

LET FREEDOM S'ING!

PRESENTED BY



Lynn E. Sjolund
conductor and music director

8:00 pm, Saturday, February 26, 1994

3:00 pm, Sunday, February 27, 1994

FIRST PRESBYTERIAN CHURCH
OF MEDFORD, OREGON

THE ARTISTS

The Rogue Valley Chorale is celebrating its twentieth first season of concerts. Since its founding it has been the principal chorus for the Peter Britt Music Festival, sung with the Rogue Valley Symphony and in the summer of 1993, the guest choir at the Veszprém, Hungary Kórusnapok. Members of the Chorale come from all over the Rogue Valley and are selected by audition. Before each concert experienced singers are invited to join the group. Music performed by the group includes the Bach, Mass in b minor; Mozart, Requiem; Brahms, Requiem; Bloch, Sacred Service and many other large works. In addition, the group sings folk songs and standard choral literature.

Linda Borecki has been the accompanist for the Chorale for five years. Her keyboard training includes studying organ at Concordia College in Portland, where she received a degree in church music, and in Germany. Ms. Borecki is a regular church musician in Ashland and is the mother of three young children.

Larry Hudson is the premier trumpet player in the valley. He has performed as a soloist with several orchestras and is the first trumpet player in the brass ensemble, The Bards. Larry has studied with several outstanding teachers including George Recker of the University of Oregon. Presently he is a member of the instrumental music staff of the Medford Public Schools and Director of Bands at Hedrick Junior High. He has played with the Chorale on several occasions.

Doris Sjolund and Kathleen Davis, pianists, are long-time members of the Chorale. Each has been prominent in musical activities in the valley both as artists and as supporters. Kathleen is the Development Director for the Britt Music Festivals and the regular organist/accompanist at the First Christian Church. She also has taught piano. Doris is the founding director of the Rogue Valley Childrens Chorus and general music instructor at Wilson Elementary school in Medford. She is also on the Board of Directors of the Craterian Theater and is a state officer in both the Oregon Music Educators Association and the American Choral Directors Association.

Kathryn Gordon is one of the founding members of the Chorale and a

regular soloist with the group and at the First Presbyterian Church. Ms. Gordon also has been a recitalist and regular performer with ensembles from the Chorale. Her background includes study with Exine Anderson Bailey at the University of Oregon.

Linda Fountain is a relatively new member of the Chorale having returned to the valley from Portland. In Portland she was a student of Gibner King and Ruth Dobson and sang under Bruce Browne in the Portland Symphonic Choir. She also attended Lewis and Clark College and Portland State University. In addition to choral music she is interested in Art Songs, opera and oratorio.

Eric Smith is an elementary music specialist with the Medford Public Schools and director of the choir at First Presbyterian Church. His music background includes degrees from Lewis and Clark College and Portland State University. Mr. Smith has been a regular soloist with the Chorale since coming to Medford and acts as bass section leader for the group.

Mary Kay Harmon is a "founding mother" of the Chorale. She has been a continual supporter of the group and served several terms as president of the Board of Directors of the Chorale. She is a regular member of Chorale ensembles and has sung several solos with the group. She also serves on the Craterian Board of Directors.

Karen Foster is also a "founding mother" of the Chorale. She has served on the Board of Directors of the Chorale and has also been a frequent

soloist and member of small ensembles. She is local business woman and the historian for the Chorale.

Jean Tyndall moved to Medford several years ago after retiring from teaching and counseling in the California schools. She has much experience as a choral director and as a soloist with choral and orchestral ensembles in Southern California. She has been a member of the Southern Oregon Repertory Singers as well as the Chorale and has been a frequent soloist with the Chorale.

Paul Edenstrom has sung with the Chorale for three seasons. He is on the staff of the Veterans Domiciliary in White City. While he has sung solos on many occasions, this is his first solo with the Chorale.

Ross Davis is best known as a member of our judicial system. Judge Davis also will be remembered performing the role of 'the judge' in the Chorale sponsored production of Gilbert and Sullivan's *Trial by Jury*. Ross serves on the Board of Directors of the Chorale and is active in many projects that help our city. He has been a loyal member of the Chorale for many years.

Jerry Darby is a graduate of Willamette University where he was active in music groups. Presently a Medford insurance agent, he has continued his love of music by conducting barbershop choruses and with active membership in the Rogue Valley Chorale. He also has served as president of the Board of Directors of the Chorale.

PART I

An American Medley

America

(Arr. by John Coates)

Doris Sjolund, pianist

An American Hymn

(by Samuel Ward, Arr. by Cecil Effinger)

Linda Borecki, organist

The Battle Hymn of the Republic

(Arr. by Roy Ringwald)

Kathleen Davis and Doris Sjolund, pianists

Hymn to King Stephen

Zoltan Kodaly (1882-1967)

Sinner, Please Don't Let This Harvest Pass

J. Harold Montegue

Paul Richardson, tenor

Song of the Open Road

A Choral Proclamation

Norman Dello Joio (1913-)

Text adapted from a poem of Walt Whitman

Larry Hudson, trumpet

INTERMISSION

PART II

February is Black History Month.

