

THE CHORAL SOCIETY OF THE TRIPLE CITIES
and
THE COMMUNITY SYMPHONY SOCIETY

FRITZ WALLENBERG, *Conductor*

present

A PROGRAM OF

Secular Choral Music

Soloists:

Virginia Babikian, *Soprano*

Irene Kanazawich, *Mezzo Soprano*

James Sullivan, *Tenor*

Harold Hunter, *Tenor*

Kurt L. Shell, *Baritone*

SUNDAY, APRIL 30th, 1961 — 8:15 P. M.

BINGHAMTON WEST JUNIOR HIGH SCHOOL

PROGRAM

10:45

1. Cantata No. 207 Auf, schmetternde Tone

J. S. Bach
(1685-1750)

Choral Excerpts

Text by H. Picander

English translation by H. S. Drinker

Sung in English

A handful of the some three hundred cantatas by J. S. Bach were written for secular occasions. The number 207 was composed in 1726 for a ceremony at the University of Leipzig. The students entered the Great Hall of the university to the accompaniment of the wind instruments, a tradition repeated in tonight's performance by the entrance of the chorus to the same music. The work was later revised by Bach for a particular royal occasion. In the present performance only the choruses are sung, accompanied by Bach's "festive" orchestra with its trumpets and timpani. The first chorus was adapted by Bach from his third Brandenburg Concerto.

21:06

2. La Damoiselle Elue

C. A. Debussy
(1862-1918)

Text by D. G. Rosetti

French translation by G. Sarrazin

Sung in French

Une Récitante: Irene Kanazawich

La Damoiselle Elue: Virginia Babikian

Debussy's cantata is one of his earlier works but already shows many of the characteristics of his mature style. The sentimental narrative of Rossetti which describes the transformation of earthly to spiritual love as the angelic Damozel imagines the arrival in heaven of her terrestrial lover has been tastefully and beautifully set to music for soloists, women's chorus and orchestra. At the time of its composition Debussy was familiar with Wagner's *Parsifal* and the conceptions of redemption, suffering and regret are common to both works. Debussy uses the principal themes of the short Prelude as leit motifs in the cantata itself.

5:51

3. Der Abend

J. Brahms
(1838-1897)

Text by Fr. Schiller

Sung in German

Brahms is best known to concert audiences for his symphonic and chamber music repertory in spite of the fact that choral music accounts for a large portion of his life's work and for his reputation as one of the finest choral writers in the nineteenth century. Those familiar with his *Liebeshieder Walzer* will note the characteristic Brahmsian choral sound and rich harmonies in *Der Abend*.

1, 2 + 3 - 35:42

15:15

4. SONG OF DESTINY op. 54

J. Brahms

Text by Fr. Hölderlin

English translation by H. S. Drinker

Sung in English

The *Song of Destiny* was composed in the summer of 1868 when Brahms was vacationing in Bremen. The poem by Hölderlin contrasts "the serene, passionless, unchanging existence of the celestials" with the "ever-shifting suffering life of humanity." Although the poem greatly inspired him, Brahms disliked the despairing conclusion of its lines. He resolves this conflict musically by having the orchestral accompaniment close the work with the prelude which introduced the opening lines.

9:45

5. Concert Aria "Bella mia fiamma, addio" K. 528

W. A. Mozart
(1756-1791)

Text by L. da Ponte

Virginia Babikian

Sung in Italian

Mozart wrote this concert aria shortly after completing his opera *Don Giovanni* in 1787. The text represents a hero who is about to die a sacrificial death, and who takes his leave from Ceres and Alpheus, and from his beloved, expressing the hope that her life may be a happier one after his departure. The work is a full-fledged operatic recitative and aria of great emotional intensity.

