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*Presents*



*Marilyn Horne*

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presents

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with

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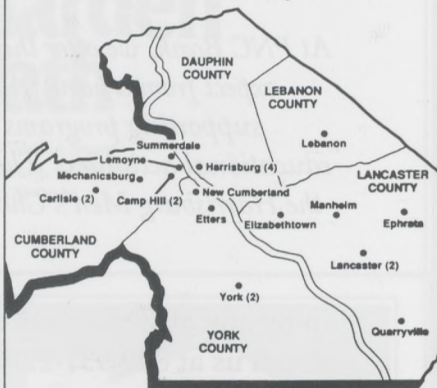
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Welcome. . .

On behalf of the Harrisburg Men's Chorus, to this musical celebration. The HMC is honored to have the opportunity to bring together such an array of musicians for the benefit of the entire cultural community in Central Pennsylvania. We are excited that tonight's chorus includes vocalists from almost every group in Harrisburg and from groups outside Central Pennsylvania as well. We are pleased to be able to perform with an orchestra such as the Hershey Symphony and, of course we are thrilled that Ms. Horne is honoring us with her participation.

The Harrisburg Men's Chorus is happy to be able to make this contribution to the artistic community in our area, and we look forward to further opportunities to help the local cultural scene as well. We hope you enjoy tonight's concert as much as we will enjoy performing it.

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# Marilyn Horne

*Biography*

MARILYN HORNE just concluded her 1994-95 season which included appearances in Munich, Berlin, Karlsruhe, Barcelona, Paris, Merignac, Montreaux, Mexico City, an Italian tour including a recital at La Scala, a London Symphony 90th Anniversary Concert, and eight concerts in the United States outside New York City. Ms. Horne also appeared in the *Ghost of Versailles* and the world premiere of *Pellas et Mellisande* at the Metropolitan Opera.

Ms. Horne is the only living artist selected by Harold C. Schonberg for his *New York Times* list of the nine "all-time, all-star singers in the Met's 100 years." She had been chosen to receive a Kennedy Center Honor December 3, 1995 in recognition of her contributions to the performing arts. Among her many honors is the coveted National Medal of the Arts presented to her by President Bush. She has received the prestigious Fidelio Gold Medal from the International Association of Opera Directors for her substantial contribution to opera houses throughout the world—the first time an American artist was so honored. Ms. Horne also received the Covent Garden Silver Medal for outstanding service which marked the 25th anniversary of her debut at the Royal Opera House. Recently, the diva was honored with the San Francisco Opera's Silver Medal for 30 years of extra-ordinary artistry.

Ms. Horne has won Grammys for "*Presenting Marilyn Horne*," "*In Concert at the Met with Leontyne Price and Marilyn Horne*", and "*Carmen*" (conducted by Leonard Bernstein). Her recent recording of Handel's "*Semele*" won the 1994 Grammy for Best Opera Recording and her album "*Souvenir of a Golden Era*" won France's prestigious PRIX di Disque.

Marilyn Horne is in heavy demand for appearances on TV. The diva will be profiled on television worldwide in a documentary co-produced by Reiner-Mortiz and The South Bank Show of the United Kingdom. Her soaring cross-over popularity was also demonstrated in a "Sesame Street" 25th anniversary celebration aired nationally.

Born in Bradford, Pennsylvania, Marilyn Horne began her musical studies with her father and first sang in public at the age of four. When she was eleven, her family moved to Long Beach, California, where, after completing high school, she studied voice at the University of Southern California. Her early career included performances with numerous orchestras conducted by Igor Stravinsky. She was Dorothy Dandridge's voice in the motion picture of Oscar Hammerstein's *Carmen Jones*. Her prodigious output of records ranges from complete operas and complete concerts to a Christmas album with the Mormon Tabernacle Choir and a collection of lullabies from around the world entitled "*All Through the Night*."

