



CENTRAL CITY CHORUS

Central Presbyterian Church
593 Park Avenue, New York City
Sunday, December 6, 1998, 4 P.M.

THIS CONCERT IS DEDICATED TO THE MEMORY OF CHARLES PILLING

Jubilate Deo *Heinrich Schütz*
SWV 332 1585–1672

Das Vaterunser
SWV 411

Ave Maria
SWV 334

Lauda per la *Ottorino Respighi*
Natività del Signore 1879–1936

A Consort of Choral *P.D.Q. Bach*
Christmas Carols, s. 359 1807–1742

Throw the Yule Log On, Uncle John
O Little Town of Hackensack
Good King Kong Looked Out

Holiday Music for Brass
Seasonal Caroling



Rachel Rosales *soprano* Elizabeth Norman *mezzo-soprano*

John Easterlin *tenor* Jeffrey Morrissey *baritone*

Elizabeth Mann, *flute* Brian Miller, *flute & piccolo*
James Roe, *oboe* Melanie Feld, *english horn*
Dennis Godburn, *bassoon* Thomas Sefcovic, *bassoon*
Angela Manso, *piano* Jonathan Oblander, *piano*
Ken De Carlo, *trumpet* Kyle Resnick, *trumpet*
David Read, *trombone* Michael Christianson, *trombone*
Ed Brewer, *continuo*

David Friddle, *conductor*

Notes on the Program

Heinrich Schütz was one of the most important German composers of the 17th century. His career was not unlike that of the other German icon of Baroque music, J. S. Bach. A court musician for virtually all of his life, Schütz was appointed Kapellmeister for the Elector of Saxony; indeed, he worked for more than 30 years for the Saxon court, educating choirboys and amassing a prodigious output of music (some 500 works) to fulfill the daily and festival needs of his employer.

Because of wars and economic hardship, roughly half of these works were never published. Schütz managed to synthesize the nascent German Protestant musical movement with the polyphonic austerity of late Netherlands music, while incorporating some elements of the flowering Italian Baroque. His use of instruments in today's performance of *Ave Maria* and *Das Vaterunser*, both as an integral, distinct unit and as part of the so-called complementum, reflects this incorporation of an instrumental concerto style into his vocal music: groundwork that was to have its fullest realization in the music of Bach.

Schütz wrote almost exclusively in German, greatly realizing Luther's dream of a vernacular liturgical language. In his vocal works, Schütz imitates rhetorical speech, using musical gestures to highlight both the enunciation of his native German and the underlying poetic meaning.

Jubilare Deo is part of the collection of works called *Cantiones Sacrae*, or Sacred Concertos. This particular work sets the Latin text of Psalm 100 without any instruments other than the standard basso continuo. The work is rhythmically driven, deriving its considerable forward movement from Schütz's idiosyncratic setting of the texts. Hence Latin phrases like "Servite Domino" and "Scitote, quoniam Dominus ipse est Deus" are almost percussive, while the section "Introite portas ejus in confessione" looks ahead to "walking bass" figures typical of later Baroque composers.

Das Vaterunser is unusual in two respects: its use of double choirs with an instrumental complementum, and its advanced chromaticism. Along with Schütz's poignant treatment of the text, his repeated use of the far-reaching augmented chord and the restless shifting of tonal centers make this work, listed in the third part of Schütz's *Symphoniae Sacrae*, one of his most unusual and consequently one of the most compelling.

The mounting harmonic strength of the first section gives way to a short tenor solo and the first use of instruments. (In keeping with Schütz's own dictum of "violins or their equivalent" we are using treble woodwinds today.) This is followed by a dialogue between the chorus (here sung by

soloists) and the complementum (chorus and instruments), accompanied by bass continuo and the "equivalent" woodwinds, which completes this highly unusual and effective composition.

The German hymn *Sei gegrüßet, Maria* is the Lutheran equivalent of the Latin hymn to Mary, *Ave Maria*. Schütz, somehow hedging his bets, used identical music (save for a few necessary rhythmic alterations) for both the German and the Latin versions.

Unlike the traditional paean to Mary, the *Sei gegrüßet, Maria* is more like a conversation between the Virgin and the angelic messenger, allowing Mary to ask "What is this greeting?" and "How can this be, as I have known no men?" Schütz casts the alto as angel/messenger to the soprano's puzzled Mary. The recitative style of the dialogue leads directly into Mary's acceptance, whereupon she proclaims "Behold, Lord, your servant, do it to me according to your word." After a repeat of the instrumental ritornello, heard in the beginning as a prelude, the chorus enters and restates the emphatic conclusion to this dramatic angel-mortal encounter.

