

# Rogue Valley Chorale

*Presents*

## It's Show Time



Lynn Sjolund, Conductor  
Linda Borecki, Pianist

**NORTH MEDFORD HIGH SCHOOL**  
Lynn Sjolund Auditorium

Saturday, May 13, 1995  
8:00 p.m.-

Sunday, May 14, 1995  
3:00 p.m.



## Program and Notes

How many of our favorite songs started out on Broadway? We hardly know because they have become such an integral part of our heritage.

The musical has gone through an evolution that started back in 1866 when "a new comic opera" was advertised with the well-chosen title "The Disappointment." Of course music and drama have gone hand in hand from the very beginning. Ancient Greeks and Romans sang or intoned much of their theatre. Shakespeare's lyrics are familiar to us even though the melodies have been changed again and again.

### *The Student Prince*

Sigmund Romberg was a transplanted European who had struggled as an engineer before succumbing to his talent as a violinist and manager of the Theater-ander-Wein in Vienna. Realizing where his future lay, he moved first to London and then to New York. He accepted work as a pianist and soon became the orchestra leader at one of New York's leading restaurants.

On December 2, 1924, "The Student Prince" was sung for the first time in New York. Romberg's score for this bittersweet story was his finest achievement. The music was Viennese-American: more sentimental and strong than Austro-Hungarian material but less grandly sweeping and less saccharine. The show was a phenomenal success. Its original run was 608 performances; and it toured almost continually for a quarter of a century.

*Students March Song*

The Chorale

*Serenade*

Anne Canon, Ted Lawson

*Student Life*

The Chorale

*Deep in My Heart, Dear*

The Chorale

### NAUGHTY MARIETTA

The earliest operetta represented in the program was written by Victor Herbert. Herbert was born in Dublin in 1859. His father died when Victor was three and his mother then moved them to England to live with her father. She began his musical training early and when she remarried and moved with her new husband to Stuttgart, her son was enrolled at the local conservatory to study cello. While working as a cellist with the Stuttgart opera he fell in love with a soprano of the company. She accepted a contract at the Met and they were married shortly before they sailed. Herbert soon supplemented their income by composing and conducting.

By 1910 his reputation had grown. He composed "Naughty Marietta" for Oscar Hammerstein who wanted a piece to showcase the great singers of his troubled opera company. Writing for such fine, thoroughly trained voices, Victor Herbert wrote vocal lines that were among his most operatic. So, though the plot of "Naughty Marietta" is a convoluted one about a noble woman who escapes to Louisiana, the music has lived on in such standards as the "Italian Street Song" and "Ah, Sweet Mystery of Life."

*Ah, Sweet Mystery of Life*

Virginia Dickie, Richard Styles

*Italian Street Song*

Linda Wegner and sopranos



# CAROUSEL

Richard Rodgers came on the scene in 1902. His mother was a pianist and his father, a doctor, was also a singer. In his early teens he fell in love with musical comedy, and Jerome Kern became his idol. He entered Columbia and, like Moss Hart before him, joined the varsity shows. Together they had several successes after a slow start on Broadway. It was Rodgers' collaboration with Oscar Hammerstein II, that sparked his greatest successes. Hammerstein, born in 1895, also worked with Jerome Kern; and had a wonderful poetic skill that he used in writing lyrics.

"Carousel" was Rodgers and Hammerstein's second Broadway triumph following the pace-setting "Oklahoma!" The hit of the 1945 season, "Carousel" is now enjoying a critically-acclaimed revival. Adapted from the play *Liliom*, Hammerstein transposed the story to 1873 New England. The Agnes de Mille ballet-pantomime which opens the show was the first to truly move the plot forward, as Billy spots the lovely Julie Jordan and proposes a meeting. The show is full of memorable tunes and characters and is almost operatic in its use of dramatic music. The total effect was mesmerizing. It began as a long-running hit and has become an American musical tradition.

*Blow High, Blow Low*

*When the Children Are Asleep*

*June is Bustin' Out All Over*

*Graduation Scene*

Blake Weller, Eric Smith, The Men

Jennifer Spang, Phil Lind

Anita Caster, David and Debra  
McFadden, Jennifer Spang, The Chorale

Barbara Beers, The Chorale

## SHOW BOAT

New York was the place and January 27, 1885 was day Jerome Kern was born. Growing up in prosperous middle-class surroundings, his mother started his musical training early. When his father moved his business to New Jersey Kern continued his studies until he graduated from high school. His mother and teachers prevailed on his reluctant father to let him attend the New York College of Music. However, at his father's insistence Jerome finally entered the family business. Legend has it that his father sent him to the Bronx to buy two pianos, only to have young Jerry return later in the day and announce he had purchased two hundred. Shortly after that he left for Germany to continue his musical studies. From there he worked his way back to America by way of England where his first songs were heard in 1904.

