



1971

Shenandoah

VALLEY
MUSIC
FESTIVAL

ORKNEY SPRINGS & WOODSTOCK, VA.



RICHARD LERT

AUGUST 1, 4, 7, 11, 13, 14

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The President's Message



Welcome to the 1971 Concerts of the Shenandoah Valley Music Festival Committee. Now in its ninth year, the Festival has attracted nationwide attention of those who appreciate the best in light classical and fine symphonic music. Inquiries from other countries have been received, and names of music friends from foreign lands found in our guest books.

Truly, music is a universal language. It transcends the barriers of time and space and draws people together with the invisible bonds of fellowship, respect and understanding.

The Festival, or Symphony of the Valley, as some refer to it, has become Virginia's foremost summertime musical event. Each year more people combine a visit to the Valley with concert attendance. We are pleased to be a part of the expanding cultural program of the Commonwealth of Virginia. Many people over the years have worked with dedication to meet the challenge of creating in the Valley the values the Festival now represents. Our never-ending responsibility is to justify the faith and confidence placed in us by the thousands of individuals and businesses, who by their gifts and by their purchase of tickets have made possible the presentation of the concerts.

For the Board of Directors, it is my privilege to say, thank you for your interest and support.

A handwritten signature in cursive script that reads "Rubye P. McKinney".

RUBY P. MCKINNEY, *President*

ABOUT THE FESTIVAL . . .

Eleven years ago, the American Symphony Orchestra League, a non-profit, educational and service membership organization of the symphony orchestras of the United States and Canada, began holding its Eastern Institute for Conductor Study at Orkney Springs, Virginia. The Institute is a workshop for the training of young conductors in the art of conducting. The League chose an orchestra for this purpose which represents symphony orchestras and universities throughout the country.

In 1963, led by the late Colonel Robert J. Benchoff, a group of local citizens approached Mrs. Helen M. Thompson, then Executive Secretary of the League, about holding a chamber music and a symphony concert. The public response to these concerts was so overwhelming that the Committee and the League began making plans for the second annual Festival in 1964, expanding to five concerts, selling season tickets and organizing a Women's Committee. This year a sixth concert has been added.

The stimulation of the great music in performance that has been offered the Valley's citizens by the Festival has also resulted, through the action of Mrs. Thompson and the League, in a pilot program of free stringed instrument instruction for the Shenandoah County Public Schools, to which some two hundred 4th and 5th graders have already responded. Approximately \$190,000 in Federal Funds was granted to the County School Board under Title III of Public Law 89-10.

The Young Peoples Concert, free to all students, is the Festival's gift to the youth of the Valley and surrounding areas. Community organizations sponsor groups of students who desire to become better acquainted with symphony music. Each year a few more out of state students attend with their parents. The success of the Young Peoples Concert, measured by its continuous increase in attendance, is a source of great satisfaction to the Festival Committee.

The Shenandoah Valley Music Festival is a jointly sponsored activity of the Festival Board and the League. Both organizations must seek special gifts annually in order to present the Festival. This year's special gifts include:

Grants from the National Endowment for the Arts in Washington, D. C., a Federal agency.

An appropriation of \$1,000.00 from the Shenandoah County Board of Supervisors.

The many Valley business firms, service organizations and individuals who have so generously responded to the Maintenance Fund. Their names are listed elsewhere in this program.

The League has developed support for the various phases of the Festival and the Institute from the Recording Industries Music Performance Trust Fund, the Martha Baird Rockefeller Fund for Music and from contributions made by participating conductors and other members and friends of the League.

The Shenandoah Valley Music Festival is presented with the assistance of a matching grant from the Commonwealth of Virginia, administered by the Old Dominion Symphony Council in cooperation with the Virginia Commission of the Arts and Humanities.

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The support given by all the Festival's contributors is here acknowledged with warm gratitude. Checks and pledges received too late to be listed are also greatly appreciated and will be acknowledged.

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THE FESTIVAL ORCHESTRA

DR. RICHARD LERT, *Music Director and Conductor*

PHILLIP SPURGEON, *Associate Conductor*

SAMUEL JONES, *Associate Conductor*

Pavilion, Orkney Springs

Sunday Afternoon, August 1, 1971, at Three-thirty O'clock

BEETHOVEN	Symphony No. 1
BEETHOVEN	11 Viennese Dances (Modlinger Dances)
HAYDN	March for the Royal Society of Musicians
HAYDN	Symphonie Concertante in B-flat, Op. 84
HONEGGER	"Pastorale d'Ete"
MOZART	Symphony No. 35
ROSSINI	Overture to "Il Signor Bruschino"
SCHUBERT	Symphony No. 5
STRAVINSKY	Eight Instrumental Miniatures for 15 Players

The program will be taken from the above and will be announced at the concert.

