

CENTRAL CITY CHORUS

Central Presbyterian Church
593 Park Avenue, New York City
Tuesday, March 30, 1999, 7 PM

Via crucis *Franz Liszt* 1811–1886

Introduction

- STATION 1 Jesus is condemned to death
- STATION 2 Jesus takes up his cross
- STATION 3 Jesus falls for the first time
- STATION 4 Jesus meets his holy mother
- STATION 5 Simon of Cyrene helps
Jesus carry his cross
- STATION 6 Saint Veronica
- STATION 7 Jesus falls for the second time
- STATION 8 The women of Jerusalem
- STATION 9 Jesus falls for the third time
- STATION 10 Jesus is undressed
- STATION 11 Jesus is nailed to the cross
- STATION 12 Jesus dies on the cross
- STATION 13 Jesus is taken down from the cross
- STATION 14 Jesus is laid in the tomb

*Meditations compiled by
The Rev. Dr. Thomas Hughart*

Interval

Stabat Mater *Franz Liszt* from *Christus*



Joan Eubank <i>soprano</i>	Phyllis Jo Kubey <i>mezzo-soprano</i>
David Vanderwal <i>tenor</i>	Anthony Turner <i>baritone</i>
Robert Frisch <i>narrator</i>	Jonathan Oblander <i>organist</i>

David Friddle, *conductor*

Notes on the Program

Franz Liszt (1811–86) continues to be one of the most fascinating personalities of the nineteenth century. He was the ultimate performer, a brilliant, lionized, larger-than-life virtuoso, yet he remained a deeply religious man of his time. Liszt recognized this disparity when he described himself as “half-gypsy and half-Franciscan friar,” and, regrettably, it is the “gypsy” that has often come to dominate the popular image of the man, what with his disregard of conventional behavior, his great charisma, and his irresistible effect on women. In the long run, however, it was the “Franciscan” that counted most.

Liszt matured in Paris at a time when liberal religious thinkers based their hopes for the future in a broader, more humanistic religion; that is, a faith rooted not so much in dogma as in the sufferings, heart and aspirations of humanity itself. Young Liszt, who had once thought of becoming a priest, took the new faith enthusiastically to heart and wrote an impassioned, idealistic essay on *Religious Music of the Future*. Such music, he said, was to be a “new music,” an expression of “all classes of people” that would “sum up the *theatre* and the *church* on a colossal scale;” a religious music that was “both dramatic and sacred, stately and simple, moving and solemn, fiery and unruly, tempestuous yet calm, serene and gentle.” (How else to sum up the emotions of humankind?)

But Liszt, at 24, had little chance to realize his ideal. Putting his religious feelings on hold instead, he had an affair with the married Countess Marie d’Agoult, sired three children, and then set off on a decade-long, whirlwind tour of Europe. The excitement his persona and piano virtuosity generated were so unprecedented that poet Heinrich Heine had to coin a new word to describe it—*Lisztomania*.

Before long, however, Liszt still in his mid-thirties retired from the concert stage and settled down as Music Director at Weimar, the small Thuringian capital where Goethe had lived and worked. His new companion during these years was a Polish noblewoman, Princess Carolyne Sayn-Wittgenstein. As she was something of a super-religious devotee, there is little doubt that she helped revivify Liszt’s own religious sentiments, sentiments that led to the highly personal avowal he made in a letter to her: “Even if it were established that all the metaphysical proofs supporting the existence of God were nullified by philosophical arguments, one absolutely invincible truth would always endure, the affirmation of God by our lamentations, the need we have

for Him, and the yearning of our souls for His love. That is enough for me, and I ask nothing more to remain a believer until my dying breath.”

Liszt’s job at Weimar kept him busy both composing and producing music, especially the new, the innovative in music, which he championed. He revised his earlier pieces for piano; he developed a new orchestral form, the Symphonic Poem; and he actively promoted the then little-known operas of Richard Wagner. It was in Weimar, too, that Liszt began to compose his long series of sacred choral works.

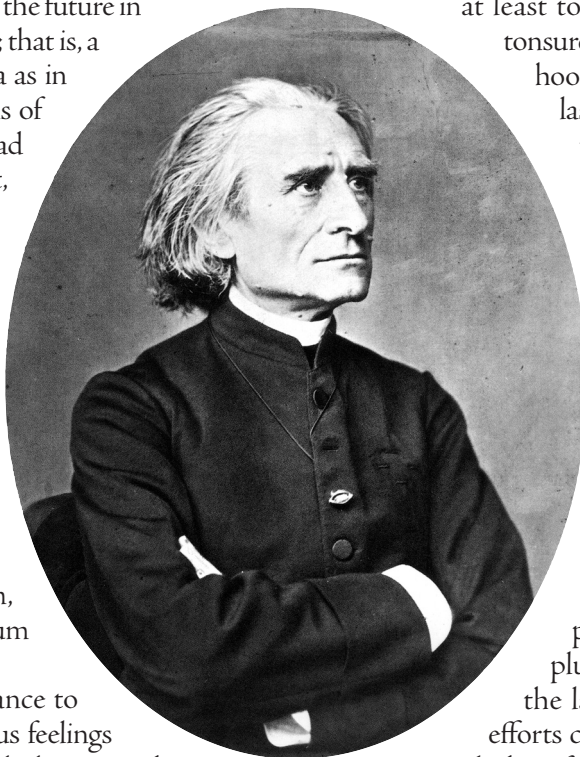
This activity continued when he moved to Rome to join Princess Carolyne, since she hoped that he would distinguish himself as a composer of sacred music. It was in Rome that he also formalized his relation to the Catholic Church—