## About the Maestra

**D**R. SANDRA DACKOW holds Bachelor and Master of Music degrees as well as the Doctor of Philosophy, from the Eastman School of Music. A native of East Patterson (Elmwood Park), New Jersey, she has served as a band and orchestra director in the schools of both Glen Rock and East Brunswick, New Jersey, as well as Supervisor of Music of the Ridgewood, New Jersey public schools. Dr. Dackow has served on the faculty of Slippery Rock University in Pennsylvania and has been a visiting faculty member during the summer sessions of the Eastman School of Music, Temple University, Montclair State College, New Jersey, Wichita State University and the University of Alaska, Fairbanks. She most recently served on the faculty of Brandeis University of Waltham, Massachusetts, as director of the University Symphony Orchestra and Wind Ensemble.

An annual ASCAP award-winning arranger, Dr. Dackow has generated numerous works for young orchestras and is active as a guest conductor and clinician across the nation, in Canada, Australia and Hong Kong. In addition to the Hershey Symphony Orchestra, Dr. Dackow currently serves as Music Director of the Ridgewood Symphony Orchestra in New Jersey. This year marks her fourth season with the Hershey Symphony Orchestra.

## About the Directors

**D**ANIEL C. KRYNAK, Music Director of the Harrisburg Men's Chorus, has a Bachelor's degree in Music Education from Westminster Choir College and the University of California, Los Angeles, and a Master's Degree in Church Music from the University of Southern California. He has taught in the Los Angeles Unified School District and conducted the *Pacific Palisades Master Chorale*, based in Santa Monica, California. He is currently Minister of Music at St. John's Lutheran Church, Shiremanstown, Pennsylvania. He has been Music Director of the Harrisburg Men's Chorus since January, 1991.

**D**R. J.A. KAWARSKY, Music Director, founded the Delaware Valley Men's Chorus. He is currently an Associate Professor of Music at Westminster Choir College of Rider University. He is also the conductor of the Bergen Chorale in Tenafly, New Jersey. Dr. Kawarsky received his Bachelor of Music Education at Iowa State University where he studied conducting with Lawrence Burkhalter and Robert Mollison, and vocal pedagogy with Donald Simonson. He earned his Master of Music and Doctor of Music Degrees from Northwestern University where his teachers were Robert Harris, John Paynter, Frederick Ockwell and Alan Stout. Dr. Kawarsky was the former Assistant conductor of the Park Forest Singers (IL) and was the conductor of the Opera Company of the Negev Region in Be'er Sheva, Israel. He has been music director/conductor of numerous musicals and his compositions have been commissioned and performed by several musical organizations throughout the United States. He is published by Walton Music and Southern Music.



**B**RIAN MIDDLETON, Artistic Director, Philadelphia Gay Men's Chorus, received bachelor's and master's degrees in church music and organ performance from Westminster Choir College in Princeton, New Jersey, where he specialized in early music. He currently serves as music associate at the Bryn Mawr Presbyterian Church, and has conducted music workshops in New Jersey, Pennsylvania, Minnesota and Germany. He has appeared as a recitalist in Germany and Switzerland, as well as the United States. During the summer of 1989, he was one of 150 invited guests at the national convention of the Lutheran Church in East Germany. He has been active in GALA Choruses for four years, conducting One Voice Mixed Chorus in the Twin Cities, and performing with them at the GALA IV Festival in Denver in 1992.

**L**EHIGH VALLEY GAY MEN'S CHORUS Director STEVEN H. OLOFSON studied voice at the University of Denver in Colorado and has performed in or directed many theatrical and musical performances from "Mahler" with the Denver Civic Orchestra to "Music Man" at the Struthers Library Summerstock Theatre in Warren, Pennsylvania. Since recording an album with his own band, several of his compositions have been recorded and performed by various groups.

Co-director ROBERT ROUSH holds a BFA and MAH in Musical Composition from the State University of New York at Buffalo where he studied composition under Yvar Mikashoff and William Kothe. He studied Viola performance with Pamela Adelstein. Robert has performed for numerous operas, musicals, orchestra and modern chamber ensembles. His compositions have been performed internationally.