Gala Pops Concert

THE FESTIVAL ORCHESTRA

DR. RICHARD LERT, *Music Director*

ROBERT KREIS, *Associate Conductor*

Pavilion, Orkney Springs

Wednesday Evening, August 4, 1971, at Seven-thirty O'clock

HANDEL—ORMANDY	Concerto In D For Orchestra
GILBERT—SULLIVAN	Overture To Pirates of Penzance
BIZET	Farandole from L'Arlesienne Suite
BRUCH	Concerto No. 1 in G Minor
	Final Movement
	<i>JAMES KEENE, Violinist</i>
STRAUSS	Roses From the South

INTERMISSION

ROGERS	Waltz And March From Cinderella
BART	Suite From Oliver
ANDERSON	Blue Bells of Scotland
FOSTER	Jeanie With The Light Brown Hair
ANDERSON	Plink, Plank, Plunk
LOEWE	Suite From Camelot

Use of flash bulbs and recording equipment is not permitted during the performance.

PROGRAM NOTES—AUGUST 7, 1971

By CAROL KNIEBUSCH

A GERMAN REQUIEM FOR SOLO VOICES, CHORUS, AND ORCHESTRA,

OPUS 45 *Johannes Brahms*

A German Requiem is considered the composer's greatest choral work and it contains some of his gentlest and most powerful music. It occupied his time at intervals from 1856 to 1868. Two persons very close to him died during this time: Robert Schumann (d. 1856) who had given him warm friendship and professional encouragement; and his mother (d. 1865) to the memory of whose love and nurture he specifically composed the fifth movement. Brahms found the title and the idea for his *German Requiem* in a sketchbook left by Schumann which contained the outlines of works never completed. Since Brahms was a German and non-Catholic musician, he did not compose a Mass or a traditional requiem with Latin words prescribed by the Roman Catholic Liturgy and he does not intend it for use in the worship service. Instead, he chose his own texts from the old and new testaments of the German Bible. The Latin requiem is traditionally a prayer for the peace of the dead while Brahms's *Requiem* offers words of consolation designed to reconcile the living. Each of the seven sections of the *Requiem* closes in a mood of cheerful confidence or loving promise.

The *Requiem* was begun when Brahms was at the transitional stage between youth and maturity and the music as a whole shows the imprint of both. The desire for larger forms of composition is characteristic of youth and, in this instance, Brahms expanded one movement into four and later into six and seven parts. The essential thing about the *Requiem* is that Brahms completely mastered the form which was enlarged again and again. The symmetry of the work stamps it as a product of Brahms's complete maturity and reveals him at the height of his genius.

Brahms shows his mastery of form in that the first and last movement correspond to each other, the second and sixth, and the third and fifth. The fourth movement serves somewhat as the trio of the work. The connection between these movements is in the text as well as the thematic content of the music. The fifth movement was written after the first performance was given and is dedicated to the memory of his mother. In the orchestration as well as in the form, there are certain points which suggest the youth of the composer while others indicate his maturity. The second movement, "Behold, all flesh is as the grass" uses a theme from an unpublished symphony that was written during the period of Schumann's illness. In the third movement, "Lord make me to know" the baritone solo provides a change of texture and is less stately than the previous movement although it rises gradually to a climax of considerable intensity. The fourth movement, "How lovely is Thy dwelling place, Oh Lord of Hosts!" and the fifth movement with the soprano solo, "Ye now are sorrowful" are both quiet and lyrical movements. The sixth movement, "Here on earth," has a very restless atmosphere. The passage describing the last trumpet call is one of the most powerfully dramatic that Brahms ever wrote and it prepares magnificently for the great C Major fugue, "Worthy art thou, Lord." Of the three big movements of the *Requiem*, this reaches the highest level of intensity and is the climax of the work. The seventh movement opens with a melody derived from a phrase that occurs towards the end of the first movement and is solemn in mood.

The first performance of the *Requiem* was in the Bremen Cathedral on Good Friday, April 10, 1868. The fifth movement was added later and the work was first performed in its entirety on February 18, 1869 in Leipzig.

Symphony Concert

THE FESTIVAL ORCHESTRA, CHORUS AND SOLOISTS

DR. RICHARD LERT, *Music Director and Conductor*

DR. GORDON OHLSSON, *Chorus Director and Baritone Soloist*

MARY MARTIN, *Soprano Soloist*

Auditorium, Massanutten Academy, Woodstock

Saturday Evening, August 7, 1971, at Eight-thirty O'clock

WAGNER *Elsa's Dream*
 From Lohengrin

WEBER *Agathe's Scene*
 From Act II — Der Freischutz

- I. Recitative - *How could I fain have slumbered.*
- II. Prayer - *Holy, Holy Meek and Lowly.*
- III. Scene - *All the world is sleeping now.*
- IV. Aria - *Wildly my heart is beating.*

BRAHMS *A German Requiem, For Solo Voices, Chorus And Orchestra, Op. 45*

- I. Chorus (*Ziemlich langsam und mit Ausdruck*)
- II. Chorus (*Langsam, marschmassig—Allegro non troppo*)
- III. Baritone Solo and Chorus (*Andante Moderato*)

INTERMISSION

- IV. Chorus (*Massig bewegt*)
- V. Soprano Solo and Chorus (*Langsam*)
- VI. Baritone Solo and Chorus (*Andante—Vivace—Allegro*)
- VII. Chorus (*Feierlich*)

Use of flash bulbs and recording equipment is not permitted during the performance.