TOTAL - 62:42

— INTERMISSION —

52:35

6. Carmina Burana — Cantiones Profanae

2600

Carl Orff
(1895-)

Sung in Latin/German

Soloists in order of appearance:

Kurt L. Shell, James Sullivan, Virginia Babikian, Harold Hunter

Carl Orff is an outstanding German composer with one of the most distinctive and personal styles on the musical scene today. He mixes medieval melodic forms with modern dissonant counterpoint and lively asymmetrical rhythms. *Carmina Burana* was first performed in Frankfurt in 1937. The words are from medieval student poems found in the monastery of Benediktbeuren in Bavaria. ("Burana" is the Latin adjective of the locality.) Prominent features of this lively work are the large percussion section in the orchestra, the rhythmic drive of the choral parts and the extreme vocal ranges demanded of the soloists.

Program notes for this season's four concerts
were written by Dr. Harry Lincoln.

COMPLETE - 115:17

TO No 21 - IN TRUTINA

SOPRANO FORD

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Sopranos

Colleen Batley
Jessie Brainerd
Mary Ann Cadden
Virginia Christiansen
Laura Davidson
Ann DeWitt
Marguerite Edwards
Elizabeth Gamblin
Betty Jane Gerlock
Cecelia Gillet
May Belle Golis
Ilse Hein
Terry Hogan
Norma Humphries
Irene Kanazawich
Barbara MacQueen
Sue Olsen
Joan Pidanick
Katherine Read
Judy Synder
Rosemary Sullivan
Eve-Marie Swan
Polly Tehan
Ann Weaver
Jane Webster
Janet Zanetti

Altos

Marion Adams
Lois Bare
Connie Briggs
Carol Breznay
Muriel Dando
Anne Dickinson
Sarah Doherty
Erma Filkins
Jean Fisher
Leah Frank
Gertrude Gay
Deborah Gitlitz
Anna Kirk
Nary Klementis
Eileen Knapp
Marilyn Metz
Gisela Nitka
Edna Quackenbush
Elizabeth Risdon
Zelda Sall
Lee Trow
Etta Ruth Weigl
Mary Yungkurth

Tenors

Laurence Brooks
Lorenzo Colelli
Leonard Hellenbrand
Paul Hulslander
Harold Hunter
Kenneth McDavit
Bruce McDuffie
Ralph Moore
James Sullivan

Basses

George Dibb
Jack Eaton
George Fisher
James Graham
Manzo Hill
Kenneth Klementis
Bruce MacQueen
David Mowry
Arthur Scott
Hans Seebohm
Kurt Shell
Rudolf Wallenberg
James Zank

MEMBERS OF THE ORCHESTRA

I Violins

Ralph Wade,
Concertmaster
Marianne Wallenberg,
Ass't Concertmaster
Sanford Reuning
Edwin Smythe
Morris Gitlitz
Aldon Filkins
Howard Meyer

II Violins

Marvel Smythe,
Principal
William Bailey
Marjorie Rupp
Sophie Horowitz
Eugene Clayton
Kay Blanton

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Ann Ziegler
Karl Getz
Margaret Seward

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Ruth Brown,
Principal
Marjorie Smith
Jane Whitmore
Paula Chasan

Basses

Donal O'Buckley,
Principal
Richard Thomas

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Forest Marcy
Mary Lou McNabb
Karen Gosler

Oboes

Donald Jones
Scott Eddy
Robert McGowan

Clarinets

Barbara Cox
Eleanor Stevens
Charles Pettus

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Beverly Hickey
Richard Kuzma

French Horns

Donald Stevens
Richard Martz
Louise Wing
Richard Moses

English Horn

Robert McGowan

Trumpets

John Peters
William Lockwood
Delbert Cobleigh

Trombones

Luciano Rizzi
Glenn Hurst
Carl Snyder

Tuba

Richard Yeardon

Timpani

John Engstrom

Percussion

Tony Monforte
Wayne Zebrowski
Dean Wilson

Piano and Celesta

Michiko Kino

Personnel Manager

Marvel Smythe

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Kathryn Bach
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Bruce Dibb
Carol Dibb
Elaine Dibb
Roger Dibb
Cheryl Glassman
Patricia Hoeflein
Lynn Howsberger
Stephen Hulslander
Kandis Johnson
Lorraine Johnson
Karen Kanazawich
Constance Little
Susan McDuffie
Carol Miller
William Moore
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Judy Prowda
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Lorna Seebohm
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