



Spring Concert

1952



Founded 1929

NORMAN HOLLETT

Conductor

GUEST ARTIST


JOSEPH EMONTS.....'Cellist

Accompanist

CECILIA GNIEWEK

Friday Evening, June Sixth
Nineteen Hundred and Fifty-Two

CATHEDRAL HOUSE AUDITORIUM
Garden City, N. Y.



PROGRAMME



I

MODERN MUSIC *William Billings (1746-1800)*

This is modern music as of 1781. In Boston, Billings was considered a genius and he was definitely ahead of his time in his originality, his combinations of dissonance and in his contempt for little rules and regulations. But as is quite usual, before he died he was ridiculed for his harmonic violations and he died in poverty and was buried in Boston Common.

We are met for a concert of modern invention,
To tickle the Ear is our present intention.
The audience are seated expecting to be treated
With a piece of the best.

And since we all agree to set the tune on D,
The Author's darling Key he prefers to the rest.
Let the Bass take the lead and firmly proceed
'till the parts are agreed to Fugue away
Let the Tenor succeed and follow the lead
'till the parts are agreed to Fugue away.
Let the counter inspire the rest of the choir,
Inflam'd with desire to Fugue away.
Let the Treble in the rear no longer forbear
But expressly declare for a Fugue away.

Then change to brisker time and up the Ladder climb,
And down again, then mount the second time
And end the strain.

Then change the Key to pensive tones
And slow in treble time, the notes exceeding low,
Keep down awhile then rise by slow degrees;
The process surely will not fail to please.

Thru common and treble we jointly have run,
We'll give you their essence compounded in one.
Altho we are strongly attached to the rest,
Six-four is the movement that pleases us best.

And now we address you as Friends to the cause,
Performers are modest and write their own lays,
Altho we are sanguine and clap at the bars,
'Tis the part of the hearers to clap their applause.

TWO CHORUSES From "L'Allegro" *G. F. Handel*

Two typical Handelian choruses in happy mood from one of Handel's operas.
The words are adapted from John Milton.

OR LET THE MERRY BELLS RING ROUND

Or let the merry bells ring round,
And the jocund rebeck sound,
To many a youth and many a maid
Dancing in the checquer'd shade;
And young and old come forth to play,
On a sunshine holiday;
Till the livelong daylight fail,
Thus past the day; to bed they creep;
By whisp'ring winds soon lull'd to sleep.

THESE DELIGHTS IF THOU CANST GIVE

These delights if thou canst give,
Mirth, with thee we mean to live;

II

UNGARISCHE RHAPSODIE *David Popper*
ELEGIE *Gabriel Faure*

JOSEPH EMONTS

III

INVOCATION OF ORPHUES (From Euridice) *Jacopo Peri*
(1561-1633)

This broad and stately chorus is taken from one of the first operas ever produced. It was performed for the first time in Florence, Italy, October 6, 1610.

Rejoice ye at my singing O forests so fair;
Rejoice, o hills upflinging,
So lovely, so rare.
Now from my song,
Through valleys sheltering there
Echoes resound upon soft quivering air.

The sun once more reborn in splendor above,
Puts Delos to scorn
As dawn comes fleet as a dove;
And now, with radiant morn,
He resplendent does move
In glory to adorn,
And so once more to prove His world of sorrow shorn,
And made captive for love.

NOCTURNE *Cesar Cui*

In this tone picture of nocturnal quiet, the Russian romanticist uses rich, sonorous chords to sustain the mood.

Brilliant stars in friendly radiance quiver,
Smiles the Moon above the sleeping land;
Flowing silent, sleeps the peaceful river,
Not a wavelet splashes on the sand!
Wondrous Night's delight and fragrance flowing,
Fill the shadow haunted stream with balm;
Far above, mysterious eyes are glowing,
Watching all things from their midnight calm,
Watching all things below them.
Not a breath is heard among the rushes,
In the dreaming village silence deep;
Over earth and heav'n brood balmy hushes,
All the world is laid in peaceful sleep.

"SHVANDA" POLKA *Jaromir Weisberger*

Words have been added to the famous polka from "Shvanda, the Bag-Piper," a successful modern opera. The composer is now living in America.

Oh swing your partner smile so brightly
Cupid in your glance,
Let us step and sway so lightly
Laughing as we dance,
Come ye lads and lassies gay,
Let joy be yours this happy day
Oh swing and sway,
Let life be gay on this our festal day!
Music speeds the passing hours,
Soft breezes kiss the scented bowr's
Fiddle, Flute and Tambourine make joyous sound
For merry scene;
From far and near, from everywhere,
Come many a youthful, happy pair to join the gay
and blithesome throng,
And fill the night with song.
Nightwinds are sighing in trees above,
They whisper a message of tender love,
Day comes with sunshine to stir with life anew,
While lovers, unmindful pledge to be true.
Oh swing your partner, smile so brightly
Cupid in your glance
Let us step and sway so lightly
Laughing as we dance.
Come ye lads and lassies gay,
Let joy be yours this happy day.
Let life be gay on this our festal day.



— INTERMISSION —



IV

THREE MADRIGALS

Although the songs of the madrigal period were nearly always either sad or very gay, many of them were based upon the dance and, indeed, many were called "Ballets." Of the three being sung tonight, the first and third are of this type. The words of the second are from the early Seventeenth Century but the music is the work of a contemporary Canadian composer.

1. IN THESE DELIGHTFUL, PLEASANT GROVES

Henry Purcell, 1676

In these delightful, pleasant groves,
Let us celebrate our happy, happy loves
Let's pipe and dance, laugh and sing
Thus every happy, happy living thing
Revels in the cheerful Spring.