at least to some extent; in 1865 he received the tonsure and the four minor orders of the priesthood. Even if these minor orders imposed no lasting obligation, they allowed him to use the title Abbé and wear a black cassock, a style he affected for the rest of his life. Eventually, in the last decade of his life, Liszt became something of a wanderer, dividing his time among Weimar (where he held his famous piano master classes), Budapest (where he supervised the Music Academy), and the Eternal City.

All told, Liszt’s abiding religious instincts manifested themselves not only in his instrumental pieces (such as the *Benediction of God in Solitude* or *St. Francis Preaching to the Birds* he wrote for piano) but more especially in the sixty plus sacred choral works he composed in the last three decades or so of his life. His efforts cover the full spectrum of church music: including four wonderfully diverse masses and a requiem, two full-scale oratorios (*St. Elizabeth* and *Christus*), several dozen motets (usually to Latin texts), six psalm settings, as well as hymns and prayers.

Diverse as they may be, these works are all rooted in Liszt’s intensely held personal faith coupled with his early and ever-present idealism. He did his best to give the faithful a music that went beyond pious platitudes to reflect the totality of human emotions and aspirations. The pieces are not all masterpieces by any means, yet even the best of them had trouble establishing themselves in the repertory. The reason basically is that Liszt’s idea of the sacred can sometimes be unconventional; not exactly the style nor the sound that Sunday worshippers expected to hear in church. Innovative and highly individual, his sacred pieces presuppose an open mind and ear, which is perhaps easier to achieve these days than it was in Liszt’s day.

—CHARLES SUTTONI

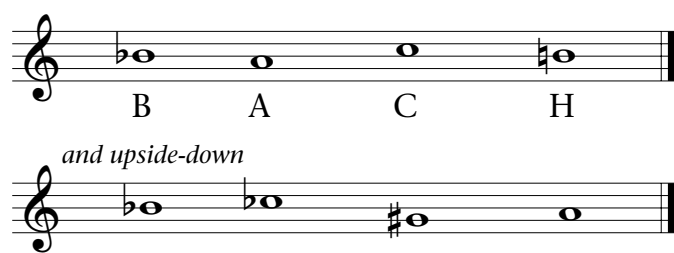


Via crucis, which dates from 1878–79, is one of Liszt’s most interesting sacred works. The texts of the fourteen movements, correlated to the Roman Catholic Stations of the Cross, were compiled by Liszt’s fiancée—Princess Sayn-Wittgenstein. The work is harmonically austere and it effectively breaks down traditional notions of harmonic theory. Using whole tone scales and augmented triads, Liszt paints an aural picture of each station. Opening with the Latin hymn *Vexilla regis*, he points to the central dramatic role of the cross. He also includes fragments of the sacred hymn *Ave crux, spes unica* throughout the work.

Liszt effectively employs the organ as a surrogate orchestra, providing great latitude in choosing sounds for each movement; the clues, though, are definitely included in the score. In Station 2, where Jesus takes up his cross, the slow, ponderous, and heavy quarter note rhythm denotes the plodding footsteps of Jesus as he begins his sad journey.

Later, when Jesus encounters Simon of Cyrene in Station 5, Liszt employs a different kind of rhythmic pattern—stumbling—emphasized by off-beat syncopation. Above this tripping motive is a plaintive solo voice, haunting in its pain and loneliness. After an interlude in which Simon comforts Jesus, the steady rhythmic pattern returns, indicating that Simon has taken up Jesus’ cross.

Interestingly, in both sections where the cross is being carried (at least aurally) there is a curious compositional device: a long *cantus firmus*-like motive. On first hearing, one could hardly distinguish it from any plainsong; careful inspection, however, reveals that the motive is the famous B-A-C-H motive. (In German musical nomenclature the note B \sharp is represented by the letter H.)



Indeed, that the motive is sounded upside-down may be an allusion to the legend of the upside-down crucifixion of St. Peter, with Liszt perhaps referring to Bach as the musical equivalent of the first pope.

The entirety of *Via crucis* is filled with similar imagery: the use of martial figures for the arrival of the centurions before the actual crucifixion; Liszt’s use of chromatically descending figures as Jesus is undressed; the harsh hammer-like chords when Jesus is nailed to the cross. And finally, in the last movement, as Jesus is carried to his tomb, Liszt again uses the off-beat rhythmic motive from Station 5 to accompany the final singing of *Ave crux, spes unica*. The mourners stumble towards the tomb with the dead Jesus and this harmonically forward-looking work closes as it began: with Liszt’s musical and spiritual veneration of the cross.

