione mala non timebit.

Rest eternal grant unto them, Lord,
and let perpetual light shine down
upon them.

The righteous man shall be remem-
bered always, and need not be
afraid.

3. Dies Irae (Chorus and Quartet)

Dies irae, dies illa, solvet saeculum in
favilla, teste David cum sibylla,

Quantus tremor est futurus, quando
iudex est venturus, cuncta stricte
discussurus!

Tuba mirum spargens sonum, per se-
pulchra regionum, coget omnes ante
thronum.

Mors stupebit et natura, cum resurget
creatura, judicanti responsura.

Liber scriptus proferetur, in quo to-
tum continetur, unde mundus ju-
dicetur.

Judex ergo cum sedebit, quidquid latet
apparebit, nil inultum remanebit.

Quid sum miser tunc dicturus? Quem
patronum rogaturus cum vix justus
sit securus?

Rex tremendae majestatis, qui sal-
vandos salvas gratis, salva me fons
pietatis!

Recordare Jesu pie, quod sum causa
tua viae, ne me perdas illa die.

Quaerens me sedisti lassus, redemisti
crucem passus, tantus labor non sit
cassus.

Juste iudex ultionis, donum fac re-
missionis ante diem rationis.

Ingemisco tanquam reus, culpa rubet
vultus meus; supplicanti parce
Deus.

Qui Mariam absolvisti, et latronem
exaudisti, mihi quoque spem dedisti.

Preces meae non sunt dignae, sed tu
bonus fac benigne, ne perenni cre-
mer igne.

Inter oves locum praesta, et ab hoe-
dis me sequestra, statuens in parte
dextra.

On that day of anger when the world
dissolves in glowing ashes (accord-
ing to David and the sibyl),

What a quaking there shall be as God
comes in judgment, scattering all
before him!

The trumpet's mighty blasts sounding
through the lower regions shall
summon all before the throne.

Death and nature shall be struck
senseless as all creatures rise from
their graves to stand trial.

The written record containing every-
thing shall be brought forth for the
judgment of the accused.

When the judge thus takes his place
whatever lies hidden shall come to
light, and no guilt shall remain un-
punished.

Then what shall my worthless soul
answer? Upon what support shall I
call when scarcely the righteous
man stands secure?

O King of dreaded majesty, who fa-
vors some with salvation; fountain
of mercy save Thou me!

Merciful Jesus, remember that my
cause was your purpose, and aban-
don me not on that day.

Though exhausted you kept searching
for me, suffering you redeemed me
on the cross; let such labor not have
been in vain.

From avenging justice grant me re-
mission before the day of reckoning.

I groan as one accused, with guilt my
face reddens; kneeling I beg par-
don, God.

Thou who absolved Mary and listened
to the thief, to me also has given
hope.

My prayers are not worthy, but in
Thy goodness be kind and condemn
me not to eternal fire.

Set me forth at Thy right hand
among the sheep and away from
the goats.

Confutatis maledictis flammis acerbis
addictis, voca me cum benedictis.

Oro supplex et acclinis, cor contritum
quasi cinis; gere curam mei finis.

Lacrymosa dies illa qua resurget ex
favilla iudicandus homo reus, huic
ergo parce Deus; pie Jesu Domine,
dona eis requiem. Amen.

From the damned accursed ones
doomed to searing flames, call me
forth among the blessed.

Abased and humble I pray, my heart
shriveled like a cinder; be con-
cerned about my fate.

On that day of weeping when accused
mankind rises from the ashes for
sentencing, spare these souls, O
God; merciful Lord Jesus, grant
them rest. Amen.

4. Offertorium (Chorus and Quartet)

Domine Jesus Christe! Rex gloriae!
Libera animas omnium fidelium de-
functorum de poenis inferni et de
profundo lacu. Libera eas de ore
leonis, ne absorbeat eas Tartarus,
ne cadant in obscurum; sed signifer
sanctus Michael repraesentet eas
in lucem sanctam, quam olim Abra-
hae promisisti et semini eius.

O Lord Jesus Christ! O King of glory!
Deliver the souls of all the faithful
departed from the pains of hell and
from the deep pit. Deliver them
from the lion's mouth, that hell not
swallow them and they fall not into
darkness; but let Thy standard-
bearer Saint Michael bring them
into the holy light, as long ago to
Abraham Thou promised, and to his
seed.

Hostias et preces tibi, Domine, laudis
offerimus. Tu suscipe pro animabus
illis quarum hodie memoriam faci-
mus.

Fac eas Domine de morte transire ad
vitam, quam olim Abrahae promi-
sisti et semini eius.

Sacrifices and prayers of praise to
Thee, O Lord, we offer. Receive
them for those souls whose memory
we keep today.

Make them, Lord, pass over from
death unto life, as long ago to
Abraham Thou promised, and to his
seed.

