



Greenwich Choral Society ❖ May 1996

My brother was a noble man. He would agree wholeheartedly with Charles Ives that "The future of music may not lie entirely with music itself, but rather in the way it encourages and extends, rather than limits, the aspirations and ideals of the people, in the way it makes itself a part with the finer things that humanity does and dreams of."

Richard gave unstintingly of himself in music and in his relationships with colleagues, family and friends. Many of you here today know this from personal experience. We all miss his presence among us: his energy, his ready smile, his quiet humor, his imagination, his love, and his spiritual depth, which was a reflection of his shining soul.

Howard Vogt

*And the night shall be filled with music
And the cares that infest the day
Shall fold their tents like the Arabs
And as silently steal away*

Henry Wadsworth Longfellow

Throughout the program are excerpts from letters that were written in celebration of Richard Vogt and his 20th anniversary as music director of the Greenwich Choral Society.

The calligraphy on the cover was created by Sheila Johnson and given to Richard Vogt.

This program serves for all five concerts.

Serenade to Life

12:00 PM

Agnus Dei (*transcribed from "Adagio for Strings"*)

Samuel Barber

Fanfare for St Edmundsbury

Benjamin Britten

Sanctus *from the Requiem, Grand Messe des Morts*

Hector Berlioz

Grande Tarantelle

Louis Moreau Gottschalk

The Death of Nicolas *from Saint Nicolas*

Benjamin Britten

Magnificat

Johann Sebastian Bach

Beverly Myers, soprano
Christina Wilcox, mezzo-soprano
Frederick Urrey, tenor
Ding Gao, bass-baritone
David Buechner, piano

David Buechner plays a YAMAHA piano

Program Notes

Agnus Dei

Samuel Barber (1910-1981)

Samuel Barber, American composer, is probably best remembered for his *Adagio for Strings*, an orchestration of the slow movement of his *String Quartet* (Op. 11, 1936). Arturo Toscanini conducted the first performance in 1938 with the NBC Symphony. In 1967, Barber transcribed the work for mixed chorus in this setting of the *Agnus Dei* from the Ordinary of the Mass.

Barber's other major works include *Dover Beach* (1933), for baritone and string quartet; *Knoxville, Summer of 1915* (1948), for soprano and orchestra; *Capricorn Concerto* (1944), for chamber orchestra; an opera, *Vanessa* (1958); and *Antony and Cleopatra*, the opera which opened the Metropolitan Opera's new theater at Lincoln Center in 1966.

Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910. He died in New York City, January 23, 1981.

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Agnus Dei, qui tollis peccata mundi: dona nobis pacem.

Lamb of God, that takest away the sins of the world, have mercy on us.

Lamb of God, that takest away the sins of the world, have mercy on us.

Lamb of God, that takest away the sins of the world, grant us peace.

Requiem, Op. 5 Grand Messe des Morts

Hector Berlioz (1803-1869)

In 1837 Berlioz was commissioned to write a Requiem Mass to commemorate King Louis-Philippe's escape from assassination on the anniversary of the July Revolution. though given only three months to compose this monumental work, Berlioz rose to the challenge with remarkable results. He found himself stimulated by a rush of ideas by the "sublime poetry" of the subject. In composing the *Requiem*, Berlioz set out to apply to sacred music the same principles of freedom and expressive truth which he fought to establish in his secular works, in turn inspiring the entire French Romantic movement. He did not hesitate to manipulate text, change the order of phrases, or even delete them completely, if the expressive purposes and dramatic structure of the music demanded it.

Sanctus

Sanctus, sanctus sanctus,

Domine Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis

Holy, holy, holy,

Lord God of Hosts.

Heaven and earth are full of thy glory.

Hosanna in the highest.

Saint Nicolas

Benjamin Britten (1913-1976)

Benjamin Britten's cantata *Saint Nicolas* (words by Eric Crozier) was written for performance at the centenary celebrations of Lancing College, Sussex, England, on July 24, 1948. The performance was conducted by Britten and the part of Nicolas was sung by Peter Pears. The cantata was also sung the same year at the first Aldeburgh Festival. The instrumentation includes

piano duet, organ, strings and percussion: timpani, snare drum, bass drum, tenor drum, cymbals, triangle, gong, whip and tambourine.

Nicolas is one of the most popular saints in Christendom, especially in the East. He is the patron saint of Greece and Russia, of scholars, pawnbrokers, travelers, seamen and children. Little is known of his life, on the other hand, legends about him are extensive. Saint Nicolas' feast day is December 6. He is often represented in episcopal robes with three purses of gold, three gold balls, or three small boys in allusion to one or another of the events of his life. Saint Nicolas as patron saint of children may be the origin of England's "Father Christmas." Our "Santa Claus" is derived from the Dutch dialect of his name, "Sinte Klaas."

The Greenwich Choral Society performed *St. Nicolas* at the Aldeburgh Festival in 1985.

Lord, now lettest thou thy servant depart in peace, according to Thy Word.
For mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people.
To be a light to lighten the Gentiles, and to be the glory of Thy people Israel.
Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now and ever shall be world without end. Amen!

God moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea,
And rides upon the storm

Deep in unfathomable mines
Of never failing skill,
He treasures up His bright designs,
And works his sovereign will.

Ye fearful saints, fresh courage take,
The clouds you so much dread
Are big with mercy, and shall break
In blessings on your head.
Amen.

Grande Tarantelle

Louis Moreau Gottschalk (1829-1869)

Louis Moreau Gottschalk (1829-1869) was an American original. A spellbinding piano virtuoso, he was America's first internationally recognized composer, whose "classical" works received accolades from Hector Berlioz and Victor Hugo, and whose debut in Paris in 1844 was praised by Chopin. Perhaps most important, his immensely popular Louisiana and Caribbean pieces—such as *Danza*, *Pasquinade* and *Bamboula*—anticipated ragtime by fifty years. Gottschalk's *Grande Tarantelle* (Op. 67) for piano and orchestra began life as an improvisation. It then passed through a two-violin version, now lost, and finally emerged in a scoring for orchestra first performed in Brazil. The spirited dance, with its wild leaps on the keyboard, brisk modulations, arresting chromatic interlude, and, at one point, wild dissonances, appeared in concert after concert down to the end of Gottschalk's life, invariably bringing the audience to its feet.—*Bamboula! The Life and Times of Louis Moreau Gottschalk* by S. Frederick Starr (Oxford, 1995).