PROGRAM NOTES — AUGUST 14, 1971

By CAROL KNIEBUSCH

A MIDSUMMER NIGHT'S DREAM.....*Felix Mendelssohn*

Two separate compositions are actually represented in A Midsummer Night's Dream. The first is the overture which Mendelssohn wrote at the age of seventeen in 1826 and in which he displays a very mature style. There is little difference between Mendelssohn's early and his mature work. The second composition is the Incidental Music to A Midsummer Night's Dream, a dozen pieces in all composed in 1843 as a commission from the King of Prussia. This was one of Mendelssohn's last compositions for orchestra and even though seventeen years intervened between the two compositions, he was still able to recapture the mood and style of the overture exactly.

The overture has a light and fairylike mood with full exploitation of string instrument effects. This mood is exemplified even further in the Scherzo which, with its miniature sonata form, has become an outstanding piece in all orchestral literature. The Nocturne and the famous Wedding March are equally familiar and illustrate Mendelssohn's unique ability of melodic gifts combined with sentiment and deep feeling.

SYMPHONY NO. 6 IN B MINOR, "THE PATHETIQUE," OPUS 74.....*Peter Ilich Tchaikovsky*

Tchaikovsky's Symphony No. 6 was written over several years' time. Its preliminary sketches date from 1891 shortly after the composer had returned to Russia from his American tour. There is no question that this, his last symphony, is his masterpiece and will endure as long as any of his music is known. "The Pathetique" made such an impression on the public that for awhile it was even overplayed. Tchaikovsky let it be known that this symphony was programmatic in nature, but he never revealed exactly what he had in mind.

The symphony has an unusual succession of movements and peculiarities of form. For example, the last movement is not a brilliant ending but is mournful and grieving in character. This reflects the mood of the first movement which is solemn but which contains some of the composer's loveliest melodies. A march where all the forces of the orchestra are called upon separately and individually makes up the brilliant third movement.

The first performance of the symphony was on October 28, 1893 in St. Petersburg with Tchaikovsky conducting. Nine days later the composer died of cholera contracted by drinking unboiled water. Apart from his programmatic intent, the work stands on purely musical merits as one of his most fascinating scores.

OVERTURE FOR A CITY*Samuel Jones*

Overture For A City was composed in 1964 and was commissioned by the Saginaw, Michigan Symphony Women's Association in honor of the Symphony's 30th anniversary season and by the Cherniavsky Memorial Fund in memory of Josef Cherniavsky, Music Director of the Saginaw Symphony from 1951-1959.

The city in the title is Saginaw, Michigan. The composer used a motive from a popular tune about Saginaw as the main theme of the work (D—E—F—E—D—C). The composer says about the work, "If we're going to be known by that tune, we may as well try to make something of it. For all that this overture is intended as serious work of art, it is not lacking in good humor and good spirits. I had a marvelous time writing it, seeing in how many different ways I could use 'Saginaw, Michigan.' You will find those six notes everywhere throughout the piece, even the subject of a fugue. I'm sure when Don Wayne penned his now famous tune, he never dreamed a fugue, the most academic of all compositional endeavor, would be written on it."

PSYCHÉ AND EROS.....*César Franck*

In its original form, Psyché and Eros was an oratorio completed in 1888, the same year in which Franck finished his famous D minor symphony. However, the choral part is not integral in the musical scheme, and may be omitted. The best description of the work is a quote by Gustave Derapus, an authority on the composer's works, "According to the old myth, Psyché, touched by love, but tempted by an indiscreet haste for knowledge . . . (is) deprived forever of the direct vision of the world beyond. Franck did not hesitate to break away from pagan tradition . . . Fallen again to earth, wandering and plaintive, Psyché breathes forth her woe. Eros forgives the legitimate ambition which he himself had inspired. Together they soar back to the light." The course of the music which rises from the low strings through successive climaxes to a tranquil close in the high woodwinds, parallels the verbal program.

Festival Finale

THE FESTIVAL ORCHESTRA

DR. RICHARD LERT, *Music Director and Conductor*

PHILLIP SPURGEON, *Associate Conductor*

SAMUEL JONES, *Associate Conductor*

Auditorium, Massanutten Academy, Woodstock

Saturday Evening, August 14, 1971, at Eight-thirty O'clock

MENDELSSOHN A Midsummer Night's Dream

- I. Overture
- II. Scherzo
- III. Nocturne
- IV. Wedding March

Mr. Spurgeon conducting

FRANCK Psyché and Eros

JONES Overture for a City

Dr. Jones conducting

INTERMISSION

TCHAIKOVSKY Symphony No. 6 in B Minor, "The Pathétique," Opus 74

- I. Adagio, Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Adagio Lamentoso

Dr. Lert conducting

Use of flash bulbs and recording equipment is not permitted during the performance.

