

Delaware
Valley
Chorale

1996-1997 SEASON



MARY WOODMANSEE GREEN
Music Director and Conductor

presents

BEETHOVEN
ORODIN
RAHMS

with the

Independence Symphonia

Jack Moore, *Music Director*

Sunday, November 3, 1996 • 3 pm

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Delaware Valley Chorale

1996-97 Eleventh Season

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In spite of the haste with which it was composed, sketches show that Beethoven had been contemplating the unprecedented idea of an essentially orchestral composition with a choral finale since 1800, and had already decided to use the melody of "Gegenliebe", a song he composed in 1796. A difficult piece to classify, the Fantasy seems much like a piano concerto in miniature. The extended solo and quiet orchestral entrance that opens the piece is reminiscent of the Fourth Concerto. Shortly after the full orchestra enters, the piano sounds the "Gegenliebe" melody, and a series of variations complete the piece. The chorus joins in for the final variation, and the reason why this piece is commonly considered as a sketch for the Ninth Symphony becomes readily apparent.



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Borodin had written three of the pieces (the final ones of the present suite) during the 1870's. In 1885 he wrote four more and presented them to the Belgian Countess Louise de Mercy-Argenteau, one of his most ardent supporters. Except for some resemblances in thematic material and frequent use of a three-part structure, there is little technically linking the pieces one to another. Shortly after completing it, however, Borodin attached a story line to the seven pieces with the title "A young girl's little love poem".

The first piece ("Under the cathedral's vault, the girl thinks only of God") is an instrumental evocation of a Mass. We hear the sounds of bells, sustained organ chords and the chanting of a choir. The second piece ("yet the girl dreams of society") is a minuet in ternary form. The third and fourth pieces are Mazurkas; the third ("the girl thinks of nothing but dancing") was described by Borodin biographer Serge Dianin as "nothing more than sheer reveling in the dance." The fourth ("the girl thinks of dancing and a certain dancer") is slower and contains more "dialogue" between the dancers.

The remaining three pieces are more ruminative and impressionistic. A reverie in theme and variations form ("the girl thinks of nothing but the dancer") is followed by an image of a lover accompanying his song with a guitar ("the girl dreams of a love song"), and finally a serene nocturne surrounded by a buoyant scherzo ("the girl is lulled by the happiness of being loved").

Fantasy for Piano, Chorus and Orchestra (Op. 80) - Ludwig van Beethoven (1770 - 1827)

The Choral Fantasy occupies the same position on today's concert that it did at its first performance. In the early part of the 19th century, it was common for a composer to present an "academie" - an extended concert designed to introduce new works and to earn money from the ticket sales. Beethoven wrote the Fantasy, specifically as the grand finale to his December 1808 academie concert held in Vienna. But the piece generated little enthusiasm - not surprising since the concert included the first performances of the Fifth and Sixth Symphonies, the Fourth Piano Concerto, three movements from the Mass in C, and a few other pieces. By the time the Choral Fantasy was performed, the audience had endured four hours of unfamiliar music performed in an unheated theater on a bitterly cold night. The piece was composed hurriedly, probably in less than a week's time. At the performance, Beethoven, at the piano, improvised the opening solo and wrote it down some weeks later. Even the text is of uncertain authorship. Beethoven himself said that it was written quickly, independently of the music, and later suggested that his publisher could substitute a different text if desired.

MEET THE ARTISTS . . .

Celebrating its eleventh season, the **Delaware Valley Chorale** presents varied concerts from the Renaissance to the present: symphonic choral masterpieces, seasonal favorites, and theatre music - in houses of worship, schools, retirement communities, at Longwood Gardens and other venues throughout the Delaware Valley. Under Music Director **Mary Woodmansee Green**, DVC has performed the Beethoven *Symphony No. 9*, Kodaly *Budavari Te Deum*, Mozart *Grand Mass in C Minor, k. 427*, the Vaughan Williams *Dona Nobis Pacem*, *Requiems* by Brahms, Bruckner, Cherubini, Duruflé, and Verdi, Schütz *St. Matthew Passion*, programs of "Great Britten!", "Opera, Operetta, Broadway", "Music for Saint Cecilia", Renaissance music with the Aeolian Consort, *Elijah*, and *Messiah* Sing-Ins, and excerpts from the Bach *Christmas Oratorio*, with the Delaware County Symphony, Delaware Repertory Orchestra, Kennett Symphony Orchestra, Newark Symphony and Old York Road Symphony.

