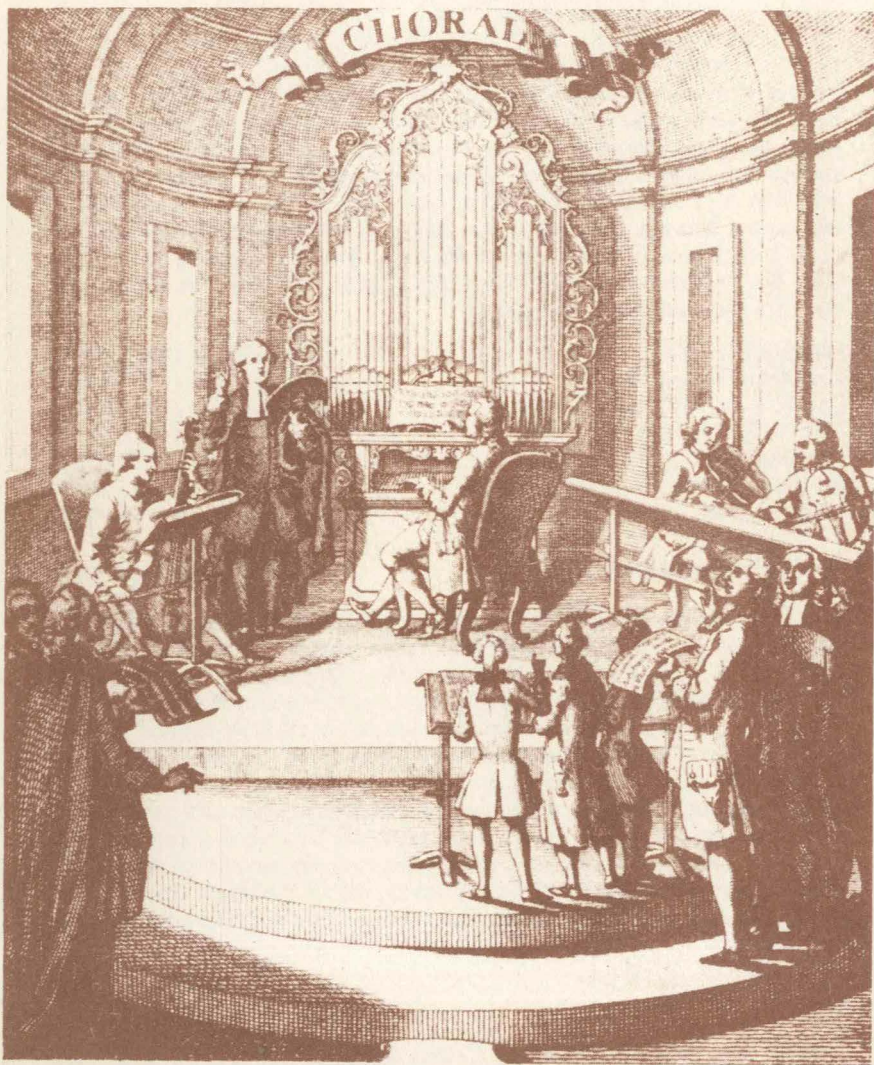


GREENWICH CHORAL SOCIETY

LOUIE L. WHITE, *conductor*



Zürcher Neujahrsblatt 1769
der Gesellschaft ab dem Musiksaal
von J. R. Schellenberg

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SECOND CONGREGATIONAL CHURCH
GREENWICH, CONNECTICUT

Sunday, April 19, 1970

at 4:30 o'clock

PROGRAM

LANDMARKS OF EARLY AMERICAN MUSIC

During the 18th century, musical activities grew in the United States so that, by the end of the century, music in Boston, New York, Charleston, or New Orleans was much like that of the English cities outside of London. The early American musician, including the itinerant singing-school masters who preserved the traditional British modal music in their printed compilations, were a picturesque part of early American life. They often combined the practice of music with work as blacksmiths, carpenters, weavers, glassblowers, etc. Justin Morgan, represented in the group of songs heard today, was a school teacher and musician. Born in Connecticut, he migrated to Vermont, taking with him his famous colt, Little Bub, who grew up to be the progenitor of the famous Morgan breed of horses. Many of the religious songs (metrical psalms, etc.) were a revolt against the long, drawn-out singing of the Puritans. The various works heard in this group today are examples of short, but very effective settings of sacred texts.

Hallelujah (1764)
8th Psalm Tune (1761)
Canon 4 in 1 (1770)
89th Psalm (1782)
Amanda (1792)
Blendon (1781)
Jubilee (1794)

Josiah Flagg (1738-1794)
James Lyon (1735-1794)
William Billings (1746-1800)
Simeon Jocelin (1746-1823)
Justin Morgan (1747-1798)
Andrew Law (1748-1821)
Supply Belcher (1751-1836)

BE GLAD THEN AMERICA

William Billings (1746-1800)

Five years before his famous "midnight ride", Paul Revere engraved the music plates for "The New England Psalm Singer" by William Billings, who was to become one of the outstanding composers of his generation. The work of Billings marks the beginning of modernity in American church music. The wrenching away from the idea of an officially limited body of sacred songs as found in the early "Bay Psalm Book" for example, opened the field of music composition for American composers. In his music, it is obvious that Billings relished octaves and consecutive fifths and combinations of dissonances that were ahead of his time. He nourished a contempt for little rules and regulations, and framed his own declaration of musical independence — "Nature is the Best Dictator, for all the Hard, dry rules will not enable any Person to form an Air without Genius. Nature must inspire the thought."

