

First Half Program Notes

***Procession of the Nobles from Mlada Act II, Scene III* by Rimsky-Korsakov**

Mlada has a long and convoluted history. It began with a ballet by Filippo Taglioni entitled *The Shadow*, which premiered in 1839 in Saint Petersburg. In 1870, Stepan Gedeonov, director of the Russian Imperial Theatres, conceived an adaptation of Taglioni's work, with the plot moved to a new time and place. It was to be a ballet choreographed by Marius Petipa with music by Aleksandr Serov. However, Serov died in 1871 before composing anything for the work.

Gedeonov revised his conception as an opera-ballet, with a libretto by Viktor Krilov, and in 1872 proposed a collaborative effort by Nicolai Rimsky-Korsakov, César Cui, Modest Mussorgsky and Alexander Borodin, who were to write music for the sung portions of the libretto and dramatic action. However, Gedeonov's scheme was not realized. Soon he left the post of Director of the Imperial Theatres and *Mlada* dropped into oblivion. Whatever the four composers had created for *Mlada* found its way into their later compositions (such as Mussorgsky's *Night on Bald Mountain*).

Eighteen years later, in 1889, Rimsky-Korsakov was greatly influenced by a traveling production of Wagner's Ring Cycle visiting St. Petersburg, and from that point onward, he devoted his career to composing operas. For one of the first, he drew upon Viktor Krilov's unused *Mlada* libretto to create an opera-ballet in four acts. Rimsky-Korsakov's *Mlada* premiered in St. Petersburg in 1892.

In Krilov's libretto, the action takes place in the city of Retra on the Baltic seacoast in the 9th or 10th

century. In the second act, a midsummer festival's dancing and singing is punctuated by the *Procession of the Nobles*, wherein the locals welcome their rulers:

All hail Princess Voyslava!
Hail to Yaromir, mighty ruler of
Arkon!
Glory! Glory! Glory!
Hail Mstivoi, Prince of Retra!
Noble Polabians, all hail!
Glory! Glory! Glory!
Sing in praise of all our nobles!
Hail to all Slavonic people!
Glory! Glory! Glory!

Unfortunately, the praising locals are unaware that Yaromir's bride *Mlada* has been murdered by Voyslava, who has entranced Yaromir with the help of Morena, goddess of the underworld. Somehow it all works out, in a tragic sort of way. Shown the truth by *Mlada*'s restless spirit, Yaromir confronts Voyslava. She confesses, whereupon he kills her. In retaliation, Morena destroys the city of Retra, killing Yaromir. In the end, Yaromir is united with *Mlada* in heaven.

Thomas Wentzel assembled this arrangement for Sons of Orpheus to perform, starting with a piano four-hands reduction of the orchestral score by Garry Laycock, which he located in Mitchell Library, State Library of New South Wales, Australia (MLMSS 8053), via the magic of the Internet. The Mitchell Library holds a collection of Laycock's music manuscripts from the 1970s and 1980s when Laycock worked with the Australian Ballet and Australian Opera. Thomas requested and received a limited permission from the library to use the reduction in our performances. Since Laycock had only transcribed about three-quarters of the piece, Thomas filled in the gaps with his own four-hands reduction, and then

condensed the mixed-voice choral parts into parts for our men's voices.

In spite of the irony of the situation at this point in the libretto, and the tragedy that is to follow, *Procession of the Nobles* is a regal and stirring work. We will do our best to honor *Mlada*'s spirit as we welcome you to our Spring Concert.

TW

The Verdi and Wagner Bicentennial Year

It is a strange coincidence, one in which some ways mirrors the implausibility of many opera plots, but 2013 is shared as a birth year by two 19th century musical titans who define the world of grand opera today.

Sons of Orpheus joins the music world in celebrating the two hundredth anniversary of the births of Richard Wagner (May 22, 1813) and Giuseppe Verdi (October 10, 1813), arguably the two greatest opera composers of the 19th century. Their lives and personalities were strangely parallel and yet wildly different. They were born at a time when Europe was convulsed by Napoleonic wars, when the nation states of Germany and Italy did not yet exist. These two musical giants shared a revolutionary zeal. Both played huge roles in shaping their respective nation's identities. Each went through three periods of composition which were roughly parallel in time. Each emerged from the prevailing Romanticism of the age to become pioneers of the new era. Both brought music forward from the classical world of Mozart into the future and the 21st century.