Gottschalk died from a ruptured appendix in Rio de Janeiro in 1869. He is buried in Greenwood Cemetery in Brooklyn. His tours all over the world once brought him to Norwalk, Connecticut (March 9, 1864), where he found "...one of the handsomest little halls I've yet seen in the United States."

Magnificat

Johann Sebastian Bach (1685-1750)

One wonders how many of the peaceful citizens of Leipzig who attended the evening services at St. Thomas on Christmas Day in 1723 realized that this was a history-making day in the realm of music. At the Nicolai Kirche in the morning the main choir produced the great cantata, *Christen aetzet diesen Tag*, and the newly composed *Sanctus in C*. In the evening the same choir sang these works, together with the *Magnificat in E-flat* which was composed especially for the occasion. Two or three works of this kind and scope, composed for and produced during one day, and in a comparatively poor church, would have made music history at any period in any country, yet it was one of the duties of a comparatively unrecognized composer. The *Magnificat* is without doubt one of the greatest choral works ever written. Bach first wrote out this great composition in E-flat. This was later revised with the key change to D and two flutes added to the instrumentation, which greatly improved the whole. In form, it is extremely concise. It consists of only twelve numbers in all. The *Magnificat* has from early times been one of the important canticles of the church. Literally hundreds of musical compositions have been set to these words and especially when combined with the Nunc Dimittis for use at Vesper services.

Albert Riemenschneider

Chorus

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

Aria, Soprano II solo

Et exsultavit spiritus meus in
Deo salutari meo.

And my spirit hath rejoiced in
God my Saviour.

Aria, Soprano I solo

Quia respexit humilitatem ancillæ suæ:
Ecce enim ex hoc beatam me dicent

For he hath regarded the lowliness of
his handmaiden. For behold, from henceforth
I shall be called blessed

Chorus

Omnes generationes

By all generations

Aria, Bass solo

Quia fecit mihi magna qui potens est:
Et sanctum nomen ejus.

For he that is mighty hath done to me great things;
And holy is his name.

Duet, Alto solo and Tenor solo

Et miserecordia ejus a progenie in
progenies timentibus eum

And his mercy is on them that fear him
from generation to generation.

Chorus

Fecit potentiam in bracchio suo:
dispersit superbos mente cordis sui.

He hath showed strength with his arm; he hath
scattered the proud in the imagination of his heart.

Aria, Tenor solo

Desposuit potentes de sede,
et exaltavit humiles.

He hath put down the mighty from their seats,
and exalted them of low degree.

Aria, Alto solo

Esurientes implevit bonis:
et divites dimisit inanes.

He hath filled the hungry with good things, and
the rich he hath sent empty away.

Soprano I, Soprano II, Alto
Suscepit Israel puerum suum,
recordatus misericordiæ suæ.

He hath holpen his servant Israel in
remembrance of his mercy.

Chorus
Sicut locutus est ad patres nostros,
Abraham et semini ejus in sæcula.

As he spake to our fathers, to Abraham,
and to his seed for ever.

Chorus
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper, et in sæcula sæculorum.
Amen

Glory be to the Father, and to the Son, and to the
Holy Ghost. As it was in the beginning, is now,
and ever shall be, world without end.
Amen.

*To Dick, who introduced us to so many fine singers, who encouraged
so many composers, who enriched our musical lives by his devotion,
fervor and humility*

Dave and Iola Brubeck

An anonymous donor has established a fund, with a generous gift,
to commission a work in honor of Richard Vogt. This work will
be premiered in the year 2000 in celebration of the 75th anniversary
of the Greenwich Choral Society.

Interested deVogtees are invited to contribute in any amount.
Please forward inquiries or donations to:

R. V. Commissioning Fund
P.O. Box 5
Greenwich, CT 06836-0005

*To know Dick Vogt is to know a man of the utmost generosity, sincerity and
gentility. He is that rarest of men who loves music to the core of his soul.
All musicians who have worked with him sense and respect this. He is a
treasure to us all, players and listeners alike, for the love he feels in his
heart and so selflessly shares with us both on and off the podium.*

David Buechner

Serenade to Love

2:00 PM

Aprile

Francesco Tosti

Terry Beaurline

Seit dem dein Aug

Richard Strauss

Karen Williams

Un bel di

from Madama Butterfly

Giacomo Puccini

Red Rosey Bush

Appalachian Mountain Song

V. Young

Volga Boatman

Russian Folk Song

Ding Gao

Der Engel

from Wesendonck Lieder

Richard Wagner

Christina Wilcox

Avant de quitter ces lieux

from Faust

Charles Gounod

Thomas Woodman

Au Fond du Têmpie Saint

duet from The Pearl Fishers

Georges Bizet

Terry Beaurline

Thomas Woodman

Harriet Wingreen, piano

Karen Williams, soprano

Christina Wilcox, mezzo-soprano

Terry Beaurline, tenor

Thomas Woodman, baritone

Ding Gao, bass-baritone

Serenade to America

4:00 PM

Fanfare

written for Richard Vogt and conducted by the composer

Rob Mathes

I am Easily Assimilated ❖ Make our Garden Grow

Leonard Bernstein

I Dream of Jeannie ❖ Beautiful Dreamer

Stephen Foster

Maple Leaf Rag ❖ Wall Street Rag

Scott Joplin

In Dat Great Gittin' up Morning

arranged by Alice Parker

By and By ❖ Deep River

Michael Tippett

Oh! Freedom

arranged by Richard Vogt

Walk Him up the Stairs

Gary Geld

Brenda Harris, soprano

Karen Williams, soprano

Elaine Bonazzi, mezzo-soprano

Thomas Woodman, baritone

David Buechner, piano

Rob Mathes

Program Notes

I am Easily Assimilated

Leonard Bernstein (1918-1990)

Make our Garden Grow, from *Candide*

François Marie Arouet de Voltaire wrote *Candide* in 1758 as a wickedly joyful satire. It was a flight of fancy conceived as a calculated insult to the philosophy that this is the best of all possible worlds. The slim volume has survived for 300 years. Bernstein's *Candide*, a comic operetta based on Voltaire's satire, was first produced in New York City on December 1, 1956, with a book by Lillian Hellman and Leonard Bernstein. This production did not long survive, but its legend grew and flourished. On December 18, 1973, the Chelsea Theater Center of Brooklyn opened a new production to great acclaim, and later Harold Prince brought it to Broadway, where it enjoyed a long and successful run.