We honor this event and dedicate this part of our program to those people of color around the world who struggle for freedom and equality.

A South African Trilogy

Ed. by Anders Nyberg; Arr. by Stephan Barnicle

Siyahamba (*We are Marching*)

Vula Botha (*Open, Botha, we are a'knocking*)

Bamthatha (*He's locked up, sent to Robben Island*)

They Called Her Moses

Robert DeCormier and Donald McKayle

Based on traditional black American material

NARRATOR: Patrick DeSantis

Soloists (in order of performance): Eric Smith, bass;

Mary Kay Harmon, Soprano; Karen Foster, soprano;

Jean Tyndall, mezzo-soprano; Jerry Darby, baritone;

Linda Fountain, soprano; Kathryn Gordon, soprano;

Paul Edenstrom, baritone; Ross Davis, tenor

PROGRAM NOTES

AN AMERICAN MEDLEY

No patriotic music is more loved by Americans than the three songs selected to open the program. Each has a special history, and each touches us in a special way. The tune "America" is sung throughout the British Empire as "God Save the Queen." Throughout Germany it is "Heil Dir in Singkreis;" and in many other countries it is sung under other names. The tune has no known composer. It is a recasting of folk song elements that appear as far back as the sixteenth century. Its great popularity dates from 1745 when it was sung in all the theaters of London.

"America the Beautiful" had a much more modest beginning. One of our most exalting songs, it was composed by Samuel Ward in 1882 for verses known as "Oh, Mother Dear Jerusalem," giving it the title "Materna" (meaning motherly). All might have remained quite modest had it not been for the vibrant and inspired New Englander, Katherine Lee Bates. Miss Bates, who taught English at Wellesley, was invited in 1893 to lecture at Colorado College. On her trip west she saw the abundant glories of America. Her trip culminated with an expedition to the top of Pikes Peak. As she stood on the mountain top she saw the "spacious skies" and "purple mountains" that cried out for poetic expression. Two years later she sent the poem she had written to a magazine and it was published in 1895. Several settings of the poem were made before the music of Samuel Ward became popular. In later years contests were held to find other music for the poetry, but none seemed as suitable as "Materna," and it has eliminated all competition.

In 1861 Julia Ward Howe made a visit to some army camps and heard soldiers singing the grim chant "John Brown's Body" to the tune of a camp-meeting hymn, "Say, Brothers, Will You Meet Us." She was moved by the encounter to write words to match the strong tune. "The Battle Hymn of the Republic" became the marching song of the Northern armies, and is undoubtedly one of the best of all songs to come from that war.

HYMN TO KING STEPHEN

King Stephen is the patron saint of Hungary. Zoltán Kodály, one of the country's finest composers, has used the story of the joining of the tribes of Hungary by the King as a contemporary plea for unity and freedom. Written during the second world war, and during the occupation by the Germans and Austrians, one can easily interpret the text for the times:

"Where art thou hidden now, hope of Hungaria,
Thou who wert once our light, beacon and shining star?
Where art thou, mighty King? Comfort our fears;
We who kiss thy shrine, bathe thy raiment in tears.

Thinking of thee, great king, tears overflow like summer rain.
Sword and dagger are sheathed, valour must idle lie.
We, once born for joy, now weep and sigh.

Garlands of flowers fair, blossomed in Hungary,
Mary once tended them, tended them faithfully.
God's word then was proclaimed, sung in prayer and praise;
But forgotten and lost are those innocent days.

Pity thy children now, desolate and alone, kneeling before thy throne.
Wake again, mighty king! Break thine age-long sleep,
To thy fatherland turn, see thy children weep.

Mary the Virgin Queen, Stephen, most blessed saint,
Jesus, who bore the Cross, pity us, hear our plaint.
Save us from our fate, end our bitter despair,
Raise us from the dust, hear and answer our prayer

Where art thou hidden now, hope of Hungaria? Where?"

SINNER, PLEASE DON'T LET THIS HARVEST PASS

Spirituals filled many needs for the American slaves. Simple reverence often was a cover-up for messages that might be conveyed in the fields or at meetings. 'Over Jordan' usually meant north to freedom. The 'gospel train' could mean the way to get away from slavery, or the 'sweet chariot' could be the method of getting off the plantation. Often, too, the songs showed a longing for a better life. Such seems to be the case in the wonderful early setting of *Sinner, Please Don't Let This Harvest Pass*. J. Harold Montague was one of the first black American composers to use folk materials in his arrangements and in this work he makes the piece almost symphonic in its scope of longing with fulfillment.

THE SONG OF THE OPEN ROAD

Norman Dello Joio is a Pulitzer prize winning American composer. Best known for his orchestral works and large choral pieces, he also has written several operas. Dello Joio studied with Hindemith and Wagenaar at Julliard School and has taught at various institution, in 1972 becoming professor of composition at Boston University. He has been heavily influenced by 19th century Italian opera, Catholic church music, and jazz. All of these elements are to be found in the short cantata *The Song of the Open Road*. The virtuoso trumpet part shines out like a beacon to guide the chorus on the road to intellectual and personal freedom. The driving piano part gives one the feeling of the movement of a train with its power and thrust. Written in 1953 to a text by Walt Whitman, it has become a regular part of the repertoire of fine choirs.