Verdi saw art as a source of comfort for the human spirit. Of his twenty nine works, twelve live today at the very heart of the repertory. Wagner pursued his Teutonic obsessions

with gods and heroes and thought-hoped- that his music might drive men mad. A conceited egomaniac who exploited his supporters and exemplified the way great artists rarely prove to be great human beings, Wagner once complacently announced that, “the whole German empire is only created to aid me in attaining my object”. And yet, ten of this titanically selfish man’s thirteen operas rank among the supreme cultural achievements of all time.

Wagner died with hardly a single friend. One by one he had used them all for his own purposes. One by one he had lost them by his egoism.

As a human being Verdi far outclassed Wagner. Not for nothing was his funeral the largest public assembly of its kind ever recorded on Italian soil. Two hundred thousand people lined the black-draped streets of Milan to say farewell to the greatest and most beloved Italian of the 19th century.

At the end of their lives, each man left an enduring testament. From the perspective of their musical legacies, these dual colossi were geniuses. Today, both men have the capacity to engross and enthrall us. Both have the unique power to take over our lives.

GH

Beglückt darf nun dich, o Heimat from *Tannhäuser*, Act III, Scene 1

Wagner completed his libretto for *Tannhäuser* on his 30th birthday, May 22, 1843 and the musical setting two years later, on April 13, 1845. Composed between *The Flying Dutchman* and *Lohengrin*, *Tannhäuser* was first performed on October 14, 1845 at the Dresden Hofoper where the 32 year old composer was court conductor. Some of the scenery, ordered from Paris, had failed to arrive on time, and there were problems with the cast; not until the third performance

did the opera come into its own. Gradually, other German theaters produced *Tannhäuser*. The U.S. premiere took place at the Stadttheater, New York, on April 4, 1859. The second season of the Metropolitan Opera, 1884-85, opened with *Tannhäuser*, Leopold Damrosch conducting.

Wagner was frustrated with what he saw as the outmoded artistic practices of his time. He railed against the opera of the day (embodied in Meyerbeer) and saw himself as the “artist of the future,” battling the uncomprehending academy. For Wagner, *Tannhäuser* comprised a revolutionary transitional moment, a turning point. In *Tannhäuser* the composer emerges “struggling to utter himself.”

With *Tannhäuser*, Wagner took another step away from the conventional opera of the period – with its division into set arias, ensembles and recitatives – toward music drama, in which words, music and action form a dramatic whole. None of his other works was subject to so many changes. Twice more in 1847 and in 1861, Wagner revised the opera. His revisions were aimed at making the opera a *Gesamtkunstwerk*, a total work of art.

The story of *Tannhäuser* is laid in and near Eisenach where, early in the 13th century, the *Landgraves* of the Thuringian Valley held sway. They were lovers of poetry and music and at the Wartburg many peaceful contests between the famous *minnesingers* took place.

In the first scene of Act III, near the Castle of Wartburg, in a valley dark with the shadows of an autumn evening, the approach of a band of pilgrims returning from Rome is heard in the distance. The procession nears, then the pilgrims march by. Triumphant in their faith, they joyfully greet their homeland.

With joy, my homeland, I now behold thee

and gladly greet thy smiling meadows;
now I lay down my pilgrim’s staff,
for, faithful to God, I have made my pilgrimage.
By atonement and repentance I have made my peace
with the Lord, to whom my heart bows down.
He has crowned my remorse with blessing,
the Lord to whom I raise my song.
The grace of salvation is granted to the penitent.
He shall enter into the peace of heaven!
Hell and death cannot frighten him;
Therefore I will praise God all the days of my life.
Hallelujah, for evermore!

TW

Giuseppe Verdi

Giuseppe Verdi set about composing his 17th opera, *Il Trovatore*, in November, 1852. Though probably long pondered and planned, the actual putting of music to paper is said to have taken place between the 1st and 29th of that month. Only 28 days to write down the music of *Il Trovatore*? One can hardly believe it. But then the mysteries of so great a genius are not easily fathomed. It is certain that the full score was finished by the 14th of December. Rehearsals began immediately after Christmas.

Verdi had selected the *Teatro Apollo*, Rome’s leading opera house during the 19th century, to stage the first performance of his *Trovatore*.

The opera received its premiere on January 19, 1853. And what an opening night it was! The eagerness of the Roman public to hear Verdi’s new work was extraordinary. The Tiber had overflowed its banks and invaded the whole district near the theater. Even so, the public would not be deterred; lines began to form from 8 o’clock, in the morning. The Apollo was besieged by a great crowd, who, despite everything-increased prices for admission, the cold, the mud, their feet in water up

to their ankles- squeezed, shoved, and disputed in order to get places for that evening's performance. By midday the house was sold out!