**L**INDA TEDFORD is the Founder and Artistic Director of the Susquehanna Chorale and the Susquehanna Youth Chorale based in Hershey, Pennsylvania. She holds a Master of Music degree from Temple University, where she was a conducting student of Robert Page. She has pursued additional study at Westminster Choir College, as well as with prominent conductors such as Robert Shaw, Gregg Smith and Dale Warland. Ms. Tedford has conducted regionally and nationally known musicians, and has taught vocal and choral music at the high school and college levels. She has also served as a member of the Choral/Opera Panel for the Pennsylvania Council on the Arts and is in demand as a guest conductor, as a choral and vocal clinician, and as a speaker on organizational development.

In 1991, Ms. Tedford was chosen to participate in the Robert Shaw Choral Workshop held at Carnegie Hall. She is currently a member of the Music Faculty at Messiah College, is active as a vocalist and instructor of voice, and is the newly appointed Repertoire and Standards Committee Chairperson for community choruses for the Northeastern states for ACDA. She maintains membership in Chorus America, the American Choral Directors Association, the National Association of Teachers of Singing and the Conductors Guild.

**D**R. PIERCE A. GETZ is Director of the Alumni Chorale of Lebanon Valley College. He is a native of Denver, Pennsylvania and has received the Doctor of Musical Arts degree from the Eastman School of Music, the Master of Sacred Music degree from Union Theological Seminary in New York City, and the Bachelor of Science degree in music education from Lebanon Valley College.

From 1959 until his recent retirement from full-time teaching, he was a member of the faculty of Lebanon Valley College where he was professor of organ and director of the Concert Choir. Under his direction the Lebanon Valley College Concert Choir became one of the outstanding collegiate choral organizations in the country, having won wide acclaim for its performances of its annual tours as well as for its appearance before the Pennsylvania Music Educators Association and the Eastern Division of the Music Educators National Conference. The choir appeared more than 35 times in nationwide broadcasts over NBC and in addition completed a highly successful European tour centered mainly behind the Iron Curtain. Dr. Getz's contributions in education have been recognized in editions of "*Outstanding Educators of America*" and the "*Dictionary of International Biography*".

Dr. Getz spent five years in Japan as an educational missionary serving on the staffs of Miyagi College and Doshisha University. He also studied in Europe at the Haarlem Organ Academy, the Netherlands; at the North German Organ Academy; and he has studied historical organs in France, North Germany and Holland. Included among appearances in the eastern United States are recitals at the National Cathedral in Washington, D.C. and at Saint Thomas Church in New York City. In recent return visits to Japan he performed recitals in Sendai, Fukushima City, and Tokyo.

**K**ERMIT FINSTAD is Artistic Director/Conductor of Jubilate! and Associate Professor of Music at Gettysburg College, Gettysburg, Pennsylvania. He teaches voice, vocal pedagogy, vocal diction and choral conducting and is the director of The Gettysburg College Choir. He received a B.A. from St. Olaf College, Northfield, Minnesota, and an M.M. from the Catholic University of America, Washington, D.C. He studied choral conducting with Donald Neuen of the Eastman School of Music and audited two choral conducting courses under the leadership of Bach specialist/conductor Helmuth Rilling at the Bach Festival in Eugene, Oregon. He has been a guest conductor for high school choral festivals and church choirs, a featured clinician for Pennsylvania State Music Educators Conferences and at church choir workshops and as an adjudicator at solo and choral competitions.

Mr. Finstad conducts the Gettysburg Vocal Ensemble and was former conductor of The Harrisburg Singers which were invited to sing this past Christmas at the White House. Finstad has been a member of the St. Olaf Choir, Northfield, Minnesota; The Collegiate Chorale, NYC; The Bach Oratorio Society and Paul Hill Chorale, Washington, D.C.; and Washington Singers, a professional chamber choir.