Ottorino Respighi was one of the most celebrated and popular Italian composers of this century, largely owing to the immense popularity of his symphonic tone poems, *The Pines of Rome* and *The Fountains of Rome*. Some of his best works, however, are not written for large orchestra; rather, Respighi's music for chamber ensembles highlights his affinity for the precious and subtle.

The *Lauda per la Natività del Signore* is one such work. Inspired by the limitation of his resources, Respighi scored it for a unique combination of woodwinds, piano four-hands, chorus and three solo voices.

Written late in the composer's life, the *Lauda* expresses a gentle and personal view of the Christmas scene; Respighi's gifts for musical lyricism and his preoccupation with creating aural landscapes are manifest.

The work is also indicative of Respighi's interest in Italian musical forms of the past. A highly cultivated man with a vast appreciation for literature and art, he chose to set a text by the 13th-century Franciscan friar Jacopone da Todi, to whom is also attributed the Latin hymn *Stabat Mater*. *Laude* were hymns of praise and devotion that played an important part in the religious life of the Italian people from the 13th century to the middle of the 19th century.

Always in the vernacular Italian and showing no signs of classical derivation, the origin and early development of these hymns of praise were attributed—at least popularly—to St. Francis of Assisi (c. 1182–1226). Beginning as simple songs, they later developed into more elaborate forms that were often

given dramatic presentations. In this way, *laude* were forerunners of the oratorio.

The work is a lovely musical drama in miniature, intended to be staged, as noted by Respighi's widow Elsa in a preface to the score: "The stage should represent an Italian manger of the 15th or 16th century and in its essential details can draw inspiration from the paintings and frescoes of that period." Indeed, Respighi envisioned this work as a dramatic cantata, distinctly and clearly drawing the characters of the angels, shepherds and the Holy Family. And, like most of Respighi's music, its emphasis is primarily descriptive rather than narrative. It can best be described as an old master's painting of the manger scene brought magically—and beautifully—to life in music.

Nobody's perfect." There is no more convincing illustration of that adage than P.D.Q. Bach, whose father Johann Sebastian Bach's track record with regard to bringing beauty into the world was otherwise unblemished and perhaps unequaled.

P.D.Q. Bach, who was called "a pimple on the face of music" by his brother J. C. Bach, apparently left no musical form undisturbed. This set of thankfully secular Christmas carols (*Throw the Yule Log On*, *Uncle John*, *O Little Town of Hackensack*, and *Good King Kong Looked Out*) was probably

composed during the final years of P.D.Q.'s stay in Wein-am-Rhein, a time of transition from the clumsy excesses of the Soused Period to the clumsy excesses of the Contrition Period.

As is the case with most of P.D.Q.'s vocal music, the original manuscript has never been found. The only extant copies are those published, in English and without any lyricist or librettist mentioned, by the composer's old friend Jonathan "Boozey" Hawkes, who left Wein-am-Rhein and returned to his native Liverpool soon after P.D.Q.'s timely death. He also married P.D.Q.'s cousin Betty-Sue, but that's another story.

—Professor Peter Schickele

Texts & Translations

JUBILATE DEO

Jubilate Deo, omnis terra;
servite Domino in laetitia.
Introite in conspectu ejus in exultatione.
Scitote quoniam Dominus ipse est Deus;
ipse fecit nos, et non ipsi nos;
populos ejus, et oves pascuæ ejus.
Introite portas ejus in confessione,
atria ejus in hymnis; confitemini illi.
Laudate nomen ejus:
quoniam suavis est Dominus;
in aeternum misericordia ejus,
et usque in generationem et generationem veritas ejus.

DAS VATERUNSER

Vater unser, der du bist im Himmel,
geheiligt werde dein Name,
zu komm dein Reich,
dein Will gescheh wie im Himmel also auch auf Erden,
unser täglich Brot gib uns heute,
vergib uns unsre Schulden
als wir vergeben unsern Schuldigern,
führe uns nicht in Versuchung,
sondern erlöse uns von dem Übel.
Vater, denn dein ist das Reich,
das Reich und die Kraft,
die Kraft und die Herrlichkeit in Ewigkeit. Amen.