The opening evoked frenzied excitement. The audience was overwhelmed. *Il Trovatore* was received with the greatest possible enthusiasm. And yet, some critics were harsh: "Bel Canto has been ruined, to be replaced by sobs and shouts of rage."

The short-sighted critics failed to see that Verdi had turned away from earlier 19th century models toward more modern vocal conquests.

Verdi, by virtue of his own innate, irrepressible Italian fury, had burst through the Victorian crinolines, antimacassars and eiderdown.

Trovatore is a late flowering of the Italian romantic tradition possible only to one who has seen beyond it. Heroic singing had been born.

Il Trovatore has enjoyed uninterrupted success from the day of its first performance. From the *Teatro Apollo*, Verdi's remarkable expression in music of the romantic, hot-blooded drama of chivalry began its victorious march throughout the operatic world. Its melodies are more widely known than perhaps those of any other opera. In spite of Enrico Caruso's famous dictum to the effect that all the opera requires is the four greatest singers in the world, and notwithstanding imitation, parody, inadequate singing and barrel organs, *Il Trovatore* has survived for over a century and a half. That is because it is a work immense verve, dramatic power and passionate expression, an explosion of emotional fire. It is the Verdi of 40 working at white heat.

Each of the four acts has a title. As the curtain rises of the fourth act (*Il Supplizio*- The Penalty) Leonora and Ruiz, faces hidden in their cloaks, cautiously approach the ramparts of the Palace of Aliaferia. It is night, dark, and clouded. Low clarinets conjure up an atmosphere of sinister gloom. Leonora voices the hope that Manrico, imprisoned in the tower, will be sustained by the

assurance of her love. A funeral bell tolls ominously in E-Flat every second measure making the menace even more palpable. From within the castle come the voices of monks chanting miserere for the doomed prisoner. Against this as a sober background are projected the anguished outcries of Leonora. Finally, from a narrow window in the tower we hear Manrico's plaintive last farewells, ushering in one of the most famous ensemble numbers in all opera.

[translation just before the program center-fold...Ed.]

GH

Bach/Swingle Singers

While studying piano in Paris in the late 1950s and 1960s, Ward Swingle (born 1927) formed an eight-member (four women and four men) singing group called The Swingle Singers. A native of Mobile, Alabama and a graduate of the Cincinnati Conservatory of Music, Swingle was at home in both classical music and jazz. His arrangements for his group's recordings (five of which won Grammy Awards) combined the music of Bach, Mozart, and others with jazz rhythms and scat singing – "vocal improvisation with wordless vocables, nonsense syllables, or without words at all." The original Swingle Singers disbanded in 1973, but a successor group is still going strong.

With Nicole Skaggs and Sons of Orpheus in mind, Michael Fraser adapted two Ward Swingle arrangements for solo violin and men's voices. Both based on music by Johann Sebastian Bach (1685-1750), the first is the *Air* or *Aria*, the second movement from Bach's *Orchestral Suite in D Major*. Many will recognize it by another name because sometime in the late 19th century, German violinist August Wilhelmj (1845-1908) made an arrangement for violin and piano in which he transposed the melody into the key of C and moved it down an

octave. Upon doing so, he was able to play the whole piece on the lowest string of his violin, thus leading to its popular name of *Air on the G String*. Swingle moved it back to its original key of D Major and added a subtle jazz rhythm accompaniment.

The second is *Jesu, Joy of Man's Desiring*, the common English title of the 10th (!) and final movement of *Herz und Mund und Tat und Leben* (Heart and Mouth and Deed and Life). This was only one of over 200 cantatas Bach wrote in the space of a mere seven years for services at the four major churches in Leipzig, Germany (St. Thomas, St. Nicholas, St. Peter, and the New Church), an output that has been called "one of the most astonishing creative explosions in the history of western music." Starting with a melody written in the previous century by violinist Johann Schop (1590-1667), Bach arranged it in the form of a four-part chorale, then embedded it in an orchestral setting (trumpet, oboes, strings, and continuo) that featured a distinctive counter-melody in fast moving triplets. The result is one of his most beautiful and enduring works.

MF

Three Poems Set to Music by David Dickau

David C. Dickau is one of America's premier choral writers. He has filled over 50 commissions from his first one in 1978, through his most recent in 2012.

Dr. Dickau has served as Director of Choral Activities at Minnesota State University, Mankato since 1991. As a part of his duties, he conducts the Concert Choir and Chamber Singers and teaches conducting and composition. He received the Distinguished Faculty Scholar award from his university in 2008 and in 2012 was named by the student association as the university's "Teacher of the Year."