Kern's greatest Broadway hit opened on December 27, 1927, and was a commercial success and artistic triumph that has survived as one of the masterpieces of our lyric stage. Like "Carousel" and "Guys and Dolls" it is now experiencing a sumptuous revival. Based on a novel by Edna Ferber who gave her very reluctant consent for its use as a musical; it has a book by Oscar Hammerstein II. For Kern, though he continued to write fine songs, this remains the high point of his career. For Hammerstein, too, it was a most memorable piece of work. The welding of lyrics and music with a moving story gave inspiration to composers and writers that was not matched until Gershwin composed "Porgy and Bess."

*Make Believe*

*Bill*

*Can't Help Lovin' That Man*

*Why Do I Love You?*

*Old Man River*

Kathy Gordon, Ted Lawson

Diane Newland

Linda Fountain, Doug Wisely, Chorale

Laura Dunn, Phil Lind, Chorale

Doug Wisely, The Men



## Intermission

### Lobby Entertainment

*Lida Rose & Will I Ever Tell You*

Phil Lind, Ed Houck, Jennifer Spang, Carroll Graber and Doug Wisely

## PORGY and BESS

George Gershwin was not quite eighteen when a Romberg show opened with one of his songs in it. Born in 1898 in Brooklyn, his love of music came very early. When the Gershwins bought a piano so his older brother, Ira could learn to play an instrument, it was young George, then twelve, who monopolized it. Two years later he began lessons with Charles Hambitzer, who most influenced his musical life. George received a thorough classical training; and he found most popular compositions trite. While playing at a wedding he heard an orchestra play several tunes that caught his attention. They were far superior to the run-of-the-mill numbers bands of the day offered. When he discovered that all of the tunes were from the same Broadway show he set about studying the works of the songs' composer. Of course the songs were by Jerome Kern. He remained Gershwin's idol, although their music rarely followed similar paths.

"An American Folk Opera" appears as a subtitle to "Porgy and Bess." When it opened on October 10, 1935, it was obviously the season's masterpiece. It was somewhat surprising to find it at a commercial Broadway house, but it really had no place else to go. New York had no institution like the Vienna Volksoper or the Paris Opera Comique. There was nothing for the Gershwin's and their associates to do but raise the artistic standards of the Great White Way. There are conflicting stories about just how DuBose Heyward's novel, *Porgy*, came to the musical stage. It was said that the Heyward's were approached by a group wanting Jerome Kern do a light musical featuring Al Jolson. Heyward, reminded of Gershwin's more serious ambitions, held out. He prevailed on Gershwin to spend time both in Charleston's Cabbage Row slum and on Folly Beach off the Carolina coast studying black Americans and their music first hand. Later Heyward and Gershwin continued to develop their project by mail, bringing Ira into the picture at the same time. In a virtually unheard-of move at this late date, Gershwin orchestrated the score himself.

#### *Summertime*

Susan Olson, The Women

#### *Gone, Gone, Gone*

Kathy Gordon, Carroll Graber The Chorale

#### *My Man's Gone Now*

Virginia Dickie, The Chorale

#### *The Promise' Lan'*

Susan Olson, The Chorale

#### *I Got Plenty o' Nuttin'*

Richard Styles

#### *Oh, I Can't Sit Down*

The Chorale

#### *It Ain't Necessarily So*

Don Dolan, The Chorale

#### *Oh, Lord, I'm on My Way*

The Chorale

## GUYs and DOLLS

Frank Loesser, too, came from a musical New York family. His father taught piano but Frank showed no real interest so was given no formal musical education. In his first efforts at song-writing he was content to write lyrics to other men's music. His clever way with words was immediately appreciated, and from the beginning he set rhymes to melodies by top-flight composers such as Burton Lane, Jimmy McHugh, Hoagy Carmichael, and Jule Styne. During



World War II he tried his hand at both words and music, creating two memorable successes: "Praise the Lord and Pass the Ammunition" and "The Ballad of Rodger Young." After a profitable Hollywood career he returned to try his luck on Broadway.

Considered one of the masterworks of the American Musical Theatre, "Guys and Dolls" first appeared on Broadway on Nov. 24, 1950. It is a sassy, irreverent love poem of low-life in New York. Jo Swerling and Abe Burrow's book was based on stories and characters of Damon Runyon, particularly "The Idyll of Miss Sarah Brown." Like "Carousel" and "Show Boat", "Guys and Dolls" is "one of the shows you should see in its current revival on Broadway.

<i>Guys and Dolls</i>	Jerry Darby, Peter Yeager, Carroll Graber, The Guys and Dolls
<i>Luck Be a Lady Tonight</i>	The Guys and Dolls
<i>Fugue for Tinhorns</i>	The Guys and Dolls
<i>A Bushel and a Peck</i>	The Dolls
<i>If I Were a Bell</i>	Debby Bakalayar, The Guys and Dolls
<i>I've Never Been in Love Before</i>	The Guys and Dolls
<i>Adelaide's Lament</i>	Leslie Hall and The Dolls
<i>Sit Down, You're Rockin' the Boat</i>	Gary Nelson and the Guys and Dolls

## Biographies

The Rogue Valley Chorale has been one of Oregon's outstanding choral groups for twenty-two years. Under their director, Lynn Sjolund, they have performed many of the major choral works including Bach's *Mass in B minor*, Mozart, Brahms, Fauré, and Rutter's *Requiem Masses*, the Bloch *Sacred Service*, and Handel's *Judas Maccabeus*. As the regular chorus for the Peter Britt Festivals the group has performed on the classical program with the orchestra and as a solo attraction. Its most recent appearance was singing the Bernstein *Chichester Psalms* in 1993 under the direction of Marin Alsop. The Chorale often sings for local conventions and meetings. This is the groups first concert that includes only music from Broadway.