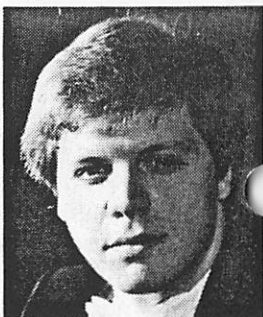
Mary Woodmansee Green pursues her love for orchestral and choral music as Music Director and Conductor of the Kennett Symphony, Philadelphia Festival Orchestra, Delaware Valley Chorale and The Mary Green Singers. A native of Newark, Delaware, and resident of Philadelphia, Ms. Green has conducted members of the Philadelphia Orchestra, Pittsburgh Symphony and Vienna Philharmonic, community and



festival orchestras and choruses, Mendelssohn Club of Philadelphia, Singing City, and in professional opera productions. She has performed at the Academy of Music, New York's Carnegie Hall and Lincoln Center, Washington's Kennedy Center, Mann Music Center, throughout Philadelphia, the greater Delaware Valley and in Baltimore, and with Maestros Eugene Ormandy, Zubin Mehta, James Levine, Sergiu Comissiona, William Smith and Peter Nero. Her international conducting experience includes performances in Great Britain, Europe and the Middle East.

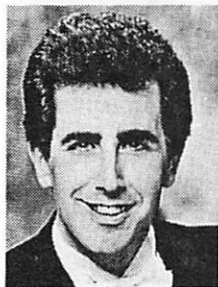
Russian born **Dr. Eduard Zilberkant**, pianist, began to study piano at the age of three. He emigrated to the United States at the age of ten, and six years later made his debut with the Atlanta Symphony Orchestra in Rachmaninoff's Piano Concerto No. 2. Dr. Zilberkant's solo appearances have included performances

with orchestras in the United States, Poland and Germany; and recitals in Europe, Canada and Russia. In April 1994, he made his Philadelphia debut in Beethoven's Choral Fantasy with the Temple University Orchestra and Chorus at the Academy of Music. Dr. Zilberkant earned his Bachelor and Master of Music degrees at Bowling Green State University, where he studied with Jerome Rose, and his Doctor of Musical Arts degree from Temple University, where he studied with Harvey Wedeen.



Active in opera, oratorio, and as a recitalist, soprano **Jacqueline Smith** has performed throughout southeastern Pennsylvania, and is a frequent guest of the Orchestra Society of Philadelphia and other Pennsylvania orchestras. She recently has appeared with the Chamber Symphony of Princeton, Ebinger Staatsorchester of Germany, Princeton Opera, and Greater Trenton Choral Society. She has been a fellow at the Bach Aria Institute, and a participant in the Goldovsky opera workshops. Ms. Smith is a devoted performer of new works, many of which were composed for her. She holds a Master of Music degree in voice performance from Temple University, and is on the voice faculty of Philadelphia College of Bible.

Mezzo-soprano **Kay Walker Castaldo** pursues a double musical career as soloist in opera, operetta, oratorio and musical theatre, and as stage director in major opera companies in the United States and internationally. She has performed in New York City and throughout the Delaware Valley. A graduate of Westminster Choir College, she has a Master of Music degree from the University of Michigan and an Artist's Diploma from the University of the Arts in Philadelphia.



Tenor **David Price** has performed a multitude of roles with Opera Delaware, Delaware Valley Opera, Wilmington Drama League, Artist's Theater Association, The Brandywiners, Delaware Opera Fanatics, and the Goldovsky Opera Institute. In July, Mr. Price was awarded the prize for "best tenor voice" for his performance of Ralph in *H.M.S. Pinafore* as part of the Buxton G & S Festival held at the Merriam Theatre in Philadelphia. Past concert performances with the Delaware Valley Chorale include *Mozart's Grand Mass in C Minor*, *Beethoven's Ninth Symphony*, and *Verdi's Requiem*. A graduate of West Chester University, Mr. Price teaches voice privately in his Wilmington and New York studios, and serves as the Director of Music for Red Clay Creek Presbyterian Church.

The poem is in three verses, and the piece is in three distinct sections, but the music is not divided by the verses of the poem. Brahms puts the first two verses in one section of slow, ethereal 4/4 meter, and the last verse in a turbulent, unsettled 3/4. After an orchestral introduction that presents two themes, the chorus enters quietly. The words of the text are illustrated by the orchestra - winds predominate the phrase "gleaming breezes"; soaring violins are accompanied by pizzicato arpeggios describing how "the fingers of the musician touch sacred strings." The first section ends with music of serenity and tranquility. Suddenly everything changes for the third verse as the chorus bemoans the fate of humanity, doomed to "find rest nowhere... like water hurled from crag to crag". The music modulates constantly, never resting in one key for more than just a few measures. The text is also repeated, providing balance to the first section's two verses, and giving Brahms the opportunity to develop the main theme of the section. As the chorus repeats the words "into uncertainty below," the turbulent waters slowly subside, and an image of eternal darkness comes to mind.