NM

If Music Be the Food of Love

Although the title suggests Shakespeare, the author of this poem is an obscure 17th-century poet, Henry Heveningham, who borrowed the opening line of *Twelfth Night*. The remaining words in the poem are Heveningham's alone. They moved Henry Purcell (1659–1695) to set them in three different compositions. Were it not for Purcell's interest in the poem, only the dustiest pedant would have anything to say about Heveningham. We sang Dickau's treatment of the poem in 2005, and are pleased to do so again.

*If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue
declare
That you are music ev'rywhere.*

*Pleasures invade both eye and ear,
So fierce the transports are, they
wound,
And all my senses feasted are,
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.*

Stars I Shall Find

Sara Teasdale was born in St. Louis, Missouri in 1884. She suffered serious illnesses throughout her life, a circumstance that must have contributed to the intensely lonely quality of her work. Greatly admired for her short, lyrical poems, she won the 1918 Pulitzer Prize for poetry. Perhaps one can hear in *Stars I Shall Find* a foreshadowing of her suicide in 1933.

The sheet music for this piece was purchased by a member of the choir and dedicated to the memory of Raymond Tess (1932–2011), a stalwart baritone and a longtime member of the Sons of Orpheus Executive Committee.

*There will be rest, and sure stars
shining*

*Over the roof-tops crowned with
snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.*

*I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, –
above me
Stars I shall find.*

i carry your heart with me

Edward Estlin Cummings, or, as he preferred it, e.e. cummings, was born in 1894 in Cambridge, Massachusetts. At the time of his death in 1962 he was second only to Robert Frost as the most widely read American poet. His fame may have dimmed compared to Frost's in the intervening years, but his work is still widely enjoyed, even if just for the oddness of the way it looks on the page. The Cummings poem Dickau has set to music is one every lover would wish to have written.

*i carry your heart with me(i carry it
in
my heart)i am never without
it(anywhere
i go you go,my dear;and whatever is
done
by only me is your doing,my darling)
i fear
no fate(for you are my fate,my
sweet)i want
no world(for beautiful you are my
world,my true)
and it's you are whatever a moon
has always meant
and whatever a sun will always sing
is you*

*here is the deepest secret nobody
knows
(here is the root of the root and the
bud of the bud
and the sky of the sky of a tree called
life;which grows
higher than soul can hope or mind
can hide)
and this is the wonder that's keeping
the stars apart*

*i carry your heart with me(i carry it
in my heart)*

Geographical Fugue

Ernst Toch was considered one of the leading *avant-garde* composers in pre-Nazi Germany. Following the example of many of his fellow artists and musicians, Toch took part in the great *diaspora* of the thirties, the largest migration of brains and talent since the days of the court of Urbino.

In 1929, after a stint in the Austrian army, Ernst Toch moved to Berlin and actively pursued a career as composer and pianist, writing several choral and dramatic works. Among the most striking of these is the *Fuge aus der Geographie* (*Geographical Fugue*) that employs, in a strict fugal counterpoint, a purely spoken treatment of the names of various exotic locales. Toch had 'invented' the musical idiom of pieces for spoken chorus. Though Toch considered it little more than a trifling diversion, from its first performances in June 1930, at the **Fest der neuen Musik** in Berlin, the three minute *Geographical Fugue* proved an immediate sensation, becoming one of Toch's most frequently performed pieces.

In 1933, after spending time in Paris and London, he emigrated to Los Angeles. Beginning in 1936, Ernst Toch taught at the University of Southern California. He received three Academy Award nominations: *Peter Ibbetson* [1933], *Ladies in Retirement* [1941], and *Address Unknown* [1944], and a 1956 Pulitzer Prize for this *Third Symphony*. Toch was prolific to the end of his days (seven symphonies, chamber operas countless quartets, quintets, and trios, and pieces for solo piano). Ernst Toch died in Los Angeles in 1964. The *Geographical Fugue* remains probably the piece for which he is best known. We perform an English translation by fellow composer John Cage.