## About the Performer's

**M**ICHAEL MAGIERA has been involved in Philadelphia's musical life since 1976. A 1979 graduate of the Academy of Vocal Arts, he has been a member and featured soloist with the Philadelphia Singers, The Pennsylvania Pro Musica, The Philadelphia Oratorio Choir, The Opera Company of Philadelphia, The Pennsylvania Opera Theater, The Concerto Soloist of Philadelphia the opera companies of San Diego and Boston, and the Delaware and Lansdowne Symphonies. From 1982 to 1987, Mr. Magiera lived in Germany where he sang leading roles in civic, regional and state opera houses. He has also performed in Switzerland, and was a finalist in the 1986 Luciano Pavarotti International Vocal Competition. This spring he sang the role of the Evangelist in J.S. Bach's "St. Matthew Passion" with the Philadelphia Singers and The Concerto Soloist of Philadelphia; in May he made his solo debut with Wolfgang Sawallisch and The Philadelphia Orchestra in a concert performance of Richard Strauss' "Ariadne auf Naxos".

**N**EVIN BUCK attended Mansfield and Bloomsburg Universities. He is currently employed by Boscov Hair Salon. While attending Bloomsburg, Nevin toured Europe with the Pennsylvania Chorale. He is also a member of the Harrisburg Men's Chorus and is a featured soloist with St. John's Lutheran Church in Shiremanstown, Pennsylvania.

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# PROGRAM

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*Song translations and program notes  
appear on pages 17 through 21*

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- ACADEMIC FESTIVAL OVERTURE .....Johannes Brahms  
[Orchestra & Chorus]
- ALTO RHAPSODIE .....Johannes Brahms  
[Ms. Horne, Orchestra & Chorus]
- TESTAMENT OF FREEDOM.....Randall Thompson  
[Orchestra & Chorus (Guest Conductor Dr. J. Kawarsky)]

— INTERMISSION —

- VA! LAISSER COULER MES LARMES .....Jules Massinet  
from "*Werther*"  
[Ms. Horne & Orchestra]
- RECITATIVE AND GAVOTTE .....Ambroise Thomas  
from "*Mignon*"  
[Ms. Horne & Orchestra]
- INSALATA ITALIANA.....Richard Genée  
[Chorus]
- MON COEUR S'OUVRE A TA VOIX .....Camille Saint-Saëns  
from "*Samson et Dalilah*"  
[Ms. Horne & Orchestra]
- POLYVETSIAN DANCES .....Alexander Borodin  
[Orchestra]
- HABANERA .....Georges Bizet  
from "*Carmen*"  
[Ms. Horne, Orchestra & Chorus]

## ACADEMIC FESTIVAL OVERTURE by Johannes Brahms, (1833–1897)

In March 1879 the University of Breslau conferred an honorary doctorate on Johannes Brahms. He was inclined to send them a postcard thanking them for the honor! A Breslau friend, the conductor Bernhard Scholz, disabused Brahms of that notion, stating that his gratitude of the honor should take the form of music—a “doktor-symphonie” or at least a solemn song.

To his contemporaries, Brahms must have seemed suddenly to have scaled Olympian heights in the mid to late 1870s, to take up the mantle of Beethoven. In 1876 he had finally finished his first symphony. The following year saw his second, and 1878 the sublime violin concerto was completed. Small wonder that the University wanted to confer an honorary degree.

What the Rector Magnificus and his colleagues did not expect was to receive a “jolly potpourri of student songs a la Suppe”. On the surface the spirit of the music reflects Brahms’ description. Actually the overture is an academic sonata-allegro with clever introduction and magnificent coda. It utilizes four student songs.

The introduction starts with soft mutterings in the strings, fragments of various themes, including “Wir hatten gebauet ein staatliches Haus” the song Brahms used for the introduction. It refers to revolutionary student organizations outlawed after Napoleon by the Metternich government. That chorale like melody gradually merges with the vigorous main part of the overture.

