

**The Verna and Irving Fine Endowment
in the Library of Congress**

**WASHINGTON
MEN'S
CAMERATA**

**Tuesday, February 21, 2023
Virtual Event**

The **Verna and Irving Fine Endowment** in the Library of Congress was established in 2000 through a generous bequest of Verna Rudnick Fine (1920-1999) as a memorial to her husband, the distinguished American composer and educator Irving Gifford Fine (1914-1962). A member of the “Boston School” of composers, Irving Fine served on the music faculty at Harvard from 1939-1950, where he became a close associate of Aaron Copland, Igor Stravinsky, Serge Koussevitzky, and Leonard Bernstein. He was then invited to join and build the newly formed music department at Brandeis University. During Fine’s twelve years as an educator, mentor, and administrator at Brandeis, he founded and chaired its School of Creative Arts, recruited Bernstein, Copland, Arthur Berger, and Harold Shapero to the faculty of the young institution, and helped establish it as an internationally recognized breeding ground for artistic talent. Fine experimented with many styles throughout his career, including serialism, romantic expressivity, and neoclassicism; Copland praised Fine’s music for its “keenly conceived sonorities” and “elegance,” while Virgil Thompson cited its “unusual melodic grace.” After the untimely death of her husband at the age of 47, Verna Fine embarked on a career as an artist management consultant in New York City, earning a highly respected reputation as a champion and advocate for American composers.

Join James Wintle of the Music Division in a webinar in a special behind-the-scenes look at music featured in this virtual concert at 1pm ET on February 21. [Register for “Music for Men’s Chorus at the Library of Congress” here](#), all are welcome!

Please request ASL and ADA accommodations five days in advance of the concert at 202-707-6362 or ADA@loc.gov.

Not able to make it? A recording of this event and/or extras like conversations with the artist, educational videos or lectures may be available in time at:

- 1) <https://www.loc.gov/item/event-407473/washington-mens-camerata/2023-02-21/>
- 2) The [Library's YouTube channel](#)
- 3) The [Library's Event Video Collection](#)

Videos may not be available on all platforms, and some videos will only be accessible for a limited period of time.

Virtual Event
Tuesday, February 21, 2023

**The Verna and Irving Fine Endowment
in the Library of Congress**

**WASHINGTON
MEN'S
CAMERATA**

FRANK ALBINDER, *ARTISTIC DIRECTOR*

THOMAS PANDOLFI, *PIANO*



MUSICIANS

Frank Albinder, conductor
Thomas Pandolfi, piano

First Tenor

Trent Buatte+
Tim Cashin*
Joe Gordon
Michael Greaney
Jim Nix+
Pat Revord+
Scott Spencer+
Satoshi Tozaki
John Wood~

BARITONE

Seamus Anderson+
Matthew Bond+
Yung Chang+
Drew D'Amato+
Keith Davis*
Joseph Drach
Luis Ferran
David Glass
Zack Larrabee
Steve Lockwood
Doug Loescher
John Missel~
Peter Pfaffenroth
Chuck Sethness
Nelson Smith
Matt Sommers+
Theo Voudouris
Stan Watters+

Second Tenor

Ian Coombs
Jared Davis
David Evans~
Jon Fisher
Adam Friedlander
Howard Frost
Ned Goldberg+
Robert Harris
Raymond LaMotta
Steven Miles+
Justin Moul
Shea Murphy
Bill Panici
Gerald Parshall
Nicholas Schacht
Paul Seligman*
Scott Tousley

BASS

David Evans
Dean Goeldner
Oliver Lewis+
Jim Mastracco+
Jerry Olszewski
Ben Rudolf
Jeffrey Sands
Peter Scott*
Carter Sligh~
Zachary Seid
David Small+
Brad Spencer
Chris Yim+

*denotes section coordinator
+on leave
~visiting singer

PROGRAM

GEORGE WHITEFIELD CHADWICK (1854-1931)

Jehovah Reigns in Majesty (1916)

JOSEF RHEINBERGER (1839-1901)

Ave Maria (1892)

IRVING FINE (1914-1962)

McCord's Menagerie (1957)

1. *Vultur Gryphus*
2. *Jerboa*
3. *Mole*
4. *Clam*

FRANZ LISZT (1811-1886)

Fragment

JOHANNES DÜRRNER (1810-1859)

Kyrie at Sea

FELIX MENDELSSOHN (1809-1847)

Wasserfahrt (1839-40)

AMY BEACH (1867-1944)

Sea Fever (1931)

ARTHUR FOOTE (1853-1937)

Hear My Prayer, O God (1914)

JOHANNES BRAHMS (1833-1897) / ROLAND W. DUNHAM

How Lovely is Thy Dwelling Place

from *Ein deutsches Requiem* (1868)

ROBERT FRANZ (1815-1892) / DALE GROTENHUIS

Farewell, or "Gute Nacht!," op. 5/7 (1846)

CARL MARIA VON WEBER (1786-1826) / ED. FRANK ELMER

The Joy of the Hunter from *Der Freischütz* (1817-21)

RICHARD WAGNER (1813-1883)

