

# Rogue Valley Chorale



**LYNN SJOLUND**  
Director

**JENNY LINDNER**  
Guest Artist

## **SPRING CONCERT SERIES**

April 25, 1986  
Congregational Church  
Medford, Oregon

8:00 P.M.

April 27, 1986  
Congregational Church  
Medford, Oregon

3:00 P.M.



# PROGRAM

## I

- Alleluia ..... Randall Thompson  
The Peaceable Kingdom ..... Randall Thompson

## II

- Nächtens Op. 112, No. 2 ..... Johannes Brahms  
Der Abend Op. 64, No. 2 ..... Johannes Brahms  
Zum Schluss Op. 65, No. 15 ..... Johannes Brahms

Doris Sjolund - piano

Judy Cushing - piano

Intermission

## III

- Theme and variations in g minor ..... George Frederick Handel  
Siciliana ..... Anonymous 16th Century  
Variations on a theme of W.A. Mozart (1822) ..... Mikhail Glinka

Jenny Lindner - Harp

## IV

- Love Songs of the Irish ..... James Mulholland  
Down by the Salley Gardens  
Shule Aroom (Come, O Love)  
I Wish I had the Shepherd's Lamb



Nächtens (Nightly) Op. 112, No. 2  
Nightly waken all the haunting evil-doing ghostly spirits,  
All thy soul to madness taunting,  
Nightly every garden dooming, frost comes killing,  
Vainly thou might wait the flowers blooming,  
Nightly enter care and sorrow, to the heart such anguish bringing,  
That with weeping wakes the morrow.

Franz Kugler

Der Abend (Evening) Op. 64, No. 2

Sink, thou God of the sky, the fields are thirsting for the quickening dew, and man must languish. Weary, straining, the horses sink with the chariot to earth. See now, who from the rolling crystal ocean sweetly, laughingly calls! She knows thy heart then? Fast are flying the horses. Thetis, the beautiful calls. Swiftly down from his throne to her embraces springs the leader, the reins to Cupid yielding. Quiet, halting, the horses drink of the cool-flowing deep. In the heavens above the gentle motion comes the fragrance of night, the hour for sweetest loving, resting. Phoebus, the loving one, rests.

Friedrick von Schiller

Zum Schluss (To Close) Op. 65, No. 15

Now, ye Muses, enough!  
In vain your striving to show us how both sorrow and joy move in a love-stricken heart,  
Never the cure for this wound which lovers must suffer can you find;  
But a solace may come only, ye Blessed, from you.

Johann Wolfgang von Goethe

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LYNN SJOLUND has served as the music director and conductor of the Rogue Valley Chorale since its organization in 1973. Mr. Sjolund has earned music degrees from the University of Oregon and has studied in Germany. As Choral Director and chairman of Fine Arts Department at Medford Senior High School, he has directed choral performances on NBC radio as well as for local, state, and regional conventions. Mr. Sjolund has directed the Peter Britt Chorale and made several appearances at the Peter Britt Festival. He is President of the Northwest Division of the Music Educators National Conference after twice serving as President of the Oregon Music Educators Association.

JENNY LINDNER is a 1980 graduate of the Eastman School of Music in Rochester, New York. She was awarded a Fulbright Scholarship for study in Moscow, Russia in 1980 but went to the Institute of International Education in Paris instead after cultural exchanges to Russia were cancelled. She holds a Young Artist award from the American Harp Society which obliges her to present recitals throughout the U.S. through the year 1988. Miss Lindner is a native of Tigard, Oregon and currently works with the Oregon Symphony in addition to teaching and giving recitals. She has performed at the Britt Festival during the last seven years.



## NOTES

RANDALL THOMPSON (1899-1984) is one of those composers described as an academic eclectic. Thompson himself has said that he tried to write with sincerity, high purpose, and depth of feeling within traditional forms. He studied at Harvard and privately with Ernst Bloch. He held various teaching posts, at Harvard, at the University of Virginia, at Princeton, and elsewhere.

Thompson has written an opera and many orchestral and chamber works; but the music on this program, as well as *Americana* (1932), *The Testament of Freedom* (1943), and *Frostiana* (1959), have established him as one of the finest composers of choral music in America.