Liszt received the initial inspiration for *Christus* while working in Weimar as the Grand Ducal Director of Music Extraordinary, and completed it in 1866 in Rome. Liszt hoped that his sacred music would “express religious absorption, Catholic devotion and exaltation ... Where words cannot suffice to convey the feeling, music gives them wings and transfigures them.”

Christus is in three parts: Christmas Oratorio, a collection of scenes from the life of Christ, and Passion and Resurrection. The first part, the Christmas section, is based on Latin hymns and is pastoral in character. The *Beatitudes* opens the second part of the work and was written in 1855. The third part begins with the *Tristis est anima mea* (My soul is sad) for baritone and orchestra. Next comes tonight’s *Stabat mater*, followed by *O Filii et Filiae* (O Sons and Daughters) and *Resurrexit*, which closes this powerful and monumental work.



The Latin hymn *Stabat mater* figures prominently in both the *Via crucis* and *Christus*. Liszt divides the lengthy hymn (ten stanzas of six lines each, written by the Italian poet Jacopone da Todi—author of Respighi’s *Lauda per la Natività del Signore*) into two main sections. Following the outline provided in the poem, Liszt begins a quasi recapitulation with stanza seven: “Make me weep lovingly with you To suffer with the crucified As long as I will live.”

Overall there are ten major themes in this movement, most of which are derived from the *Stabat mater* melody. Liszt takes this straightforward Roman plainsong and from it weaves an entire half-hour musical drama. In addition to the highly programmatic nature of *Via crucis*—a virtual musical tableau—listeners can find musical dramatics in the *Stabat Mater*. Liszt opens it and commences the recapitulation with the alto solo singing the plainsong accompanied only by clarinets—a doleful effect indeed. Again the scoring of the sections “Fix the stripes of the crucified” and “Lest I burn by flames enkindled” suggest martial ideas, complete with dotted, gallop-like figures and plenty of loud brass.

No stranger to rhetoric in music, Liszt maximizes the musical figure called *appoggiatura* found in the plainsong. Sounding like a sigh, this rhetorical device has figured in music from before Bach through modern times. The combination of these figures with careful alternation of soloists and chorus produces a choral symphonic movement that leads the listener through the penitential nature of the poem to its redemptive end. Drawing on his love of whole tones, Liszt closes out the movement with downward chordal progressions of whole steps that, incongruously, has the opposite aural effect: Listeners experience a sense of harmonic ascension—leading the penitent, listener and performer alike to the glorious paradise that Liszt so faithfully envisioned.

Texts & Translations

VIA CRUCIS

Introduction

Vexilla regis prodeunt,
fulget crucis mysterium,
qua vita mortem pertulit
et morte vitam protulit.
Impleta sunt, quæ concinit
David fideli carmine
dicendo nationibus,
regnavit a ligno Deus. Amen.

O crux, ave, spes unica,
hoc passionis tempore
piis adauge gratiam,
reisque dele crimina. Amen.

Station 1—Jesus is condemned to death

Innocens ego, sum a sanguine justi huius.

Station 2—Jesus takes up his cross

Ave crux!

Station 3—Jesus falls for the first time

Jesus cadit.
Stabat mater dolorosa
juxta crucem lacrimosa,
dum pendebat filius.

Station 4—Jesus meets his holy mother

Station 5—Simon of Cyrene helps Jesus carry his cross

Station 6—Saint Veronica

O Haupt voll Blut und Wunden,
voll Schmerz und voller Hohn!
O Haupt, zum Spott gebunden
mit einer Dornenkron!
O Haupt, sonst schön gezieret
mit höchster Ehr und Zier,
jetzt aber höchst beschimpfet,
gegrüßet seist du mir!

Station 7—Jesus falls for the second time

Jesus cadit.
Stabat mater dolorosa
juxta crucem lacrimosa,
dum pendebat filius.

Station 8—The women of Jerusalem

Nolite flere super me,
sed super vos ipsas flete et super filios vestros.

Station 9—Jesus falls for the third time

Jesus cadit.
Stabat mater dolorosa
juxta crucem lacrimosa,
dum pendebat filius.

WAY OF THE CROSS

Introduction

The banners of the king go forward,
the secret of the cross shines forth,
by which life took away death
and by which death pushed forward life.
The faithful poems that David
celebrated in song have been fulfilled,
saying to the nations,
God reigned from the tree. Amen.

O cross, hail, our hope
in this passiontide;
Increase justice for good people
and grant pardon to wicked people. Amen.

Station 1—Jesus is condemned to death

I am innocent of this man's blood.

Station 2—Jesus takes up his cross

Hail cross!

Station 3—Jesus falls for the first time

Jesus falls.
The mother stood grieving,
by the cross weeping,
where her son hung.