Pilgrim's Chorus from Tannhäuser (1845)

HORATIO PARKER (1863-1919)

Blow, Blow, thou Winter Wind!, op. 14 (1888)

PATTY STAIR (1869-1926)

So Sweet is She (1916)

SAMUEL BARBER (1910-1981)

Heaven-Haven (A Nun Takes the Veil), arr. op. 13/1 (1937)

IRVING FINE

Pianola d'Amore from *The Choral New Yorker* (1944)



ABOUT THE PROGRAM

GEORGE WHITEFIELD CHADWICK, *Jehovah Reigns in Majesty*

George Whitefield Chadwick was one of the main composers of the “Second New England School,”¹ which included several of the composers on this program, including Amy Beach, Arthur Foote and Horatio Parker. As one of the composers who was recognized in his time for developing a distinctly “American” style, Chadwick spent some time abroad studying with figures including Josef Rheinberger. In 1897, the year that the Library’s Thomas Jefferson Building was built, Chadwick took on the role of directing the New England Conservatory of Music, where he remained as an instrumental figure in the education of young American musicians until his death. The choral work *Jehovah Reigns in Majesty* dates from 1916, near the end of his most productive years compositionally. Its somewhat formal style at the beginning is dispelled by the beautifully-integrated piano part.

*David Plylar*²
Senior Music Specialist
Library of Congress, Music Division



JOSEF RHEINBERGER, *Ave Maria*

German composer, organist, conductor and teacher Rheinberger was active in Munich during the second half of the nineteenth century. Though acclaimed for his compositions during his lifetime, Rheinberger achieved lasting fame through his teaching, having educated Engelbert Humperdinck, Horatio Parker, and Wilhelm Furtwängler, among others. He grounded both his teaching and compositional output in the Classical tradition, ignoring pushes for increased freedom and experimentation. Indeed, the hallmark of his works are their structural coherence and polyphonic planning, especially evident in his *Ave Maria*, perhaps indicative of his academic mindset. Through his work remained highly valued by organists and Catholic choirmasters through the twentieth century, many audiences are only now discovering his work.

*Jessica Grimmer*³
Copyright Registration Specialist
Library of Congress

1 Ledbetter, Steven & Victor Fell Yellin, “Chadwick, George Whitefield” (*Grove Music Online*, 2001). The Library of Congress does hold a number of holograph manuscripts by Chadwick, but not for this piece.

2 Henceforth D.P.

3 Henceforth J.G.



IRVING FINE, *McCord's Menagerie*

In the middle of the 20th century there arose another congregation of major American composers in New England, in this case centered in Boston. The group included figures such as Leonard Bernstein, Aaron Copland, Harold Shapero, Lukas Foss and Irving Fine, whose career was centered at Harvard and Brandeis before his unexpected early passing. Fine was able to produce a significant corpus of works during the time he had, in addition to the incalculable value of his work as a pedagogue. The Verna and Irving Fine Endowment in the Library of Congress was established by Verna Fine in 2000 as a way honor and perpetuate Irving Fine's legacy.

Composed for the 100th anniversary of the Harvard Glee Club, a group that Fine had conducted when he taught at Harvard, *McCord's Menagerie*⁴ would turn out to be the last choral work that Fine would write. In it he drew on the poems of his friend and colleague David McCord, drawn primarily from poetry published in *The Atlantic*. The four movements, or “vivariations” as Fine called them in his subtitle, employ humor to amplify the life in McCord's cabinet of curiosities. The selections are perhaps not the most glamorous exempla the animal kingdom has on offer, but the parodistic sensibilities of McCord and Fine allow these creatures to shine under a brief spotlight.

In the first movement we “ponder the condor,” and McCord addresses some of the variants found around the world, including “A subject not cultural, but very vultural”⁵ found in the United States. Their size is celebrated, yet they are so far away from the rest of the world that one can be forgiven for not noticing them. The next animal in the procession is the jerboa; it is a “Rat of a sort, Front legs too short”⁶ and not rising much above its peers. The poet notes that perhaps it is not so worthy of a zoo's attention.

In the third movement our gaze reaches a new low, with perhaps the best pun of the set. In this movement the mole is featured, and compared to the “oversoul” of humans, the spiritual status of the lowly mole may be the inverse, an “undersoul.”⁷ We may never know, since the overtrodden animals are *under-sole*. In the final number of the set, we are introduced to the clam, with whom it is supposed we

4 The holograph manuscript of the first three movements and related materials for *McCord's Menagerie* are held in the Library's Irving Fine Collection.

5 McCord, David, “Vultur Gryphus” in “More Notes of an Unnaturalist,” *The Atlantic*, November 1954 issue (online version).

6 McCord, David, “Jerboa, Or Jaculus Jaculus” in “More Notes of an Unnaturalist,” *The Atlantic*, August 1951 issue (online version).