I was not born in Buenos Aires. My father came from Rovno Gubernya.
But now I'm here, I'm dancing a tango: di 'dee di! I am so easily assimilated.
I never learned a human language. My father spoke a High Middle Polish.
In one half-hour I'm talking in Spanish: por favor! Toreador!
It's easy, it's ever so easy! I'm Spanish, I'm suddenly Spanish!
And you must be Spanish, too. Do like the natives do.
These days you have to be in the majority.
Tus labios rubí dos rosas que se abren a mí,
Conquistan mi corazón y sólo con una canción
Tus labios rubí, dreiviertel Takt, mon très cher ami,
Oui oui, sí sí, ja ja ja, yes yes, da da. Je ne sais quoi!
Me muero, me sale una hernia!
A long way from Rovno Gubernya!
Tus labios rubí dos rosas que se abren a mí,
Conquistan mi corazón y sólo con una divina canción
De tus labios rubí! Hey!

You've been a fool and so have I, but come and be my wife,
And let us try before we die to make some sense of life.
We're neither pure nor wise nor good; we'll do the best we know;
We'll build our house, and chop our wood, and make our garden grow.
I thought the world was sugarcake, for so our master said;
But now I'll teach my hands to bake our loaf of daily bread. (Refrain)
Let dreamers dream what worlds they please; those Edens can't be found.
The sweetest flow'rs, the fairest trees are grown in solid ground. (Refrain)

Songs

Stephen Foster (1826-1864)

Stephen Foster was born in Lawrenceville, Pennsylvania. He composed more than 200 songs which remain unequalled in our musical history as a truly American expression. He was not influenced by the foreign music that enslaved composers who lived in the more cosmopolitan seaboard cities. His songs captured the sound of minstrel shows, the singing and dancing of

Negroes on the wharves along the Ohio River, and the sentimental songs of the middle 1800's. Foster sold many of his songs for only a few dollars, and often they were published under other names. He died in poverty in New York City at the age of 38.

I Dream of Jeannie

arranged by Alice Parker and Robert Shaw

I dream of Jeannie with the light brown hair,
Born like a vapor, on the summer air;
I see her tripping where the bright streams play,
Happy as the daisies that dance on her way,
Many were the wild notes her merry voice
would pour,
Many were the blithe birds that warbl'd
them o'er;
I dream of Jeannie with the light brown hair.

I long for Jeannie with the day dawn smile
Radiant in gladness, warm with winning guile,
I hear her melodies, like joys gone by,
Sighing 'round my heart o'er the fond hopes that die;
Sighing like the night wind, and sobbing like the rain,
Waiting for the lost one that comes not again,
I long for Jeannie, and my heart bows low,
Nevermore to find her where the bright waters flow.

Maple Leaf Rag Song

Scott Joplin (1869-1917)

In 1974, the Academy Award-winning film, *The Sting*, brought back the music of Scott Joplin, a black ragtime composer who was born in eastern Texas on November 24, 1868. Led by *The Entertainer*, one of the most popular pieces of the mid-1970s, a revival of Joplin's music resulted in events unprecedented in American musical history. Never before had any composer's music been so acclaimed by both the popular and classical music worlds. While reaching a "Top Ten" position in the pop charts, Joplin's music was also being performed in classical recitals and setting new heights for sales of classical records. His opera, *Treemonisha*, was performed both in opera houses and on Broadway. *Maple Leaf Rag*—composed in 1897 or 1898—was Joplin's most important composition and the best-known instrumental rag of the period. It was important to Joplin, first, because it made his reputation: thereafter he was always known as the composer of the *Maple Leaf Rag*. Second, its publication by John Stark & Sons (Sedalia, Missouri) included a royalty contract, and the income from this one work changed the conditions of Joplin's life. The song version of the *Maple Leaf Rag* was issued by Stark in 1903. The lyricist was Sydney Brown, an office boy for the Stark Music Company. Scott Joplin, the King of Ragtime, died a horrible death from syphilis in New York on April 1, 1917. His dreams of greatness collapsed as he slipped into madness. He was buried in a common grave in St. Michael's Cemetery on Long Island. Whatever differences his publisher John Stark and Joplin may have had through the years, they were put aside as Stark wrote a touching eulogy, summarizing Joplin's accomplishments in a single sentence: "Scott Joplin is dead. A homeless itinerant, he left his mark on American music."

I came from ole Virginy,
From de county Acomac,
I have no wealth to speak of 'cept de clothes upon my back,
I can do de country hoe down,
I can buck and wing to show down,
And while I'm in the notion just step back and watch my motion,

*Oh go 'way man I can hypnotize dis nation,
I can shake de earth's foundation wid de Maple Leaf Rag,*

*Oh go 'way man just hold yo breath a minit
For there's not a stunt that's in it with the Maple Leaf Rag.*

I dropp'd into de swellest ball
The great exclusive it,
But my face was dead agin me and my trousers didn't fit,
But when Maple Leaf was started my timidity departed,
I lost my trepidation you could taste de admiration,
Oh go 'way man...

De men were struck wid jealousy
De razors gan to flash,
But de ladies gathered 'round me for I'd sholy made a mash,
De finest belle she sent a boy to call a coach and four,
We rode around a season till we both were lost to reason,
Oh go 'way man...

In Dat Great Gittin' Up Mornin'

arranged by Alice Parker

I'm a gonna tell you bout
de comin' of de Savior
Fare ye well, fare ye well,
In dat great gittin' up mornin'
Fare ye well, fare ye well

De Lord spoke to Gab'l
Go look behind the altar
Take down a silver trumpet
Blow yo' trumpet, Gab'l.

Gab'l ask de Lawd
Lawd, how loud shall I blow it?
Loud as seven peals of thunder
Wake all the livin' nations.

