



Rogue Valley Chorale
presents

*“With Love
from the Chorale”*

Craterian Ginger Rogers Theater
Main & Central

Saturday, May 10, 1997, 8:00 p.m.
Sunday, May 11, 1997, 3:00 p.m

Lynn Sjolund
Conductor and Music Director

Program

I SONGS FOR MEN'S CHORUS -*Franz Schubert* - *Douglas Wisely, conductor, Andrea Brock, pianist*

LA PASTORELLA (The Shepherdess)

DIE ENTFERNTEN

CONTRADICTION (Widerspruch)

II GUEST SOLOIST

- *Peter Hollens, baritone, Andrea Brock, pianist*

Vittoria, Vittoria
Without a Song

Giacomo Carissimi
Vincent Youmans

III SONGS FOR WOMEN'S CHORUS -*Franz Schubert*

- *Mark Simmons, Conductor, Jodi O'Connell, pianist*

NACHTHELLE (Shimmering Night)

- *Virginia Dickie, Soprano soloist*

TO MUSIC

STÄNCHEN (Serenade)

- *Jean Tyndall, mezzo soprano soloist*

IV THE CHORALE

- *Lynn Sjolund, conductor*

BEAUTIFUL DREAMER -*Stephen Foster*

- *Philip Lind, tenor soloist*

INTERMISSION

V LOVESONG WALTZES (Liebeslieder Walzer) -*Johannes Brahms*

1. Answer maiden, all too lovely
2. Deep in thunder roars the tide
3. Oh, these women, how they lead me close to heaven! (*the men*)
4. Like the evening sunset's rapture (*the women*)
5. The tender hopvine wanders
6. There was a tiny, pretty bird
7. How dear, alas, was life together (*the sopranos*)
8. When your eyes so fondly seek, and so dearly hold me,
9. On Danube's border doth stand a house
10. Oh, how calm the river flows, through the meadows winding.
11. No, I will not listen to their spiteful chiding.
12. Locksmith go and bring me padlocks
13. Ev'ry bird that soars the sky (*the women*)
14. See how bright the fountain gleams (*the men*)
15. Nightingale you sing so sweet
16. My love is a well of sorrow
17. Don't wander, my light (*the tenors*)
18. Each tender leaf is trembling

VI THREE FROM SHAKESPEARE -*David Dickau*

- *Jodi O'Connell, Pianist*

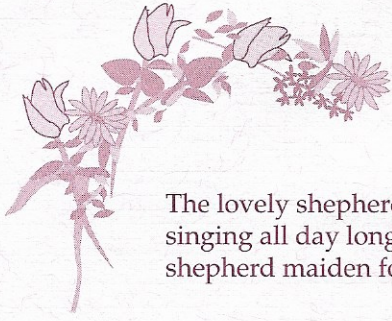
O MISTRESS MINE

SILVIA

LOVERS LOVE THE SPRING

VII TWO CHORAL SCHERZOS

Based on Well-Known Tunes -*Gail Kubrik*



Translations and Text

La Pastorella (The Shepherdess)

The lovely shepherd maiden would never far be gone From little lambs and around her, and singing all day long. If yonder shepherd charming should find her grace disarming, the lovely shepherd maiden fore'er would sing her song.

Die Entfernten

Indeed I think of you everywhere, oh, you distant one: Early when clouds fall and late in star-shine. In the depths of mornings gold, in the red of evening's light, You hover about me, oh fair, beloved face of my dreams.

Into all distances your familiar picture follows me; It comes to me, always by my side, in dreams or awake. When soft breezes brush the reedy shore of the sea, Around me whisper the strips of its bosom-band.

Nachthelle (Shimmering Night)

The night is cheerful and so pure, in brightness e'er so true You dwellings speak their tenderness and show their silver hue. Within me it's so wonderful, so full of joy and love and rules my soul so free and clear, my grief nor sorrow n'er. I hold within my heart so sure not all the kingdom's light, that it must go, my song so beautiful.