The text ends here, but the music does not. Originally, Brahms considered ending the piece at this point, but felt that this final image was not the real meaning of the poem. The work lay unfinished for 2 years before he added the concluding orchestral postlude. Some accused Brahms of missing the point of the poem, but he wrote "I am indeed saying something which the poet does not." What was his intent? Perhaps it is the work of Brahms the classicist, balancing the first two sections of the piece by returning to the original material, a technique he frequently used. But it is not a literal repetition, it is more of a recollection. Perhaps it is Brahms the progressive, using the techniques of recalled themes and unexpected key relationships to underscore the message of the text. The orchestration is very delicate, with the flute replacing the opening strings. And it is in a different key - C major as opposed to the initial E-flat major. Perhaps it is also Brahms the consoler and comforter, the same Brahms that four years earlier wrote a unique Requiem of comfort to the living rather than of resignation to death's inevitability. The same Brahms that could not end *Nänie* with the dark underworld imagery of Schiller's last line could not end the *Schicksalslied* despairing of human mortality. By recalling the serene atmosphere that opens the piece, Brahms gives us his own view of the text - consoling us with a reminder of the "glänzende götterlüfte" - the heavenly breezes - of eternity.

Petite Suite - Alexander Borodin (1833 - 1887)

Alexander Borodin is known for few works, many of them completed by his friends Mussorgsky, Rimsky-Korsakov, and others. The *Petite Suite*, originally a set of piano miniatures, was orchestrated by Alexander Glazunov in 1889.

Program Notes by Alan M. Rothenberg

Nänie (Op. 82) and *Schicksalslied* (Op. 54) - Johannes Brahms (1833 - 1897)

With the centenary of his death approaching, reappraisal of Brahms' historical place in music is inevitable. His emphasis on forms and structures that developed during the classical era - especially the symphony, string quartet, sonata-allegro and theme with variations forms - has led many to view him as the inheritor and fulfillment of the traditions of Haydn and Mozart. But the idea of Brahms as an end-point is giving way to that of Brahms as an innovator whose influence is being felt even today, not just in technical matters, but also in the aesthetics of musical composition. Arnold Schönberg's famous essay "Brahms the Progressive" demonstrates how Brahms was instrumental in pushing 19th-century tonality to its limits.

Unlike many before him, Brahms considered music both an art and a craft, and this view of the composer as artist and craftsman is perhaps clearest in his choral works, many of them written for choirs that Brahms himself led. Through his work as the director of numerous amateur choruses in Vienna, Brahms acquired insight into techniques for combining of voices and instruments to maximum effect and brought the unifying of a text's intellectual meaning with emotional musical content to a new level. Michael Steinberg, in a recent New York Times article, wrote "his was the musical tradition ... in which music was a matter of idea, text and communication rather than entertainment, pleasure or seduction". Underneath his gruff exterior Brahms had a gentle character, so it is not surprising that frequently what he wanted to communicate was consolation and comfort.

Nänie ("Dirge"), was written in 1881 and dedicated to the stepmother of the painter Anselm Feuerbach, in his memory. Friedrich Schiller's text, with its many references to Greek mythology, was perfectly suited to Brahms' purpose and his setting creates an aura of calm reassurance. The piece flows gently and serenely, enhanced by the smooth vocal counterpoint and predominance of woodwinds.

Brahms' sensitivity to the structure and message of the text is evident in the way he musically illustrates the allusions to the gods Adonis and Achilles. At the mention of Achilles' mother's lament at the death of her son, for example, the key changes to a bright F-sharp major and the texture becomes more homophonic. In keeping with the spirit of consolation, Brahms does not end the work with the last line of the poem. Rather, the preceding line is repeated, so that the piece closes with a reminder for the living to praise the departed.

Schicksalslied ("Song of Destiny"), completed in 1871, uses a text by the Romantic poet Friedrich Hölderlin and is a compelling example of his sensitivity to poetic text and his ability to expand the meaning of words through music.