SING TO THE LORD

*Sing joyfully to God, all the earth;
serve the Lord with gladness.
Enter into his presence with thanksgiving.
Know that the Lord alone is God;
he has made us, and not we ourselves;
we are his people, and the sheep of his pasture.
Enter into his gates with thanksgiving,
and into his courts with praise;
give thanks to him. Praise his name:
for the Lord is gracious;
his mercy is everlasting,
and his truth endures for all generations.*

OUR FATHER

*Our Father, who are in heaven,
holy is your name,
your kingdom come,
your will be done on earth as in heaven,
give us today our daily bread,
forgive us our sins
as we forgive those sins against us,
lead us not into temptation,
rather deliver us from evil.
Father, yours is the kingdom,
the kingdom and the power,
the power and the glory. Amen.*

AVE MARIA

Ave Maria, gratia plena! Qualis est ista salutatio?
Benedicta tu, benedicta in mulieribus.
Ne timeas, Maria, invenisti gratiam apud Deum;
ecce concipies in utero, et paries, filium,
et vocabis nomen ejus Jesus,
hic erit magnus et filius Altissimi vocabitur.
Quomodo fiat istud, quoniam virum non cognosco?
Spiritus sanctus superveniet in te,
et virtus Altissimi obumbrabit tibi,
ideoque et quod nascetur ex te sanctum,
vocabitur filius Dei, et ecce, Elisabeth,
tua cognata et ipsa concepit filium in senectute sua,
et hic est mensis sextus, quæ vocatur sterilis, quia non erit apud
Deum impossibile omne verbum.
Ecce ancilla Domini, fiat mini secundum verbum tuum.
Alleluia.

LAUDA PER LA NATIVITÀ DEL SIGNORE

L'Angelo

Pastor, voie che vegghiate
sopra la greggia en quista regione;
i vostr'occhi levate,
ch'io son l'Agnol de l'eterna magione.
Ambasciaria ve fone
ed a voie vangelizzo gaudio fino,
ch'è nato el Gesuino
figliuol de Dio, per voie salvar mandato.

Coro (Angeli)

E de ciò ve dò en segno
che'n vile stalla è nato el poverello,
e non se fa desdegno
giacere en mezzo al buove e l'asenello.
La mamma en vil pancello
l'ha rinchinato sopra el mangiatoio,
de fieno è 'l covertioio,
ed è descieso così humiliato.

Pastore

Signor, tu sei desceso
de cielo en terra sico l'Agnol parla,
e haine el cuore acceso
a retrovarte in così vile stalla;
lasciane ritrovalla
che te vediam vestito en carne humana.

Pastores ante Praesepio

Ecco quilla stallecta,
vedemce lo fantino povero stare.
La Vergin benedecta
non ha paceglie nè fascia per fasciare.
Joseppe non la po' itare
chè desvenuto per la gran vecchiezza.
A povertà s'avvezza,
quel ch'è Signor senza niun par trovato.

Maria

O car dolce mio figlio,
da me se' nato si poverello!

HAIL MARY

*Hail Mary, filled with grace! What is this greeting?
The Lord is with you.
Fear nothing, Mary, you are favored by God,
and you will conceive a son in your womb
and his name will be Jesus,
he shall be great and called the son of the Most High,
How can this be, as I have known no men?
The Holy Spirit will come on you
and the power of the Most High will overcome you;
and him to be born will be called holy, the Son of God;
and this: Elisabeth, your cousin,
she has also conceived a son in her womb,
and this is the sixth month for her that was called barren.
For no word from God will be void of power.
Behold Lord, your servant, do it to me according to your word. Alleluia.*

LAUD TO THE NATIVITY

Angel

*Shepherds, you who watch your flocks
around here as they graze,
lift up your eyes, behold me,
angel from the eternal domain.
I come to bring a message,
and tidings of great joy,
for baby Jesus has been born,
the Son of God, for your salvation sent.*

Chorus (Angels)

*In sign of this, the poor wee babe
in lowly stable has been born,
where between the ox and ass
to lie he does not scorn.
His mother, simply clad,
has laid him in the manger,
of hay is all his coverlet,
so humbly came he down.*