7 McCord, David, “Mole” in “Notes of an Unnaturalist,” *The Atlantic*, December 1949 issue (online version).

share a common ancestor from the sea. Yet there are differences; while they started in the same place, in the evolutionary end it was the humans who got out of bed and made something of themselves. The poem rather smugly reduces that difference to an image of humans eating clam chowder, and the singers interrupt the sleepy world of the clam with sounds of human incursion into their space, in addition to the gloating words about the fate of clam-kind. Alas, there is no “bivalvent booster” available to rescue the clam from its all-too-palatable destiny.

~ D.P.



FRANZ LISZT, *Fragment*

In some ways this fragment of a piece by Franz Liszt was the instigator for the project of presenting music for men's chorus held at the Library of Congress. We appreciate the willingness of Frank Albinder and the Washington Men's Camerata to prepare this circa 10-second fragment, and you will see that they establish it within an interesting context. Thought to be part of an early setting of the *Vereins-Lied* of which Liszt made at least three versions (in 1855, 1857 and 1860), the text is likely by Liszt's friend Hoffmann von Fallersleben, and indeed the fragment bears musical similarities to two moments in the published score. In any case, we advise you to celebrate this fragment with some text that comes just a bit after our fragment from this little-known piece: “schenkt ein, trinkt aus”!⁸ Even the shortest scraps of music can take us on interesting journeys.

~ D.P.



JOHANNES DÜRRNER, *Kyrie at Sea*

Nineteenth-century German composer and conductor Dürrner began his career in Germany as a contemporary to Mendelssohn, but in 1844 moved to Edinburgh. There, he became the conductor of the Edinburgh Musical Association, built his reputation as an educator, and immersed himself in the city's musical life. During his lifetime, his works, particularly his lieder, arrangements of Scottish folksong, and compositions for four male voices enjoyed popularity and esteem. His *Kyrie at Sea* demonstrates prowess at effectively balancing the male chorus to create a variety of textures throughout.

~ J.G.



8 Pour and drink up. This fragment has been digitized and can be found at <https://www.loc.gov/item/2018563166/>

FELIX MENDELSSOHN, *Wasserfahrt*

Felix Mendelssohn's set of choral Lieder that comprise his op. 50 collection contain numerous excellent examples of music for men's chorus. While the Library of Congress has significant Mendelssohn holdings, it does not have these particular pieces. However, the Library does have the mashup version by Franz Liszt that combines numbers four and two from that set into a pair of piano transcriptions known as *Wasserfahrt und Der Jäger Abschied*.⁹ The "journey on the water" of the *Wasserfahrt* is a setting of a poem by Heinrich Heine that paints a rather bleak picture of what might be a Venetian attempt to escape the past. The ebullient *Der Jäger Abschied* of the op. 50 set that Liszt included offers a more positive ending to the pairing; Mendelssohn's original suggested the inclusion of horns and trombone to support the chorus, and since brass was unavailable Mendelssohn's contribution to this literature is represented by the haunting strains of the *Wasserfahrt*.

~ D.P.



AMY BEACH, *Sea Fever*

Widely hailed as the dean of American women composers, Beach built her career on a body of art song and proved her worth on the international stage with her large-scale works. Beach's prolific and diligent compositions were matched only by her virtuosic piano abilities and enterprising promotion of her works. Her choral works illustrate her prowess in both bringing her gift for text setting into more voices while maintaining the interplay of voice and piano. Published in 1931 as her opus 126 as a set of two works for male chorus, *Sea Fever* takes its text from John Edward Masefield, a British merchant seaman turned poet and contemporary of Beach. The work reflects the sea as a continual source of inspiration for Beach, who returned to the subject throughout her career.

~ J.G.



ARTHUR FOOTE, *Hear My Prayer, O God*

Arthur Foote was another major figure in the "Second New England School." His contributions tended toward the more conservative side of American music at the time, and his work *Hear My Prayer, O God* is a good example of his formal

⁹ This transcription has been digitized and is available here: <https://www.loc.gov/item/2018570873/>

choral style.¹⁰ Foote was an organist whose music was played often and was well-respected; as with the other composers on this program the music is rewarding to explore.

~ D.P.



JOHANNES BRAHMS, *How Lovely is Thy Dwelling Place*

Brahms' *German Requiem*, op. 45¹¹ alludes to the requiem mass and the sacred oratorio while taking a decidedly humanistic approach. Brahms eschewed the Latin mass, assembled text from passages of Martin Luther's translation of the Bible, and shifted focus from the redemption of the decedent to the consolation of the living. The music, likewise, balances references to the sacred and the secular, as the beginning of "How Lovely Is Thy Dwelling Place," evokes the lilt of a Viennese waltz. Brahms began composing the *German Requiem* shortly after the death of his mother in February 1865, and completed six of the movements by the summer of the following year. Brahms slowly unveiled the work, premiering the first three movements in Vienna in December 1867, six movements in Brennen the following spring, and the complete work at the Leipzig Gewandhaus in February 1869. The near-immediate success of the work solidified Brahms' position as a preeminent composer throughout Europe.

~ J.G.