Den you'll see de Christians risin,
Den I'll see my Jesus comin'
Take the righteous home to glory,
On the right hand of my Saviour

A Child of Our Time

Michael Tippett (born 1905)

Michael Tippett was born in London in 1905. He is of Cornish stock but spent his childhood in Suffolk and later, when his parents went abroad, in the south of France and in Italy. He studied composition at the Royal College of Music, had a few years of schoolmastering and then, finding it interfered with his composition, retired to live very simply in a small village in Surrey. He was rigorously self-critical and until 1935 withdrew or destroyed all his compositions. He also conducted a London orchestra of unemployed professional musicians which played in schools, churches, hospitals, and parks. In 1940, shortly after the building had been bombed, he was appointed director of music at Morley College, where his influence on the music life of London made a profound impression. Two days after the beginning of the war he began his oratorio, *A Child of Our Time*, an impassioned protest against persecution and tyranny. The formal layout of the oratorio was consciously modeled on that of Handel's *Messiah*. The greatest stroke of genius in the whole work is perhaps Tippett's use of Negro Spirituals at crucial points, as being the closest modern equivalent to the universally known Lutheran chorales of Bach's day.

Robin Golding

Music is well said to be the speech of angels Thomas Carlyle

Chorus and Soprano solo

O, by and by, by and by,
I'm gonna lay down my heavy load
I know my robe's going to fit me well,
I've tried it on at the gates of hell.
O hell is deep and a dark despair,
O, stop, poor sinner, and don't go there!
O, by and by, by and by,
I'm gonna lay down my heavy load.

Chorus and Soli

Deep river, my home is over Jordan,
Deep river, Lord,
I want to cross over into camp-ground.
O, chillun! O, don't you want to go,
To that gospel feast,
That promised land,
That land where all is peace?
Walk into heaven, and take my seat,
And cast my crown at Jesus' feet.
Deep river, my home is over Jordan,
I want to cross over into camp-ground, Lord!

Oh, Freedom,

arranged by Richard Vogt

In their exceptional collection, *Folk Song: USA*, John and Alan Lomax write: "In heaven the folk Negro not only hopes to meet his Lawd on equal terms, and to receive all the glittering things which had been denied him on this earth — golden crowns, silver waistbands, milk-white robes, and shoes (for *all* God's children get shoes in heaven) — but above all, he hopes to sit and rest, just rest... *When I gets to heaven, gonna be at ease, Me an' my God gonna do as we please.* In one of his sermons, the late Martin Luther King, Jr. wrote: "One day the South will recognize its real heroes. They will be old, oppressed, battered Negro women, symbolized in a seventy-two year old woman in Montgomery, Alabama, who rose up with a sense of dignity and with her people decided not to ride segregated buses, and who responded with ungrammatical profundity to one who inquired about her weariness: '*My feets is tired, but my soul is at rest.*'"

The Greenwich Choral Society performed *Oh, Freedom* at the Aldeburgh Festival in 1976.

Walk Him up the Stairs

Gary Geld and Peter Udell

from the musical comedy *Purlie*, based on the play *Purlie Victorious* by Ossie Davis

Walk him up the stairs. Help him out the door.
Don't let a drownin' sinner go under, scare the devil,
Lord, shake your thunder, walk him up the stairs.
Save him from the fire, Lord, turn him from desire, Lord!
Help him out the door...take him up the hill...
Lift him even higher Lord, push him up the pine...
Set him down on a cloud. Float him to those pearly gates.
Walk him up the stairs!

Over the years I was privileged and honored to take part in several of your concerts. The members of the Society have always been privileged to have you as their director, leader, mentor, inspiration. The members of your audiences have likewise been privileged to hear the Greenwich Choral Society and, under your direction, be involved, soothed, agitated, surprised, entertained, overwhelmed and, ultimately, moved.

Ara Berberian - bass soloist

Serenade: An Evening in Vienna

6:00 PM

Two songs from *La Périchole*
Jacques Offenbach

Elaine Bonazzi

Saffi's Song
from Der Zigeunerbaron
Johann Strauss

Geraldine McMillian

Czardas
from Die Fledermaus
Johann Strauss

Brenda Harris

Intermezzo, Opus 18, No. 2
Waltz, Opus 39, No. 15
Johannes Brahms

Dan Franklin Smith

Huguette's Waltz
from The Vagabond King
Rudolf Friml

Katherine Keyes

My Hero
from The Chocolate Soldier
Oscar Straus

Meine Lippen
Vilja
from The Merry Widow
Franz Lehár

Beverly Myers

Wein, Du Stadt Meiner Träume
Rudolf Siczynski

Brenda Harris, soprano
Geraldine McMillian, soprano
Beverly Myers, soprano
Elaine Bonazzi, mezzo-soprano
Katherine Keyes, mezzo-soprano
Dan Franklin Smith, piano

The Greenwich Choral Society thanks Mr. and Mrs. John H. Hall, Jr.
for their generous support of this concert

Serenade and Requiem

8:00 PM

Fanfare for the Common Man

Aaron Copland

Serenade to Music

Ralph Vaughan Williams

Requiem

Wolfgang Amadeus Mozart

Brenda Harris, soprano
Geraldine McMillian, soprano
Christina Wilcox, soprano
Karen Williams, soprano
Elaine Bonazzi, mezzo-soprano
Katherine Keyes, mezzo-soprano
Beverly Myers, soprano
Frederick Urrey, tenor
Ding Gao, bass-baritone
Thomas Woodman, baritone

The Greenwich Choral Society thanks Karen and William Watt
for their generous gift in support of this concert

*His total immersion in the St. John Passion - his operatic excitement
in Verdi's Requiem - his joyous Messiah - the marvellous support he
always gave me (and everyone else) in these and so many other great
works. R.V? He is a National Treasure.*

Elaine Bonazzi and Jerry Carrington

Program Notes

Serenade to Music

Ralph Vaughan Williams (1872-1958)

Vaughan William's *Serenade to Music* is a triple tribute: it was composed for a concert conducted by Sir Henry Wood in London, October 5, 1938, to celebrate Sir Henry's fiftieth anniversary as a conductor; it was tailored for the talents of sixteen singers who had been closely associated with him during his long career; and, finally, it is Vaughan William's own testament to the glory of music itself. The composer took his text from Act V, Scene I, of Shakespeare's *The Merchant of Venice*. The work is often performed by a chorus and a quartet of soloists, as in this performance.

