



Central City Chorus



Sunday – 4 pm
December 5, 1999

CENTRAL PRESBYTERIAN CHURCH
593 PARK AVENUE
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Central City Chorus

David Friddle, *music director*



Christmas Cantata

Daniel Pinkham

1. Maestoso

b. 1923

2. Adagio

3. Allegro

Cantilena pro Adventu *Franz Joseph Haydn*

1732–1809

Gale Limansky, *soprano*

Magnificat

John Rutter

1. Magnificat anima mea

b. 1945

2. Of a Rose, a lovely Rose

3. Quia fecit mihi magna

4. Et misericordia

5. Fecit potentiam

6. Esurientes

7. Gloria Patri

Outdoor Caroling & Holiday Brass Music

Lighting of the Park Avenue Christmas Trees

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Central City Chorus

Sopranos

Charlotte Sheane
Denis
Trish Eckert
Clara Fagan
Margaret Hsieh
Nancy Poor
Sharon Proctor
Marjorie Scott
Ramirez
Nancy Rogers
Laura Smid
Adele Zane

Tenors

Ryan Cloud
Kai Fujigaki
Jonathan Oblander
Lawrence Rush
Jeffrey Silverman
David Vanderwal

Basses

Michael Boonstra
Jim Dittmer
Doug Holt
Matt Hoptman
Tristan Marciano
Joseph Palladino
Alex Quinn
Noel Werrett
Andrei Yermakov

Altos

Sally Anderson
Terrance Barber
Jamelyn Boxwill
Katherine Cohn
Jill Hamilton
Sally Porter Jenks
Phyllis Jo Kubey
Emily Mines
Lois Morgan
Susan LeVant
Roskin
Nicole Possin
Wendy Sherman
Wendy Zuckerman

Orchestra

FESTIVAL BRASS QUINTET

James Lake, *trumpet*
Angela Gosse, *trumpet*
Tim McCarthy, *horn*
Haim Avitsur, *trombone*
Julie Kalu, *trombone*

Organ

Jonathan Oblander

Flute

Karla Moe

Oboe

Sarah Davol

Clarinet

Steve Williamson

Bassoon

Charles McCracken

Horn

Alex Cook
Tim McCarthy

Violin I

Fred Fehleisen,
concertmaster
Bonnie Aher
Claire Jolivet

Violin II

Judson Griffin,
principal
Nancy Reed

Viola

Roslyn Young

Cello

Joel Cohen

Bass

Louise Koby

Harp

Sara Cutler

Tympani

Glen Wilkofsky

Percussion

Steve Machamer

Notes on the Program

Uncle and nephew Andrea and Giovanni Gabrielli—composer/musicians of the late Renaissance (1510–1612) who both provided music for San Marco in Venice, and ushered in the Baroque with their forward-looking harmonies—made their own names (plus that of San Marco) synonymous with a style that incorporated brass choirs and antiphony.

Twentieth-century composer **Daniel Pinkham** successfully borrowed part of the Gabrielli idiom—mixing independent brass choirs with a choral ensemble (the organ is used in lieu of the second brass choir)—and crafted a work that has one foot in the early Baroque and the other in modern times. Indeed, the composer subtitled this work “Sinfonia

Sacra” (*Sacred Symphony*) in homage to the works of Giovanni Gabrielli.

Pinkham himself describes this composition as his “...most performed work.” The three texts are taken from the Proper of the Roman Mass for the Nativity of Our Lord.

The first movement opens with the majestic questioning of the shepherds, asking for a recounting of their experience on the night of Jesus’ birth. A more rhythmic section follows, joyously telling of the prophesied birth. The triple figures, bouncy rhythmic motifs and rocking shifting meters create a dance between the chorus and brass and effectively convey the unbridled happiness of the shepherds as depicted in the Gospels.

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The second movement sets the famous and strikingly beautiful text "O magnum mysterium." Pinkham's treatment of the opening lines *O great mystery*, scored for women's voices alone and accompanied by a minimal repeated melody alternating between the brass and organ creates an appropriate mood for this contemplative text. When the men's voice enter the harmonies evoke both past and present with the ingenious use of crossed relations (an F₄ and an F₅ appear almost simultaneously) building to a controlled climax that at once expresses the prescient nature of the text while maintaining its innate dignity. Pinkham closes the work with the ultimate crossed relation: brass choir playing a d minor chord while the organ simultaneously plays a D major chord.