ROBERT FRANZ, *Farewell*

Robert Franz is best known for his *Lieder*, which were occasionally adapted for other forces like the men's chorus or piano. Franz' op. 5 set of 12 *Lieder* includes the Joseph von Eichendorff poem "Gute Nacht!," arranged here for piano and male choir. Franz' music is economical, painting a forlorn landscape that is as inescapable as that of Mendelssohn's *Wasserfahrt* earlier in the program. The song lasts all of a minute, but captures the essence of loss in its brief span.

~ D.P.



10 The Library of Congress has the holograph manuscript of Foote's *Hear My Prayer, O God* as part of the A.P. Schmidt collection. You can look at the digitized proof and manuscript here: <https://www.loc.gov/item/musapschmidt02517/>

11 The Library of Congress holds the holograph manuscript of Brahms' version of *Ein deutsches Requiem* for piano four-hands in the Gertrude Clarke Whittall Foundation collection. The digitized version of that score can be accessed here: <https://www.loc.gov/item/2008560648/>

CARL MARIA VON WEBER, *The Joy of the Hunter*

With his opera *Der Freischütz*, Weber established himself as a seminal figure in nineteenth-century German opera. Weber began his work on the opera in 1818, a year into his tenure in Dresden, where his initial mandate to create a royal company for German-language opera had descended into staffing woes and socio-political debates over Italianate influences. Nevertheless, Weber soon met playwright Friedrich Kind, who wrote a libretto after Johann August Apel's *Der Freischütz*. The opera is prized as Weber's realization of German opera, borrowing from French opera to move beyond the German *Singspiel*, and expressing the essential drama of the work through music. The "Huntsman's Chorus" within this work embodies the celebration of the bucolic and natural country life.

~ J.G.



RICHARD WAGNER, *Pilgrim's Chorus*

The title character of Wagner's *Tannhäuser* struggles through the opera between the poles of sacred and profane love, or hedonism and devotion, represented by the alluring goddess Venus and the pious Elisabeth, respectively. Wagner himself wrote the libretto, drawing on the works of Heinrich Heine, Ludwig Tieck, and E.T.A. Hoffmann. He began the work during a summer 1843 holiday to Teplitz, and finished the complete score by April of 1845. The composer described portions of the compositional process as agonizing, recounting feverish sickness brought on by his intense work. The "Pilgrim's Chorus" comes from the first act, as the pious pilgrims, singing "Zu dir wall ich, mein Jesus Christ" (To thee I turn, my Jesus Christ), make their first entry and establish their position as a possible means for Tannhäuser's atonement.

~ J.G.



HORATIO PARKER, *Blow, Blow, thou Winter Wind!*

Horatio Parker was a star student of George Whitefield Chadwick and another member of the "Second New England School." He was highly respected as a composer and his works were widely performed in his lifetime. In addition to his composition, he was also an esteemed pedagogue and leader at Yale University. Parker's spirited work *Blow, Blow, thou Winter Wind!*¹² uses Shakespeare's text to

12 While the Library has several of Parker's manuscripts in its collection, the only digitized version of *Blow, Blow, Thou Winter Wind!* is an early edition: <https://www.loc.gov/item/2008560867/>

great effect. The mens' voices strain against the storm on the keys, which isn't half as bad as the sting of betrayal.

~ D.P.



PATTY STAIR, *So Sweet is She*

Stair's life and work is inextricably linked to the city of Cleveland. After graduating from the Cleveland Conservatory of Music, Stair joined the faculty there and at the University School, positions she held her entire life. Stair additionally served as the organist at five Cleveland churches, as conductor of choruses at the Cleveland Women's Club, and was a Fellow of the American Guild of Organists. In addition to organ, she taught piano, composition, and theory. Her compositional output includes a variety of genres, largely preserved at the Library of Congress. *So Sweet is She* represents one of her madrigals for men's voices, and takes its lyrics from seventeenth-century English poet Ben Jonson.

~ J.G.



SAMUEL BARBER, *Heaven-Haven (A Nun Takes the Veil)*

Written in 1937, *Heaven-Haven (A Nun Takes the Veil)* represents the early style of the prolific American composer Samuel Barber. The work takes its text from a poem by Gerard Manley Hopkins, a nineteenth-century English poet and Jesuit priest, and was first published in an 1895 book of religious verse. Barber enjoyed early success, and this work comes between his 1936 *Symphony in One Movement* and his 1938 *Adagio for Strings* that solidified his international stature. Barber's avoidance of experimental trends and adherence to the expressive, lyrical, and tonal language of the nineteenth-century set him apart from many of his American contemporaries, as exemplified in *Heaven-Haven*. Many of Barber's works, including *Heaven-Haven*, are preserved at the Library of Congress.

~ J.G.



IRVING FINE, *Pianola d'Amore* from *The Choral New Yorker*

The final work on our special concert featuring many pieces for men's chorus held in manuscript at the Library of Congress is taken from one of Irving Fine's most well-known works, *The Choral New Yorker*. *Pianola d'Amore* is the third movement of the set, and again features the lyrics of David McCord, this time as published in *The New Yorker Book of Verse*. With the subtitle of "Four Choral Patterns with Piano Obbligato,"¹³ the set of works Fine's mastery of the idiom and his ability to create striking music that does not always take itself too seriously. What is serious is that piano part in *Pianola d'Amore*, which requires some fancy fingerwork in the rhythmically exciting accompaniment to the only partially-sensical lyrics that bring to mind a sea shanty. It is a wonderful showpiece to close off these works for men's chorus that showcase Fine's comic adroitness.