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears. Soft stillness and the night
Become the touches of sweet harmony.

Look how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Come, ho! and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.

I am never merry when I hear sweet music.
The reason is, your spirits are attentive.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils.
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted.

Music! Hark!
It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it.
How many things by season seasoned are
To their right praise and true perfection!

Peace, ho! the moon sleeps with Endymion,
And would not be awaked.
Soft stillness and the night
Becomes the touches of sweet harmony.

Requiem KV 626

Wolfgang Amadeus Mozart (1756-1791)

At the beginning of the summer of 1791 Mozart received a commission for a Requiem from Count Franz von Walsegg-Stuppach which the music-loving Count wanted performed at a Mass for his late wife. This *Requiem* proved to be the composer's last work. He died before he could finish it and several sections were completed by his pupil, Franz Xaver Süssmayr. The extent to which Süssmayr rather than Mozart was responsible for the composition of these sections has remained a subject for discussion and research. Süssmayr claimed the lion's share of credit for the work, but musicologists show that until the last three sections he did little more than fill out the instrumentation. It is these last three sections — Sanctus, Benedictus and Agnus Dei — that trouble the musicologists. Apparently they were written by Süssmayr, but Mozart may have explained his intentions to his student so clearly and in such detail that the latter had little difficulty in completing Mozart's conception. The *Requiem* occupied Mozart almost to the last. Early in December 1791 he discussed it with Süssmayr and asked friends to hold little rehearsals for him, singing in four parts with keyboard accompaniment. On December 4, just as they were beginning the *Lacrimosa*, he broke down. Some kind of partial paralysis set in and a priest was called to administer extreme unction. Even after he had said his last farewell to his family and to

the world the strains of the *Requiem* still seemed to haunt him, and he tried to sing them. Towards midnight he turned to the wall, as though inclined to go to sleep. The first hour of December 5, 1791, had nearly run its course when Wolfgang Amadeus Mozart breathed his last, not quite thirty-six years of age.

Uwe Kraemer/Eric Blom/Richard Vogt

Mozart's *Requiem* was part of the first concert conducted by Richard Vogt for the Society, in April, 1973. The soloists were Cynthia Clarey, Peggy Hewett, Seth McCoy, and Ara Berberian.

Introitus

Requiem æternam dona eis Domine: et
lux perpetua luceat eis. Te decet hymnus
Deus in Sion, et tibi reddetur votum in
Jerusalem: exaudi orationem meam, ad te
omnis caro veniet.

*Rest eternal grant unto them, O Lord: and let light
perpetual shine upon them. There shall be singing
unto Thee in Zion, and prayer shall go up to Thee in
Jerusalem: give ear to my supplication, unto Thee
shall all flesh come.*

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

Sequenz

Dies iræ, dies illa, solvet sæclum in
favilla: teste David cum Sibylla. Quantus
tremor est futurus, quando judex est
venturus, cuncta stricte discussurus!

*Day of wrath and doom impending, heaven and earth
in ashes ending, David's word with Sibyl's blending.
Oh, what fear man's bosom rends, when from heaven
the Judge descends, on whose sentence all depends!*

Tuba mirum spargens sonum per sepulchra
regionem, coget omnes ante thronum. Mors
stupebit et natura, cum resurget creatura,
judicanti responsura. Liber scriptus
proferetur, in quo totum continetur, unde
mundus judicetur. Judex ergo cum sedebit,
quidquid latet apparebit: nil inultum
remanebit. Quid sum miser tunc dicturus?
Quem patronum rogaturus? Cum vix justus
sit securus.

*Wondrous sound the trumpet flings, through earth's
sepulchres it rings, all before the throne it brings.
Death is struck and nature quaking, all creation is
awaking, to its Judge an answer making. Now the
record shall be cited, wherein all things stand
indicted, whence the world shall be requited. When
the Judge His seat attains, and each hidden deed
arraigns, nothing unavenged remains. What shall I,
frail man, be pleading? Who for me be interceding,
when the just are mercy needing?*

Rex temendæ majestatis, qui salvandos salvas
gratis, salva me, fons pietatis.

*King of majesty tremendous, who dost free salvation
send us, fount of pity, then befriend us.*

Recordare Jesu pie, quod sum causa tuæ viæ:
ne me perdas illa die. Quærens me, sedisti
lassus: redemisti crucem passus: tantus labor
non sit cassus. Juste judex ultionis, donum
fac remissionis, ante diem rationis.
Ingemisco, tamquam reus: culpa rubet vultus
meus: supplicanti parce Deus. Qui Mariam
absolvisti, et latronem exaudisti, mihi quoque
spem dedisti. Preces meæ non sunt dignæ:
sed tu bonus fac benigne, ne perenni cremer

*Think, kind Jesus, my salvation caused Thy wondrous
Incarnation. Leave me not to reprobation. Faint and
weary Thou hast sought me, on the Cross of suffering
bought me, shall such grace be vainly brought me?
Righteous Judge of retribution, grant Thy gift of
absolution, ere that reckoning day's conclusion.
Guilty now I pour my moaning, all my shame with
anguish owning; spare, O God, Thy suppliant
groaning. Thou who Mary's sin forgavest, who to
hear the thief vouchsafest, unto me bright hope Thou*

igne. Inter oves locum præsta, et ab hædis me sequestra, statuens in parte dextra.

Confutatis maledictis, flammis acribus addictis, voca me cum benedictis. Oro supplex et acclinis, cor contritum quasi cinis: gere curam mei finis.

Lacrimosa dies illa, qua resurget ex favilla judicandus homo reus: huic ergo parce Deus. Pie Jesu Domine, dona eis requiem. Amen.

Offertorium

Domine Jesu Christe, Rex gloriæ, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repræsentet eas in lucem sanctam: quam olim Abrahæ promisisti, et semini ejus.

Hostias et preces tibi Domine laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam. Quam olim Abrahæ promisisti et semini ejus.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Hosanna in excelsis.

