



Binghamton Symphony and Choral Society

FRITZ WALLENBERG, *Conductor*

present their

Spring Concert

1972/73 SEASON

SOLOISTS:

Harriet Johnson, Soprano

Jenny Lou Corris, Alto

Donald Weiskopff, Tenor

Kenneth McDavit, Bass

SUNDAY, APRIL 15, 1973 – 7:30 P.M.

WEST JUNIOR HIGH SCHOOL

Binghamton, N. Y.

PROGRAM

Mass in B-flat major ("Theresa" Mass) *J. Haydn*
(1732-1809)

KYRIE

GLORIA

CREDO

SANCTUS

BENEDICTUS

AGNUS DEI

Haydn wrote a large quantity of church music—almost four hundred compositions. The Theresa Mass was written late in his life at about the time of his well known oratorio *The Creation*. It receives its name from Empress Maria Theresa, the second wife of Emperor Francis I of Austria. She was a well-trained singer and an admirer of Haydn.

The Mass is scored for a solo quartet, mixed chorus and orchestra. Haydn argued that every composer should know how to sing so that he would not let his orchestra overwhelm the chorus. Throughout this cheerful work there is a careful balance of forces and a polished working out of music materials.

INTERMISSION



Cantata No. 147 "Herz und Mund und Tat und Leben" *J. S. Bach*
(1685-1750)

Text by Salomo Franck and J. S. Bach
English Translation by Henry S. Drinker

1. *Chorus*
Word and deed, thy whole behaviour,
Must be witness to thy Saviour.
Falter not nor doubt or fear,
Own Him God and Saviour dear.
2. *Recitative (Tenor)*
O tidings doubly blest!
When Mary, joyous and with deep emotion,
Her thanks and praise expressed,
And told Elisabeth the wonder of the Saviour's coming,
That He be born to her, a lowly maid!
O sinful race of man!
The Devil's slave since time began.
Thou wert set free, thru Jesus Christ's supreme atonement
From all thy former slavery!
But still thy lips and thy too stubborn spirit
Conceal and will not own this blessing;
Forget not how the Scriptures tell
That such will feel the pains of Hell.
3. *Aria (Alto)*
Soul of mine, be not ashamed,
Thy Redeemer now acknowledge;
For in this wise, by the Father,
Sons of God will ye be named.
Him who would here among mortals
Jesus' Godhead now deny,
God will bar from Heaven's portals,
Where He reigns above on high.

English Horn obligato: Scott Eddy

4. *Recitative (Bass)*

Perverseness oftentimes will blind the mighty,
Until from off their seats He hurls them down;
Yet He whose arm can shake the very earth,
Before whom mountains quake,
Will help the poor and needy, for pity's sake.
Ye richly blessed Christians,
Up! Watch ye now and pray,
For soon will come the longed-for day;
This is the day of hope!
The Saviour asks your heart and soul,
No less is fit to offer;
Call out to Him, with fervent, ardent longing,
To Him, with faith in worship thronging!

5. *Aria (Soprano)*

Prepare for Thy coming the way to our hearts.
Receive as disciples the faithful believers
And grant us the grace that Thy mercy imparts.

Violin obbligato: Marianne Wallenberg

6. *Recitative (Alto)*

The wondrous works of Mighty God
Are past our mortal understanding.
Thy Holy Spirit quickened John the Baptist.
If ye, O faithful ones, because the flesh is weak,
From duty oftentimes are turning,
Yet if your hearts with love for Him are burning,
Then God will give you strength to speak
And courage to proclaim your obligation,
Yea, heartily, with love and adoration.

English Horns: Scott Eddy, Daniel Cross

7. *Aria (Bass)*

Of Jesus I am ever singing,
My humble gift of praise am bringing.
For He, because He loved us so,
Has filled our hearts to overflow
With love from God Almighty springing.

Trumpet obbligato: Brian King

8. *Chorale*

Jesus, source of ev'ry blessing,
He, my heart's supreme delight.
He, my eye's most precious pleasure,
He, my spirit's choicest treasure,
Fast and firm within my heart;
He and I will never part.

The cantata was the central musical portion of the long Lutheran service and in this form Bach wrote over two hundred works covering a vast range of instrumentation, expression, and musical styles. The Cantata 147 is typical of a "festive" cantata in its use of the trumpet as an important instrument in the orchestra. Also present are the recitative and aria styles which had already been borrowed from opera a century earlier by Bach's predecessors. The work is framed by a large polyphonic opening chorus and by one of Bach's best-known chorale settings at the close. Bach's sensitivity to orchestration is shown by the use of the Oboe d'amore (played today by English Horn) in the alto aria and his direct portrayal of text is shown by the rather graphic orchestral depictions in the Bass recitative. But long after these details are forgotten one remembers the setting of the chorale, with its beautiful triplet-figure obbligato.