~ D.P

13 *Pianola d'Amore* possesses the additional subtitle of "Concertante," highlighting the significance of the piano part. The Library of Congress holds holograph materials related to *The Choral New Yorker* in its Irving Fine Collection.

TEXTS & TRANSLATIONS

George Whitefield Chadwick, *Jehovah Reigns in Majesty*

Psalm 99

Jehovah reigns in majesty;
Let all the nations quake.
He dwells between the cherubim;
Let earth's foundations shake.
Supreme in Zion is our God, exalted gloriously.
Ye nations, praise His name with awe,
The Holy One is He.

The mighty King loves justice well,
And equity ordains.
He rules His people righteously,
And faithfulness maintains.
O magnify the Lord our God,
Let Him exulted be.
In worship at His footstool bow,
The Holy One is He.

When priests and prophets called on God,
He their petitions heard.
His cloudy pillar led them on,
And they obeyed His word.
Though sending judgment for their sins,
He pardoned graciously;
Exalt the Lord and worship Him,
The Holy One is He.



Josef Rheinberger, *Ave Maria*

Ave Maria, gratia plena,
Dominus tecum,
et benedicta tu in mulieribus,
et benedictus fructus ventris tui,
Ave Maria

Hail Mary, full of grace,
the Lord is with thee,
Blessed art thou amongst women,
and blessed is the fruit of thy womb,
Hail Mary.

Sancta Maria, Mater Dei,
ora pro nobis peccatoribus.
nunc et in hora mortis nostrae.
Ave Maria

Holy Mary, Mother of God,
pray for us sinners.
now and at the hour of our death.
Hail Mary.



Irving Fine, *McCord's Menagerie*

Text unavailable due to copyright restrictions.



Franz Liszt, *Fragment from Vereins-Lied*

August Heinrich Hoffmann von Fallersleben

Treibt mächtig nur der Geist

Only the spirit drives with power



Johannes Dürner, *Kyrie at Sea*

F. Falk, English version by M. Louise Baum (sung in English)

With a cruel, hungry moan, winds and waves have spoken;
Is there rescue, is there land, e'er the storm hath broken?
One alone, guards 'mid the night, one alone, lends us his might.
Lord Kyrie! Come to us o'er the sea.

Now the stormrack fills the sky, moon and stars to darken,
If the boat's poor rudder fail, who our cry shall hearken?
Tho' light, none can afford, shines a star, set by the Lord.
Lord Kyrie! Appear Thou now o'er the sea.

Danger past we safely fare, O'er the waters sounding.
Praise Him then, with voice and heart,
Praise Him then where'er thou art.
Kyrie! Christ Kyrie! O thine, yea,
Thine is the sea!



Felix Mendelssohn, *Wasserfahrt*

Heinrich Heine, transl. Marques L.A. Garrett

Wasserfahrt

Am fernen Horizonte
Erscheint, wie ein Nebelbild,
Die Stadt mit ihren Türmen,
In Abenddämmerung gehüllt.

Ein feuchter Windzug kräuselt
Die graue Wasserbahn;
Mit traurigem Takte rudert
Der Schiffer in meinem Kahn.

Die Sonne hebt sich noch einmal
Leuchtend vom Boden empor
Und zeigt mir jene Stelle,
Wo ich das Liebste verlor.

Sea Voyage

At the distant horizon,
Appears as on a flag,
The city with its towers,
Covered in evening dusk.

A damp wind is curling
The gray waterway;
With sad measures rows,
The boatman in my boat.

The sun rises again
Brightly from the ground
And shows me that place
Where I lost what was dearest to me.



Amy Beach, *Sea Fever*

John Masefield

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by;
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face, and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.



Arthur Foote, *Hear My Prayer, O God*

Psalms 102, 62, & 84

Hear my prayer, O God,
and let my cry come unto thee.
Hide not thy face from me in the day,
when I am in trouble.
My days are like a shadow that declineth.

Truly my soul waiteth on God,
From him cometh my salvation.
In God is my salvation,
And my glory.
Amen.

Truly my soul waiteth on God,
from him cometh my salvation.
He only is my rock and my salvation.
Blessed are they that dwell in thy house,
They will be still praising thee.
O Lord of hosts.



Johannes Brahms, *How Lovely is Thy Dwelling Place*

Psalms 84: 1, 2, 4 (Sung in English)

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,
yea for the living God.

Blest are they,
O blest are they that dwell within Thy house,
They praise Thy name evermore,
They praise Thee,
Thy name evermore.