Translation of vocal ensemble from *Il Trovatore*, Act IV, scene I

A wing of the Aliaferia palace; at one corner a tower with barred windows. Very dark night. Two people come in, muffled in cloaks; Ruiz and Leonora

RUIZ

We've arrived; there's the tower,
Where the State's prisoners languish.
Ah, the hapless man was brought here!
to him who longs to die! Farewell,

Leonora

Go...leave me,
And don't fear for me.
I can save him perhaps.
(Ruiz enters)
Fears for me?...Sure
And ready is my protection.
(She looks at a ring on her right hand).
Shrouded in this dark night,
I'm near you,
And you don't know it!
Moaning wind, you who blow here,
Ah, mercifully take my sighs to him.
Ah, Death seems
On the roseate wings of love
Go, oh mournful sigh;
Comfort the flagging spirits
Of the wretched prisoner.
Like a breath of hope
Flutter in that room;
Waken in him the memories,
The dreams, the dreams of love.
But, pray, don't imprudently tell him
The pangs, the pangs that rack my heart!
Pray, don't imprudently tell him
The pangs that rack my heart,
The pangs, the pangs that rack my heart!
Don't forget me, Don't forget me

Monk

Have mercy on a spirit approaching
The departure which has no return.
Have mercy on him, divine Goodness,
Keep him from being the prey of hell.
I feel faint! Etc.

Leonora

That sound, those prayers,
So solemn and dire,
Fill the air
With baleful terror!
This distress that fills me
Almost deprives
My lips of their breath

Manrico (from the tower)

Ah, how slow Death is in its coming.

Leonora, Farewell!

Leonora

Oh heaven!
I feel faint!

Monks

Have mercy, etc.

Leonora

Over the horrid tower,

with wings of darkness
to be poisoned
A perhaps these doors
Will be opened for him,
only when his corpse is already cold!

Monks

Have mercy... have mercy...
have mercy...

Manrico

I'm paying with my blood
for the love I bore you!

Leonora, Farewell, Leonora, farewell!

Leonora

Forget you! Forget you!

Manrico

I'm paying with my blood, etc.

Monks

Have mercy... Have mercy...
Have mercy...

Second Half Program Notes

Theme from Exodus

The year 2013 marks the sixty-fifth anniversary of the founding of the modern state of Israel. While Egyptian fighter-bombers flew overhead and the last remaining British troops prepared to depart, David Ben Gurion (1886-1973) and his cabinet gathered on May 14, 1948 at the heavily-guarded art museum in Tel Aviv to proclaim that, after twenty centuries of wandering, there was now “a Jewish state in Palestine, to be called Israel.” A few minutes later, President Harry S Truman (1884-1972) recognized the state’s “de facto authority.” The day after the UN-sanctioned Jewish state was born, Arab armies invaded Israel. Although Israel emerged victorious in its War of Independence, thousands of Israeli and Arab soldiers died and approximately 700,000 Palestinians fled their homes, thus creating a problem that continues to trouble the Middle East to this day.

The Sons of Orpheus will commemorate this anniversary by singing the theme from “Exodus.” Based on the book by Leon Uris and released in 1960, this epic motion-picture dramatization about the founding of the state of Israel was directed by Otto Perminger (1906-86) and starred Paul Newman (b. 1925) and many others. Austrian-born U.S. composer Ernest Gold (1921-99) won both Academy and Grammy awards for his soundtrack to this film. The first notes of the great dramatic theme are identical to the opening theme of a somewhat obscure orchestral piece by Quincy Porter (1897-1966), “New England Episodes,” which premiered in 1958 in Washington, DC. Gold, who settled in the United States in 1938 after his family fled the Nazi regime, wrote nearly one hundred film and

television scores between 1945 and 1992. Among them were the title songs for the films “It’s a Mad Mad Mad Mad World” and “On the Beach.” He was the first composer of film music selected for recognition on the Hollywood Walk of Fame.

In 1961 Pat Boone (b. 1934), the white bucks wearing American singer whose smooth style made him a popular performer of the 1950s, added the lyrics for the “Exodus” orchestral theme song. It begins, “This land is mine, God gave this land to me.” True to its long tradition of singing in foreign languages, Sons of Orpheus – the Male Choir of Tucson will perform a version of this rousing song in Hebrew.

Translation of the Hebrew Lyrics

*My land, my country, my homeland
Israel
Songs are dedicated to you eternally
In the far reaches of the world
Where only humans can bless you –
Our beautiful land
Weeping, brothers & sisters arrive
from all countries
Only to be free
Already for years our soldiers
protect the border
(repeat from beginning)...
Ingathering of nations, you are
Israel.*

GH

Symphony No. 3 (Symphony of Sorrowful Songs / Symfonia pieśni żałosnych) 2nd movement

Henryk Mikołaj Górecki studied at the State Higher School of Music in Katowice from 1955 to 1960, and became a leading figure of the Polish avant-garde during the post-Stalin cultural thaw. In the 1960s he composed in a dissonant modernist

style with influences from Stockhausen and Penderecki, but by the mid-1970s he developed a less complex sacred minimalist sound of which the Symphony No. 3, composed in 1976, is a prime example. In 1992, fifteen years after it was composed, a recording of Górecki’s Symphony No. 3—recorded with soprano Dawn Upshaw and released to commemorate the memory of those lost during the Holocaust—became a worldwide commercial and critical success, selling more than a million copies, and brought fame to this Polish composer who until then was little known outside of his homeland.