Artistic Director - - - RICHARD LERT



Richard Lert was born in Vienna on September 19, 1885. His mother was a singer and his banker father was a bass in the choral society that sang in the great Viennese concert performances. "Tonight you will go to the rehearsal with me. You will see Brahms," he told his seven year old son, Richard Johannes, named for the composer.

From boyhood Lert played the violin, piano, organ and horn. He studied at the Vienna Conservatory and at seventeen he began work toward a teacher's degree. When it was completed, he was recommended for a scholarship at the University of Vienna where he graduated in 1908. During his years in Vienna he attended rehearsals and played in opera and concert orchestras under Mahler, Richard Strauss, Bruno Walter and many others. His decision to be a conductor was the unexpected result of taking over a concert in the absence of the regular conductor. As a result of that concert, he was recommended to his first post as coach and chorus conductor at the opera house in Dusseldorf in 1910. He remained in Dusseldorf for two years and then received an appointment as conductor in Darmstadt. It was there he met his future wife, Vicki Baum, harpist in the orchestra and who later became a novelist and the author of *Grand Hotel*.

In 1923, Lert became General Music Director at the Manheim Opera and in 1928 began conducting at the Berlin State Opera. In 1931, the Lerts came to the United States and settled in southern California. Dr. Lert continued to conduct in Europe until 1934; and shortly thereafter, became conductor of the Pasadena, California Symphony, a post which he still holds. In the past 30 years, Dr. Lert's interest has turned more and more to the development of young artist and musicians. Today, there is scarcely an orchestra that does not have musicians who received training from him.

Associate Conductors - - -

PHILLIP SPURGEON

PHILLIP SPURGEON was born in Canon City, Colorado and is a graduate of the Oberlin Conservatory. While attending Oberlin, he was the first student in the history of the school to be appointed conductor of an Oberlin Opera Laboratory major production of the opera "Carmen." In 1958-59 he received a Fulbright - Italian Government Scholarship for study of conducting at the Conservatorio di Musica di Santa Cecilia, Rome, Italy. In 1959 he was the first American to be awarded first prize in the International Competition for Conductors in Besancon, France and in 1962 he received the American Symphony Orchestra League-Rockefeller Foundation Advanced Conductor Study Grant.

From 1961-1969 MR. SPURGEON was Music Director of the Johnstown Symphony, Pennsylvania and the Pittsburgh Youth Orchestra. In 1969 he assumed the post of conductor of the Phoenix, Arizona Symphony, a position which he has held until the present time. He has made several guest conducting appearances throughout the country and since he is an accomplished pianist, he has appeared often as a pianist-conductor.

In July, 1971, MR. SPURGEON assumed the position of Music Director of the Midland-Odessa, Texas Symphony and Chorale and will spend part of his time in the next year working on a book of Dr. Lert's analysis of the 19th century Viennese compositions provided through a grant from private foundations.

This is MR. SPURGEON'S 11th consecutive season at Orkney Springs.



SAMUEL JONES

SAMUEL JONES, Resident Conductor of the Rochester Philharmonic Orchestra, had at the age of 35 already achieved wide distinction as a composer and conductor, having appeared as guest conductor with some of the nation's major orchestras. He made his New York City debut in 1970 as conductor of the Naumburg Memorial Concert Symphony Orchestra.

Selected for the post of assistant conductor of the Rochester Philharmonic in 1965, over 90 candidates, he was appointed Associate Conductor after his third season with the Orchestra and the following year was made Resident Conductor. He is the conductor, narrator, and writer for the noted series of television concerts for the New York State Education Department, "Man In His Music" and "The World Of Music."

Dr. Jones has conducted the Festival Orchestra in previous years and some of his compositions have been played in Festival concerts.

ROBERT KREIS

This is ROBERT KREIS' 10th consecutive season at Orkney Springs. He was born in New York City, received his Bachelor of Music degree from Oberlin Conservatory and his Master of Arts degree from the State University of Iowa. He was assistant conductor of the Pittsburgh Symphony in 1963-64 and has held his present position as Musical Director of the Wheeling Symphony, West Virginia since 1964. MR. KREIS has also been a member of the staff of the choral department of the Metropolitan Opera and has served as director and administrator of the summer work of the Shenandoah County Youth String Project carried on in conjunction with the Festival.

He was commissioned by the West Virginia Historical Society to compose the Symphonic Suite of the "Hatfields and the McCoys" which was premiered in Beckley, West Virginia on June 20, 1970. In March of 1971 he served as guest conductor of the Rochester Philharmonic and in September and October of 1971 he will direct the Wheeling Symphony on a state wide tour of ten concerts provided by a Federal Grant.