Baritone Peter Lerro has sung with the Newark, Old York Road, Delaware County, and Kennett Symphony Orchestras, and the Orchestra Society of Philadelphia, as soloist in the Kodaly *Budavari Te Deum*, Mozart *Grand Mass in C Minor*, Brahms *German Requiem*, Delius *Appalachia*, and the role of Jesus in Schütz *St. Matthew Passion*. A liturgical cantor at St. Mary Magdalen Roman Catholic Church in Rose Tree, he currently studies voice with Diana Borgia Petro and, on occasion, has coached with Martin Rich, former conductor and coach of the Metropolitan Opera.



Mezzo soprano Naomi Campbell has studied in New York City, Frankfurt-am-Main and Tokyo, where she has appeared in music theatre, oratorio and recital. She has appeared as soloist with the Delaware Valley Chorale on many occasions, including the Beethoven *Symphony No. 9*, Mozart *Grand Mass in C Minor* and Verdi *Requiem*. In early October she sang Mahler's *Symphony No. 2* with the Orchestra Society of Philadelphia.

Baritone Robert Johns has sung with the Mendelssohn Club of Philadelphia, the Philadelphia Festival Chorus, and currently performs with the Philadelphia Singers Chorale in addition to the Delaware Valley Chorale. He also sings in community musicals and is a soloist at Bryn Athyn Cathedral.

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Gail Miller
Amy Beth Sandidge
Jane Dougherty
Smith

Viola

Bob Thomas
Dell Petry
Suzanne Stevens

Cello

Charles Thomas
Pat Kehoe

Contrabass

Thomas Rigney
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Harp

Jane Dougherty
Smith

Flute

Trish Maxon
Carla Moore

Oboe

Katrina Cooper
Samantha Kallen

Clarinet

Lila Finck
William Fullard

Bassoon

Judith Belland
Carolyn Gutierrez

Horn

Warren Suss
Michael Sandidge

Trumpet

Robert Ford
Robert Schiavinato

Trombone

Linda Cunningham
Joe Showalter
Dave McCormick

Timpani

Enid Brodsky

Percussion

Tom Whipple

Jack Moore, Music Director of the Independence Sinfonia, is an active conductor in the Philadelphia area. Since 1980 he has been conductor of the South Shore Symphony Orchestra in Ocean City, N.J. In 1995 he was named Music Director of the Ambler Symphony, and assistant Conductor of the Orchestra Society of Philadelphia. He has just returned from Europe where he studied in the Czech Republic and appeared in concert with the Filharmonie Hradec Kralové and the St. Petersburg Conservatory in Russia. He also conducted the St. Petersburg Camerata in the Hermitage Theater in St. Petersburg. Mr. Moore is Production Manager/announcer at Classical Music Radio WFLN, 95.7 FM, in Philadelphia.

The Independence Sinfonia is the Philadelphia area's newest community orchestra, consisting of both professional and avocational musicians. Its repertoire ranges from chamber sized to full orchestral works. Last year the orchestra gave concerts in Elkins Park, and this season will be performing throughout the Delaware Valley. For more information, call (215) 836-2240.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt In bescheidner Knospe
blühet ewig Ihnen der Geist,
Und die seligen Augen blicken in
stiller, ewiger Klarheit.

Doch uns ist gegeben auf keiner Stätte
zu ruhn;
Es schwinden, es fallen die leidenden
Menschen
Blindlings von einer stunde zur andern,
Wie Wasser von Klippe zu Kippe
geworfen,
Jahrlang ins Ungewisse hinab.

Choral Fantasy, Op. 80

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien,
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blüh'n.
Fried' und Freude gleiten freundlich wie
der Wellen Wechselspiel;
Was sich drängte rauh und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauberalten und des
Wortes Weihe spricht,
Muss sich Herrliches gestalten, Nacht
un Stürme werden Licht,
Äussre Ruhe inn're Wonne herrschen
für den Glücklichen,
Doch der Künste Frühlings sonne lässt
aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen, blüht
dann neu und schön empor,
Hat ein Geist sich aufgeschwungen,
hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst,
Wenn sich Lieb' and Kraft vermählen,
lohnt den Menschen Göttergunst.

Without destiny, like the sleeping
infant, the heavenly ones breathe;
Preserved chastely In a modest bud,
their spirit Blossoms eternally,
And their blessed eyes gaze in tranquil,
eternal clarity.

But it is our lot to find rest nowhere;
Suffering mankind wastes away, falls
Blindly from one hour to the next,
Like water hurled from crag to crag,
For years and years down into
uncertainty.