Benedictus

Benedicus qui venit in nomine Domini. Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi: dona eis requiem. Agnus Dei, qui tollis peccata mundi: dona eis requiem. Agnus Dei, qui tollis peccata mundi: dona eis requiem sempiternam.

Communio

Lux æterna luceat eis, Domine: cum sanctis tuis in æternum, quia pius es. Requiem æternam dona eis Domine, et lux perpetua luceat eis.

gavest. Worthless are my prayers and sighing; yet, good Lord, in grace complying, rescue me from fires undying. With Thy sheep a place provide me, from the goats afar divide me, to Thy right hand do Thou guide me.

When the wicked are confounded, doomed to flames of woe unbounded, call me with Thy saints surrounded. Low I kneel in heart-submission; see, like ashes my contrition: help me in my last condition.

Ah! that day of tears and mourning, from the dust of earth returning, man for judgement must prepare him. Spare, O God, in mercy spare him. Gentle Jesus, gracious Lord, grant them Thy eternal rest. Amen.

O Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the depths of the pit. Deliver them from the lion's mouth, that hell devour them not, that they fall not into darkness: but let the standard-bearer Saint Michael bring them into the holy light which, of old, Thou didst promise unto Abraham and his seed.

We offer unto Thee, O Lord, sacrifices of prayer and praise: do Thou receive them for the souls of those whose memory we this day recall: make them, O Lord, to pass from death unto life, which, of old Thou didst promise to Abraham and his seed.

Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Lamb of God, that takest away the sins of the world, grant them rest. Lamb of God, that takest away the sins of the world, grant them rest. Lamb of God, that takest away the sins of the world, grant them eternal rest.

May eternal light shine upon them, O Lord, with Thy saints forever, because Thou art merciful. Grant them eternal rest, O Lord, and let light perpetual shine upon them.

Conductor and Soloists

Richard Westenburg, guest conductor, earned his B.Mus. degree in organ from Lawrence University, WI and his M.A. from the University of Minnesota. He is the founder and Music Director of Musica Sacra and Director of Music at the Fifth Avenue Presbyterian Church in New York. From 1977–1989, Dr. Westenburg served as Head of the Choral Department at the Juilliard School. In addition, he has appeared throughout the country as a guest conductor; leading the Houston Symphony Orchestra, the National Symphony Orchestra, the American Symphony Orchestra, and the Bethlehem Bach Choir, among others. Dr. Westenburg's and Richard Vogt's friendship extended over thirty years.

Terry Beaurline, tenor, is a regular member of the Choral Society chorus and has performed from time to time in solo and duet parts with the Society. He is also a frequent Sunday soloist at the First Congregational Church in Old Greenwich and has appeared as soloist in oratorio concerts, most recently last December in that church's presentation of *Messiah*. He studied voice in Minneapolis and New York City. He lives in Greenwich with his wife and son.

Elaine Bonazzi, mezzo-soprano from Endicott, NY, graduated from the Eastman School of Music. During her career she has taken part in more operatic premieres than any other living singer: with opera companies such as Washington, Santa Fe, Minnesota, Boston, Pittsburgh, Baltimore, Tulsa and Cincinnati, the Opera Theatre of St. Louis and Houston Grand Opera. She has also made many numerous appearances with New York City Opera. Her role as Countess Geschwitz in the American premiere of Alban Berg's *Lulu* led to her performance of the same role at the Spoleto Festival in Italy and in the Netherlands Opera production. She is recognized as an outstanding interpreter of contemporary music here and abroad.

David Buechner, pianist and the highest-ranking American prizewinner of the 1986 International Tchaikovsky Competition, is a native of Baltimore. A graduate of the Juilliard School and the Manhattan School of Music, Mr. Buechner has won competitions in Moscow, Leeds, Sydney and Vienna. He has performed with most of the country's major orchestras, including those in Philadelphia, Cleveland, Boston and Washington. He is on the faculty both at the Manhattan School of Music and New York University. Mr. Buechner performed the *Grande Tarantelle*, one of Richard Vogt's favorite pieces, last year at the Choral Society's spring concert at Norwalk Concert Hall.

Ding Gao, bass-baritone, earned his Masters Degree from the Shanghai Conservatory of Music. He soon became a favorite at the Shanghai Opera, where he made his debut as Figaro in *Le Nozze di Figaro*. He repeated the role of Figaro with the Washington International Opera and has performed with the Atlanta Symphony, Orchestra of St. Luke's, Cincinnati Philharmonic, Wolf Trap Opera and Boston Lyric Opera. In April he appeared as Escamillo with the Connecticut Grand Opera. Mr. Gao was a winner of the Sullivan Foundation Competition in 1995. He first performed with the Choral Society in December 1994.

Brenda Harris, soprano, was born in New Douglas, Illinois. After apprenticeship with San Diego and Santa Fe Operas, she performed with New York City Opera, Fort Worth Opera, Washington Opera, Vancouver Opera, Spoleto Festival (Italy) and Minnesota Opera, among others. Last summer she sang for Chautauqua Opera, and this year she joined the roster of the Metropolitan Opera. Ms. Harris has also appeared widely on the concert stage, singing as soloist with the St. Louis Symphony, New York Oratorio Society, Honolulu Symphony and Buffalo Philharmonic. Ms. Harris has appeared with the Choral Society many times, and will sing again in this year's Pops concert in June.

Katherine Keyes, mezzo-soprano, has performed over thirty operetta and musical comedy roles with opera companies such as the New York City Opera, Kansas City Lyric, Shreveport Symphony Society, Fort Worth Opera Association, Village Light Opera Group and others. She appeared as Bianca in New York City Opera's Live from Lincoln Center production of *La Rondine*. Last May Ms. Keyes was a featured soloist in the Four Centuries of French Music series at Lincoln Center. She participated in the Choral Society's Mozart Marathon in 1991.

Rob Mathes, composer and performer, is a native of Greenwich. He studied at Berklee College of Music in Boston and continued studying counterpoint, harmony and orchestration with educator and composer Myron Fink. His wide range of musical interest is demonstrated by his local blues band or touring and recording with jazz musicians to composing and arranging for Tom Stacy, English horn soloist for the New York Philharmonic. In 1991 the Greenwich Choral Society commissioned and performed his Christmas piece, *Bells, Bells, Bells, a Song and Carol*.