THE FESTIVAL ORCHESTRA

RICHARD LERT, *Artistic Director*

CONDUCTOR PARTICIPANTS—1971 EASTERN INSTITUTE

BUCK, DAVID A.
Conductor, University of Rhode Island Symphony, Rhode Island
CONLIN, THOMAS
Conductor, Staten Island Philharmonic, New York
COOK, JEFF H.
Assistant Conductor, Rhode Island Philharmonic, Rhode Island
CUSTER, CALVIN H.
Associate Conductor, Syracuse Symphony, New York
FARRER, JOHN
Conductor, Bemidji Symphony, Minnesota
KIGER, GERALD
Conductor, South Arkansas Symphony, Arkansas

LEWIS, THOMAS
Conductor, Rochester Symphony, Minnesota
MARTIN, JAMES
Assistant Conductor, University of Cincinnati, Cincinnati, Ohio
PORTER, KARL HAMPTON
Conductor, Harlem Philharmonic, New York
REITZ, DR. HOWARD
Conductor, Morningside College Orchestra, Iowa
WELSH, JOHN D.
Conductor, U.S. Air Force Band, Washington, D.C.
ZACK, GEORGE J.
Conductor, Hiram College Orchestra, Connecticut

VIOLINS

Concert Master: James Keene
Pittsburgh Symphony, Pennsylvania
Arinbjarnarson, Arni
Iceland Symphony, Reykjavik
Arnett, Sylvia
Pittsburgh, Pennsylvania
Balogh, Grace S.
Lansdowne Symphony, Pennsylvania
Behnke, Betsy
Charleston Symphony, West Virginia
Bein, Allen V.
Middletown Symphony, Ohio
Best, Irene W.
Charleston Symphony, West Virginia
Casili, Eleanor M.
Wheeling Symphony, West Virginia
Collins, Kenneth W.
Cecaelian Orchestra, New York
Folkerts, Beth
Wheeling Symphony, West Virginia
Gallo, Emily
Hudson Valley Philharmonic, New York
Hallgrímsson, Jakob
Iceland Symphony, Reykjavik
Herbert, Georgeann
Chapman Youth Ensemble, Norfolk
Hill, Jeanne N.
Annapolis Symphony, Maryland
Hostetter, Shirley E.
Atlantic Symphony, Nova Scotia, Halifax,
Kim, Chan
Hull, Frances N.
Niagara Falls Philharmonic, New York
Iritani, Hiroko
Knoxville Symphony, Tennessee
Kapeller, Jane
Eastern Michigan University, Michigan
Kawamoto, Kyoko
Knoxville Symphony, Tennessee
Kinzie, William G.
Roanoke Symphony, Virginia
Lange, Barbara A.
Elgin Symphony, Illinois
Lewis, Renate
Rochester Symphony, Minnesota
Marable, Barbara
Oak Ridge Symphony, Tennessee
Mercur, Susan
Carnegie-Mellon University, Pennsylvania
Moulyn, Ceclia
Syracuse Symphony, New York
Ohlberg, Florence C.
Wheeling Symphony, West Virginia
Parker, Charles H.
West Chester State College Orchestra, Penn-
sylvania
Pearlstein, Dr. Martin
Lansdowne Symphony, Pennsylvania
Raulston, L. Gayle
Oak Ridge Symphony, Tennessee
Robinson, Donald
Greeley Philharmonic, Colorado
Schwaner, Marilyn
Fairfax County Symphony, Virginia
Seabright, Sally
Shenandoah Conservatory, Virginia
Stair, Anne
Hope College Orchestra, Michigan
Stark, Donna Lynn
Carnegie-Mellon University Orchestra, Penn-
sylvania
Steen, Marjorie H.
Wheeling Symphony, West Virginia
Sterba, Steven
University of Illinois, Illinois
Toth, Marianne
Windsor Symphony, Canada
Virkhous, Taavo
University of Rochester, New York
Zarins, Vija M.
University of Cincinnati, Ohio

VIOLA

Bennie, Virginia H.
North Carolina Symphony, North Carolina
Bernstein, Mrs. Martin
Wheeling Symphony, West Virginia
Chaney, Scott C.
New Orleans Philharmonic, Louisiana
Cohen, Ardath
Atlanta Symphony, Georgia
Emerick, Kathleen
Carnegie-Mellon University, Pennsylvania
Herman, Marcia R.
Columbus Symphony, Ohio
Nolan, Jinx
Yale Symphony, Connecticut
Schmicker, Gail
Texas Tech University, Texas
Turansky, Robert
Johnstown Symphony, Pennsylvania
Warfield, Marguerite R.
Savannah Symphony, Georgia