Robert Franz, *Farewell*

Joseph von Eichendorff, English translation by Dale Grotenhuis (Sung in English)

On hill and woodland is falling, Fading light from the sky above; A bird through the branches is calling: May I greet you now, my love?	O birdling, in vain is your pleading, No more in the vale does she dwell; to heaven now be speeding, and above sing your last farewell.
--	--



Carl Maria von Weber, *The Joy of the Hunter*

Friedrich Kind, English translation from the Artist (Sung in English)

The joy of the Hunter on Earth all surpasses, The fountain of pleasure for him doth abound, Through wood and through flood, Where the stag flits and passes, He flies in pursuit while the horns gaily sound.	Mid echoes replying when daylight is dying, To rest and the wine-cup our labor invites. Then hark, follow hark! Diana by night doth illumine her bower, Where oft we are shelter'd from day's angry glare, We know in what caverns the wolf flies to cower, We follow the boar to his dark wooded lair.
Oh! This is a pleasure that princes might envy, For health and for manhood the chief of delights,	Oh! This is a pleasure...etc.



Richard Wagner, *Pilgrim's Chorus*

Richard Wagner, English translation from the Artist

Durch Sühn' und Buss' hab' ich versöhnt den Herren, dem mein Herze fröhnt, der meine Reu' mit Segen krönt, den Herren, dem mein Lied ertönt! Der Gnade Heil ist dem Büsser beschieden, er geht einst ein in der Seligen Frieden; Vor Höll' und Tod ist ihm nicht bang; drum preis ich Gott mein Lebenlang! Hallelujah! Hallelujah! In Ewigkeit!	Through penance and repentance I have propitiated the Lord, Whom my heart serves, Who crowns my repentance with blessing the Lord to Whom my song goes up! The salvation of pardon is granted The penitent, in days to come He will walk in the peace of the blessed! Hell and death do not appal Him, therefore will I praise God my life long. Alleluia! Alleluia in eternity!
---	---



Horatio Parker, *Blow, Blow Thou Winter Wind!*

William Shakespeare, *As You Like It*, Act II, Scene VII

Blow, blow thou winter wind!
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen.
Although thy breath be rude
Heigh ho!ing heigh ho!
Unto the green holly:
Most friendship is feigning,
most loving mere folly:
Sing, heigh ho! the holly,
This life is most jolly.

Freeze, freeze thou bitter sky
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp,
As friend remember'd not.
Heigh ho! sing heigh ho!
Unto the green holly:
Most friendship is feigning,
most loving mere folly:
Sing, heigh ho! the holly!
This life is most jolly.
Blow, blow thou winter wind!



Patty Stair, *So Sweet is She*

Ben Jonson

Have you seen but a bright lily grow
Before rude hands have touched it?
Have you marked but the fall of the snow
Before the soil hath smutch'd it?
Have you felt the wool of beaver,
Or swan's down ever?

Or have smelt o' the bud o' the brier,
Or the nard in the fire?
Or have tasted the bag of the bee?
O so white, O so soft, O so sweet is she!



Samuel Barber, *Heaven-Haven (A Nun Takes the Veil)*

Gerard Manley Hopkins

I have desired to go
Where springs not fail,
To fields where flies
No sharp and sided hail
And a few lilies blow

And I have asked to be
Where no storms come,
Where the green swell
Is in the havens dumb,
And out of the swing of the sea.



Irving Fine, *Pianola d'Amore*

Text unavailable due to copyright restrictions.

About the Artists

The **Washington Men's Camerata** was founded by its members in 1984 to perform, promote and preserve the rich legacy of men's choral singing. In support of its mission, the Camerata seeks to: (1) educate audiences about the men's choral repertoire and generate interest on the part of young people in choral music; (2) collaborate with orchestras, other ensembles and recording companies in performances and recordings of the men's choral music; (3) through the Demetrius Project, the Camerata's National Repository Library of Men's Choral Music, preserve and share worthy collections of music that are no longer in use; and (4) encourage composers to write male choral music by promoting and performing newly composed works for men's chorus.

In addition to its regular subscription series, which since 1994 has included performances at the John F. Kennedy Center for the Performing Arts, the Camerata has performed with the National Symphony Orchestra (under the direction of Christopher Hogwood, Marvin Hamlisch and David Allen Miller) and with the National Gallery Orchestra (under the direction of George Manos). The Camerata has also performed at the Smithsonian Institution; Wolf Trap; the National Building Museum; Harvard, Princeton, and Rutgers Universities; and the White House.

The Camerata has collaborated with internationally renowned artists including soprano Phyllis Bryn-Julson, baritone John Shirley-Quirk, and the Mark Morris Dance Group. Listeners nationwide have heard the Camerata on National Public Radio's *All Things Considered* and American Public Media's *Performance Today* and *Pipedreams*. The Camerata's six critically acclaimed CDs have been featured on Sirius/XM satellite radio and classical stations across the country.



Frank Albinder came to Washington, DC in 1999 to become music director of the Washington Men's Camerata. In 2000, he became Music Director of the Woodley Ensemble, a professional chamber choir also based in Washington. He has been the conductor of the Virginia Glee Club at the University of Virginia since 2003. Albinder came to Washington from the internationally renowned male vocal ensemble Chanticleer, where he most recently served as the group's Associate Conductor in addition to singing with the ensemble.