The final movement is again based on the musical forms of the Baroque. The

Gloria in excelsis Deo is repeated as a *ritornello* (returning) between the verses of this most well-known Nativity hymn. Starting softly and building to an impressive and stirring conclusion, Pinkham creates the aural impression of the angelic choir singing from afar and gradually moving closer. The steady pulse and syncopated rhythmic figures conjure images of angels dancing. Whether their preferred medium is the head of a pin is better left to others to reconcile!

Born in 1732, **Franz Joseph Haydn** lived to the then astonishingly old age of 78, dying in Vienna in 1809. This remarkable feat of longevity allowed Haydn to leave behind an extraordinary legacy of musical compositions, works that speak as freshly to modern ears as they did to 18th century ones.

Haydn lived an interesting life indeed.

As the *Grove Dictionary of Music & Musicians* so succinctly puts it: "Any attempt to give an account of Haydn's life is bound to fall short of completeness. There are periods about which virtually nothing is known." What we do know, however, paints a portrait of a man who knew the hardships of penurious life as well as the splendor of wealth.

Like most other composers of his day, Haydn began as a choirboy in St. Stephen's Cathedral in Vienna, where he also studied organ, composition and violin. He is reputed to have been "...a lively boy with a natural bent for humour and practical joking." This jocularly would appear time and again in Haydn's later compositions.

After leaving choir school, Haydn lived as a freelance musician, accepting gigs as they came, supplementing his income by teaching young pupils. It is clear that Haydn lived the classic Bohemian life: there were times when he had no money for food, fuel and even lodging—living for various intervals with friends or on the street.

Good fortune came to him soon enough when the Prince Esterhazy, of the ruling family of Hungary offered Haydn the position of Kappellmeister. Later, Haydn came to be the most celebrated composer in Europe: concerts of his music in London sold out weeks ahead and earned him great wealth and fame.

The *Cantilena pro Adventu* is a simple, charming work for soprano solo, strings and two horns whose text reflects the humility attributed to the virgin Mary. Its form is an A-B-A song form; an extended exposition is followed by a shorter middle section (in this case a mere 22 measures). The A section is then repeated in the manner of the 18th century with ornamentation by the singer.

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One of the oldest of Christian hymns, the *Magnificat* (Song of Mary) has been exceedingly popular with composers throughout the centuries. Partly because of the sheer beauty of the text itself, partly because it was included as a canticle in Evening Prayer in both Roman and Episcopal liturgy, this pæan of Mary has well stood the test of time in Western music.

Upon learning of her immaculate conception of Jesus, the gospels record Mary's spontaneous outburst of joy and praise, which has come to be called by its Latin title *Magnificat* (short for "My soul magnifies the Lord"). **John Rutter**, following the lead of countless composers has broken the text into sections, each defined by a particular mood or feeling (or as the Germans described, an "affekt").

The opening movement, which describes Mary's initial happiness and self-description of humility, is painted by Rutter with bouncy rhythmic figures that create a sense of dancing and jubilation. The section of text describing Mary's "lowliness" is set with slower moving melodic figures, returning to the first dance motifs for the conclusion.

Rutter has inserted a 15th century English poem for the second movement. The poet describes the branching of the tree of Jesse, eventually leading to the birth of Jesus. The refrain "Of a Rose, a lovely Rose..." punctuates the

various stanzas of the poem, in differing combinations, some of which are set for women's voices alone.

The third movement, *Quia fecit*, starts out with full organ proclaiming the mightiness of God. An imitative section follows, which is based on the opening melody and is some of the finest writing in the work. After an extended build-up Rutter closes the movement with another interpolated text: the *Sanctus* from the Ordinary of the Mass, with plainsong from the Gregorian *Missa cum Jubilio*.

Et misericordia (And his mercy is on them) is set to more pastoral tones, in a fluid walking tempo and the first use of the soprano solo. Rutter also intersperses the soprano solo with the original *Magnificat* melody above the chorus as it sings the *Et misericordia* theme. This gentle dialogue between the soloist and the chorus provides an effective respite between the stronger and more assertive text and music of the neighboring movements.