The Stately House theme is transformed into the overture’s main theme, and “Hochfeierlicher Landesvater”, Most Solemn Song to Our Country’s Father Figure, is developed. Then a pair of bassoons intone the droll Freshman initiation song, “Fuchsenritt”. You can hear the words—“Was kommt dort von der Hoh”, What Comes there from On High—as they play. The two songs serve as the contrast section in the traditional sonata-allegro form.

The principal themes are recapitulated, and merge into the luminous noble “Gaudeamus Igitur”, the oldest student song Brahms uses, a Latin paean to youth and its sweet pleasures. This coda brings the overture to a grand conclusion.

The premier, conducted by the composer, was presented to a select group at Breslau—University Rector, Senate, and the Faculty of Philosophy, on 4 January 1881. Tonight we get to hear the choral part along with the familiar orchestral sounds.

## ALTO RHAPSODIE by Johannes Brahms, (1833–1897)

Towards the end of the 1860s Brahms, who was lodging in the Schumann home, realized that little Julie Schumann had grown up into a lovely girl; inevitably, he fell in love with her. It was in 1869, before he had taken courage to declare his passion, when Clara Schumann told him, almost off-handedly, that Julie had become engaged to an Italian count. Brahms’ sick heart turned to composition for solace, and some months later he played this Alto Rhapsody to Clara, saying “This is my bridal song.”

He had extracted three verses from the middle of Goethe’s poem *Harzreise im Winter* (“Winter Journey in the Harz Mountains”) and set them for his favorite voice, a woman’s contralto. It seems that Brahms had already come across a setting of this poem by Goethe’s contemporary Reichardt, who called it a Rhapsody, and set it in C minor, the key adopted by Brahms. The first performance took place at Jena on March 3, 1870, with Pauline Viardot-Garcia as soloist. Brahms later entrusted it to other favorite singers; Geiringer, in his study of Brahms, sagely remarks that great interpreters of Gluck’s *Orpheus* have often been notable too for their performance of the Alto Rhapsody. It is exalted music of a classic dignity.

The Rhapsody falls into three sections: a recitative-like introduction, an arioso, moving rather faster (“Ach, wei heilet die Schmerzen”); and a closing hymn in which the male chorus enters (“Ist auf deinem Psalter”). The first two sections particularly show us an unusual Brahms, quite removed from the glowing lyricist of the most familiar pieces. Yet, as with the Double

Concerto, the more familiar one becomes with this Rhapsody, the finer and more characteristic of Brahms at his best it appears. It is scored for a modest orchestra without trumpets, heavy brass or percussion, and for much of the time the soloist is very lightly supported. Although it is quite short, the Rhapsody makes an extremely spacious effect.

Aber abseits, wer ist's?  
Ins Gebüsch verliert sich sein Pfad,  
hinter ihm schlagen  
die Sträucher zusammen,  
das Gras steht wieder auf,  
die Ode verschlingt ihn.

Ach, wer heilet die Schmerzen  
dess, dem Balsam zu Gift ward?  
Der sich Menschenhass  
aus der Fülle der Liebe trank!  
Erst verachtet, nun ein Verächter,  
zehrt er heimlich auf  
seinen eignen Wert  
in-ungnügender Selbstsucht.

Ist auf deinem Psalter,  
Vater der Liebe, ein Ton  
seinem Ohre vernehmlich,  
so erquicke sein Herz!  
Offne den umwölkten Blick  
über die tausend Quellen  
neben dem Durstenden  
in der Wüste!

But who is that, on one side?  
His track loses itself in the bushes;  
behind him spring back  
the twigs together  
the grass stands up again;  
the desert swallows him up.

Ah, who will heal the sorrows  
of him for whom balsam turned to poison?  
Hatred of men he  
drank from the abundance of love!  
Once disdained, now a disdainer,  
he feeds apart on  
his own worth,  
in unsatisfying selfishness.

If there is on your 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!