Station 4—Jesus meets his holy mother

Station 5—Simon of Cyrene helps Jesus carry his cross

Station 6—Saint Veronica

O head full of blood and wounds,
full of grief and scorn!
O head, bound to ridicule
with a crown of thorns!
O head otherwise beautifully adorned,
with highest honor and adornment,
however now highly abused,
still be greeted by me!

Station 7—Jesus falls for the second time

Jesus falls.
The mother stood grieving,
by the cross weeping,
where her son hung.

Station 8—The women of Jerusalem

Do not weep for me,
rather weep for yourselves and your children.

Station 9—Jesus falls for the third time

Jesus falls.
The mother stood grieving,
by the cross weeping,
where her son hung.

Station 10—Jesus is undressed
Station 11—Jesus is nailed to the cross
Crucifige!

Station 12—Jesus dies on the cross
Eli, Eli! lamma sabachthani?
In manus tuas commendo spiritum meum.
Consummatum est.

O Traurigkeit,
o Herzeleid,
ist das nicht zu beklagen?
Gott des Vaters einigs Kind
wird ins Grab getragen.

Station 13—Jesus is taken down from the cross

Station 14—Jesus is laid in the tomb
Ave crux, spes unica,
mundi salus et gloria,
auge piis justitiam,
reisque dona veniam! Amen.

STABAT MATER

Stabat mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat filius.
Cujus animam gementem,
Contristatam et dolentem
Pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!
Quæ moerebat et dolebat,
Pia mater, dum videbat
Nati pœnas inclyti.

Quis est homo, qui non fleret,
Christi matrem si videret
In tanto supplicio?
Quis non posset contristari
Matrem Christi contemplari
Dolentem cum Filio?

Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum:
Vidit suum dulcem natum
Moriendo desolatum,
Dum emisit spiritum.

Eja mater, fons amoris,
Me sentire vim doloris,
Fac, ut tecum lugeam;
Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Station 10—Jesus is undressed
Station 11—Jesus is nailed to the cross
Crucify!

Station 12—Jesus dies on the cross
My God, my God, why have you forsaken me?
Into your hands I commend my spirit.
It is completed.

O sadness,
o heart-grief,
is that not to lament?
God the Father's own child
is being carried into the grave.

Station 13—Jesus is taken down from the cross

Station 14—Jesus is laid in the tomb
Hail O Cross, our only hope,
the well-being and glory of the world,
Bring justice to the pious
and mercy to sinners. Amen.

STABAT MATER

The mother stood grieving,
By the cross weeping,
Where her son hung.
Whose soul sighed,
Saddened and suffering,
Pierced through by a sword.

O how sad and afflicted
Was that blessed
Mother of the only-begotten!
Who was grieving and suffering,
Loving mother, while she beheld
Her son's glorious torments.

Who is the man that would not weep,
If he should see the mother of Christ
In so much distress?
Who can not be saddened
To behold the mother of Christ
Suffering with her son?

For the sins of his people,
She saw Jesus in torment
And subjected to whips.
She saw her sweet child
Dying forsaken,
As he sent forth his spirit.

O mother, fount of love,
Let me feel the force of your grief,
That with you I may mourn.
Grant that my heart may burn
In loving Christ my God
So that I may please him.

Sancta mater, istud agas,
 Crucifixi fige plagas
 Cordi meo valide.
 Tui nati vulnerati,
 Tam dignati pro me pati,
 Poenas mecum divide.

Fac, ut tecum pie flere,
 Crucifixo condolere,
 Donec ego vixero;
 Juxta crucem tecum stare
 Et me tibi sociare
 In planctu desidero.

Virgo, virginum præclara,
 Mihi jam non sis amara,
 Fac me tecum plangere;
 Fac, ut portem Christi mortem,
 Passionis fac consortem
 Et plagas recolare.

Fac me plagis vulnerari,
 Fac me cruce inebriari—
 Et cruore Filii.
 Inflammatus et accensus,
 Per te, virgo, sim defensus
 In die iudicii.

Fac me cruce custodiri,
 Morte Christi præmuniri,
 Confoveri gratia;
 Quando corpus morietur,
 Fac ut anima donetur
 Paradisi gloria. Amen.

Attributed to Jacopone da Todi

Holy mother, may you do this:
 Fix the stripes of the crucified
 Deeply in my heart.
 Share with me the pains
 Of your wounded son
 Who deigned to suffer so much for me.

Make me weep lovingly with you,
 To suffer with the crucified
 As long as I will live.
 To stand with you beside the cross,
 I desire to join myself with you
 In deep lament.

O virgin exceeding all virgins,
 Be not bitter towards me,
 Cause me to mourn with you.
 Grant that I may bear Christ's death;
 Let me share his passion
 And be mindful of his stripes.

Let me be wounded by his wounds,
 Cause me to be drunk on the cross—
 And on the blood of your son.
 Lest I burn by flames enkindled,
 Through you, O virgin, may I be
 Defended on judgment day.