Fecit potentiam (He has showed strength with his arm) is marked "Lively and energetic" and depicts the power of the Lord. Its crisp, marked rhythmic figures are in contrast to the flowing melodies of the previous movement. An energetic fugal section comprises the middle section, followed by multiple meter changes, creating a chaotic sense of meter that keeps our ears somewhat off-center, in keeping with the text *Dispersit*

superbos (He has scattered the proud).

More text painting occurs in *Deposuit* (God casts down), where the descending melodic figure is ironically presented from the bottom up—bass to soprano—even as the tonal center shifts downward. The text *et exaltavit humiles* (and raises up the humble poor) follows immediately, relying on ascending melodic figures and a more quiet musical *affekt*, which sets up the following movement.

In another pastoral movement, the soprano solo conveys the goodness of the Lord towards the poor and needy. The chorus acts as part of the accompaniment, alternating with and providing musical support for the soloist. The overall *affekt* of this movement is one of safety, satisfaction and warm sentimentality, as expressed originally in this portion of the *Magnificat* text.

The final movement is a double reca-

pitulation in that it reprises features of both the opening *Magnificat* and the *Quia fecit*. The *Gloria Patri* is not original to the Song of Mary found in the Gospels; it has, however, through the centuries become a standard doxology for much Christian hymnody and has been attached to the *Magnificat* seemingly forever.

Again Rutter has inserted a later text: *Sancta Maria* (Holy Mary), the antiphon from the Feast of the Blessed Virgin Mary, which is wholly in keeping with the spirit of the composition. Sung by the soloist, the plainsong separates the first recapitulation (*Quia fecit*) from the second (*Magnificat*). The work closes as it opened, with the bouncy, dance-like rhythmic and melodic figures that accurately and successfully convey the inherent joy, praise and love of God that characterizes this ancient hymn.

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Texts & Translations

CHRISTMAS CANTATA

Quem vidistis, pastores? Dicite:
Annunciate nobis in terris quis apparuit.
Natum vidimus et chorus angelorum
collaudantes Dominum. Alleluia.

O magnum mysterium et admirabile
sacramentum ut animalia viderent
Dominum natum jacentem in præsepio.
Beata virgo cuius viscera meruerunt
portare Dominum Christum.

Gloria in excelsis Deo et in terra pax
hominibus bonæ voluntatis. Jubilate
Deo omnis terra, servite Dominum in
lætitia. Introite in conspectu ejus, in
exultatione. Scitote quoniam Dominus
ipse est Deus: Ipse fecit nos et non ipsi
nos. Alleluia.

CHRISTMAS CANTATA

*Whom do you see, shepherds? Tell us.
Tell us who appears on earth. We saw
him who was born and the angel choir
praising the Lord. Alleluia.*

*O great mystery and wondrous sacrament
that animals might see the Lord born in a
stable. Blessed is the Virgin whose womb
was worthy to bear the Lord Christ.*

*Glory to God in the highest and on earth
peace to men of good will. Rejoice in the
Lord, all ye lands. Serve the Lord with joy.
Come into his presence with exultation.
Know that the Lord is God. It is he who
has made us and not we ourselves.
Alleluia.*

*Wishing a Happy
& Healthy Holiday
to all the members of
Central City Chorus*

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CANTILENA PRO ADVENTU

Ein' Magd, ein' Dienerin,
Maria sich bekennet,
Gott sie ein' Mutter nennet,
Und eine Herrscherin.

Die Armut hat's gemacht,
Daß sie so hoch geacht,
Durch die hat sie vom Himmel
Gott auf fie Erd' gebracht.

Von Dir, o Jungfrau rein,
Wollt' Gott, das hoechste Wesen,
Denn Du bist auserlesen,
Als Mensch geboren sein.

MAGNIFICAT

Magnificat anima mea Dominum:
et exsultavit spiritus meus
in Deo salutari meo.
Quia respexit humilitatem ancillæ suæ:
ecce enim ex hoc beatam me dicent
omnes generationes.

