

Fourteenth Annual

WINTER CIVIC CONCERT

Presented By

THE LOS ALAMOS CHORAL SOCIETY AND LOS ALAMOS SINFONIETTA

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I

SUITE from "THE CREATION"

JOSEPH HAYDN

Joan Bekowies, Soprano

James E. Loucks, Tenor

Aileen Cherry, Soprano

Frederick Reines, Bass

Robert S. Dike, Tenor

John D. Seagrave, Director

Archer E. Anderson, Narrator

The Los Alamos Choral Society and Los Alamos Sinfonietta

INTERMISSION

II

MODERN AMERICAN CHORUSES

ALLELUIA

RANDALL THOMPSON

SOON AH WILL BE DONE

Arr. WILLIAM DAWSON

HOLIDAY SONG

WILLIAM SCHUMAN

The Los Alamos Choral Society

Dorothy Bond, Accompanist

John D. Seagrave, Director

III

ALLEGRO,
from CONCERTO for CLARINET, K. 622

W. A. MOZART

Robert J. Fraga, Clarinet

Frank W. Pinkerton, Director

The Los Alamos Sinfonietta

IV

"I HEAR AMERICA SINGING"

GEORGE KLEINSINGER

John D. Seagrave, Bass

Frank W. Pinkerton, Director

The Los Alamos Choral Society and Los Alamos Sinfonietta

Los Alamos
Civic Auditorium

3:30 P.M. Sunday
January 27, 1957

Haydn's "Creation"

The full text of "The Creation" has a curious history. Starting with the Scripture in Genesis and Milton's "Paradise Lost," an unknown English writer wrote a "Story of the Creation," which was then reworked (in German) by a Baron van Swieten as a libretto for Haydn's oratorio. The text available in English editions is a translation from the German (by a German) in the eighteenth century, which has been periodically "refined" by English editors. The portions of the text farthest removed from the basic Scripture have suffered the most in this process, but it is principally found in the rhapsodic, discursive, or coloratura material. Musically, every number of the Creation is a gem, and the oratorio may well be Haydn's masterpiece. But the subject of this work is clearly and exclusively the six Days of Creation, up to and including Man's capacity to "glorify God and enjoy Him forever," as the Shorter Catechism has it; it is equally not "Paradise Lost," nor the conjugal felicity of Adam and Eve.

The Suite to be presented retains all but one of the brilliant chorus numbers in the main part of the work, and excludes only those ensemble and solo passages which are extrinsic to the main theme as outlined above. The verses of the first and second chapters of Genesis are to be read from the Bible by the Rev. Dr. Archer E. Anderson.

"THE CREATION"

1. Instrumental Prelude: "In the Beginning."
Scripture: Genesis 1:1-2
2. Chorus: "And the Spirit of God moved upon the face of the waters;
and God said, 'Let there be light'; and there was light."
Scripture: Genesis 1:4-5
3. Tenor: "Now vanish before the Holy beams the ancient shades of night."
Chorus: "A new-created world springs up at God's command."
Scripture: Genesis 1:6-8
4. Soprano with Chorus: "The marvelous work behold amazed."
Scripture: Genesis 1:9-13
5. Chorus: "For He both heaven and earth hath clothed in stately dress."
Scripture: Genesis 1:14-19
6. Chorus with Trio: "The heavens are telling the glory of God."
Scripture: Genesis 1:20-25
7. Bass: "Now heaven in fullest glory shone."
Scripture: Genesis 1:26-28
8. Tenor: "In native worth and honor clad."
Scripture: Genesis 1:29-30
9. Duet with Chorus: "By Thee with bliss, O bounteous Lord."
Scripture: Genesis 1:31
10. Chorus: "Achieved is the glorious work."
Scripture: Genesis 2:1-4
11. Interlude: "Dawn."
Scripture: Psalm 148:1-5
12. Duet and Finale: "We praise Thee now and evermore."