During his 11-year tenure with Chanticleer, Albinder performed in all 50

states and in 20 foreign countries. He appears on 21 of the ensemble's recordings, including *Wondrous Love*, which was recorded under his direction, and the GRAMMY® Award-winning *Colors of Love*, for which he designed the concept. Other performance credits include the Boston Camerata, the Robert Shaw Festival Singers, the Washington Bach Consort, and the Concord Ensemble.

He holds a B.A. in Vocal Performance from Pomona College in Claremont, California, and two M.M. degrees (Choral Conducting and Vocal Performance) from the New England Conservatory of Music in Boston. Between 1984 and 1988, Frank was Director of Choral Activities at Davidson College in North Carolina. In addition to serving as president of Intercollegiate Men's Choruses, he served two terms as National Chair of Repertoire and Standards for Male Choruses for the American Choral Directors Association.

Albinder is also a board member of the National Collegiate Choral Organization and a steering committee member of ChoralNet.org, the Internet's principal portal for information and resources relating to the choral field. He recently retired after twelve years as part of the Professional music staff at St. John's Church, Lafayette Square, the Church of the Presidents.



Thomas Pandolfi is one of the leading pianists of our time, hailed a “phenomenon.” He began his career early on while at The Juilliard School (BM & MM) where the young prodigy caught the influential ear of Vladimir Horowitz, who would become his mentor, and legendary composer Morton Gould. Since then he has been an audience favorite, selling out the world's most prestigious stages, including Lincoln Center's Alice Tully Hall, Strathmore, The Kennedy Center, Kiev Opera House, Bucharest's Romanian Athenaeum, London's Cadogan Hall, and many others.

The *Washington Post* boasted Pandolfi is a “master of both the grand gesture and the sensual line... Pandolfi's large-scale pianism seemed under tight control yet in no way muted the passion of his performance... projected with an exquisite sense of lyrical gesture.” “A standout among today's young pianists... His virtuosity and strength... might have had some believing that Liszt himself had taken over the keyboard,” said the *Asheville Citizen-Times*.

In addition to being recognized as one of the greatest interpreters of the Polish masters such as Chopin, Paderewski, and Godowsky, this versatile pianist has received accolades for everything from Bach to Gershwin. His original and virtuosic transcriptions of popular works, such as *West Side Story* and *Phantom of the Opera*, are one-of-kind, jaw-dropping, and dramatic encores that keep audiences of all ages returning to his performances again and again.

Pandolfi is a Steinway Artist and will begin recording for Steinway Spirio later this year. His performances have been broadcast by PBS, WETA (Washington, DC), WQXR (NYC), WRCJ (Detroit), DCN TV (China), The Sound (DC), and many others worldwide. Born in Washington, DC into a musical family, Pandolfi began his studies with his father and continued on with principal teachers Sasha Gorodnitzki, Adele Marcus, György Sándor. He holds a BM and MM from The Juilliard School.



Upcoming Events at the Library of Congress

Visit loc.gov/concerts for more information

PLEASE NOTE: The Coolidge Auditorium is currently being repaired due to flood damage, so please check each event listing carefully to confirm the venue. For the foreseeable future there will be NO events held in the Coolidge Auditorium

**Thursday, March 2, 2023 at 7:00 pm
Great Hall, Jefferson Building, Library of Congress**

Gershwin Prize:

Joni Mitchell and Librarian of Congress Dr. Carla Hayden
in Conversation

Monday, March 20, 2023 at 8:00 pm

**St. Mark's Episcopal Church
(301 A Street, SE, Washington, DC 20003)**

Ars Nova Copenhagen

Music by Gudmundsen-Holmgreen, Machaut, Bryars, Gibbons,
Nørgård & Shaw

There will be no preconcert conversation for this event.

Tuesday, March 21, 2023 at 8:00 pm

**St. Mark's Episcopal Church
(301 A Street, SE, Washington, DC 20003)**

Stephen Hough

Music by Mompou, Scriabin, Debussy, Hough & Liszt

There will be no preconcert conversation for this event.

Friday, March 31, 2023 at 8:00 pm

**Kreeger Theater at Arena Stage
Immanuel Wilkins Quartet**

There will be no preconcert conversation for this event.

Concerts from the Library of Congress

The Coolidge Auditorium, constructed in 1925 through a generous gift from Elizabeth Sprague Coolidge, has been the venue for countless world-class performers and performances. Gertrude Clarke Whittall presented to the Library a gift of five Stradivari instruments which were first heard here during a concert on January 10, 1936. These parallel but separate donations serve as the pillars that now support a full season of concerts made possible by gift trusts and foundations that followed those established by Mrs. Coolidge and Mrs. Whittall.