HYMN FOR ADVENT

*A maid, a servant
Mary confesses herself to be,
God calls her a mother
and a queen.*

*Her simple bearing
Lent her such dignity
That she could bring God
From heaven to earth.*

*From you, sweet virgin,
Our holy Lord,
Because you were chosen,
Was born a human being.*

MAGNIFICAT

*My soul magnifies the Lord:
and my spirit has rejoiced
in God my Saviour.
For he has regarded the lowliness of his
handmaiden: for behold, henceforth all
generations shall call me blessed.*

*Of a Rose, a lovely Rose,
Of a Rose is all my song.*

Hearken to me, both old and young,
How this Rose began to spring;
A fairer rose to mine liking
In all this world ne know I none.

Five branches of that rose there been,
The which be both fair and sheen;
The rose is called Mary, heaven's
queen,
Out of her bosom a blossom sprang.

The first branch was of great honour:
That blest Marie should bear the
flower;
There came an angel from heaven's
tower
To break the devil's bond.

The second branch was great of might,
That sprang upon Christmas night;
The star shone over Bethlem bright,
That man should see it both day and
night.

The third branch did spring and
spread;
Three kinges then the branch gan led
Unto Our Lady in her child-bed;
Into Bethlem that branch sprang right.

The fourth branch it sprang to hell,
The devil's power for to fell:
That no soul therein should dwell,
The branch so blessedfully sprang.

The fifth branch it was so sweet,
It sprang to heaven, both crop and
root,
Therein to dwell and be our bote:
So blessedly it sprang.

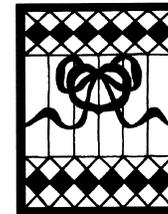
Pray we to her with great honour,
She that bare the blessed flower,
To be our help and our succour,
And shield us from the fiendes bond.

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Quia fecit mihi magna qui potens est:
et sanctum nomen eius.

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Et misericordia eius a progenie in prog-
enies timentibus eum.

Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Gloria Patri, et Filio, et Spiritui Sancto.
Sancta Maria, succurre miseris,
iuva pusillanimes, refove flebiles:
ora pro populo, interveni pro clero,
intercede pro devoto femineo sexu:
sentiant omnes tuum iuvamen,
quicumque tuum sanctum implorant
auxilium. Alleluia.

Sicut erat in principio, et nunc, et sem-
per, et in saecula saeculorum. Amen.

*For he that is mighty hath magnified me:
and holy is his Name.*

*Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are filled with your
glory. Hosanna in the highest.*

*And his mercy is on them that fear him
throughout all generations.*

*He has showed strength with his arm: he
has scattered the proud, arrogant of heart.
He has put down the mighty from their
seat, and has exalted the humble and meek.*

*The hungry he has filled with good
things; and the rich he has sent empty
away. He has helped his servant Israel, in
remembrance of his mercy. As it was spo-
ken to our fathers, to Abraham and his
seed forever.*

*Glory to the Father, the Son, and the Holy Spirit.
Holy Mary, succour those in need,
help the faint-hearted, support the weak:
pray for the laity, assist the clergy,
intercede for all devout women:
may all feel the power of your help,
whoever prays for your holy aid.
Alleluia.*

*As it was in the beginning, is now, and
ever shall be, world without end. Amen.*



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The Artists



Declared a “truly prodigious vocal and dramatic talent” by Ovation, soprano **Gale Limansky** has earned an international reputation for her opera and concert performances. She first came to the attention of New York audiences in February of 1984, for her critically acclaimed portrayal of Katerina in Shostakovich’s opera *Lady Macbeth of Mtsensk* at the American Opera Center at Juilliard, when she was chosen by the composer’s son for the New York premiere of the rarely performed original version. During that season she also performed Giorgetta in Puccini’s *Il Tabarro*.

Considered one of the most diverse artists of her generation, she has performed a variety of works including Beethoven’s *Ninth Symphony* with the Springfield Symphony in Missouri and the Vermont Symphony, Dvorak’s *Stabat Mater* and Vaughan Williams’ *Sea Symphony* with the Harvard Chamber Orchestra, Brahms’ *Requiem* and Honneger’s *King David* with the Tulsa Philharmonic, Pergolesi’s *Stabat Mater* with a string quartet from the New York Philharmonic. She made her New York Philharmonic debut in 1992 as the Arabian soloist in Grieg’s *Peer Gynt*, under the direction of Kurt Masur.