INTERMISSION

... In Randall Thompson's celebrated "Alleluia," the text consists of the single word "Alleluia" presented as a choral chiaroscuro. The composition was written at the request of Dr. Serge Koussevitsky for the opening exercises of the Berkshire Music Center in 1940.

... "Soon Ah Will Be Done" is one of the many choral arrangements of "spiritual" material by William L. Dawson, Director of Music at Tuskegee Institute in Alabama.

... William Schuman became Director of the Juilliard School of Music in 1945, and is well known as a composer of symphonies and other large-scale works. His effervescent bit of nonsense, "Holiday Song," is highly popular among choruses throughout the country.

Robert Fraga, soloist in the first movement of Mozart's only concerto for clarinet, is a student at the Los Alamos High School. He has played with the Sinfonietta before, and has appeared as soloist with the High School Band and Orchestra. A student of the clarinet for seven years, Mr. Fraga is also leader of "The German Band," a group of young musicians. Aileen Cherry and Frederick Reines will be remembered for their many fine performances with the Choral Society and Light Opera Company. Robert Dike directed the Choral Society during its early years. He appears again as tenor soloist after an absence of five years. In 1953, the Choral Society performed his cantata, "Israfel." Joan Bekowies and James Loucks are relative newcomers to Los Alamos, but both appeared as principals in last season's production of "Brigadoon." The Rev. Dr. Archer E. Anderson, who reads the portions of Scripture interconnecting movements of the suite from "The Creation," is Pastor of the United Church of Los Alamos. Frank Pinkerton is Director of Orchestra in the Los Alamos School System, and has been Director of the Los Alamos Sinfonietta for the past two seasons. Dorothy Bond is accompanist for the Choral Society this year. John Seagrave has been Director of the Choral Society for the past four years, and is Director of Music at the United Church. He will be heard as bass soloist in "I Hear America Singing."

"I Hear America Singing," a Cantata based on poems of Walt Whitman. *

It is just over a hundred years since the first edition of "Leaves of Grass," when Walt Whitman burst on the startled literary scene speaking with the voice of Adam Reborn, and it is timely to consider the scope and prescience of his majestic vision of the future of America. In 1939, the young composer George Kleinsinger undertook to set to music the single poem "I Hear America Singing," and subsequently expanded it by the addition of settings of other excerpts from "Leaves of Grass" to form this musical Ode to Democracy.

Kleinsinger's story is not unlike Whitman's. Born in California in 1914, Kleinsinger played his way through high school in jazz bands, then went to New York University and took part of the dentistry course at Northwestern. Taking the friendly advice of one of his professors, Kleinsinger left dentistry to study music for two years at N.Y.U., and then went on a fellowship to the Juilliard School of Music. Before entering Juilliard, he spent a summer as musical director of several CCC camps, assigned to teach American folk music to the workers, and he soon found himself busy learning from his students.

Like the work of the Good Gray Poet, George Kleinsinger's music, which includes an opera, a concerto, and two other cantatas as well as popular songs, is the product of his experience among the people of his country. He, too, has heard America singing.

The poems "I Hear America Singing" and "A Song" are the only complete poems set to music, the balance of the text being thematically connected excerpts from a great many formal - or informal - poems and prose writings. The work is divided into eight connected movements which may be subtitled as indicated below.

Introduction

I Hear America Singing

"... the varied carols I hear ... Songs of the prairies, songs of the long-running Mississippi, and down to the Mexican Sea. Americanos! Conquerors! For you a program of songs."

For the Brood Beyond Us

"I, exultant to be ready for them, will now shake out carols ... the proudest songs that have ever been heard on this earth."

Interlinked, Food-yielding Lands

"Land of the pastoral plains, the grass-fields of the world."

And for the Past

"Sail thy best, ship of Democracy, of value is thy freight."

See, Steamers Steaming Through My Poems

"... immigrants continually coming and landing."

I Announce What Comes After Me

"... splendors and majesties to make all the previous politics of the earth insignificant."

A Song of Democracy

"Come, I will make this continent indissoluble ... I will plant companionship thick as trees along all the rivers of America."

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