

A decorative border with a repeating floral and vine pattern in black and white, framing the entire text area.

# *Spring Concert*

*The Lawrenceville Presbyterian  
Church*

*Choir & Friends*

*Sunday, May 1, 1994*

*5:00 p.m.*

*H. Dana Fearon, Pastor  
Gail P. Edwards, Director of Music*

## Program

### *Laude alla virgine Maria*.....*Giuseppe Verdi* (*"Quattro Pezzi Sacri," No. 3*) (1813 - 1901)

Vergine madre, figlia del tuo Figlio,  
umile ed alta più che creatura,  
termine fisso d'eterno consiglio,  
tu se' colei che l'umana natura  
nobilitasti sì, che'l suo Fattore  
non disdegnò di farsi sua fattura.

Nel ventre tuo si raccese l'amore  
per lo cui caldo nell'eterna pace  
così è germinato questo fiore.  
Qui se' a noi meridiana face  
de caritate, e giusto, in tra i mortali,  
se' di speranza fontana vivace.

Donna, se' tanto grande e tanto vali,  
che qual vuol grazia, ed a te non ricorre,  
sua disianza vuol volar senz'ali.

La tua benignità non pur soccorre  
a chi dimanda, ma molte fiate  
liberamente al dimandar precorre.

In te misericordia, in te pietate,  
in te magnificenza, in te s'aduna,  
quantunque in creatura è di bontate.

Virgin mother, daughter of thy Son,  
lowly and uplifted more than any creature,  
fixed goal of the eternal counsel,  
thou art she who didst human nature  
so ennoble that its own Maker scorned  
not to become its making.

In thy womb was lit again the love  
under whose warmth in the eternal peace  
this flower hath thus unfolded.  
Here art thou unto us the meridian torch  
of love and there below with mortals art  
a living spring of hope.

Lady, thou art so great and hast such worth,  
that if there be who would have grace  
yet betaketh not himself to thee,  
his longing seeketh to fly without wings.

Thy kindliness not only succoreth  
whoso requesteth,  
but does oftentimes freely forerun request.

In thee is tenderness, in thee is pity,  
in thee munificence, in thee united whatever  
in created being is of excellence.



### *Alto Rhapsody, Op. 53*.....*Johannes Brahms* (1833 - 1897)

Barbara Tucker, Alto

Aber absceits, wer ist's?  
Ins Gebüsch verliert sich sein Pfad,  
Hinter ihm schlagen

But who is that, on one side?  
His track loses itself in the bushes;  
Behind him spring back



Die Sträucher zusammen,  
Das Gras steht wieder auf,  
Die Öde verschlingt ihn.

Ach, wer heilet die Schmerzen  
Des, dem Balsam zu Gift ward?  
Der sich Menschenhaß  
Aus der Fülle der Liebe trank?  
Erst verachtet, nun ein Verächter,  
Zehrt er heimlich auf  
Sein eigen Wert  
In ung'nügender Selbstsucht.

Ist auf deinem Psalter,  
Vater der Liebe, ein Ton  
Seinem Ohre vernehmlich,  
So erquickte sein Herz!  
Öffne den umwölkten Blick  
Über die tausend Quellen  
Neben dem Durstenden  
In der Wüste.

The twigs together,  
The grass stands up again,  
The desert swallows him up.

Ah, who will heal the sorrows of him  
For whom the balsam turned to poison?  
Who drank hatred of men  
From the abundance of love?  
Once disdained, now a disdainer  
He feeds secretly on  
His own worth  
In unsatisfying selfishness.

If there is on thy psaltery,  
O father of love, one sound  
Acceptable to his ear,  
Refresh his heart with it!  
Open his overclouded gaze  
To the thousand springs  
Hard by him who thirsts  
In the desert.



*Paukenmesse (Mass in Time of War)..... Franz Joseph Haydn*  
(1732 - 1809)

Carol Driver, Soprano  
Barbara Tucker, Alto  
Wayne Edwards, Tenor  
Gordon Myers, Baritone

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei



## Program Notes

### Quattro Pezzi Sacri

Giuseppe Verdi

Born: 1813

Died: 1901

First performed in April 1898, when Verdi was in his eighty-fifth year, this group of sacred settings was Verdi's last published work, and indeed the last work he was to bring before the public. The two unaccompanied pieces ("Ave Maria" and "Laude alla vergine Maria") had been written some ten years earlier, between "Otello" and "Falstaff," but the two major settings for chorus and orchestra, "Stabat Mater" and "Te Deum," he composed between 1895 and 1897 when he was in his eighties and could reasonably be expected to be resting on his laurels after a lifetime of stupendous operatic achievement, which he had crowned at the age of 79 with "Falstaff."