The most widely performed work by Thompson is *Alleluia*, for mixed voices *a cappella*. Written on the single word *Alleluia*, the vocal lines progress smoothly with logic and ease. The harmony created by these lines is a mixture of major and minor with the modal that exists in most of this composer's works. The use of parallel first and second inversion chords against a pedal is the outstanding device employed.

*Alleluia* had what might be called a breathless origin. It was commissioned by Serge Koussevitzky for the opening-day ceremonies of the first session of the Berkshire Music Festival in 1940; and the time allowed for the composition was only three weeks. The music did not arrive at the festival until 1:55 p.m. the day of the formal opening. The conductor, G. Wallace Davidson, tried it out on the piano once, and then went to work with the chorus of two hundred and fifty. At 2:45 they assembled on stage, and at 3:30 they had given the first performance of a work which has since been heard thousands of times.

*The Peaceable Kingdom*, composed in 1936, consists of eight choruses from Isaiah for *a cappella* voices, and was suggested by the paintings of that title (in turn inspired by verses from Isaiah) by the early 19th-century Quaker artist-preacher, Edward Hicks. Thompson selected the text with great care, and the effect of the work is due in no small measure to the skill in this selection. The verses have been woven together in the following plan. The first chorus contrasts the reward of the righteous and the wicked. The middle part of the chorus states that the former "shall sing for joy of heart" and the latter "shall howl for vexation of spirit". The next four choruses elaborate the lot of the wicked. This gathers in intensity up to chorus four, where the "howl" of the wicked is dramatized by a double chorus. The fifth chorus is placed to act as a denouement concerning the fate of evil on the one hand, and as a transition in mood on the other. The last three choruses form a similar increase in intensity concerning the lot of the righteous. This culminates in a double chorus which dramatizes the earlier reference to singing with its opening words, "Ye shall have a song".

The choral writing is conceived contrapuntally, although frequently chordal in texture. The harmony tends toward the modal when concerned with the wicked and towards the major when concerned with the righteous. Thompson reserves dissonance that upsets these tonal centers for one chorus, the third, which becomes increasingly dissonant as it describes the destruction wrought by God — the kind of fury only to be found in the Old Testament.



JOHANNES BRAHMS' (1833-1897) musical career included playing as a tavern entertainer, traveling as a concert pianist with one of the best violinists of his time, and conducting choruses and orchestras.

With modesty and caution not typical of most creative artists, Brahms invited eminent composers to criticize his compositions as he completed them. He waited until his forty-third year before composing his first symphony and, severely critical of his own work, he destroyed the manuscripts of all his music that he felt was second rate.

He was a consummate technician who assiduously studied the works of his musical predecessors and was devoted to German and Austro-Hungarian Folk Music.

Brahms association with choruses, and his sensitivity to poetry and folk art produced a large body of choral music. The contrapuntal skill he developed through study of Baroque and Renaissance composers, and the gift of translating the mood of a poem into melody are keys to Brahms word settings.

Opp. 64 and 65 were composed in 1874. The selection from Op. 65 is the last of his *Liebeslieder* waltzes. Op. 112 was completed in 1888.

JAMES MULHOLLAND, the arranger of *Love Songs of the Irish*, is a professor of music at Jordan College of Music at Butler University in Indianapolis, Indiana.

The first of the Irish love songs, *Down by the Salley Gardens*, is a poem by William Butler Yeats first published in 1899. It was set to a folk melody by the Irish composer and folk song authority, Herbert Hughes. A salley is a willow tree.

The ballad, *Shule Aroon (Come, O Love)*, expresses the anguish and longing for a loved one who has departed to battle on foreign soil. It originated in the time of the "Wild Geese" or Irish Brigade (1691-1745), when many young Irishmen enlisted in the French Army in the hope of driving the English out of Ireland. The Gaelic lyrics of the chorus, which seem to have come from an entirely different kind of song, translate:

Come, come, come, O Love,  
Quickly come to me, softly move;  
Come to the door, and away we'll flee,  
And safe for aye may my darling be!

*I Wish I had the Shepherd's Lamb* is a children's song from, and partly in, the Gaelic. The word *kine* in verse five is an archaic plural of cow. The chorus translates:

And O! I call you, I call you,  
You are my heart's love without deceit,  
And O! I call you, I call you,  
And you are mother's little pet!

Notes by Keith Campbell