Shepherd

*Lord, you have descended
to earth from heaven as the Angel said,
and our hearts do burn to find you
in such a lowly cattle-shed;
guide us to the place
that we may see you clothed in mortal flesh.*

The Shepherds at the Manger

*Lo, here is the stable,
and here we see the poor baby lying.
The blessed Virgin
has neither food nor clothes in which to swaddle him.
Joseph cannot help her
for he is old and faint.
He accustoms himself to poverty,
he who, though Lord, seemingly has nought.*

Mary

*O sweet and darling baby,
born of me to such poverty!
Joseph the old man,*

Joseppe el vecchiarello,
quil ch'è tuo bailo, qui s'è adormentato.
Figliuol, gaudio perfecto,
che di sentire a la tua nativitate!
Strengendome t'al pecto,
non me curava de nulla povertade,
tanta suavitate
tu sì me daie de quil gaudio eterno,
o figliuol tenerello!

Coro

O fonte de' alimento,
co' tanta povertà te se' inchinato.

Maria

Figliuol, t'ho partorito!
En tanta povertà te veggio nato!

Coro

Toglie nostre manteglie...

Maria

Tu se' l'Edio enfito,
che per l'humana gente s'è 'ncarnato.
Non ho dua sie fasciato:
te vo' io fasciare con quisto mio pancello,
o figliuolo poverello,
co l'ha promesso il pate tuo biato.

Coro

O Madre santa...
E non te fare schifa, O Madre santa,
vestir di povereglie
chè stanno en selva colla greggia tanta,
El figliuol ammanta,
che non alita el fieno, sua carne pura.

Coro

Gloria, laude e onore a te,
Sire del cielo onnepotente.

Pastores

Segnor, puoie ch'hai degnato
di nascere oggi si poveramente,
da' lume a tutta gente
chè null'omo sia de tal dono engrato.
(ad Mariam)
Contenti n'andremo
se un poco noie lo podessemo toccare.
E però te ne pregamo
quanto noie siam pastori,
siam pastori de poco affare.

Maria

Voglio ve consolare
perchè torniate lieti a vostra gregge,
quel ch'è fatto legge
acciò che il servo sia recomparato.

Coro

Laude, gloria e onore a te.
Gloria a te, o Sire del ciel (onnepotente).

*who is your guardian, has fallen asleep.
Little son, joy's perfection
I feel at your birth!
As I cradle you in my arms,
poverty means nothing,
such sweetness as you bring me
fills me with eternal joy,
o tender little son!*

Chorus

*O fountain of all bounty,
with such humbleness you have stooped.*

Mary

*Little son, I gave you birth!
In such poverty I see you born!*

Chorus

Take our cloaks for covering...

Mary

*You are the infinite God
who for the human race now flesh becomes.
As I have no swaddling clothes
I will wrap you in my shift;
poor little son of mine,
the promise of your holy father.*

Chorus

*O holy Mother...
Do not be offended, O holy Mother,
by our ragged garments,
worn by so much work with flocks in fields.
Wrap the baby round,
that his untainted flesh smell not of hay.*

Chorus

*Glory, praise and honor be to you,
omnipotent Lord of heaven.*

Shepherds

*Lord, you have deigned
to be born today in such poverty!
Give light to all men,
that none may be ungrateful for such a gift.
(to Mary)
In joy would we depart,
could we but touch him for a moment.
And this we beg of you,
we who are but shepherds,
shepherds, men of humble calling.*

Mary

*Comfort would I give you
that you may return to your flocks in joy,
for it is now disposed
that the servant be redeemed.*

Chorus

*Glory, praise and honor be to you,
glory to you, o (omnipotent) Lord of heaven.
Ah, glory!*

Ah, gloria!
Gloria in excelsis Deo
e in terra pace a chi ha el buon volere.
Al mondo tanto reo tu se' donato,
non per tuo dovere,
ma sol per tuo piacere.
Noi te laudim, Signore,
glorificando la tua maestade.

L'Angelo

Gloria in excelsis Deo. Ah!

Maria

Tenuta so' a Dio patre
rendere onore e gloria in sempiterno,
pensando ch'io son matre
del suo figliuolo, el quale è Dio eterno.
E tanto è il gaudio superno
basciando ed abbracciando sì caro figlio,
bello sovr'onne giglio
che a me el cuore è sì destemperato.
Io sento un gaudio nuovo, e tutta renovate
io so' en fervore!