Geraldine McMillian, soprano, made her debut with New York City Opera as Mimi, in 1990. She has sung Tosca, Butterfly and Mimi with its National Touring Company. She has also appeared with many opera companies including

those of Minnesota, Baltimore, Connecticut and the Houston Grand Opera. Ms. McMillian made her Carnegie Hall debut in Rachmaninov's *The Bells* with the Brooklyn Philharmonic under Enrique Batiz. She has sung works by Strauss and Gershwin with the Chicago Symphony and Verdi and Puccini arias with the Glendale Symphony. Active as well in contemporary music, she performed in three operas in Lincoln Center's "Meet the Composer" series.

Beverly Myers, soprano, studied at the Manhattan School of Music. Ms. Myers has sung with the Atlanta, Boston, and Cleveland Opera companies, the Opera Festival of St. Louis and the Opera Company of Philadelphia. She appeared with Westchester Opera in the world premiere of *The Devil's Disciple*, conducted by Antonia Brico, who served as conductor of the Greenwich Choral Society for the 1934-35 season. Active in chamber music, she has performed with the Bach Chamber Soloists, New York Vocal Arts Ensemble, Omega Ensemble and Contemporary Chamber Ensemble. Ms. Myers last appeared with the Choral Society in the Vienna Oktoberfest in 1993.

Dan Franklin Smith, pianist, has established a national reputation as an important recitalist. He performs regularly on Connoisseur Arts and Recital Series: in New York, Philadelphia, Dayton, Minneapolis, Evansville and Cincinnati, among other cities. He prizes his extensive professional association with many of America's finest singers as a major influence on his solo work. He is in demand as a chamber music partner and has appeared at Carnegie Recital Hall, Alice Tully Hall, WQXR Radio, the Phillips Collection in Washington and at the Cleveland Museum's Distinguished Artists Series. Many soloists came to Richard Vogt's attention through their association with Mr. Smith.

Frederick Urrey, tenor, performs in recitals, opera and oratorio in the United States, Europe and Asia.. He recently sang in Beethoven's *Ninth Symphony* with the Orchestra of St. Luke's under Roger Norrington at Carnegie Hall, the San Francisco Symphony and for a BBC TV production. He performed Bach's *Mass in B minor* with the Bach Choir in Bethlehem, PA, Handel's *L'Allegro* in Brussels, and Mozart's *Die Entführung aus dem Serail* at the International Festival of the Arts in Istanbul. This season's engagements include Handel's *Messiah* at the Washington National Cathedral and Purcell's *King Arthur* in Canada. This is his first appearance with the Greenwich Choral Society.

Christina Wilcox, mezzo-soprano, was born in Los Angeles and trained in New York and London, where she graduated from the London Opera Centre. Ms. Wilcox took part in the Choral Society's *Viva Verdi!* program in May of 1993. Her concert appearances have included performances with the Long Beach Symphony, the Brooklyn Philharmonic and the New York Choral Society. She made her debut at Carnegie Hall during the 1991-93 season, singing Mahler's *Symphony No. 8* with the Canterbury Choral Society. She has appeared with the Berkshire Choral Festival, the Buffalo Philharmonic, Dallas Opera, Rhode Island Philharmonic and the New Haven Chorale. This past season she performed with Musica Sacra at Carnegie Hall and with the Huntsville and Wichita Symphonies.

Karen Williams, soprano, was a winner in the Metropolitan Opera National Council Auditions and the Luciano Pavarotti International Vocal Competition. Her recent seasons have included the Verdi *Requiem* with the Evansville Philharmonic, a Gershwin recital with the Hartford Symphony, *Madama Butterfly* with the Anchorage Opera, *Missa Solemnis* at the National Cathedral in Washington and Mahler's *Symphony No. 8* with the Dayton Philharmonic. Ms. Williams made her Metropolitan Opera debut as Serena in *Porgy and Bess* and has performed with the Opera Company of Philadelphia, Miami Opera, the Ravinia Festival and the Virginia Opera.

Harriet Wingreen, pianist, is a native New Yorker and studied at the Juilliard Graduate School. She has toured extensively in the field of chamber music in the United States, Europe, Russia, Canada, Mexico, South America and the Far East, performing with many leading singers and instrumentalists. In addition to her duties as pianist and celesta player in the New York Philharmonic, she assists the conductors and soloists in the preparation of their performances. In the past Ms. Wingreen was the accompanist for most of the professional choral groups in New York City, in which milieu she met Richard Vogt. She then became his pianist for the Choral Society, resulting in a professional relationship and an abiding friendship that lasted for many years.

Thomas Woodman, baritone, was born and raised in Greenwich. He is a graduate of the Hartt School of Music. In 1979 he first received recognition as an apprentice with the Central City Opera House Association. He traveled extensively during his years in Germany, singing with many German and French opera companies. He made his debut with the San Francisco Opera in 1980, the Bavarian State Opera in 1985, New York City Opera in 1988 and the Metropolitan Opera in 1991. His opera roles have taken him to Buffalo, Rochester, Indianapolis, Austin, Kentucky and Hawaii. He has appeared with such orchestras as the Milwaukee Symphony, the Greenwich Symphony and the Little Orchestra Society of New York. His first appearance with the Choral Society was as Silvio in *Pagliacci* in 1988.