Note and English translation by William Mann ©

### THE TESTAMENT OF FREEDOM by Randall Thompson, (1899–1984)

The Testament of Freedom (1943) was composed by American composer, Randall Thompson. Born in New York City in 1899, Thompson was the son of an English teacher. He studied at Harvard University and privately with Ernest Bloch. Primarily known as a choral composer Thompson also composed orchestral and chamber music, including three symphonies and two string quartets. His other choral compositions include: *Americana* (1932), *The Peaceable Kingdom* (1936), *Alleluia* (1940), *The Last Words of David* (1949), and *Frostiana* (1959). *The Testament of Freedom* is performed more often than any of his compositions with the exception of *Alleluia*. He died in Boston in 1984.

*The Testament of Freedom, A Setting of Four Passages from the Writings of Thomas Jefferson* for male chorus (or mixed), piano, orchestra (or band) was composed for the Thomas Jefferson (1743–1826) birthday bicentennial as well as America's involvement in World War II while the composer was head of the music department at the University of Virginia. *The Testament of Freedom* was dedicated to the University of Virginia Glee Club, in memory of the father of the university. The original manuscripts can be found at the University of Virginia Alderman Library and Harvard University Houghton Library. Musicologist Stephen D. Tuttle (1907–1954) conducted the premiere of *The Testament of Freedom* in April, 1943 at the University of Virginia, Charlottesville, Virginia with the college glee club. Thompson served as accompanist. The performance was broadcast over a Nation-wide "hook-up" by Columbia Broadcasting System, and recorded by the Office of War Information for re-broadcast to the Armed Forces overseas.

The first section, "The God who gave us life", is a setting of Jefferson's "A summary View of Rights of British America" (1774). The second and third section uses Jefferson's "Declaration of Causes and Necessity of Taking up Arms" (6 July 1775). Thompson titles these sections "We

have not counted the cost” and “We fight not for glory.” The text of the final section, “I shall not die without a hope”, is from a letter to John Adams (12 September 1821).

Like many musical compositions, *The Testament of Freedom* was not originally well received; however, two years after its debut, Durgin (1945) contended that Thompson’s new composition was “music of integrity, aspiration, and more than a little achievement.” Creigh (1970) reminded us that this composition is full of “economy, simplicity of means, and nobility of expression.” *The Testament of Freedom* “will reach and move the hearts of his listeners in his own day.” Brookhart (1960) called him the neo-Handel of the twentieth century and summarized Randall Thompson’s choral style as being strongly influenced by the text. His melodies are diatonic and modal, while the harmonies are quite conservative. His strong suit is craftsmanship due to his background in academia and choral conducting.

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VA! LAISSER COULER MES LARMES from *Werther* – by Massenet, (1842–1912)

The rising tears that are not shed  
 To our souls again returning  
 Flow down unending, without pity  
 And beat on the heart,  
 till it break

To faint for effort and o’erburdened  
 The heart benumbed, can fight no more;  
 It is too deep for aught to fill;  
 It is too frail, and falls a’dying. . .  
 Falls a’dying.

RECITATIVE AND GAVOTTE from *Mignon* – Thomas, (1811–1896)

Quoi? Mon oncle a logé Philine  
 chez ma tante?  
 Me voice dans son boudoir  
 Oui, je sens battre mon coeur d’espoir  
 Ah! Je guette l’instant de la revoir.  
 Coquette, je guette l’instant de te revoir.  
 Il faut enfin vaincre la cruelle,  
 Il faut toucher le coeur de l’infidèle!  
 Je suis dans son boudoir  
 Et je sens mon coeur battre d’espoir.  
 Ah! je guette l’instant de la revoir  
 Moi je veux qu’on m’aime et j’espère,  
 Oui, j’espère à mon tour être heureux  
 Tant pis, ma foi! Pour tous ses amoureux  
 Je suis dans son boudoir,  
 Et je sens mon coeur battre d’espoir.  
 Ah, je guette l’instant de la revoir.  
 Ah, je sens mon coeur battre d’espoir  
 Coquette, je guette l’instant de te revoir.  
 Pour mon coeur quel doux espoir.  
 Voici l’instant de la revoir!