As surprised as anyone at the popularity of the Symphony No. 3, Górecki said, “Perhaps people find something they need in this piece of music ... somehow I hit the right note, something they were missing. Something somewhere had been lost to them. I feel that I instinctively knew what they needed.” Regarding the Symphony’s subtitle, he noted, “Many of my family died in concentration camps. I had a grandfather who was in Dachau, an aunt in Auschwitz. You know how it is between Poles and Germans. But Bach was a German too—and Schubert, and Strauss. Everyone has his place on this little earth. That’s all behind me. So the Third Symphony is not about war; it’s not a *Dies Irae*; it’s a normal Symphony of Sorrowful Songs.”

The symphony is constructed around simple harmonies, set in a neo-modal style making use of medieval modes but not adhering strictly to medieval rules of composition. The work consists of three elegiac movements, each marked *Lento* for their very slow tempo. The symphony is scored for solo soprano and a large string section, plus piano, harp and winds.

Górecki maintained that the work is an evocation of the ties between mother and child. The first and third movements' texts are drawn from existing songs—a late-15th century lament of Mary from a song in the collection of a Polish monastery, and a folk song of southwestern Poland—both in which a mother grieves her lost son. In contrast, the second movement's text is a prayer to the Virgin Mary inscribed in 1944 on a cell wall in the basement of the Gestapo's headquarters in Zakopane by the 18-year-old Helena Wanda Błazusiakówna who was imprisoned there:

No, Mother, do not weep.
Most chaste Queen of Heaven
Support me always.
Hail Mary.

According to Górecki, "I wanted the second movement to be of a highland character, not in the sense of pure folklore, but the climate of Podhale [Poland's southern highlands]... I wanted the girl's monologue as if hummed ... on the one hand almost unreal, on the other towering over the orchestra."

For this setting of Górecki's Symphony No. 3, 2nd Movement, Thomas Wentzel has given the men of Orpheus the job of providing the sustained, even tones of the strings in the original orchestra. The two pianists replicate the deep double bass of the strings as well as the original piano and harp, while above them all, our soprano soloist Lindsey McHugh will tower.

TW

Theme from John Williams's *Schindler's List*, and two songs: "Oyfn Pripetshok," and "Yerushalaim Shel-Zahav"—arranged by Emily Crocker.

The 1993 epic drama *Schindler's List* was a box office success and recipient of seven Academy Awards,

including Best Picture, Best Director, and Best Original Score, as well as numerous other awards (seven BAFTAs, three Golden Globes).

John Williams (b. 1932) won the Academy Award for Best Original Score for *Schindler's List*, his fifth win. He was also awarded the Grammy for the film's musical score.

The composer said to Steven Spielberg (1946), the director and co-producer of the film, "You need a better composer than I am for this film." His longtime musical collaborator responded, "I know. But they're all dead!"

After Williams played the main theme on a piano, he then followed Spielberg's suggestion to hire the Israeli violinist Itzhak Perlman (b. 1945), to perform it. Perlman said: "I couldn't believe how authentic he [John Williams] got everything to sound, and I said, 'John, where did it come from?' and he said, 'Well I had some practice with Fiddler on the Roof and so on, and everything just came very naturally' and that's the way it sounds."

Our own violinist, Nicole Skaggs, a winner of the Civic Orchestra of Tucson's 2013 Young Artists' Competitions, will play the theme that Perlman made famous.

The Sons of Orpheus will then continue with the popular Yiddish folk song "Oyfn Pripetshok (On the Cooking Stove)." In the scene from *Schindler's List* where the Nazis are liquidating the ghetto, a children's choir sings this traditional lullaby, with text and music by Russian Yiddish-speaking folk poet Mark Warshavsky (c.1848-1907). It was often sung by Spielberg's grandmother, Becky, to her grandchildren.

OYFN PRIPETSHOK
On the hearth a little fire is burning,
And it is hot in the house,
And the rabbi is teaching the little children.
The Aleph Bet.

Study, children, with great interest,
That is what I tell you;
He who'll know his lessons first,
Will get a banner for a prize.
(Refrain)

When you get older, children,
You will understand that this
alphabet
Contains the tears and the weeping
of our people. (Refrain)

When you grow weary, children
And burdened with exile,
You will find comfort and strength
within this Jewish alphabet.
(Refrain)

Refrain:
See now children, remember dear
ones,
What you've learned here;
repeat it again and again
Aleph with kametz is "o"!