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** solo parts*

Rehearsal accompanists:

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*To Richard Vogt:
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Dorothy Happel,
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Anthony Finley
Gladys Helland
Helen Law
Ingrid Teclaw
Emil Turick
Michelle Wynton

Second Violins

Deborah Graser
Janet Davis
Christine Doney
Katherine Oarr

Violas

Catherine Dobbs
Alice Castellano
Ina Litera
Janet Lucy

Cellos

Susan Poliacik
Elizabeth Sadewhite
Gunnar Sahlin

Basses

Timothy Carter
Christopher Mathers

Flutes

Mary Fike
Angela Fratturo

Oboes

John Hanulik
Timothy Schultz

Clarinets

Philip Bashor
Joan Mathes

Bassoons

Joyce Kelley
Gary Schultheis

Horns

Katie Dennis
Jo Beth Crimmins
Howard Heller
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Trumpets

Douglas Myers
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Paul Loxtercamp

Trombones

Joseph Stanko
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Paul Redman

Tuba

Richard Ford

Percussion

Tony Steve
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Harp

Ruth Negri



Acknowledgements and Announcements

The Choral Society wishes to thank the following ♦ The soloists for the very generous donation of their time and talent ♦ Roberts, Gaillard & Kambas, P.C. for their generous support of the Search Committee ♦ Barbara Corbett for coordinating ushers for these concerts ♦ Greenwich Symphony for the loan of the Berlioz Requiem scores ♦ The First Congregational Church, Old Greenwich ♦ The First Lutheran Church, Greenwich ♦ St. Mary Church, Greenwich ♦ Greenwich Academy ♦ Thomas Casper ♦ Sheila Johnson ♦ Robert Luce ♦ William McCarthy.

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- ♦ *Greenwich Pops into Summer*, the annual free picnic concert with the Greenwich Symphony Pops Orchestra, sponsored by the Greenwich Arts Council and the Department of Parks and Recreation, at the Pappas Pavilion, Roger Sherman Baldwin Park on Saturday, June 22, 1996 at 7:30 P.M.
- ♦ The Choral Society will present its traditional holiday concerts at Christ Church, East Putnam Avenue, Greenwich, on Saturday and Sunday, December 7 & 8, 1996 at 4:00 and 7:00 P.M. each day.

Performing Poulenc's Gloria at Christ Church stands out as one of the most memorable of our many concerts. Also, moving my harp from Westchester to Connecticut showed that no job was too small or too big for you. Thank you for sharing your many talents with us.

Ruth Negri - harpist

For further information please call the Choral Society office (203) 622-5136, or visit the office at the Greenwich Arts Council, 299 Greenwich Avenue, Greenwich.



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Dear Friends:

Welcome to our Spring Serenade Marathon. This marathon is an attempt to present some of Richard Vogt's favorite music, as revealed throughout the twenty-two years which the Greenwich Choral Society enjoyed with him until his sudden death a year ago.

This evening we turn another page in the Society's 71-year history. Over that time the Choral Society has prospered under wonderful conductors: Donald Pirnie, Roy William Steele, Antonia Brico, Lowell Beveridge for fifteen years, Jack Ossewaarde, Vernon deTar, and for eighteen years, Louie White.

There followed twenty-two years of dedicated and inspired leadership by Richard Vogt. Over that span of time Richard prepared the chorus for many concerts, and I am convinced he prepared us, in a way, for his departure. He left a chorus full of zeal, well-disciplined, bright-eyed and craving the next challenge. Yet, little could we have anticipated the personal and artistic challenge that his death last May would present.

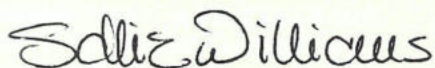
The Choral Society has experienced an extraordinary year. First, our thanks to Charles Bihler. Charles is a chorister in our bass section whose talents enabled us to call upon him to train the chorus for last June's Pops concert. Two days after Richard's death Charles led the first rehearsal. Our thanks to our great and good friend, Alice Parker, for stepping in on two weeks' notice to serve as Guest Conductor. And our thanks in advance to Lenora Thom, who will be the Guest Conductor of this year's Pops along with Pat Handy and the Greenwich Symphony on June 22.

Our thanks to Guest Conductor Frank Nemhauser, who more than survived the rigors of four performances of our December concert at Christ Church in Greenwich; to Harold Rosenbaum, for leading us in *A Night at the Opera* at Norwalk Concert Hall in March; to Paul Mueller, who prepared the chorus for two performances of Beethoven's *Ninth Symphony* with the Stamford Symphony under Roger Nierenberg just two weeks ago.

And it has been our great good fortune to have Richard Westenburg spend the term with us in preparation for this Spring Serenade. We've had a wonderful time, and you can hear the results.

And our thanks to you, our audience and contributors, for your presence and steadfast support. We are about to step over the threshold to a new era. After having carried out a year-long search, we will announce our new conductor on May 14.

Please keep listening. We have no intention of slowing our pace.



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The problem you give us in asking to indicate our enthusiasm for Richard Vogt, and our gratitude to him, is that you bring to mind our insufficiencies. I have been going to his concerts every years for the past seven of eight years, and on returning to my little study, I find I can't get to work without first composing a Paeon to his genius--as a musician, as an impresario, and as connoisseur of musical arcana theretofore familiar only to the composer, his her spouse, and the Library of Congress. I join with you all in saluting him...

William F. Buckley

One of my favorite memories is of one Christmas pageant we did with your fanfare floating down from above and Barber's Adagio for Strings and Choir staged in surround sound and multi-media; candlelight, goose bumps and mystery which could melt the heart of any cynical Scrooge. That is the essence of why we do what we do, which you bring to every rehearsal and performance.

Stephen Burns -solo trumpet

*In Connecticut for 25 years
There've been bravos, ovations and cheers
For this fellow Dick Vogt
A conductor of note
Who has knocked the socks off our ears!*

Katherine Keyes - singer

.....in spirit I join you as you pay tribute to Dick Vogt whose collaborations with me - at Caramoor and elsewhere - were always happy occasions, both professional and personal

Julius Rudel

Benjamin Britten and Peter Pears had a host of friends in the United States, very much including you, of course, whom they held in especially affectionate regard - and had, over the years, many reasons for gratitude for much kindness and generosity. Thus it was not surprising that the 1976 Festival should have had a definitely American flavour. Ben's opera Paul Bunyan received its first British stage performance, Robert Lowell gave a poetry reading, and, besides the appearances of the Greenwich Choral Society, there were as well lectures on American themes and supporting articles in the Programme Book. Altogether it was a Festival to remember, not only for its excellence but also in a more poignant way. It was the last Festival that Ben would attend.

William Servais
General Manager of the Aldeburgh Festival

5/19-27

Alas
for
those
that
never
sing

O. W. HOLMES.

BUT DIE
WITH ALL
THEIR MUSIC
IN THEM

Sheila Johnson 1980