5. Sanctus et Benedictus (Chorus)

Sanctus, sanctus, sanctus Dominus
Deus Sabaoth! Pleni sunt coeli et
terra gloria tua. Hosanna in excel-
sis!

Benedictus qui venit in nomine Do-
mini. Hosanna in excelsis!

Holy, holy, holy Lord God of Sabaoth!
Heaven and earth are full of Thy
glory. Hosanna in the highest!

Blessed is He who cometh in the name
of the Lord. Hosanna in the high-
est!

6. Pie Jesu (Quartet and Chorus)

Pie Jesu Domine, dona eis requiem
sempiternam.

Merciful Lord Jesus, grant them rest
everlasting.

7. Agnus Dei (Chorus)

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God, who takes away the
sins of the world, grant them ever-
lasting rest.

Lux aeterna luceat eis, Domine, cum
sanctis tuis in aeternum, quia pius
es.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Let eternal light shine on them, O
Lord, who are with Thy saints for-
ever, for Thou art holy.

Rest eternal grant unto them, O Lord,
and let perpetual light shine upon
them.

In his day, Cherubini was a highly regarded composer who wrote successively
in Italy, England, and France. He enjoyed success both as a composer of operas
and of church music. His operas are rarely performed today, but his excellent
masses and the popular *Requiem in C Minor* have become well known the past
few years.

The *Requiem Mass in C Minor*, written in 1816, was first performed in Paris.
Cherubini's writing is rarely highly extroverted or theatrical. He conveys a
classical grandeur and simplicity coupled with a profound knowledge of effective
choral sonorities.

INTERMISSION

CANTATA No. 82 "Ich habe genug" *Johann Sebastian Bach*

(1685-1750)

Soloist: Kenneth McDavid

Aria

Ich habe genug,
ich habe den Heiland, das Hoffen der
Frommen,
auf meine begierigen Arme genom-
men,
Ich hab' ihn erblickt,
mein Glaube hat Jesum ans Herze
gedrueckt,
nun wuensch' ich noch heute mit Freu-
den von hinnen zu scheiden:
ich habe genug!

It is enough,
for now with mine eyes have I seen
Thy salvation,
which Thou hast prepared for our
consolation;
Thy word I believe,
and trusting Thy promise, my heart
is at rest.
Today should'st Thou call me, with
gladness would I take my depar-
ture;
it is enough!

Recitative

Ich habe genug!
Mein Trost ist nur allein
dass Jesus mein und ich sein eigen
moechte sein.
Im Glauben halt' ich ihn, da seh'
ich auch
mit Simeon die Freude jenes Lebens
schon.
Lasst uns mit diesem Manne ziehn!
Ach! moechte mich von meines Leibes
Ketten
der Herr erretten.
Ach! waere doch mein Abschied hier,
mit Freuden sagt' ich, Welt, zu dir:
ich habe genug!

It is enough!
My trust is in the Lord,
I know that He is mine, and I would
be with Him;
His promise I believe, thus shall I
share
with Simeon the joy of everlasting life,
and in that hope shall I depart!
For all the sins and errors of my life,
dear Lord, forgive me.
Ah! in Thy mercy is my hope;
with joy I bid the world farewell;
it is enough!

Aria

Schlummert ein, ihr matten Augen,
fallet sanft und selig zu,
Welt, ich bleibe nicht mehr hier,
hab' ich doch kein Teil an dir,
das der Seele koennte taugen,
Hier muss ich das Elend bauen,
aber dort,
dort werd' ich schauen suessen Frie-
den, stille Ruh';

Slumber on, oh weary spirit
softly, calmly take thy rest,
World, farewell, no longer here I stay
where my soul no peace can find;
nought but sorrow, pain and anguish
compass me about on every side;
Here I must in sadness languish, but I
know on my beloved Saviour's bosom
there is rest;

Recitative

Mein Gott! wann kommt das schoene:
Nun! da ich in Frieden fahren werde
und in dem Sande kuehler Erde
und dort, bei dir, im Schosse ruhn?
Der Abschied ist gemacht.
Welt! gute Nacht.

My God! O let me now depart,
my troubles o'er, my journey ended,
in the cool Earth let me be laid,
the gentle earth, from which I came.
My farewell now is spoken.
World! good night.

Aria

Ich! freue mich auf meinen Tod . . .
ach! haett' er sich schon eingefun-
den . . .
Da entkomm' ich aller Not,
die mich noch auf der Welt gebunden.

With gladness will I now depart,
My work is done, my journey ended,
My glad heart with joy shall sing,
when I cast off the bonds which bind
me,

This splendid solo cantata was probably written in 1731 during Bach's stay at Weimar. The cantata is for the Purification, the Gospel for which (Luke 2:32) is known as "The Song of Simeon." It is scored for the bass soloist and strings with a fine oboe obligato part for the first and last arias. The opening motif of the first aria was used later by Bach in the St. Matthew Passion. A short recitative leads us to the beautiful and gentle "Slumber" aria. The tempo changes to a *vivace* in the last aria where the flying scale passages perhaps signify escape from the world. As is common with Bach, throughout the cantata there is a close relationship between the text and music. Note, for example, the gently dropping phrases to "fall softly" in the Slumber aria and the long sinking line when reference is made in the last aria to suffering bound to this world.