The Sons of Orpheus will then switch to Hebrew to perform the patriotic song "Yerushalaim Shel-Zahav." Its first three verses were written by Israeli singer and songwriter Naomi Shemer (1930-2004) and sung at a music festival shortly before the Six Day War began in the spring of 1967. When the Israel Defense Forces captured the eastern part of Jerusalem from the Jordanians only three weeks later, Shemer then added the final verse to celebrate the reunification of Jerusalem. As the Israelis occupied the old city, shofars blew from Temple Mount, inspiring her to write the line about shofars sounding from the mountain top. The Knesset once considered this song as a possible replacement to "Hatikva," Israel's national anthem.

YERUSHALAIM SHEL-ZAHAV
(JERUSALEM OF GOLD)
The mountain air is clear as wine
And the scent of pines
Is carried on the breeze of twilight
With the sound of bells.

And in the slumber of tree and stone
Captured in her dream

*The city that sits solitary
And in its midst is a wall.*

Chorus:

*Jerusalem of gold
And of bronze, and of light
Behold I am a violin for all your
songs.*

*How the cisterns have dried
The market-place is empty
And no one frequents the Temple
Mount
In the Old City.*

*And in the caves in the mountain
Winds are howling
And no one descends to the Dead
Sea
By way of Jericho.*

Chorus

*But as I come to sing to you today,
And to adorn crowns to you (i.e. to
tell your praise)
I am the smallest of the youngest of
your children (i.e. the least worthy
of doing so)
And of the last poet (i.e. of all the
poets born).*

*For your name scorches the lips
Like the kiss of a seraph
If I forget thee, Jerusalem,
Which is all gold...*

Chorus

*We have returned to the cisterns
To the market and to the market-
place
A ram's horn calls out on the Temple
Mount
In the Old City.*

*And in the caves in the mountain
Thousands of suns shine -
We will once again descend to the
Dead Sea
By way of Jericho!*

Chorus

The arranger, Emily Holt Crocker, is a leading expert in children's choirs. She is the founder-director of the

Milwaukee Children's Choir and Vice President of Choral Publications for Hal Leonard Corporation in Milwaukee and Senior Author and Editor of the *Essential Elements for Choir* textbook series. Her compositions have been performed around the world, and she has received ASCAP awards for concert music since 1986.

CD

Cowboy Classics A Tribute to Arizona's Centennial

We celebrate Arizona's centennial with a group of songs that are closely associated with the Copper state. Arizona is loved the world over for its blazing drama, its legends, and its music. Cowboy songs are one of the most important parts of the folk music of Arizona. We have strong cowboy ties. Tucson is a mecca of Western music. Just down the road a-piece, is the birth place of many legendary Western movies: Old Tucson Studios. The songs and stories of Arizona, its history, its memorable movies excite the imagination enormously.

A hundred years ago, the reality of hardships and lawlessness in the Arizona Territory were matters of life and death. Our forefathers and mothers had to fight to do whatever was necessary to survive. And in so doing, they helped to shape the American character. Their struggle for existence has captured the imagination of the world.

Sadly, the Old West has all but vanished, lost to us a little more each day, drowned in country music and the asphalt ocean of the New West. Lost, but not forgotten.

Over the years Orpheus has collected and performed a large repertoire of classic and modern Cowboy songs and ballads, all of them mirrors of life in the Old West, fleeting reminders of an altogether

unique chapter in American history. The songs we sing for you today are our tribute to a hundred years of Arizona statehood.

GH

Home on the Range

Brewster M. Higley was born in Rutland Township in southeastern Ohio on November 30, 1823. Higley, a physician, left a medical practice in Indiana in 1871 in order to homestead in Kansas. The Homestead Act of 1862 enabled him to stake a claim on a small plot of land near the Nebraska border. In the summer of 1872, Brewster Higley jotted down some lines about the beauty of the endless Kansas prairie, the blue skies and abundant wildlife, lines that were to become *Home on the Range*.

Another recent newcomer to Kansas, a fiddler named David E. Kelly who was a carpenter by trade, helped Higley set his poem to music, and a quintessential Western anthem was born. A native of Rhode Island and former chief bugler in that state's 3rd regiment during the Civil War, the thirty-year-old Kelley had arrived in Kansas in 1872.

Higley's poem was printed in a local newspaper, the *Kirwin Chief*, in 1873. The song slowly became a favorite with the settlers passing through on their way west and with the cowboys on the long cattle drives of the 1870s. In time, the tune lost its unique Kansas identity and was transformed into a rootless but timeless and universal song of the West, a mournful yet stirring ode to home.