CELLO

Ahramjian, Karen S.
Wilmington Symphony, Delaware
Bernstein, Martin
Wheeling Symphony, West Virginia
Colton, Winifred
Savannah Symphony, Georgia
Conable, William G.
Youngstown Symphony, Ohio
Frankenberg, Thomas
Wheeling Symphony, West Virginia
Garher, Thomas
Wheeling Symphony, West Virginia
Hallman, David
Florida Symphony, Florida
Hougy, Doris Anne
Wheeling Symphony, West Virginia
Ingvadottir, Audur
Iceland Symphony, Reykjavik
Kapeller, Stephen C.
Eastern Michigan University, Michigan
Lapidus, Howard
Hartford Chamber Orchestra, Connecticut
Legbandt, Phyllis
Richmond Symphony, Virginia
Marable, James H.
Oak Ridge Symphony, Tennessee
Toth, Dianne
National Orchestral Association, New York
Waltz, Carla
Roanoke Symphony, Virginia

BASS

Atwood, A. Harlow
Florida Symphony, Florida
Bellar, Martin I.
Charlotte Symphony, North Carolina
Fouts, Gordon E.
Harrisburg Symphony, Pennsylvania
Irvine, Norman M.
Alexandria Symphony, Virginia
Mazotta, Dominic
Wheeling Symphony, West Virginia
Winslow, Joanne K.
Oak Ridge Symphony, Tennessee

FLUTE

Akins, Alice
Indianapolis Philharmonic, Indiana
Blaine, Martha
Los Angeles Chamber Orchestra, California
Halt, Janet
Wheeling Symphony, West Virginia
Ohlsson, Jean M.
Madison College, Harrisonburg, Virginia
Page, Overda
Pennsylvania State College Faculty, Penn-
sylvania
Zetty, Arlington
Buffalo, New York

OBOE

Armentrout, Mary L.
Cincinnati Conservatory, Ohio
Fay, Thomas F.
Pittsburgh Symphony, Pennsylvania
McCreary, Peggy
Phoenix Symphony, Arizona
Vellek, Ita
Rochester Orchestra, Minnesota

CLARINET

Gallo, Paul A.
Hudson Valley Philharmonic, New York
Hibner, Dr. Nolan
Lafayette Symphony, Indiana
Nicastro, Charles
Lyric Opera Orchestra, Chicago
Summers, Richard
Wheeling Symphony, West Virginia
Wiener, John L.
Bayside, New York

BASSOON

Craeger, Carol L.
Meek, C. Richard
Midland-Odessa Symphony, Texas
Stutsman, Nancy H.
Washington Opera Society, Washington, D.C.
Vines, Carol
Midland-Odessa Symphony, Texas

HORN

Borsheim, David J.
Minneapolis Civic Orchestra, Minnesota
Burnham, Edward L.
North Carolina Symphony, North Carolina
Kuhn, Milford E.
U.S. Naval Academy Band, Maryland
Loystad, Linda
New Orleans Philharmonic, Louisiana
Moriarty, Yvonne S.
Wheeling Symphony, West Virginia

TRUMPET

Dilworth, Gary
Cincinnati Conservatory, Ohio
Silverman, Marc
New York, N.Y.
Youngblood, Jack
U.S. Navy Band, Washington D.C.

TROMBONE

Ford, Robert C.
Kansas University Faculty, Kansas
Jones, LaMar
Bowling Green State University, Ohio
Velte, Ed
Arlington, Virginia

TUBA

Hammond, Ivan
Bowling Green State University-Faculty,
Ohio

PERCUSSION

Akins, Thomas
Indianapolis Symphony, Indiana
French, Ross
Norfolk Symphony, Virginia
Vermel, Paul
Portland Symphony, Maine

HARP

Noftsinger, Rebecca
University Circle Cleveland, Ohio

Brahms' Requiem Translation

I.

CHORUS: Blessed are they that mourn, for they shall have comfort. They that sow in tears shall reap in joy. Who goeth forth and weepeth, and beareth precious seed, shall doubtless return with rejoicing, and bring his sheaves with him. Blessed are they that mourn for they shall have comfort.

II.

CHORUS: Behold, all flesh is as the grass, and all the goodliness of man is as the flower of grass: For lo, the grass with'reth, and the flower thereof decayeth. Now, therefore, be patient, O my brethren, unto the coming of Christ. See how the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and the latter rain. So be ye patient.

Behold, all flesh is as the grass, and all the goodliness of man is as the flower of the grass: For lo, the grass with'reth, and the flower thereof decayeth. But yet the Lord's word standeth forevermore.

The redeemed of the Lord shall return again, and come rejoicing unto Zion; joy everlasting shall be upon their heads; joy and gladness—these shall be their portion, and tears and sighing shall flee from them.

III.

BARITONE SOLO AND CHORUS: Lord, make me to know the measure of my days on earth, to consider my frailty, that I must perish. Surely, all my days here are as an handbreath to Thee, and my lifetime is as naught to Thee.

SOLO: Verily, mankind walketh in a vain show, and their best state is vanity. Man passeth away like a shadow, he is disquieted in vain, he heapeth up riches, and cannot tell who shall gather them.

CHORUS: Verily, mankind walketh in a vain show, and their best state is vanity.

SOLO: Now, Lord, O, what do I wait for?

