

Christmas with the

Rogue Valley Chorale

Lynn E. Sjolund, conductor and
musical director



FIRST PRESBYTERIAN CHURCH

Eighth at Holly
Medford, Oregon

Saturday, December 10, 1994
8:00 p. m.

Sunday, December 11, 1994
3:00 p.m.



The Program



Processional Hymn: (audience singing) No. 2 in the blue hymnbook
Come, Thou Long Expected Jesus (Hyfrodol)

Pritchard

I

Three English Carols

Bethlehem Down
The Three Mummings
Past three a clock

Peter Warlock
Michael Head
Harmonized by Chas. Wood

II

Contemporary Carols

Carol from Wind in the Willows
Carrolls for Christmasse

1. What Sweeter Musick
2. Why do's the Chilling Winters Morne
3. Come, Bring With A Noise

Keith Campbell
Text by Kenneth Grahame
Texts by Robert Herrick

III

Carol: (audience singing) No. 49
Once in Royal David's City (Irby)

Henry John Gauntlet

English Traditional Carol

So Blest a Sight
Laura Dunn, Soprano

Arr. Robert Shaw / Alice Parker

Provençal Carol

Touro-louro-louro!

Nicolas Saboly
Arr. Robert Shaw / Alice Parker



Intermission



IV

Carols from Spain

Ya viene la vieja (Here comes the old lady)
The Carol of the Birds
Virginia Dickie, Soprano
Hacia, Belén va un borrico (Towards Bethlehem goes a donkey)
Richard Styles, baritone
Fum, Fum, Fum

Arr. Robert Shaw / Alice Parker

Carol: (audience singing) No. 41
O Come, All Ye Faithful (Aderte Fidelis)

John Francis Wade

V

Two Nineteenth Century English Carols

I Saw Three Ships
The Boar's Head Carol
for Men's Chorus

Arr. by Robert Shaw / Alice Parker

Old French Carol

Masters in This Hall

Arr. by Robert Shaw / Alice Parker



Program Notes



Carols are songs with a religious impulse that are simple, hilarious, popular and modern. They are generally spontaneous and direct in expression, and their simplicity of form causes them sometimes to ramble like a ballad. Carol literature and music are rich in true folk-poetry and remain fresh and buoyant even when the subject is a grave one. The variety is wonderful: some are narrative, some dramatic, some personal, some playful, and a few are secular.

The word 'carol' has a dancing origin, and once meant to dance in a ring. The carol, by avoiding the old melodies of the church, did much to bring in a modern era of music based on the dance. Carols were used to preach special doctrines and theology that often was in contrast to the dancing melodies. The typical carol gives voice to the common emotions of healthy people in a language that can be understood and with music that can be shared by all.

The best source of materials on the carol is published by Oxford University Press. An outstanding amount of scholarship has led Oxford to publish the *New Oxford Book of Carols* in 1992 (edited by Hugh Keyte and Andrew Parrott). A choice selection of carols dating from about 1250 A. D. to the present is included with scholarly articles and an extensive bibliography for those interested in this genre.

Mummers is an ancient custom dating from 17th century England and probably based on primitive folk celebrations. Children of the villages would go from house to house presenting simple plays for which they would be given food and drink. In this setting the mummers take on the figures of Joseph, Mary and the Christ child.

The Three Mummers, with lyrics by Helen Taylor and music by Michael Head, begins with a chant-like quotation 'Veni Creator, O lux beata, In excelsis Gloria' (Come Creator, O blessed light, Glory in the highest). This macaronic carol moves easily to the English lyrics telling of the simple, holy visit.

The Chorale is honored to be able to premier the carols by Keith Campbell. Each of the compositions has its own charms, and each challenges us to look at texts in a new and appropriate way.



In *Carol from Wind in the Willows*, Mr. Campbell uses the poem that is found in Kenneth Grahame's children's book. In the context we find that it is sung by field mice who have come to visit in the underground home of the Mole. With a charming lilt and some beautiful solo lines for both the men and women, the piece should be heard again, and again.

The three *Carrolls for Christmas* all use poems by Robert Herrick (1591-1634). Considered the greatest of the Cavalier Poets, Herrick was recognized as a fine lyricist, as is shown in these simple, beautiful texts. Perhaps best known for the song commencing with "Gather ye rosebuds while ye may" he wrote many other short poems. Herrick graduated from Cambridge and sometime before 1627 he took the orders. He was a disciple of Ben Jonson and his lyrics show considerable classical influence, but his greatness lies in his simplicity.

- I What sweeter Musick can we bring
 Then a carol for to sing
 The birth of this our heavenly King?
 Awake the voice! Awake the string!
- II Why do's the chilling winters morne Smile,
 like a field beset with corne?
 Or smell like to a Meade new-shorne, Thus, on the sudden?
 Come and see the cause why things thus fragrant be:
 'Tis He is borne, whose quickning, quickning
 Birth gives life and luster, publike mirth,
 To Heaven and to the under-earth.
- III Come, bring with a noise, My merrie, merrie boyes
 The Christmas log to the firing.
 While my good Dame she Bids ye all be free;
 And drink to your hearts desiring.
 With the last yeeres brand Light the new block
 And for good success in his spending.
 On your Psaltries play That sweet luck may
 Come while the Log is atending.
 Drink now the strong Beere, Cut the white loafe here,
 The while the meat is shredding:
 For the rare Mince Pie And the plums stand by
 To fill the Paste that's a kneading.

translations of the Spanish carols

Ya viena la vieja (Here comes the old lady)
 Here comes the old lady with a little gift,
 it seems so much to her, that she takes some of it away.
 Little green leaves, lemon leaves
 the Virgin Mary Mother of the Saviour.
 Here come the Kings through the desert,
 And they bring to the child a real tower.
 Here come the Kings down the road,
 and they bring to the Child sweet-cakes in wine.