Guard me by the cross,
 Protect me by the death of Christ,
 Cherish me with grace.
 When my body dies,
 Grant that my soul may be given
 The glory of paradise. Amen.

Translations by Albert Fuller

The Artists

Lyric coloratura **Joan Eubank** is quickly making a name for herself on the North American operatic scene. She made her Canadian debut as Gilda in *Rigoletto* for Opera Ontario, with performances in both Hamilton and Kitchener-Waterloo. Prior to that, she was in the National Touring



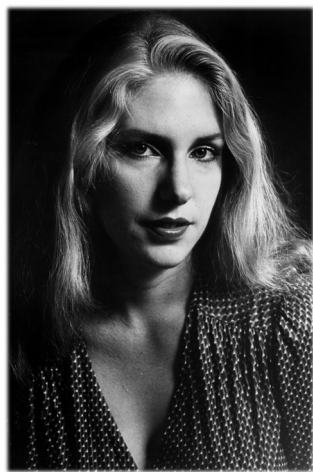
Company of *The Phantom of the Opera* as the “diva” Carlotta, performing in Los Angeles, Providence, RI, and Chicago. Ms. Eubank made her singing debut at The Opera Theater of Northern Virginia, creating the role of Belisa in the world premiere of Michael Shapiro’s opera *The Love of Don Perlimplin and Belisa in the Garden*. In the summer of 1997 she debuted at Opera Roanoke as Violetta in Verdi’s *La Traviata*. Joan was the featured guest artist in New York “Benefits” for the

American Institute of Musical Studies (Graz, Austria) and for the North Carolina School for the Arts—her alma mater. Joan returned to Opera Roanoke this season as Musetta in *La Bohème*, and sang in Orff’s *Carmina Burana* with the Roanoke Symphony Orchestra.

Joan made her debut with the New York Philharmonic singing the role of the bridesmaid in a concert version of *Der Freischütz* under the baton of Sir Colin Davis. Her debut with New York City Opera’s National Company came in the alternating roles of Violetta and Annina in its touring production of *La Traviata*.

Ms. Eubank received her Bachelor of Music from the North Carolina School for the Arts, where she performed such roles as the Queen of the Night in *The Magic Flute* and Gretel in *Hansel and Gretel*. She was a featured soloist with the Cantata Singers, and enriched her operatic experience with numerous assignments at The Piedmont Opera Theatre in Winston-Salem. She attended AIMS (American Institute of Musical Studies), the renowned summer study program in Graz, Austria, and was an Apprentice Artist with the Sarasota Opera.

Phyllis Jo Kubey, mezzo, has attracted critical attention for performances spanning a wide range of repertoire and style. Operatic roles include Dorabella in *Così fan tutte*, the Mother in *The Consul* by Menotti, Ottavia in *L'Incoronazione di Poppea*, Oberon in *A Midsummer Night's Dream*, and La Zia Principessa in *Suor Angelica*. Her music theater experience includes Madame Armfeldt in *A Little Night Music* and numerous concert performances of the music of Arlen, Gershwin, and Bernstein. Equally at home on the concert stage, Ms. Kubey is a frequent soloist in oratorio, often performing with period instruments, and has appeared as soloist with the Long Island Baroque Ensemble, Music at St. John's Early Music Ensemble, The Central City Chorus, Connecticut Early Music Festival, The Dessoff Choirs, Ascension Music, Music Before 1800, Amor Artis and Musica Sacra.



She has appeared regularly as a soloist with the Sacred Music in a Sacred Space series and has been a member of the acclaimed early music vocal ensemble, *Pomerium*. Her work in the 20th-century repertoire is extensive, having sung with the Pittsburgh New Music Ensemble, Continuum, Juilliard Contemporary Ensemble, New York Virtuoso Singers, and New York Concert Singers. She has been singled out for her interpretation of Schoenberg's *Pierrot lunaire* and Walton's *Facade*—most recently performed in Alice Tully Hall and at the Museum of Modern Art—and has worked with Peter Sellars in Brooklyn Academy of Music's production of John Adam's *Death of Klinghoffer*. Ms. Kubey has performed for three seasons as contralto soloist with the National Chorale's Festival of American Music Theater and has been the Chorale's alto soloist in its annual *Messiah* sing-in in Avery Fisher Hall. Ms. Kubey has recorded for Arabesque, PGM, Delos, Dorian, BMG, Catalyst Deutsche Grammophon and Buena Vista.

Most recent releases include *The Songs of Solomon* with New York Baroque and *Children Go Where I Send Thee* with The Robert DeCormier Singers. She is featured on the soundtracks of Walt Disney's *Beauty and the Beast* and PolyGram Filmed Entertainment's *Dead Man Walking*, has been seen in numerous PBS broadcasts, and has recorded numerous national TV and radio commercials—most recently for Evian, ESPN, and The Olive Garden.

Ms. Kubey holds a Bachelor of Fine Arts degree from Carnegie-Mellon University and a Master of Music degree from The Juilliard School. In addition to her musical activities, Ms. Kubey is a Certified Financial Planner, Enrolled Agent, Accredited Tax Advisor and Accredited Tax Preparer with an active practice specializing in the needs of performing artists.