Brewster Higley's last home was in Shawnee, Oklahoma, where he died on May 17, 1911, the year his song was first published. It is said that a group of newspaper reporters sang *Home on the Range* on his doorstep the night Franklin Delano Roosevelt was first elected president. In 1932, President Roosevelt declared that *Home on the Range* was his favorite

song. From then on, every radio station in the land was playing it. On June 30, 1947, Higley's magical anthem of the west became the official song of the State of Kansas. Today, the old Brewster Higley log cabin is a place of historical importance. It still stands where he built it one hundred and thirty-three years ago – along Beaver Creek in Smith County just off Highway 8. Here now, in an arrangement by well-known contemporary choral composer and arranger Greg Gilpin, is a famous slice of American folk music, a tune recognized around the world, *Home on the Range*.

JK

Colorado Trail

We turn now to a great old saddle song that has stood the test of time. A traditional cowboy song, *Colorado Trail* was included in Carl Sandburg's classic collection of American folklore and ballads, *The American Songbag*, when it was first published in 1927. Dr. T. L. Chapman, a surgeon, remembered the tune and told Sandburg this story. It seems that a boss wrangler brought a car of ponies to Deluth, Minnesota. The next day, after stunt riding, he was laid up in a hospital after being not only "thrown but trampled" by what the cowboy called a "terribly bad hoss." Dr. Chapman's examination revealed that, over the years, the rider had suffered "bones of both upper and lower legs broken, fractures of the collar bone on both sides, numerous fractures of both arms and wrists, and many scars from lacerations." During the unknown cowboy's convalescence, as his strength returned, in spite of all his bumps and bruises he would sing across the hospital ward in a mellow tenor voice. The other patients always asked for more. One of the songs the cowboy sang was *The Colorado Trail*, remembered by Dr. Chapman.

Today, many arrangements of this classic cowboy love song abound. We have selected Donald Moore's recent version.

JK

Corrido de Macario Romero

We've added some 'giddy up' to our repertoire. We'd like to sing for you now a Corrido – a Mexican narrative folk ballad that tells a rather grim tale of the exploits and death of a fold-hero, the soldier, Marcario Romero. As is typical of the corrido, the ones selected for this arrangement by Bruce Trinkley tell the compelling story of Romero's death. Macario was a brave and courageous man with a big heart. He was a soldier in the Maximilian War of the 1860s – the event which gave us Cinco de Mayo. Macario Romero loved a woman, disobeyed his commanding officers in order to see her and, while dancing with his sweetheart, was shot to death by a jealous rival.

Warning: Don't be alarmed, this chillingly effective setting of a poignant tale climaxes with the five gunshots that end Macario's life. Not to worry, no firearms will be used.

GH

Red River Valley

Here for you now is a cowboy standard, the venerable Great Plains classic, *Red River Valley*. There are Red Rivers in Kentucky, Tennessee, Wisconsin, Delaware and Texas, to name just a few. Many claim this song, which most folks, even those on the northern plains, think originated in Texas. Now I ask you, would a Texas cowboy say to his sweetheart, "Do not hasten to bid me adieu?" No – *Red River Valley* is unquestionably the best known folk song to come out of the Canadian prairies. *Red River Valley* was known in at least five Canadian provinces before 1896 and was probably first heard during the Red

River Rebellion of 1870 in a place we know today as Manitoba at a time of military occupation by Canadian troops sent to put down the French speaking inhabitants of the Red River settlement. Sung from the viewpoint of a soldier losing his sweetheart, *Red River Valley* expresses the sorrow of a man as his lover prepares to leave him.

GH

Turkey in the Straw

"Turkey in the Straw" is a traditional song popularized in the early 19th century by black-face performers, several of whom claimed to have written it. A century later the tune was the base melody for the famous Mickey Mouse cartoon *Steamboat Willie*, which produced one of the first successful efforts to synchronize sound and movement in animated films.

The chorus will be familiar to almost everyone in our audiences:

Turkey in the straw. Turkey in the hay
Roll 'em up and twist 'em up a high tuck-a-haw,
And hit 'em up a tune called turkey in the straw.

Perhaps listeners will reflect on the depth of meaning here. Is there some abstruse connection between the words "turkey" and "straw"? Further, is there significance in the subtle shift from "straw" to "hay"? And what is to be made of "high tuck-a-haw" in the age of the smart phone?

Instrumentalists Lindsey McHugh, Nicole Skaggs, and Caleb Yetman will join our pianist, Brent Burmeister, to provide a contemplative foundation for the text.

NM