SOUTH AFRICAN TRILOGY

The *South African Trilogy* can be found in *Freedom is Coming*, a collection of "Songs of Protest and Praise" collected and edited by Anders Nyberg. Here they have been arranged for choir using both the Nguni language and English translations. We have elected to sing both versions for you in order that you get an even better feeling for the music's wedding of text with melody. Each piece is powerful in its simplicity and directness and each addresses the problems of apartheid and separation that have been so much a part of life in South Africa. Often by singing and listening to the simple music we can see more clearly the struggle that has taken place.

THEY CALLED HER MOSES

They Called Her Moses tells of the struggle for freedom by American slaves. Based on the life of Harriet Tubman, the songs of her time and her people are utilized to tell the story of a journey to freedom on the Underground Railroad. Prior to the Civil War this network led thousands of slaves to the free states and Canada (Canady).

Harriet Tubman (c. 1820 - 1913) was born a slave in Dorchester County, Maryland. She escaped in 1849 and become one of the most successful 'conductors' on the underground railroad. She was a friend of the principal abolitionists, and John Brown almost certainly confided his Harpers Ferry plan to her. In the Civil War, Harriet Tubman attached herself to the Union forces in coastal South Carolina, serving as a nurse, laundress, and spy. At Auburn, N. Y., her home for many years, the Cayuga County courthouse contains a tablet in her honor.

MEMBERS OF THE CHORALE

SOPRANOS:

Debby Bakalyar
Pam Barlow
Vivian Baures
Jeanne Bringham
Laura Dunn
Connie Fisher
Karen Foster
Linda Fountain
Beth Gilman
Kathryn Gordon
Leslie Hall
Mary Kay Harmon
Nancy Carol Nelson

Shirley Nelson

Alice Nykreim
Maryann Overland
Phyllis Skinner
Carol Snider
Darlene VanDenBerg
Keri Weggener
Idris White

ALTOS:

Mary Jo Bergstrom
Laurie Breckenridge
Joani Bristol
Anita Caster

Donna Daniels

Kay Dix
Laurie Henning
Barbara Hewitt
Barbara Johnson
Nancy Mason
Cathy Morrison
Diane Newland
Eleanor O'Neill
Myrna Pedersen
Nancy Purdy
Jeannie Saint
Germain
Doris Sjolund

TENORS:

John Blackhurst
Ken Deveney
Ed Houck
Phil Lind
William Matthews
Brian Nelson
Milton Nelson
Paul Richardson
Taylor Telford

BASSES/BARITONES:

Brent Barr
Keith Campbell

Jerry Darby
John Eads
Paul Edenstrom
Carroll Graber
Dan Johnson
Ryan Lee
Gary Lovre
Greg Miller
Jerry Miller
Eric Smith
Don Turner
David Uhreen
Peter Yeager

ROGUE VALLEY CHORALE BOARD OF DIRECTORS

Brent Barr, *President*

Diane Newland, *Vice President*

Mary Jo Bergstrom, *Secretary*

William Haberlach, *Treasurer*

Debby Bakalyar

Dorothy Brawner

Margaret Brown

Ross Davis

Chapman Dix

Charleen Fike

Marabel Frohnmayer

Marie Houck

Faye Hutchings

Philip Lind

Nancy Carol Nelson

Paul Richardson

Phyllis Skinner

Don Turner

Chuck Watson

Idris White

Peter Yeager

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LYNN SJOLUND is the founding director of the Rogue Valley Chorale. Mr. Sjolund taught for many years at Medford High School before moving to New Orleans to teach at Loyola University. After returning from New Orleans, he resumed the conducting duties and also has served as principal conductor for the Rogue Opera. Much in demand as a guest director and adjudicator, he has conducted in Virginia, Mississippi, Montana, Tennessee, Louisiana, California and Oregon. Last week he conducted the first All-Oregon Community Choir Festival held in Eugene. Twelve members of the Chorale participated in the group. Mr. Sjolund has also conducted the All-Northwest Men's Chorus on two occasions.

Mr. Sjolund was selected as Music Teacher of the Year by the Northwest Interscholastic Activities Association in 1991. In 1992 he was named National Music Teacher of the Year by the same group. Last year the NW Division of the Music Educators Conference honored him for outstanding service to music education.

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Patrick DeSantis, narrator for *They Called Her Moses*, is well-known in the valley from his extensive work with film and in television. He has also appeared as an actor with the Oregon Shakespeare Festival and other Rogue Valley theater and music groups. He played the part of Nathan Detroit in *Guys and Dolls* for the Lyric Theater and also appeared in their production of *A Night with Cole Porter*. Patrick has sung with the Siskiyou Singers and played the role of Johannes Brahms in an interview before their production of the *Requiem*. The Chorale is pleased to welcome him as a guest.