CHORUS: Now, Lord, O, what do I wait for? My hope is in Thee. But the righteous souls are in the hand of God, nor pain nor grief shall nigh them come.

IV.

CHORUS: How lovely is Thy dwelling-place, O Lord of Hosts! For my soul, it longeth, yea, fainteth for the courts of the Lord; my soul and body crieth out, for the living God. Blest are they that dwell within Thy house; they praise Thy name evermore. How lovely is Thy dwelling-place.

V.

SOPRANO SOLO: Ye now are sorrowful, howbeit, ye shall again behold me, and your heart shall be joyful, and your joy no man taketh from you.

CHORUS: Yea, I will comfort you, as one whom his own mother comforteth.

SOLO: Look upon me; ye know that for a little time labor and sorrow were mine, but at the last I have found comfort.

CHORUS: Yea, I will comfort you.

VI.

CHORUS: Here on earth have we no continuing place, howbeit, we seek one to come.

BARITONE SOLO AND CHORUS: Lo, I unfold unto you a mystery. We shall not all sleep when He cometh, but we shall all be changed in a moment, in the twinkling of an eye, at the sound of the trumpet.

For the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

SOLO: Then what of old was written, the same shall be brought to pass.

CHORUS: For death shall be swallowed in victory, yea in victory! Grave, where is thy triumph? Death, O where is thy sting?

Worthy art Thou to be praised, Lord of honor and might, for Thou hast earth and heaven created, and for Thy good pleasure all things have their being and were created.

VII.

CHORUS: Blessed are the dead which die in the Lord from henceforth, saith the Spirit, that they rest from their labors, and their works follow after them.

Soloists For A German Requiem For Solo Voices, Chorus And Orchestra, Opus 45



Soprano - MARY MARTIN

MARY MARTIN, a native of Wyoming, graduated with honors in music from Hastings College, Hastings, Nebraska. She has done extensive solo work in the Midwestern states, Honolulu, Tennessee and Florida. In addition to teaching private voice, directing church choirs and teaching public school music, she has been a local and district officer in the National Federation of Music Clubs; president of the Middle Tennessee Music Teacher's Association and advisor to the Omicron Psi chapter of Delta Omicron International Music Fraternity.

She has been a soloist with the Honolulu Community Chorus, St. George's Choral in Nashville, Tennessee, and with the Tampa Oratorio Society in productions of the "Messiah," "Elijah," and Brahms' "German Requiem."

Choral Director And Soloist

Bass Baritone - GORDON L. OHLSSON

DR. OHLSSON, Festival Choral Director and Soloist, is head of the Music Department, Madison College, Harrisonburg, Virginia. He received degrees from Hastings College, Hastings, Nebraska, and Teachers College, Columbia University, where he also taught. He has headed music departments at Coe College, Cedar Rapids, Iowa, and at Stephen F. Austin State College, Nacogdoches, Texas. He has conducted many choruses in major oratorios in the symphony orchestras, and has done extensive work with choral clinics and festivals. He is an accomplished bass, and has had extensive solo recital, oratorio, and symphony appearances in the Midwest, East, Southeast, and Southwest.



Concertmaster and Violin Soloist - JAMES KEENE

JAMES KEENE began studying violin at the age of five. When he was twelve, he played for Effrem Zimbalist who admitted him to the Curtis Institute of Music in Philadelphia where he studied with Toshiya Eto. Upon graduation from Curtis at the age of seventeen, Mr. Keene spent his service years with the Air Force Symphony Orchestra making frequent appearances at the White House for the Kennedys performing solos with the orchestra at Capitol Concerts.

When he left the service, Mr. Keene became a member of the Pittsburgh Symphony for three years and subsequently joined the Cleveland Orchestra under George Szell. At the present time, Mr. Keene is the assistant concertmaster of the Pittsburgh Symphony and first violinist of the Pittsburgh Pro Arte String Quartet. This is Mr. Keene's first season at Orkney Springs.

SHENANDOAH VALLEY CHORAL SOCIETY

CHORUS ROSTER

SOPRANOS

Judy B. Bailey
Mary Kathryn Barnes
Betty Beasley
Anne Bullis
Joyce M. Conis
Judy Cooke
Janet Dellinger
Earlene Delp
Jo Annis Eller
Kay Franklin
Linda B. Frazier
Jo Garrett
Frances Geiman
Geraldine Glick
Rebecca J. Graves
Helen Harris
Patricia Hummel
Peggy Kennedy
Marilyn Kiscaden
Alice A. Kuhn
Marianne Liddle
Sarah J. Liers
Gloria Martin
Shirley Moran
Gail Purvis
Mary Renolds
Jeanette L. Rion
Gene F. Rohart
Lucile Roller
Toni Rousseau
Linda L. Ruff
Anna Mae Sheetz
Frances S. Shifflette
Jacki Shifflette
Sadie M. Showalter
Sharon Smitherman
Jo Ann Stovall
Lorraine W. Strickler
Patricia L. Thomas
Claire Ulrich
Janet Walton
Ruth Watson
Gretchen Welch
Dorothy White
Viola C. Wright
Shirley Yoder
Rowan Zeiss