Hacia Belén va un borrico (Towards Bethlehem goes a donkey)
 Towards Bethlehem goes a donkey, I remember, I remember
 Laden with chocolate
 It carries a chocolate pot, I remember, I remember
 I remember, yet I forget,
 its chocolate mill and its stove.
 Mary, Mary, come here running
 because they are eating up all the chocolate.

Inside the gate of Bethlehem, I remember, I remember
 gypsies have entered:
 and from the child which is in the cradle
 the swaddling clothes have they taken.
 Mary, Mary, come here flying
 because they are carrying off the swaddling clothes.

With a hat of straw at the gate arrives a Galician;
 while he was worshipping the Child a calf ate his sombrero.
 Mary, Mary, come here running, because the calf is eating the hat,
 Mary, Mary, come here flying,
 to comfort the Galician who is here crying.



Biographies



Conductor and Musical Director for the Chorale is Lynn Sjolund. Mr. Sjolund is well-known in the Rogue Valley for his work at Medford Senior High School where he served as choral director and chairman of the Fine Arts Department. He also has been the producer and music director of several productions for Rogue Opera including *La Traviata*, *Tosca*, *The Barber of Seville*, *Elixir of Love*, and *Don Pasquale*. In addition, he has served as conductor and clinician for music festivals around Oregon, the Northwest and the Southeast. In 1993 he led the Chorale on a successful tour of Austria, Hungary, and the Czech Republic. Mr. Sjolund is a member of the First Presbyterian Church and Medford Rogue Rotary.

Virginia Dickie, though new to the Chorale this year, has had much experience as a singer and conductor. Before coming to the Rogue Valley she sang with the Sacramento Opera, in musicals and various select choral ensembles. She has directed children's choirs and adult groups and has played the viola in the Sacramento symphony. Presently she teaches voice and piano in her own studio.

Laura Dunn has been a member of the Chorale for two years. In the Chorale's concert performance of *The Gondoliers* she sang the role of Fiametta. In September of this year Ms. Dunn was a member of the choral ensemble in Rogue Opera's production of *Don Pasquale*. Laura is a graduate of Southern Oregon State College where she was a music major.

Richard Styles also is a new member of the Chorale. He lives in Ashland where he has been doing some coaching with Donna Woolsey. Before moving to the Rogue Valley from the San Francisco Bay area, Mr. Stiles was active as a singer and choral conductor. He has extensive experience working in opera and has had a long career on the stage.

Linda Borecki, organist, is a graduate of Concordia College, Portland, where she majored in church music and studied organ with Nancy LeRoi-Nickel. In 1982 she completed a degree in organ literature under the tutelage of Jörg-Neithardt Keller at the Westfalen Church Music School in Herford, West Germany. The regular accompanist for the Chorale, she also is the organist at Grace Lutheran Church in Ashland, and is a homemaker and mother.



Acknowledgements



The Chorale wishes to thank the First Presbyterian Church for making the sanctuary and outstanding Schoenstein organ available for this concert series.

We also are grateful to those who have assisted with publicity including, The Medford Mail Tribune, The Ashland Daily Tidings, The Grants Pass Daily Courier and KSOR -- Jefferson Public Radio.



The Rogue Valley Chorale



Soprano:

Debby Bakalyar
Pam Barlow
Vivian Baures
Virginia Carol Dickie
Janet Dolan
Laura Dunn
Connie Fisher
Karen Foster
Linda Fountain
Beth Gilman
Kathy Gordon
Leslie Hall
Mary Kay Harmon
Thea Hicks
Nancy Carol Nelson
Shirley Nelson
Alice Nykreim
Maryann Overland
Phyllis Skinner
Esther Tack
Darlene VanDenBerg

Alto:

Barbara E. Beers
Joani Bristol
Anita Caster
Glenda Cosette
Donna Daniels
Kathleen Davis
Kay Dix
Charleen Fike
Laurie Henning
Barbara Hewitt
Barbara Johnson
Nancy Mason
Cathy Morrison
Diane Newland
Nancy Purdy
Jeannie Saint Germain
Doris Sjolund
Marjorie Swanson
Jean Tyndall

Bass:

Keith Campbell
Jerry Darby
David Goddard
Carroll Graber
Gary Lovre
Greg Miller
Jerry Miller
Tom Parks
Jim Post
Eric Smith
Richard Styles
Richard Swanson
Don Turner
Chuck Watson
Blake Weller
Douglas Wisely
Peter Yeager

Tenor:

John Blackhurst
Ross Davis
Ken Deveney

Donald Dolan
Ed Houck
Phil Lind

William Matthews
Brian Nelson
Paul Richardson
Deane Tack



Rogue Valley Chorale Board of Directors



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Phyllis Skinner
Idris White
Helenann Ziegler

Coming Chorale Concerts

Vivat, Regina! Vivat Rex - Music for a Coronation

Saturday March 4, 1995 8:00 p.m.
Sunday March 5, 1995 3:00p.m.
First Presbyterian Church

It's Show Time!

Saturday May 13, 1995 8:00 p.m.
Sunday May 14, 1994 3:00p.m.
North Medford High Auditorium