Stabat Mater (from "Quattro Pezzi Sacri") *G. Verdi*
(1813-1901)

Text by Jacoponus de Benedictis (13th century)

Sung in Latin

English Translation:

At the Cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus at the last.
Through her soul, of joy bereaved,
Bowed with anguish, deeply grieved,
Now at length the sword hath passed.
O, that blessed one, grief-laden,
Blessed Mother, Blessed Maiden,
Mother of the all-holy One.
O that silent, ceaseless mourning,
O those dim eyes, never turning
From that wondrous, suffering Son.
Who on Christ's dear Mother gazing,
In her trouble so amazing,
Born of woman, would not weep?
Who on Christ's dear Mother thinking,
Such a cup of sorrow drinking,
Would not share her sorrow deep?
For his people's sins, in anguish,
There she saw the Victim languish,
Bleed in torments, bleed and die.
Saw the Lord's Anointed taken,
Saw her Child in death forsaken,
Heard His last expiring cry.
In the Passion of my Maker
Be my sinful soul partaker,
May I bear with her my part.
Of him Passion bear the token,
In a spirit bowed and broken
Bear His death within my heart.

Thou, who on the Cross art bearing
All the pains I would be sharing,
Glows my heart with love for Thee.
By Thy glorious Death and Passion,
Saving me in wondrous fashion,
Saviour, turn my heart to Thee.
At Thy feet in adoration,
Wrapped in earnest contemplation
See, beneath Thy Cross I lie.
There, where all our sins Thou bearest
In compassion fullest, rarest,
Hanging on the bitter Tree.
Thou who art forever blessed,
Thou who art by all confessed,
Now I lift my soul to Thee.
Make me of Thy death the bearer,
In Thy Passion be a sharer,
Taking to myself Thy pain.
Let me with Thy stripes be stricken!
Let Thy Cross with hope me quicken,
That I thus Thy love may gain.
All my heart, inflamed and burning,
Virgin, now to Thee is turning;
Shield me in the Judgment Day.
Christ when Thou from here departest,
Let me with Thy mother's help
Attain the glory of victory,
While my body here is lying
Let my soul be swiftly flying
To Thy glorious Paradise.
Amen.



Te Deum (from: "Quattro Pezzi Sacri") *G. Verdi*

Text probably by Bishop Nicetas (5th century)

Sung in Latin

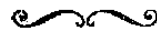
English Translation:

We praise Thee, O God; we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all Angels cry aloud; the Heaven, and all the Powers therein;
To Thee Cherubim and Seraphim continually do cry;
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of Thy glory.
The glorious company of the Apostles praise Thee.
The goodly fellowship of the Prophets praise Thee.
The noble army of Martyrs praise Thee.
The holy Church throughout all the world doth acknowledge Thee;
The Father, of an infinite Majesty;
Thine adorable, true and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man,
Thou didst humble Thyself to be born of a Virgin.
When Thou hadst overcome the sharpness of death,
Thou didst open the Kingdom of Heaven to all believers.

Thou sittest at the right hand of God, in the glory of the Father.
 We believe that Thou shalt come to be our Judge.
 We therefore pray Thee, help Thy servants,
 Whom Thou hast redeemed with Thy precious blood.
 Make them to be numbered with Thy Saints, in glory everlasting.
 O Lord, save Thy people, and bless Thine heritage.
 Govern them, and lift them up forever.
 Day by Day, we magnify Thee;
 And we worship Thy name ever, world without end.
 Vouchsafe, O Lord, to keep us this day without sin.
 O Lord, have mercy upon us, have mercy upon us.
 O Lord, let Thy mercy be upon us, as our trust is in Thee.
 O Lord, in Thee have I trusted; let me never be confounded.

That Verdi wrote an opera (*Falstaff*) in his eightieth year is well known to opera audiences. Less known, but also remarkable, are his four sacred pieces written three years later. Two of them are to be sung *a cappella* and two are with orchestra. The latter (*Stabat mater* and *Te Deum*) exhibit a harmonic vocabulary which shows the elderly Verdi completely in touch with contemporary currents in composition and, indeed, a "progressive" composer for his time. The *Stabat mater* is sung by a four-part chorus, and the *Te Deum* is for double chorus. Throughout these interesting pieces one finds the range of lyricism and dramatic power that were the basis of the composer's operatic style.

Program Notes by Dr. Harry Lincoln



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