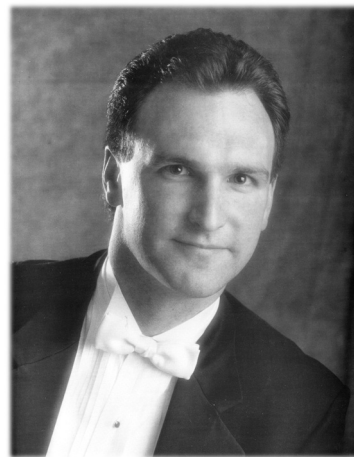
David Vanderwal, tenor, is in high demand for his clarion lyric vocal qualities. He has been featured in roles with the Chicago Early Music Ensemble, the Seattle Baroque Orchestra, the Oregon Bach Festival Orchestra, and the West Coast Chamber Orchestra, as well as many other community orchestras in the Pacific Northwest. He has also appeared as featured soloist with many Portland, Seattle, and New York choirs.

Mr. Vanderwal has recorded under the Allegro, Delos, Pro Musica Gloriæ, and Koch International record labels, and with Western Wind of New York on its own label. He has been a member of the critically acclaimed vocal quartet *Cantabile*.

He made his solo debut with the Oregon Symphony Orchestra to critical acclaim with performances of Leonard Bernstein's *Missa Brevis*, and has portrayed the title role of Acis in Portland Baroque Orchestra's production of Handel's *Acis and Galatea*. He has also won several awards in national and local vocal competitions.

During this last year, Mr. Vanderwal has been busy with performances of Elgar's *Dream of Gerontius* with the Festival Chorale Oregon in Salem, Oregon; Bach's *Weihnachts Oratorium* with Symphonia Concertante in Portland, Oregon, and Handel's *Messiah* with the Austin Symphony in Austin, Texas. He performed Bach's *St. John Passion* with the Concert Royale and the St. Thomas Church Choir in New York, and he was featured by Mt. Tabor Presbyterian Church's concert series in a concert of Bach cantatas for tenor. During the summer, he was featured at the Carmel Bach Festival in Carmel, California. Throughout the year, he also prepared and performed five different recitals.

Now living in New York City, Mr. Vanderwal has several upcoming solo engagements, including Handel's *Messiah* with St. Thomas Church, New York, and also with The Austin Symphony Orchestra. He will sing Benjamin Britten's *St. Nicolas* with the Austin Civic Chorale, and Bach's *Mass in B Minor* in the Sacred Music in a Sacred Space series at St. Ignatius of Loyola in New York, as well as with Oregon Repertory Singers in Portland, Oregon.



Des Moines, Iowa, native, **Anthony Turner** has enjoyed success in a variety of musical ventures. His outstanding performances in opera, Broadway musicals, orchestra concerts, and recitals have placed him in the top tier of young singers.

Tonight's performance marks Mr. Turner's second appearance with The Central City Chorus. His first engagement was as baritone soloist in Vaughan Williams' *Fantasia on*



Christmas Carols and *Hodie*, under the baton of Charles Pilling. During the 1999 season, Anthony will tour the United States and Europe with performance artist Laurie Anderson in a multi-media production based on the American author Herman Melville's *Moby Dick*. In October 1998, he was featured in recital in Boston's historic Faneuil Hall for the

Centennial Celebration of *Phi Mu Alpha Sinfonia*, the national music fraternity.

Mr. Turner was presented in recital in the Inaugural Concert at the American Classical Music Hall of Fame in Cincinnati on Mother's Day 1998. The concert celebrated the centennial of the National Federation of Music Clubs. In January 1997, Anthony traveled to Helsinki, Finland, where he recorded fourteen songs by Finnish composer Heikki Sarmanto. The release of this compact disc will mark the first time these compositions have been sung in English. In December 1996, Mr. Turner was a featured soloist with Jessye Norman in a benefit concert for the Healing of AIDS, directed by George C. Wolfe and presented at The Riverside Church in New York City under the auspices of The Balm in Gilead, Inc.

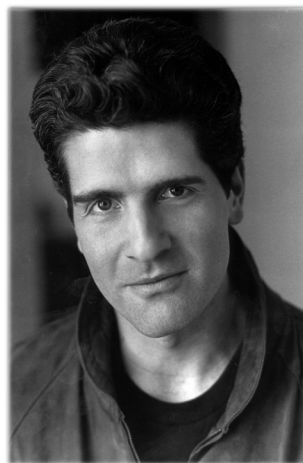
In demand as a solo recitalist, Anthony has performed in Washington, DC; New York, New York; Lexington, Kentucky; Brevard, North Carolina; Spring Hill, Florida; Indianapolis, Indiana; Athens, Cincinnati, Cleveland, and Dayton, Ohio; Moorehead, Minnesota; Des Moines, Iowa; Omaha, Nebraska; Kansas City and St. Louis, Missouri; Hutchinson, Manhattan, and Winfield, Kansas. His repertoire includes works by J.S. Bach, Brahms, Cavalli, Debussy, Duparc, Hoiby, Ireland, Obradors, Purcell, Respighi, Schoenberg, and Schubert. His programs also include works by the African-American composers Edward Boatner, Margaret Bonds, Mark Fax, Hall Johnson, Ulysses Kay, Florence Price, William Grant Still, Howard Swanson, and John Work.