L'Angelo

Or ecco ch'è nato il Salvatore!

Coro

Amen!

Attributed to Jacopone da Todi

Glory to God in the highest
and peace on earth to men of goodwill.
To a guilty world you have pledged yourself,
not out of duty,
but because such was your pleasure.
We praise you, Lord,
and glorify your majesty.

Angel

Glory to God in the highest. Ah!

Mary

To God the Father I am bound
to give honor and glory for ever,
for that I am the mother
of his son who is the eternal God.
Such is the joy sublime
as I kiss and cradle so dear a child,
more beautiful than any lily,
that my heart swells within me.
I feel a new delight, and seemingly reborn,
I thrill with fervor!

The Angel

Hail the birth of the Savior now!

Chorus

Amen!

The Artists

Soprano **Rachel Rosales** is known to opera lovers across the United States from her performance on national television in the PBS "Live from Lincoln Center" series in New York City Opera's production of *Die Zauberflöte* as the Queen of the Night, a role she has performed with the Canadian Opera, Calgary Opera, Wolf Trap, New Orleans Opera, Cincinnati Opera, and on tours of France and the Philippines. She created a sensation at Arizona Opera with her performances as Amina in *La Sonnambula*, and she also has been seen at City Opera in Bizet's *Les Pêcheurs de Perles*,

Weill's *Street Scene* and Schönberg's *Moses und Aron*. She sang Mahler's *Symphony No. 8* with the National Symphony in Washington, under the direction of Mstislav Rostropovich, and Beethoven's *Symphony No. 9* in Carnegie Hall with the Symphony of the United Nations. She has been heard in recital and at festivals across the United States and Europe.

The current season's highlights have included Ms. Rosales' critically acclaimed



Eugene Opera debut as Donna Anna in *Don Giovanni*; performances in New York of Vaughan Williams' *Dona Nobis Pacem*, the Poulenc *Gloria*, and Bach's *Magnificat*; an early-music tour of North Carolina, and two appearances with the highly regarded Bronx Arts Ensemble, in music of Hector Campos-Parsi, and in a staged performance of Roberto Sierra's rarely performed opera *El Mensajero de Plata*, which was subsequently recorded for New World Records. Other recent highlights have included concert appearances at the Santa Fe Chamber Music Festival, singing music of Campos-Parsi and Sierra; as Aminta in Mozart's *Il Re Pastore* at the Connecticut Early Music Festival; Mahler's *Symphony No. 4* and the *German Requiem* of Brahms in New Jersey (the latter work also in Massachusetts); Haydn's "Nelson" *Mass*, the *Requiem* of Saint-Saëns and Handel's *Messiah* in New York, and an appearance in the "Wall-to-Wall Bernstein" concert last year at Symphony Space in New York, broadcast live on WNYC radio. Her most recent recording is of songs of Surinach with the Bronx Arts Ensemble, in an issue released on New World Records in 1996.

Mezzo soprano **Liz Norman**'s passion is for recital and chamber music. She has appeared at Weill Recital Hall, Carnegie Hall, Ascension Music, Trinity Church, St. Bartholomew's and many other local and

regional recital venues. Winner of the Artist's International Competition, she has toured nationally with the New York City Opera, the Venus Trio and the Gregg Smith Singers. Ms. Norman has appeared on WNYC radio, recorded for Delos and Vox and can be heard in the film *Dead Man Walking*.



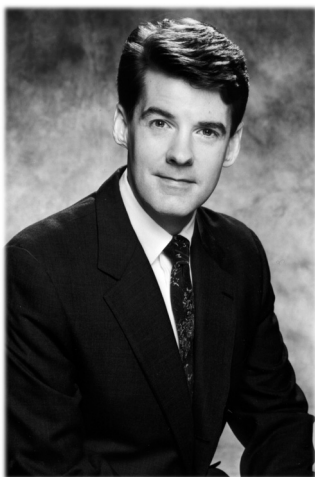
Her interests extend to oratorio and some of her favorite performances have included Duruflé's *Requiem*, Szymanowski's *Stabat Mater* and Handel's *Judas Maccabeus*. Recent opera performances include Cherubino in Mozart's *Le Nozze di Figaro* at the Harlem School of the Arts, *Carmen* for the New York City Opera Education Department, and the Sorceress in Purcell's *Dido and Aeneas*. She is a resident teaching artist for the New York City Opera and the Orchestra of St. Luke's.