TURN YE, TURN YE

Charles Ives (1874-1954)

Charles Ives, born in Danbury, Conn., was the son of a musician and although he engaged in musical composition, he also successfully followed a business career. His methods of composition were often startling. He wrote micro-tonal music in which liberty is left to the individual players to follow their own feelings in extempore performances. His works include symphonies, choral works, chamber music, etc. To quote in part, an appraisal of his music by a renowned critic: "In the opinion of many American musicians, Ives is perhaps the only 20th century American who developed an individual method of composition deeply rooted in national music. He did everything in his power to keep fame away from his door. But in his latter years, publishers vied with each other to secure rights to his many unpublished manuscripts." The short work heard today was written when Ives was 15 years old, and was first performed in the Baptist Church in Danbury, Conn. in 1889.

Deems Taylor was born in New York City in 1885. He served as music critic and engaged in radio and film activities for many years and served as editor for "Musical America." He is author of the book, "Of Men and Music" which achieved a near best-seller category in the 1940s. He composed many works for chorus, the fanciful orchestral suite, "Through the Looking Glass", and light works for orchestra. Two of his operas were commissioned and performed by the New York Metropolitan Opera — "Peter Ibbetson" (1931) and "The King's Henchman" (1926), the latter with a libretto by Edna St. Vincent Millay. Taylor composed mainly in the post-romantic, chromatic idiom of which "The Chambered Nautilus" is a good example. The text for this work is the famous poem by Oliver Wendell Holmes.

HYMN—"O Holy City, Seen of John" (Morning Song)

From Kentucky Harmony (1816)

(Descant by Louie L. White)

The audience is asked to join the chorus in the singing of the hymn—number 420 in the hymnal.

ADDRESS OF WELCOME

Rev. Gabe L. Campbell

For those not already subscribers, an opportunity is presented to make a contribution to the Society "To encourage the Art of Singing and the love of Hearing Great Music."

OFFERTORY—Variations on "Morning Song", (for brass and organ) Louie L. White
first performance

Lowell Lacey — Organist

YOUNG JOSEPH

David Diamond

David Diamond was born in Rochester, New York in 1915. He won a Juilliard Publication Award in 1937 (Psalm for Orchestra) and a Guggenheim Prize in 1938. Diamond is known mainly for his many songs which appear frequently on recital programs and for his orchestral works. The work heard today is written for women's voices and string orchestra. The charming text is a fragment taken from the novel "Young Joseph" by Thomas Mann.

LET US NOW PRAISE FAMOUS MEN

Lloyd Pfautsch

Lloyd Pfautsch, member of ASCAP, composer, educator, choral director and singer, was born in Washington, Missouri in 1921. He was educated at Elmhurst College where he has an honorary degree of Doctor of Music and has a B.D. and Master of Sacred Music degree from Union Theological Seminary. He has been soloist with the Robert Shaw Choral, the New York Oratorio Society, the CBS Chorus and NBC Toscanini Chorus and has taught in the music departments of Illinois School of Music, Northwestern University, and Union Theological Seminary.

The work being sung today, written in 1960, is set to the text from Ecclesiasticus and is scored for men's voices only.

I HAVE A DREAM

Composed and Conducted by James Furman

In celebration of its 45th anniversary, the Greenwich Choral Society commissioned James Furman of the faculty of Western Connecticut State College to compose a work to honor the occasion. Mr. Furman was born in Louisville, Kentucky in 1937 and began studying piano at the age of six. He has music degrees from the University of Louisville, a Fellowship as assistant Choral Conductor at Brandeis University, where he finished working for his Ph.D., and has done post graduate work at Harvard University in early choral and chamber music. Mr. Furman chose as his text some passages from

the speeches and writings of his friend, Martin Luther King, Jr., to whom the work is dedicated. The oratorio is divided into three main parts. Part I "In the River of Life", Part II "I have a Dream" which is subdivided into three parts, "I've been to the Mountain Top", "Fantasia and chorale for strings" and "I have a Dream"; and Part III "Let Freedom Ring" with the subdivisions, "Poor Peoples March" and "Free at Last." Scored for mixed chorus, gospel choir, folk singer, baritone solo and orchestra the work, relying on complex rhythmic patterns, brings into focus the inspiring words of Dr. King.

SOLOISTS

Kathy Fleury	Folk Singer
Willie Bailey	Gospel Singer
Christine Faulk	Gospel Singer
Leslie Guinn	Baritone

ORCHESTRA

1st Violins	Clarinet
Dorothy Happel, <i>concert mistress</i>	George Mathes
Helen Law	Bassoon
Fannie Chase	Frank Holden
2nd Violins	Flute
Ann Purcell	Robert Stamm
Joyce Allen	Bass Trombone
Deborah Hoff	William Gravit
Violas	Percussion
John Kochanowski	Rafael Guzman
Walter Liebling	Tom Stubbs
Celli	David Petroroy
Gretchen Belknap	Banjo
Eugene Moye	William Case
Bass	Guitar
Jane Hasty	John McDonald
Horns	Electric Bass
Thomas Howell	James Lorello
Peter Leonard	Organ
Trumpets	Lowell Lacey
Michael Gisondi	Concert Piano
Hamlin Leonard	Dale Bartholomew
Oboe	Gospel Piano
Donald Bender	Therlon Joyner*

*Director Gospel Choir

Willie Bailey and Christine Faulk are soloists in the Union Baptist choir in Stamford, Conn.

Leslie Guinn has appeared with major orchestras throughout the country, and at Tanglewood during the summer. He will sing next week with the Philadelphia Orchestra in New York and at Philharmonic Hall on May 15th.

A cordial invitation is extended to all who are interested in becoming members of the Choral Society to write or telephone Mrs. Chauncey Fox Howe, Hillside Road, Greenwich, 869-6713.

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