This concert marks the first appearance for organist **Jonathan Oblander** as accompanist for The Central City Chorus. Born and raised in Louisville, Kentucky, Jonathan received his first lessons in organ at age eleven from his father, a physician, who chose music as a hobby. Following a few months of study with Merlin A. Johnson, he began assisting in services, playing at his home congregation, Our Savior Lutheran. After high school studies with Dr. Boyd Jones at the Southern Baptist Theological Seminary, Jonathan was accepted for study with Martin Jean at Valparaiso University in Indiana.

It was at Valparaiso that Jonathan's interest in accompanying began. Soon he was pairing up with vocalists and instrumentalists, as well as serving/performing as a pianist in the school's jazz program. Subsequent piano study led to first prize in the music school's concerto competition, performing

Gershwin's *Rhapsody in Blue* with the University Orchestra. Before graduating, Jonathan sought out jobs in nearby Chicago, playing for private vocal studios, in restaurants, and in the city's finest hotels. Jonathan is presently pursuing a Master's degree in organ performance at The Juilliard School, and is Director of Music at Grace Lutheran Church in Queens Village.

Other honors include performing for the 1993 national convention of the Organ Historical Society, as well as appearing in the summer music series of the National Presbyterian Church in Washington, DC, that same year. Jonathan is a member of the American Guild of Organists and of *Phi Mu Alpha Sinfonia*, the national men's music fraternity.



Robert Frisch has appeared on Broadway in the musicals *Evita* and *Roza* both directed by Harold Prince.

Off-Broadway, he was the Crazy Dentist in *Little Shop of Horrors* and Molokov in the musical *Chess*.

He has appeared in the national tours of Jesus Christ Superstar, *Fiddler on the Roof* with Theo Bikel, and *Zorba* with Anthony Quinn.

Mr. Frisch is also a BMI songwriter in Nashville and New York.

By the age of four, **David Friddle** knew that music was his destiny. Armed with a portable electric chord organ, David prowled the Sans Souci community in Greenville, South Carolina, giving concerts for passersby.

This same self-starting determination enabled David to pursue his career goal, following a meandering path that began in his hometown of Greenville and led ultimately to New York City and The Juilliard School.

Along the way, David studied in Charleston, South Carolina, earned a B. Mus. cum laude from Baylor University and worked for two years as a church musician, boy choir director, pool manager and graduate teaching assistant in Fort Worth, Texas.

He earned his Master of Music from The Juilliard School in 1985, supported by the generosity of several businessmen in North and South Carolina. He went on to win the prestigious Valentine Memorial Scholarship—the first organist to do so—in order to complete his Doctor of Musical Arts from Juilliard in 1988.

During the past seven years, Dr. Dave (as he is known by some) founded two gay men's choirs, one of them in Greenville, South Carolina, to help celebrate the city's first gay pride march in



1997. Most recently, David founded Cantaria in Asheville, North Carolina—once again to take part in the state's gay pride festivities.

He also lived in Florence for several months, concentrating on learning Italian, absorbing the vast collections of Renaissance art and mastering Tuscan cuisine. (By the way, he has the world's finest recipe for tiramisù.)

David's choral and organ compositions are published by MorningStar Music of St. Louis and Yelton Rhodes Music of Los Angeles.

The **Central City Chorus** is a nonsectarian amateur choral society distinguished by its small size and its dedication to performing a wide range of choral repertoire. Founded in 1981 with the support of Central Presbyterian Church, the chorus has a history of varied and adventurous programming, often performing works that are rarely sung by New York's larger choruses. The 1997–98 season began with a sold-out performance in December of Vaughan Williams' *Fantasia on Christmas Carols* and *Hodie* and Poulenc's *Quatre motets pour le temps de Noël*. The season continued with Haydn's *Missa brevis Sancti Joannis de Deo* ("Kleine Orgelmesse") and *Stabat Mater* in March; it concluded in June with Stravinsky's *Mass*, Arvo Pärt's *Miserere* and the world premiere of David Clark Isele's *Come, Holy Spirit*. The 1998–99 season began December 6 with a concert featuring three sacred pieces of Heinrich Schütz: *Jubilate Deo*, *Das Vaterunser* and *Ave Maria*; *Lauda per la Natività del Signore* by Ottorino Respighi; and *A Consort of Choral Christmas Carols* by P.D.Q. Bach. The afternoon concert concluded with outdoor caroling with brass and the lighting of the Park Avenue Christmas trees. Highlights of recent seasons include performances of Bach's complete *Christmas Oratorio*; *Ein deutsches Requiem* by Brahms, and Hindemith's *Frau Musica*. Highlights of recent seasons include