Soft and sweet thro' ether winging,
sound the harmonies of life,
Their immortal flowers springing where
the Soul is free from strife.
Peace and joy are sweetly blended like
the waves alternate play,
What for mastery contended learns to
yield and to obey.

When on music's mighty pinion souls of
men to Heaven rise,
Then doth vanish earth's dominion, man
is native to the skies,
Calm without, and joy within us, is the
bliss for which we long,
If of art the magic win us, joy and calm
are turn'd to song.

With its tide of joy unbroken, music's
flood our life surrounds,
What a mastermind has spoken thro'
eternity resounds.

Oh receive, ye joy invited, all its
blessings without guile,
When to love is pow'r united, then the
Gods approving smile.

Nänie, Op. 82

Auch das Schöne muß sterben!
Das Menschen und Götter bezwinget
nicht die ehrene Brust rührt es des
stygischen Zeus.
Einmal nur erweichte die Liebe den
Schattenbeherrscher,
Und an der Schwelle noch, streng, rief
er zurück sein Geschenk.

Nicht stillt Aphrodite dem schönen
Knaben die Wunde,
Die in den zierlichen Leib grausam der
Eber geritzt.
Nicht errettet den göttlichen Held die
unsterbliche Mutter, wenn er, am
skäischen Tor fallend, sein Schicksal
erfüllt.

Aber sie steigt aus dem Meer mit allen
Töchtern des Nereus, und die Klage
hebt an um den verherrlichten Sohn.
Siehe, da weinen die Götter, es weinen
die Göttinnen alle, daß das Schöne
vergeht, daß das Vollkommene
stirbt.

Auch ein Klaglied zu sein im Mund
der Geliebten ist herrlich,
Denn das Gemeine geht klanglos zum
Orkus hinab.

Schicksalslied, Op.54

Ihr waldelt droben im Licht auf
weichem Boden, selige Genien!
Glänzende Götterlüfte rühren Euch
liecht,
Wie die Finger der Künstlerin heilige
Saiten.

Even the beautiful must die!
That which conquers men and gods
does not touch the brazen heart of
Stygian Zeus.
Only once did love soften the ruler of
the shades,
And still at the threshold, in his
severity, he revoked his gift.

Aphrodite cannot stanch the beautiful
lad's wound,
Which the boar cruelly tore into his
graceful body.
The immortal mother cannot save the
divine hero when, falling at the
Scaean gate, he fulfills his destiny.

But she arises from the sea with all the
daughters of Nereus and begins her
lament for her exalted son.
See! Then the gods weep, all the
goddesses weep because the
beautiful perishes, because
perfection dies.

Even to be a song of woe on loved
ones' lips is splendid,
For what is commonplace descends to
Orkus in silence.

You walk up there in the light upon
soft ground, blessed genii!
Gleaming divine breezes touch you
gently,
As the fingers of the woman musician
touch sacred strings.

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Delaware Valley Chorale

Mary Woodmansee Green
Artistic Director & Conductor

1996-97 11th Season

BACH, BORODIN and BRAHMS

Sunday, November 3, 1996 • 3 pm
First and Central Presbyterian Church, Wilmington

INDEPENDENCE SINFONIA
Jack Moore, *Music Director*

Eduard Zilberkant, *Piano*
Jacqueline Smith, *Soprano* • David L. Price, *Tenor*
Kay Walker Castaldo, *Mezzo* • Peter Lerro, *Baritone*
Naomi Campbell, *Mezzo* • Robert Johns, *Baritone*

PROGRAM

BRAHMS Nänie, Op. 82

BRAHMS Schicksalslied, Op. 54

Intermission

BORODIN Petite Suite
Orch. Glazunov

- 1 Au couvent *Andante religioso*
- 2 Intermezzo *Tempo di menuetto*
- 3 Mazurka *Allegro*
- 4 Mazurka *Allegretto*
- 5 Réverie *Andante*
- 6 Serenade *Allegretto*
- 7 Finale *Scherzo - Nocturne -
Scherzo: Allegro vivace -
Andantino - Allegretto*

BEETHOVEN Choral Fantasy, Op. 80

Adagio

Finale Allegro

Allegro molto

Adagio, ma non troppo

Marcia, assai vivace

Allegretto, ma non troppo

Presto

Eduard Zilberkant, *Piano*

Jacqueline Smith, *Soprano* • David L. Price, *Tenor*
Kay Walker Castaldo, *Mezzo* • Peter Lerro, *Baritone*
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