ARIEL, VISIONS OF ISAIAH

..... *Robert Starer*

(1924-)

I Chorus

Woe to Ariel, to Ariel, the city where David dwelt! Add ye year to year; let them kill sacrifices.
Yet I will distress Ariel, there shall be heaviness and sorrow, and it shall be unto me as Ariel.

I will camp against thee, I will lay siege against thee, and will raise forts against thee.
And thou shalt be brought down, and shalt speak out of the ground, and thy speech shall whisper out of the dust.
Your country is desolate, your cities are burned with fire; your land, strangers devour it in your presence.
A sinful nation, a people laden with iniquity, they have forsaken the Lord; they have provoked Him unto anger.

II Baritone Solo and Chorus

The earth mourneth and fadeth away, the world languisheth and fadeth away. Come my people, enter thou into thy chambers and shut thy doors about thee; hide thyself as it were for a little moment until the indignation be overpast.
Woe unto them that join house to house, that lay field to field, till there be no place, that they may be placed alone in the midst of the earth.

III Chorus

The daughters of Zion are haughty, and walk with stretched forth necks and wanton eyes, walking and mincing as they go, and making a tinkling with their feet.
Therefore the Lord will smite with a scab the crown of the head of the daughters of Zion.
Therefore the Lord will take away the tinkling ornaments about their feet, their cauls and chains and bracelets and mufflers,
Their rings and bonnets and headbands and jewels, the changeable suits of apparel, the mantles and wimples and crisping pins, and jewels and headbands and linen, the hoods and veils.
Instead of sweet smell there shall be stink, instead of a girdle a rent; and instead of beauty, burning.

IV Soprano and Baritone Soli and Chorus

Fear and the pit and the snare are upon thee, inhabitant of the earth. Look away from me, I will weep bitterly; labour not to comfort me because of the spoiling of the daughters of my people.
It is a day of trouble and of perplexity and of crying to the mountains. Behold joy and gladness, eating flesh and drinking wine; let us eat and drink for tomorrow we shall die.
Who seeth us, who knoweth us?
Whither shall we flee, how shall we escape?
Howl ye, for the day of the Lord is at hand.
He will punish the world for their evil, and the wicked for their iniquity. Say to them that are of a fearful heart, Be strong, fear not, the Lord will come and save you.
The haughty are brought to nought; all that watch for iniquity are consumed. The meek and the poor among men shall also rejoice in the Lord.
O Lord I will praise Thee; though Thou wast angry with me Thine anger is turned away and Thou comfortedst me.

V Quartet and Chorus

The Lord shall give thee rest from thy sorrow and from thy fear, and from the hard bondage wherein thou wast made to serve.
The Lord will wipe away tears from all faces, and the rebuke of his people shall He take away from all the earth.

VI Chorus

Break forth into joy! Sing together, for the Lord hath comforted his people, He hath redeemed Jerusalem.
Awake, awake, stand up O Jerusalem!
Awake, put on thy strength O Zion; put on thy beautiful garments; shake thyself from the dust.
The mountains and the hills shall break forth into singing, and all the trees of the field shall clap their hands.
Come ye, and let us go up to the mountain of the Lord; He will teach us of His ways and we will walk in His paths.
Let us walk in the light of the Lord.

Robert Starer was born in Vienna in 1924 and received his musical education at the State Academy at Vienna, the Jerusalem Conservatory and Juilliard School of Music, New York. He has been on the Juilliard faculty since 1949. His works include symphonies, concerti, opera, ballet, and compositions for chorus and orchestra.

Ariel (literally "Lion of God") is generally understood to be a symbolic name for Jerusalem. The composer selected the text from the writings of Isaiah.

The work is in six movements and opens with a dirge "Woe to Ariel." The second movement is for solo baritone, representing the prophet Isaiah speaking words of consolation. "The daughters of Zion are haughty" functions as a symbolic scherzo and the music describes the mincing steps and tinkling ornaments of the daughters. The fourth movement, the dramatic climax of the work, uses the 20th century compositional device known as the 12-tone row. In the fifth movement the solo-quartet and the chorus sing without accompaniment. Movement 6 is a brilliant finale for chorus and orchestra on the jubilant text "Break forth into joy."

Program notes by Dr. Harry Lincoln

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Next: POP CONCERT
Soloists, Chorus and Orchestra in an
 ALL RODGERS AND HAMMERSTEIN PROGRAM

Sunday, June 9, 7:30 p.m. IBM Fieldhouse
 Monday, June 10, 8:00 p.m. Owego Free Academy