Ms. Limansky is especially known for her performances of the Verdi *Requiem*, which she has performed with Opera de Nice in France, the Vermont Symphony, the Sioux City Symphony, Greenwich Choral Society, St. Bart’s Concert Series in New York City, Harvard Chamber Orchestra, the Springfield Missouri Symphony and the Berkshire Festival.

Ms. Limansky has been soprano soloist with the Alvin Ailey Dance Theater *Revelations*, and with the Graz Festival in Austria, Lake George Opera Company, the Chatauqua Institute Summer Festival and the Berkshire Festival.

Ms. Limansky is featured in an off-screen solo in the Academy Award-winning movie written and directed by Tim Robbins, *Dead Man Walking*, which was released in January of 1996. She can be heard on the original soundtrack CD entitled *The Score—Dead Man Walking*.

Most recently she can be heard on a new Vox CD, *A Tribute to Diana*, released this past October in memorium for the Princess of Wales. The CD is a recreation of the music from the funeral in London. Ms. Limansky’s selection is the one for which she is best known: *Libera me* from the Verdi Requiem.

She has also recorded for Deutsche Gramophone, Mark Records, Greenhays Recordings, and CBS/Sony. A winner of four regional and district Metropolitan Opera awards and the Carnegie Mellon Award Competition in Pittsburgh, she was also given a study grant from the A.I.M.S. Institute in Graz, Austria and was awarded a grant from the Wagner Society of New York.

In July, 1997 she returned to the Berkshire Festival to perform Poulenc’s *Gloria*, John Rutter’s *Magnificat* and selections from Cantaloube’s *Songs of the Auvergne* under the baton of John Rutter. In 1998, Ms. Limansky sang her first performances of Bach’s *Magnificat*, Stanford’s *Magnificat* and Brahms’ *Liebeslieder Waltzer*; and returned to the St. Bart’s Concert Series in April to perform Herbert Howells’ *Hymnus Paradisi* with the orchestra and chorus in NYC.



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, SC, 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

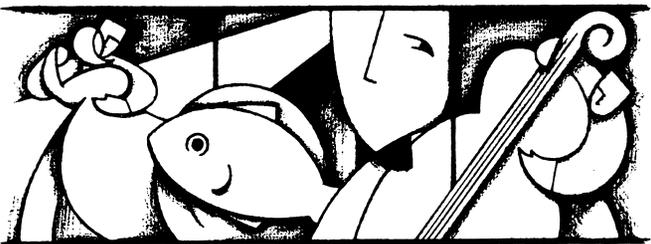
The Juilliard School in 1985, supported by the generosity of several businessmen in North and South Carolina. He went on to win the prestigious Valentine Memorial Scholarship—the first organist to do so—in order to complete his Doctor of Musical Arts from Juilliard in 1988.

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.

S H O W S T O P P E R S



I N C O R P O R A T E D

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The Central City Chorus is a non-sectarian 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. The season continued with an all-Liszt concert on March 30, 1999. CCC performed both the obscure *Via crucis* (*Way of the Cross*), with contemporary meditations by poet/theologian Henri Nouwen, and the "Stabat Mater" from Liszt's magnum opus *Christus*.

The final concert of our eighteenth season featured an all-unaccompanied concert of modern composers. Included were Patricia Van Ness, whose *Cor mei cordis* was given its New York premiere; Kenneth Fuchs joined in the New York premiere of his cycle of Robert Frost poems, *In the clearing*. And today's soprano soloist, Gale Limansky made her debut performance with Central City Chorus in David Friddle's *Requiem in d: Faces of AIDS*, which

received its world premiere.

Highlights of other 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, beginning with *Dido and Aeneas* in 1987 and continuing with *The Faery 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 Presbyterian Church is active in ministry to underprivileged children, older adults and people with HIV/AIDS. Our diverse congregation also engages 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. The 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.

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Christmas Carols

HERE WE COME

A-CAROLING

Here we come a-caroling,
Among the leaves so green;
Here we come a-wand'ring,
So fair to be seen.
Love and joy come to you,
And to you glad Christmas, too;
And God bless you and send you
a happy New Year,
And God send you a happy New
Year.

We are not daily strangers
That go from door to door;
But we are neighbors' children
Whom you have seen before.
Love and joy come to you,
And to you glad Christmas, too;
And God bless you and send you
a happy New Year,
And God send you a happy New
Year.