Ah! Filina, hid in the dwelling of my fair aunt!  
 I am in her boudoir fair,  
 And I feel my heart with rapture beat:  
 Ah! The moment comes for us again to meet!  
 Yes, I feel my heart with rapture beat.  
 I’ll watch her, and catch her, when we again  
 shall meet.  
 ‘Tis now the time my fair inconstant beauty,  
 To gain your faithless heart I feel to be my duty.  
 I am in her boudoir.  
 And I feel my heart with rapture beat:  
 Ah! The moment comes for us again to meet!  
 Ah! If I can only make her love me,  
 Oh! How happy I’ll be!  
 And laugh at all who to her bend the knee,  
 I am in her boudoir fair,  
 And I feel my heart with rapture beat!  
 Ah! The moment comes for us again to meet!  
 Ah! I feel my heart with rapture beat!  
 I’ll watch her, and catch her, when we again  
 shall meet!  
 Ah the joy fills my heart!  
 We shall meet no more to part.

MON COEUR S'OUVRE A TA VOIX from *Samson et Dalilah* – by Saint-Saëns, (1835–1921)

Mon coeur s'ouvre à ta voix,  
comme s'ouvrent les fleurs  
aux baisers de l'aurore!  
Mais, ô mon bien-aimé,  
pour mieux sécher mes pleurs,  
que ta voix parle encore!  
Dites-moi qu'à Dalila  
tu reviens pour jamais;  
redis à ma tendresse  
les serments d'autrefois,  
ces serments que j'aimais!  
Ah! réponds à ma tendresse!  
Verse-moi L'ivresse!  
Réponds à ma tendresse!

My heart at thy sweet voice  
opens wide like the flower  
which the Dawn's kisses waken!  
But, oh my beloved,  
to better dry my tears,  
let your voice speak again!  
Tell me that to Dalila  
you will return forever;  
repeat to my tenderness  
the oaths of old times,  
those oaths that I loved!  
Ah! answer my tenderness!  
Pour over me the rapture!  
Answer my tenderness!

POLYVETSIAN DANCES by Alexander Borodin, (1834–1887)

Russia's awakening from feudal thinking was much later than western Europe's, and it tended to be imposed from the top down. By mid-nineteenth century its political and economic history had produced a situation in the arts and intellectual life that was almost unique.

True talents of the first rate found themselves with day jobs in the military, government, industry or business, pursuing their artistic endeavors in their spare time in virtual collectives. In music in late mid-century the Mighty Handful exemplified this situation.

Mili Balakirev, self-made musician, was the guru. There were an army engineer, Cui; an ensign and alcoholic bureaucrat, Mussorgsky; a naval cadet and future professional composer, Rimsky-Korsakov; and a naval physician, graduate of Heidelberg University's distinguished medical curriculum and one of Russia's all-time greatest chemists. *His name?* Alexander Borodin, partial composer of the epic opera Prince Igor.

Borodin was definitely a weekend composer, who lived in a home amid genial disorder and chaos. He had a unique voice of clarity, of bright orchestral sound that made that of his associates sound thick. Borodin's output was tiny, for he was as talented a chemist as he was a composer. Ironically his most famous work, which occupied him some 20 years, was left in fragments.

Prince Igor was whipped into performable shape by Rimsky-Korsakov and Glazunov after Borodin died in 1887, and was premiered in St. Petersburg in 1890. The Handful had broken-up and was dying-off by then, and Rimsky-Korsakov took on the burden of realizing their many unfinished projects, to preserve their legacy for Russia and the world.

The opera, based on an epic poem, relates a military campaign that Prince Igor of Novgorod launched against the Tatar tribe of the Polovtsii in 1185. Igor and his son Vladimir fulfill dire prophecies found at the start of the opera by getting captured.

In a very pretty bit of diplomacy Khan Konchak, leader of the Polovtsii, spares their lives, professes admiration for their bravery, makes honored guests of them, and offers them freedom provided they go home and cease the warfare. After all, they were interested in each other's commerce.