ALTOS

Mary K. Alderfer
Ruth Aldrich
Barbara Bradfield
Donna Burcham
Louise Burtner
Patricia M. Churchman
Phyllis Coulter
Charlotte Crawley
Gail B. Cunningham
Vada Deputy
Elisabeth T. Eggleston
Jo Lynne Eller
Sue Gangwer
Duane Garrett
Cathrine Goodloe
Patricia Goodloe
Carolyn Hatcher
Dorothy Hatmaker
Vera Heitz
Patricia Higgs
Emily Jenkins
Elizabeth Johnston
Ann Lindsey
Joyce McDonald
Edna Mitchell
Jane Moyer
Jean M. Ohlsson
Mary Ohlsson
Marian Painter
Mary Pearson
K. Sue Propst
Mary Elizabeth Skinner
Doris E. Smith
Ruth Sproul
Marie Stuart
Ann Swartzendruber
Ruby E. Temple
Mary Helen Thompson
Carol Ann Weaver
Miriam L. Weaver
Mable S. Zirk

TENORS

William P. Albright
John Barr
James J. Bowe
David J. Hatmaker
Orson Hensley
Elton Kauffman
M. Ellsworth Kyger
Joseph W. Miller
Claude Sheets
Samuel H. Shrum
Rick Waynick
Harold A. Wright

BASSES

Gary Anderson
W. Robert Beasley
Arthur Edward Cooke
Harlan Eller
James H. Ganger
W. Hamilton Garber
Forest G. Harper
James E. Harper
James A. Higgs
Larry Hoover
Donald Hornberg
John L. Horst
William Hummel
Glen M. Kauffman
Lowel Kauffman
C. Eugene Lantz
William H. Liddle, Jr.
Ralph Lindsey
Dwight E. Miller
James A. Moran
Douglas Myers
Michael L. Norton
Eric P. Ohlsson
Gordon L. Ohlsson, Jr.
Charles E. Sheetz
Erskine Sproul
Andrew R. Temple
Claude L. Wampler
Randolph Wright
Todd R. Zeiss

1971

SHENANDOAH VALLEY MUSIC FESTIVAL

Concert Schedule

*SUNDAY August 1 3:30 p.m.	MATINEE MUSICALE	Pavilion, Orkney Springs. <i>An afternoon of light classical music with members of the Festival Orchestra.</i>
*WEDNESDAY August 4 7:30 p.m.	GALA POPS CONCERT	Pavilion, Orkney Springs. <i>An evening of lighthearted enchanting gaiety with the Festival Orchestra.</i>
*SATURDAY August 7 8:30 p.m.	THE ORCHESTRA <i>140 Voice Festival Chorus, Soloists in Brahms' Requiem</i>	Auditorium, Massanutten Academy, Woodstock. <i>Dr. Richard Lert conducting the 95 piece Festival Orchestra.</i>
*WEDNESDAY August 11 7:30 p.m.	THE ORCHESTRA	Pavilion, Orkney Springs. <i>Conductors pass the baton during an evening with the Festival Orchestra.</i>
FRIDAY August 13 2:00 p.m.	YOUNG PEOPLES CONCERT	Auditorium, Massanutten Academy, Woodstock. <i>A symphony concert performed especially for young people. Free to students. Adults \$1.00.</i>
*SATURDAY August 14 8:30 p.m.	THE ORCHESTRA <i>"Festival Finale"</i>	Auditorium, Massanutten Academy, Woodstock. <i>Festival Orchestra in season's finale. Dr. Lert, conducting.</i>

ADULT SEASON TICKETS *	\$12.00
STUDENT SEASON TICKETS *	\$ 6.00
*ADULT TICKET	AUGUST 1 \$2.50 (RESERVED \$3.50)
*ADULT TICKET	AUGUST 4 \$2.50 (RESERVED \$3.50)
*ADULT TICKET	AUGUST 7 \$3.00 (RESERVED \$4.00)
*ADULT TICKET	AUGUST 11 \$2.50 (RESERVED \$3.50)
*ADULT TICKET	AUGUST 13 \$1.00 (RESERVED \$2.00)
*ADULT TICKET	AUGUST 14 \$3.00 (RESERVED \$4.00)
*STUDENT TICKET	AUGUST 1 \$1.50 (RESERVED \$2.50)
*STUDENT TICKET	AUGUST 4 \$1.50 (RESERVED \$2.50)
*STUDENT TICKET	AUGUST 7 \$2.00 (RESERVED \$3.00)
*STUDENT TICKET	AUGUST 11 \$1.50 (RESERVED \$2.50)
*STUDENT TICKET	AUGUST 14 \$2.00 (RESERVED \$3.00)

* Season Tickets cover admission to starred concerts in reserved sections.
Single Tickets may be purchased at the Box Office.
Reserved Tickets must be ordered from the Festival Office.

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