HARK! THE HERALD ANGELS SING

Hark! the herald angels sing,
"Glory to the newborn King;
Peace on earth and mercy mild,
God and sinners reconciled!"
Joyful, all ye nations rise,
Join the triumph of the skies;
With angelic host proclaim:
"Christ is born in Bethlehem!"
Hark! the herald angels sing,
"Glory to the newborn king!"

Hail, the heavenly Prince of Peace!
Hail, the Son of Righteousness!
Light and life to all He brings,
Ris'n with healing in His wings.
Mild he lays his glory by,
Born that we no more may die,
Born to raise the folk of earth,
Born to give them second birth.
Hark! the herald angels sing,
"Glory to the newborn king!"

DECK THE HALLS

Deck the hall with boughs of holly,
Fa la la la la, la la la la.
'Tis the sea-son to be jolly
Fa la la la la, la la la la.
Don we now our gay apparel,
Fa la la la la, la la la la.
Troll the ancient Yuletide carol,
Fa la la la la, la la la la.

See the blazing Yule before us,
Fa la la la la, la la la la.
Strike the harp and join the chorus,
Fa la la la la, la la la la.
Follow me in merry measure,
Fa la la la la, la la la la.
While I tell of Yuletide treasure,
Fa la la la la, la la la la.

Fast away the old year passes,
Fa la la la la, la la la la.
Hail the new, ye lads and lasses,
Fa la la la la, la la la la.
Sing we joyous all together,
Fa la la la la, la la la la.
Heedless of the wind and weather,
Fa la la la la, la la la la.

JINGLE BELLS

Dashing through the snow
In a one-horse open sleigh,
O'er the fields we go,
Laughing all the way!
Bells on bobtail ring,
Making spirits bright;
What fun it is to ride and sing
A sleighing song tonight! Oh—

*Jingle Bells! Jingle Bells!
Jingle all the way!
Oh, what fun is to ride
In a one-horse open sleigh!*

A day or two ago
I thought I'd take a ride,
And soon Miss Fanny Bright
Was seated by my side.
The horse was lean and lank,
misfortune seemed his lot,
He got into a drifted bank,
And we, we got up-sot. Oh—

*Jingle Bells! Jingle Bells!
Jingle all the way!
Oh, what fun is to ride
In a one-horse open sleigh!*

SILENT NIGHT

Silent night! Holy night!
All is calm, all is bright,
Round yon Virgin

Mother and Child.
Holy Infant, so tender and mild.
Sleep in heavenly peace.

Silent night! Holy night!
Shepherds quake at the sight;
Glories stream from heaven afar,
Heavenly hosts sing Alleluia,
Christ the Savior, is born!

Silent night! Holy night!
Son of God, love's pure light
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at thy birth.

JOY TO THE WORLD

Joy to the world! the Lord has come:
Let earth receive her King;
Let every heart prepare him room,
And heaven and nature sing.

Joy to the world! the Savior reigns:
Let us our songs employ,
While fields and floods, rocks,
hills and plains,
Repeat the sounding joy.

He rules the world
with truth and grace,
And makes the nations prove
The glories of his righteousness
And wonders of his love.



O CHRISTMAS TREE

O Christmas tree, O Christmas tree!
How lovely are thy branches!

O Christmas tree,
O Christmas tree!
How lovely are thy branches!
The sight of thee at Christmastide
Spreads hope and gladness
far and wide.

O Christmas tree, O Christmas tree!
How lovely are thy branches!

O Christmas tree,
O Christmas tree!
Thou tree most fair and lovely!

O Christmas tree,
O Christmas tree!
Thou tree most fair and lovely!
Thou dost proclaim
the Savior's birth,
Good will to all
and peace on earth.

O Christmas tree,
O Christmas tree!
Thou tree most fair and lovely!

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
And a happy New Year!

Good tidings we bring
To you and your kin:
Good tidings of Christmas
And a Happy New Year!

So bring us some figgy pudding,
And bring it out here!

Good tidings we bring
To you and your kin:
Good tidings of Christmas
And a Happy New Year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
And a happy New Year!



Central City Chorus
Sunday, April 9, 2000

DUKE ELLINGTON <i>Sacred Choral Music</i>	COLE PORTER <i>A Medley of Melodies</i>
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