During the banquet, the entertainment consists of dancers. The dances begin calmly; as they progress they get wilder and more savage. *Whose music is it!* Probably Alexander Borodin's; Rimsky may have had his hand in some of the orchestration. At any rate, they are a grand set of stage dances, reflective of Russia's earliest historic times.



HABANERA from Carmen by Georges Bizet

L'amour est un oiseau rebelle  
Que nul ne peut apprivoiser,  
Et c'est bien en vain qu'on l'appelle  
S'il lui convient de refuser  
Rien n'y fait; menace ou prière  
L'un parle bien, l'autre se tait:  
Et c'est l'autre qui je préfère,  
Il n'a rien dit, mais il me plaît.  
(l'amour, l'amour. . .)  
L'amour est enfant de Bohême,  
Il n'a jamais connu de loi;  
Si tu ne m'aimes pas, je t'aime;  
Si je t'aime, prend garde à toi! . . .  
L'oiseau que tu croyais surprendre  
Battit de l'aile et s'envola. . .  
L'amour est loin, tu peux l'attendre;  
Tu ne l'attends plus. . . il est là. . .  
Tout autour de toi, vite, vite,  
Il vient, s'en va, puis il revient. . .  
Tu crois le tenir, il t'évite,  
Tu veux l'éviter, il te tient.

Love is a rebellious bird  
that nobody can tame,  
and it's all in vain to call it  
if it chooses to refuse.  
Nothing helps, not threats nor prayers;  
one man is smooth-tongued, another's silent  
and he's the one that I prefer:  
he says nothing, but he pleases me.  
Love. . .love. . .  
love is a gypsy child;  
he has never known a law;  
though you don't love me, I love you,  
and if I love you, then beware!  
The bird you thought you'd caught  
spread its wings and flew off. . .  
Love stays away and you must wait for it,  
then when you don't expect it, there it is  
all around you, quickly, quickly  
it comes and goes and then returns.  
You think you hold it, it escapes you,  
you try to escape it, it holds you fast.

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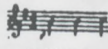
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Calendar of events*

**November 1995  
16th—Youth Chorale  
Concert.** A Celebration  
of Youth and Song,  
Lakeside Lutheran  
Church, Harrisburg

**26th—Messiah  
Sing-a-long** with the  
Susquehanna Chorale.  
Join us in worship and  
song for this seasonal  
masterpiece.

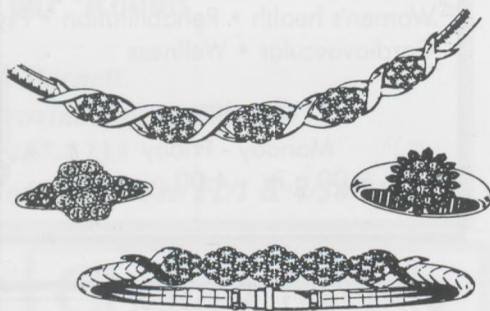
**December 1995 15,  
16, 18th—**  
Christmas concerts with  
the Susquehanna Chorale  
will blend beautifully nos-  
talgic pieces with a variety  
of new songs to warm you  
for the holiday. Features  
Respighi's *Laud to the  
Nativity* with chamber  
orchestra.

**February 1996 24th—  
Central PA Chorale  
Festival**  
The Susquehanna  
Chorale will perform with  
the Harrisburg Chamber  
Singers and a third guest  
choir in an evening of  
glorious choral music.  
Special guest conductor  
will be Alan Harlar.  
Market Square  
Presbyterian Church,  
Harrisburg

**May 1996 3, 4, 6th—  
The Susquehanna  
Chorale Spring  
Concert** will feature  
the premier of a com-  
missioned piece by  
renowned conductor  
Robert Page.

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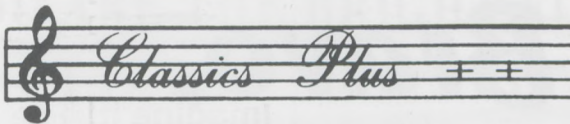
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