John Easterlin most recently starred opposite Jasmine Guy and Allen Thicke in the first national Broadway tour of the 1997 Tony Award-winning production of *Chicago*.

For three seasons Mr. Easterlin has worked at the New York City Opera and Alice Tully Hall, both at Lincoln Center. Additionally, he has appeared with New York's highly respected Opéra Comédie Français and as soloist in concert at the Brooklyn Academy of Music (BAM), as well as with the Greater Miami Opera and at the Chatelet Opera House in Paris. On the New York stage, he has appeared in revivals of *Harrigan 'n Hart*, *Music in the Air* and *The High Life*.

Mr. Easterlin made his professional stage debut as tenor soloist in the final concert tour of Fred Waring and the Pennsylvanians. His solo concert credits include *Elijah* and *Messiah* with the New Jersey Symphony and Miami Philharmonic, *Le Petite Messe Solennelle* with the Orchestra of St. Luke's, and Mozart's *Requiem*, Haydn's *Creation* and Rossini's *Stabat Mater* with the Lincoln Center Orchestra. Regionally, he has held title or lead roles in productions of *Candide*, *The Mikado*, *The Pirates of Penzance*, *The Merry Widow* and *Phantom*. An accomplished conductor, composer, and orchestrator, Mr.

Easterlin also served as executive director for A&E's ACE Award-winning series *The Joy of Music*.



Young American baritone **Jeffrey Morrissey** has been critically acclaimed and reengaged at every turn in his growing career. Current and coming highlights include a triple Atlanta Opera debut for *Don Giovanni*, *La Traviata* and *Andrea Chenier*; a Utah Opera debut as Mercutio in *Romeo et Juliette*; a Mozart *Requiem* in

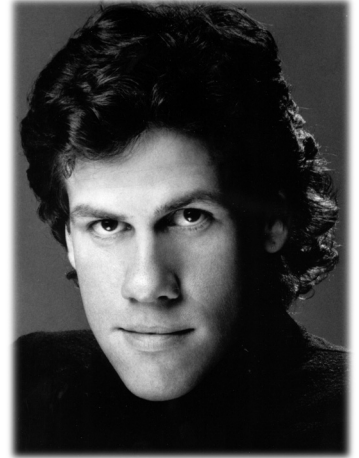
Long Beach; a concert with the Augusta Opera; Escamillo in *Carmen* for Chautauqua; Figaro in the *Barber of Seville* with Connecticut Opera, and *Pagliacci* with Opera Mobile.

Recent engagements include the Count in *The Marriage of Figaro* for Connecticut Opera in Hartford; Papageno in *Die Zauberflöte* for Portland Opera, Michigan Opera and Virginia Opera; a New York City Opera debut as Masetto in *Don Giovanni*, Sharpless in *Madama Butterfly* and Helmsburger in *The Visit*, and *Samson et Dalilah* with the Berkshire Festival.

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.



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; 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." 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*.

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—to earn 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 compositions are published by Morningstar Music of St. Louis and Yelton Rhodes Music of Los Angeles.

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 A.M. and on Wednesdays for Evening Prayer at 6:00 P.M.

THE CENTRAL CITY CHORUS

Sopranos

Rebeca Aleman
Clarina Bezzola
Robyn Block
Trish Eckert
Elizabeth Hay
Nancy Poor
Nicole Possin
Sharon Proctor
Marjorie Ramirez
Nancy Rogers
Pat Schrader
Charlotte Sheane
Laura Smid
Amy Soloway

Altos

Sally Anderson
Katherine Cohn
Serena de Saxe
Jill Hamilton
Sally Porter Jenks
Elaine Ktistes
Phyllis Jo Kubey
Martha Mendez
Lois Morgan
Liège Motta
Dana Rosen-Perez
Susan LeVant Roskin
Wendy Sherman
Wendy Zuckerman

Tenors

Benjamin Bryant
Kenneth Eckert
Elaine Flug
Christopher Howatt
Lance Langston
Ji Lee
Kim Parker
Lawrence Rush

Basses

Bruce Baumer
Michael Boonstra
Mark Dietrich
Jim Dittmer
Herb Erlanger
Matt Hoptman
Tristan Marciano
Gene McBride
Jeffrey Morrissey
Alex Quinn
Charles Schmidt
Noel Werrett