Concert Staff

CHIEF, MUSIC DIVISION	Susan H. Vita
ACTING ASSISTANT CHIEF	Damian Iseminger
SENIOR PRODUCERS FOR CONCERTS AND SPECIAL PROJECTS	Michele L. Glymph Anne McLean
SENIOR MUSIC SPECIALIST	David H. Plylar
MUSIC SPECIALIST	Claudia Morales
ADMINISTRATIVE OFFICER	Donna P. Williams
SENIOR RECORDING ENGINEER	Michael E. Turpin
ASSISTANT ENGINEER	Sandie (Jay) Kinloch
PRODUCTION MANAGER	Solomon E. HaileSelassie
CURATOR OF MUSICAL INSTRUMENTS	Carol Lynn Ward-Bamford
PROGRAM DESIGN	David H. Plylar
PROGRAM PRODUCTION	Michael Munshaw

Support Concerts from the Library of Congress

Support for Concerts from the Library of Congress comes from private gift and trust funds and from individual donations that make it possible to offer free concerts as a gift to the community. For information about making a tax-deductible contribution, please e-mail (amcl@loc.gov) or write to Anne McLean, Senior Producer for Concerts and Special Projects, Music Division, Library of Congress, Washington, DC 20540-4710. Contributions of \$250 or more will be acknowledged in the programs. Donors can also make an e-gift online to Friends of Music at loc.gov/philanthropy. We acknowledge the following contributors to the 2022-2023 season. Without their support these free concerts would not be possible.



GIFT AND TRUST FUNDS

Julian E. and Freda Hauptman Berla Fund
Elizabeth Sprague Coolidge Foundation
William and Adeline Croft Memorial Fund
Da Capo Fund
Ira and Leonore Gershwin Fund
Isenbergh Clarinet Fund
Irving and Verna Fine Fund
Mae and Irving Jurow Fund
Carolyn Royall Just Fund
Kindler Foundation Trust Fund
Dina Koston and Robert Shapiro Fund
for New Music
Boris and Sonya Kroyt Memorial Fund
Wanda Landowska/Denise Restout
Memorial Fund
Katie and Walter Louchheim Fund
Robert Mann Fund
The Sally Hart and Bennett Tarlton
McCallum Fund
McKim Fund
Norman P. Scala Memorial Fund
Karl B. Schmid Memorial Fund
Judith Lieber Tokel & George Sonneborn
Fund
The Elinor D. Sosne Fund for Music
Anne Adlum Hull and William Remsen
Strickland Fund
Rose and Monroe Vincent Fund
Gertrude Clarke Whittall Foundation
Various Donors Fund

BEQUESTS

Elmer Cerin
Barbara Gantt
Sorab K. Modi

DONOR CONTRIBUTIONS

Producer (\$10,000 and above)
The Aaron Copland Fund for Music, Inc.
Anonymous
Frederic J. and Lucia Hill
Allan J. Reiter
Revada Foundation of the Logan Family
Adele M. Thomas
Charitable Foundation, Inc.

Underwriter (\$2,500 and above)
Geraldine E. Ostrove
Harriet Rogers
Anna Slomovic
Taube Philanthropies
The George and Ruth Tretter
Charitable Gift Fund, Carl Tretter, Trustee

Benefactor (\$1000 and above)
Barry Abel and Stephen Morris
William D. Alexander
Bill Bandas and Leslie Ford
Peter and Ann Belenky
Doris N. Celarier
William A. Cohen
Ronald M. Costell, M.D.
*In memory of Marsha E. Swiss, Dr. Giulio
Cantoni and Mrs. Paula Saffiotti*
Friends of Ruth Foss
In memory of Ruth Foss
Cathy Eisner Falvo and Jessica Aimee Falvo
In honor of Carole Falvo
Dene Garbow
In memory of Mel Garbow
Randy Hostetler Living Room Music Fund
Michael and Susan Hughes
Sid Kaplan

(Benefactor, continued)

Virginia Lee

*In memory of Dr. & Mrs. Chai Chang Choi
and Wanchul Lee*

Egon and Irene Marx

Winton E. Matthews, Jr.

Franklin and Janice Moses

Dr. Judith C. and Dr. Eldor O. Pederson

William M. Pegram

Richard Price and Yung Chang

Arthur F. Purcell

Christopher Sipes

Beverly J. and Philip B. Sklover

James and Carol Tsang

Patron (\$500 and above)

Anonymous

Richard W. Burriss and Shirley Downs

Carol Ann Dyer

Ann Franke and Daniel Alpert

Howard Gofreed,

In memory of Ruth Tretter

Judith Klavans

Melih Kutluer

In memory of Ruth Foss

Kay and Marc Levinson

Frederick R. Maurer and Katherine Barton

John P. O'Donnell

Roberta Ong Roumel

David Seidman and Ruth Greenstein

Rebecca and Sidney Shaw

In memory of Dr. Leonard G. Shaw

Karl M. Snow

Joan Undeland

In memory of Richard Undeland

Amy Weinstein and Phil Esocoff,

In memory of Freda Hauptman Berla

Sponsor (\$250 and above)

Anonymous

Bruce Carlson

Lawrence W. Feinberg

James and Zona Hostetler

Sandra D. Key

In memory of Ruth J. Foss

David and Helen Mao

George P. Mueller

Judith Neibrief

David Parkes

Juliet A. Sablosky

Teri Temme

CONCERTS FROM THE **LI**  **BRARY** LIBRARY OF CONGRESS