performances of Bach's complete *Christmas Oratorio*; *Ein deutsches Requiem* of Brahms in the composer's arrangement for piano duet; and Hindemith's *Frau Musica*. Fauré's *Requiem*; Handel's psalm *Laudate pueri*; Haydn's *Seven Last Words of Our Savior on the Cross*; Alessandro Scarlatti's *St. Cecilia Mass*; Messiaen's *Trois petites liturgies*; Britten's *St. Nicolas, Hymn to Saint Cecilia* and the New York premiere of *The Company of Heaven*; Chris DeBlasio's *The Best Beloved*, and Copland's *In the Beginning*. The chorus presented a series of Purcell operas in concert versions in recent seasons, beginning with *Dido and Aeneas* in 1987 and continuing with *The Fairy Queen*, *King Arthur* and *Dioclesian*, and also performed the composer's *Te Deum* and *Jubilate Deo* in *D* and *Ode for St. Cecilia's Day* 1692, "Hail! bright Cecilia."

Central Presbyterian Church is an active and committed congregation of the Presbyterian Church (USA). It is a Christian community of people busy with their ministries, both here at 64th and Park and throughout the city. In addition to its historically recognized ministry of music, Central Church is active in ministry to underprivileged children, older adults and people with HIV/AIDS, and in mission outreach to many social and church agencies in the city, and it sponsors numerous community activities within its walls. Founded in 1821, Central Church celebrated its 175th anniversary in 1996. Its beautiful Gothic sanctuary, along with the adjoining church house, was completed in 1922; the 84-rank Möller organ was installed in 1950. The congregation of Central Presbyterian Church extends to you a cordial invitation to worship with us on Sundays at 11:00 AM and on Wednesdays for Evening Prayer at 6:00 PM.

THE CENTRAL CITY CHORUS

Sopranos

‡ Clarina Bezzola
Catherine Carter
Trish Eckert
Nancy Poor
Nicole Possin
Sharon Proctor
Marjorie Ramirez
Nancy Rogers
Pat Schrader
Charlotte Sheane
‡ Laura Smid
Amy Soloway
Tanja Thorjussen

Altos

Sally Anderson
Heather Caruthers
Katherine Cohn
Jill Hamilton
Sally Porter Jenks
Lois Morgan
Shari Patrick
Susan LeVant Roskin
Wendy Sherman
Wendy Zuckerman

Tenors

Kenneth Eckert
Lance Langston
Ji Lee
Kim Parker
James Ruff
Lawrence Rush

Basses

Michael Boonstra
Jim Dittmer
Herb Erlanger
Matt Hoptman
Tristan Marciano
Joe Neal
Alex Quinn
Charles Sprawls
Noel Werrett

CHARLES WINSLOW PILLING

MARCH 3, 1958—AUGUST 12, 1998

The Charles W. Pilling Memorial Fund of the Central City Chorus

Anonymous (1)	Sally Porter Jenks	Jane & Alan Pilling
Sally Anderson	Kaylor Management	Luke & Kris Pilling
Helene F. Blue	Ruth Klipstein	Nancy Poor
Leonard DeCicco	Jeff Koons	Marjorie Ramirez
Carlisle Dickson	Sung Hee & Joong Ki Kwon	Amy Soloway
Geoffrey Flick	Liège Motta	Debra Winkleman
Lois K. Giblin	Magdalen Ohles	Julie Johnson Zeller
Jill Hamilton	Arlene Paskalian	
Thomas Hughart, STD	John & Anne Pilling	

The Charles W. Pilling Memorial Fund for Organ Restoration of the Central Presbyterian Church

Charles Baskett	Thomas Hughart, STD	James Pullman
Mimi L. Bergman	Sally Porter Jenks	Nancy Poor
Adrienne & Warren Davis	Betty Johnson	Austra Root
Geri & Carlisle Dickson	Kaylor Management	Timothy Sanders
Jim Dittmer	Jeff Koons	Susan Ulseth
Cheryl Haimann	Bonnie Meyo	Lee A. Walter
Brent Heath	Magdalen Ohles	Diane Drewery Wilks
M.A. Saylor Heidmann	Daphne Platt-Kastner	& Don Wilks

*Contributions in memory of Chuck may be made either to the Central City Chorus or to Central Presbyterian Church,
both at 593 Park Avenue, New York, NY 10021.*

*The members and friends of the Central City Chorus thank the following for their generous support
(March 1, 1998 through March 14, 1999)*

ANGELS

Anonymous (1)
Central Presbyterian Church
Sally Porter Jenks
Charles M. Cumella

Thomas H. Eckert
Benita & Bob Gillespie
David Goldstein
Karen Gorney

Janet & Paul Hague
Chloe & Paul Langston
Julie A. North

BENEFACTORS

Ann Cannell
Virginia Clark Clarkson

Leonard DeCicco
The Donner Foundation

Lance Langston
Alex Quinn

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