"Laude alla vergine Maria" is a tranquil setting for two sopranos and two contraltos of verses from the last Canto of Dante's "Paradiso." It is more in the nature of "timeless" church music, though the individual touch of Verdi comes out in such moments as the sudden shock of the words, "che'l suo Fattore non disdegno...", the dramatic crescendo on "Qui se' a noi meridiana...", and two very characteristic appoggiaturas in the melodic line. ♪

— Tom Eastwood

### Rhapsody for Alto, Men's Choir and Orchestra, Op. 53

Johannes Brahms

Born: 1833

Died: 1897

The moving Alto Rhapsody (1869) is a setting of verses from Goethe's "Harzreise im Winter," an account of a trip the poet made to the Harz Mountains in December, 1777. One reason for his journey was to bring comfort to a certain Friedrich Viktor Leberecht Plessing, a resident of the Harz district who had become depressed and misanthropic as a result of reading Goethe's "The Sufferings of Young Werther." By deciding to use the three stanzas that refer to the Plessing part of Goethe's mission, Brahms



selected the most directly communicative part of the poem. In its gripping power of declamation and rhythmic tension, the Rhapsody is as near as he ever came to writing opera. In fact, the dramatic progression of the form, from orchestral introduction through recitative and arioso to aria, is absolutely operatic. *~*

— *Michael Steinberg*

**Paukenmesse (Mass in Time of War)**

**Franz Joseph Haydn**

**Born: 1732**

**Died: 1809**

**D**uring the thirty-odd years of his full-time services as Vice-Kapellmeister and Kapellmeister in the Esterházy household, Haydn composed a good deal of church music, but the half-dozen masses and the various cantatas and motets he wrote during this period occupy a very subordinate place beside the symphonies and string quartets he produced in such wonderful abundance. However, his symphonic output ceased with No. 104 in D, which was probably performed for the first time on April 13, 1795 at the King's Theatre, Haymarket, and for the nine years that remained to him after his return to Vienna in August that year, he devoted his energies almost exclusively—and gloriously—to music of a predominantly religious nature: six masses and two oratorios.

Haydn composed his “Missa in Tempore Belli” (often subtitled “The Kettledrum” because that instrument is featured prominently) in 1796, in sorrow over Austria’s invasion by the French armies of Napoleon. *~*

— *Robin Golding*

*~ ~*

**THIS PERFORMANCE IS DEDICATED TO THE  
LIFE OF**

**ALICE M. PUTNAM  
1911 — 1993**

## *Orchestra*

### *Violin*

Margaret Roach-Banks

James Banks

Phanos Dymiotis

### *Viola*

Michael Bandimeer

Ming Mu

### *'Cello*

Cheryl Galvin

Andre Tshekmazov

### *Bass*

Rich Sosinsky

### *Flute*

Clara Racamato

Kathy McClure

### *Oboe*

Melissa Bohl

### *Clarinet*

George Balog

Gil Kunz

### *Bassoon*

Michael Test

### *Horn*

Jan Lewis

Karen Arnold

### *Trumpet*

John Peraino

Dan Tobias

### *Timpani*

Mitchell Frank

### *Accompanist*

JoAnn Sciarrotta



The flowers are in memory of Robert R. Blunt, from his daughter, Betsy Mihan.

A free will offering will be accepted following the concert.

The congregation is invited to a reception in the Youth Center following the program, sponsored by the Session Fellowship Committee.

*Ushers*

William Nester • Bruce McGraw

*Credits*

Thanks to Sandy Lewis, Carol Driver, James Armington, Dr. Arthur Frank, and Wesley E. Beaumont for sharing their talents with us.



## Choir

### *Soprano*

Hope Demitry  
Carol Driver  
Carol Doele  
Anne Edwards  
Kathleen Edwards  
Barbara Ferguson  
Mary Ferguson  
Susan Finkle  
Once Hertzog  
Faye Manicke  
Betsy Mihan

### *Alto*

Carol Beaumont  
Jane Ensminger  
Laura Ferguson  
Sara Ferguson  
Ann Garwig  
Christie Lawrence  
Rosemary Liccardo  
Beverly Nester  
Joan Schwartz  
Mary Ann Sprenkle  
Barbara Tucker

### *Tenor*

Kevin Barry  
Ernest Brahm  
Walter Edwards  
Wayne Edwards  
Ralph Ferguson  
John Liccardo  
Eric Mihan

### *Bass*

Donald Barringer  
Wesley Beaumont  
Don Doele  
William Driver  
William Edwards  
Richard Ensminger  
James Fouss  
Lee Garwig  
Robert Harris  
David Hertzog  
Jack Kossayian  
David Steinagel  
Charles Tucker  
Roger Van Sant