In the summer of 1993 the group toured in Europe and sang in Salzburg, Vienna, Prague and Veszprem, Hungary. This summer fifty members of the group will be touring Scandinavia and singing in Stockholm, Leksand, Östersund, Trondheim, Bergen and Oslo.

Membership in the group is by audition. The groups meets weekly to prepare for three concerts each year.

### Linda Borecki, Pianist

Linda Borecki has been the regular accompanist for the Chorale for five years. She has a music degree from Concordia College, Portland, where she majored in church music and studied organ. She also has a degree in organ literature from the Westfalen Church Music School in Herford, Germany. Sundays and on church choir nights she can be found serving as organist at Grace Lutheran Church in Ashland. Much of her time is spent taking care of Joe and three adorable children.

### Lynn Sjolund, Music Director/Conductor

With the exception of three years while he was serving as Director of Choral Studies at Loyola University of the South in New Orleans, Lynn Sjolund conducted the Chorale. Mr. Sjolund directed choruses and musical productions at Medford Senior High School for thirty years. Presently he is also serving as the Artistic Director for Rogue Opera and the Executive Director for the Craterian Theatre renovation project. He is well-known throughout the Northwest as an adjudicator and clinician and has served as the guest director for festival groups both in the Northwest and in the Southeast.



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## Chorale Personnel

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Spring 1995

### Soprano:

Debby Bakalyar  
Pamela Barlow  
Anne Canon  
Virginia Carol Dickie  
Janet Dolan  
Laura Dunn  
Connie Fisher  
Kären Foster  
Linda Fountain  
Beth Gilman  
Kathy Gordon  
Leslie Hall  
Debra McFadden  
Nancy Carol Nelson  
Shirley Nelson  
Alice Nykreim  
Susan Olson  
Phyllis Skinner  
Wanda Snow  
Jennifer Spang  
Esther Tack  
Darlene VanDenBerg  
Linda Wegner  
Idris White

### Alto:

Charlene Beaty  
Barbara Beers  
Mary Jo Bergstrom  
Joani Bristol  
Anita Caster  
Glenda Cossette  
Donna Daniels  
Kay Dix  
Charleen Fike  
Barbara Hewitt  
Yvonne Jacobson  
Barbara Johnson  
Cathy Morrison  
Mary Jane Morrison  
Diane Newland  
Myrna Pedersen  
Nancy Purdy  
Jeannie Saint Germain  
Doris Sjolund  
Jean Tyndall  
Marjorie Swanson

### Bass/Baritone:

Keith Campbell  
Brian Darby  
David Goddard  
Carroll Graber

### Bass/Baritone (Cont.):

Gary Lovre  
David McFadden  
Jerry Miller  
Gary Nelson  
Jim Post  
Otto Roth  
Eric Smith  
Richard Styles  
Dick Swanson  
Don Turner  
Blake Weller  
Doug Wisely  
Peter Yeager

### Tenor:

John Blackhurst  
Ken Deveney  
Don Dolan  
John Gilsdorf  
Ed Houck  
Ted Lawson  
Phil Lind  
Bill Matthews  
Milton Nelson  
Paul Richardson  
Milton Snow  
Deane Tack

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## Board of Directors

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Diane Newland, president  
Mary Jo Bergstrom, secretary

Faye Hutchings, vice-president  
Bill Haberlach, treasurer

Darlene VanDenBerg, librarian  
Lynn Sjolund, music director/conductor

### Board Members:

Debby Bakalyar  
Chapman Dix  
Nancy Carol Nelson  
Phyllis Skinner  
Margaret Brown  
Dorothy Brawner

Charleen Fike  
Phil Lind  
Greg Miller  
Paul Richardson  
Don Turner  
Helenann Ziegler

Idris White  
Peter Yeager  
Eileen Ashpole  
Anita Caster  
Mary Jane Morrison

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## Coming Events

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On June 29, 1995 fifty members of the Chorale leave for a two week tour of Scandinavia with concerts scheduled for Stockholm, Leksand and Östersund in Sweden; Trondheim, Bergen and Oslo in Norway. A free "Farewell Concert" will be given on Monday evening, June 26 at 8:00 p.m. at the First Presbyterian Church.

Auditions for the 1995-96 season will be held the week of September 18-23 with the first rehearsal scheduled for September 25 for Christmas concerts on December 9 and 10. Interested singers should check the Mail Tribune or contact Mr. Sjolund.

### Acknowledgements

*The news media for support in publicizing concerts.*

*The Medford Schools for rehearsal and concert space.*

*The RVC Board of Directors for concert production and financial support.*

*All our patrons and those who love choral music.*