Stänchen (Serenade)

Lingering softly, in the dusk of evening stillness, we are here, with fingers gently bent. Lightly, lightly knock we thus on our sweetheart's chamber door, now uprising, swelling, surging with united voices loud, calling forth to her we love. Sleep thou not, when affection seeks thine ear. Once a sage with lantern seeking looked for men of honest speaking, More than gold 'tis hard to find, lovers gentle, true and kind. So when friendship passion cries, oh my darling open thine eyes. Yet of all the goods we number, what be compared to slumber? So instead of gifts or singing, you sweet rest are bringing, we to you sweet rest are bringing, just in greeting we shall say. So we silence all our music, lightly, lightly. Vanishing lightly, lightly away. Just a greeting we shall say, so we silence all our music, vanishing away.

Lovesong Waltzes

1. Answer, maiden, all too lovely. Did those eyes in trust so tender,
And those glances, deep with promise, try to tell me of surrender?
Will your heart with love awaken; would you rather keep me burning,
Never heeding, never turning? Oh, then, will you share my yearning?
Would you rather keep me burning, Not one moment would I weaken
Come to me you dark-eyed maiden, meet me when the stars are greeting.
Will you share my yearning?
2. Deep in thunder roars the tide, ev'ry shore retrieving; (repeat)
If your heart had never sighed, love will enter, grieving. (repeat)
3. *Men:* Oh, these women, how they lead me close to heaven! (repeat)
I'd been long a monk in cloister, were it not for women! (repeat)
4. *Women:* Like the evening sunset's rapture might my weary spirit glow. (repeat)
Someone, did but love, Then my joy would endless flow.
5. The tener hopvine wander with winding stem the earth apart.
The young and graceful damsel, how heavy lies her heart.
Oh, hear me, tender hopvine, why droop your head from heaven's rest?
Oh, hear me, graceful damsel, why weep with grief possessed?



How may the vine be soaring, if no one brings it strength or aid?
Then how may a damsel flourish, when far her love has strayed?

6. There was a tiny, pretty bird who saw the garden fruit, then took his fill and more.
Were I a tiny, pretty bird so free, I'd linger not, but take my chance as he.
Lime twigs to trap him, hidden in that bait,
That luckless songbird couldn't know his fate. (repeat)
Were I a tiny pretty bird so free, I'd rather stay, than take a risk as he. (repeat)
That songbird found a dainty loving hand. (repeat)
And there does he a willing captive stand. (repeat)
Were I a tiny pretty bird, so free, I'd linger not but take my chance as he.
7. *Sopranos:* How dear, alas, was life together with my beloved.
Then he was true and kind, and always on parting kissed with ardent fervor.
Now all is ended. When I approach or try to speak and linger nearer,
He turns both glances and heart from me. (repeat)
8. When your eyes so fondly seek, and so dearly hold me.
Every care and trouble flees, as your love enfolds me. (repeat)
'Tis a sweetly burning flame; Leave it not untended!
Never shone a love so true, may it ne'er be ended. (repeat)
9. On Danube's border doth stand a house, and there a rosy young maid looks out.
That maid they guard full well from flight;
With ten bars of iron her door is bolted aright.
Ten boltings of iron that I must pass: I'll split them as though they were of glass.
On Danube's border doth stand a house, and there a rosy young maid looks out. (repeat)
10. Oh, how calm the river flows through the meadows winding. (repeat)
Oh, how sweet when lovers do know such tender binding. (repeat)
11. No, I will not listen to them with their chiding.
All one does, they talk about it criticizing! (repeat)
If I'm cheerful, they they say I'm evil minded;
If I'm sad, that means by foolish love I'm blinded.
No, I will not listen to them with their chiding,
All one does, they talk about it criticizing! (repeat)
12. Locksmith, go and bring me padlocks, many padlocks, padlocks great and small.
Then the gossips, spiteful gossips, will I silence once for all.
Will I silence, will I silence. Then the spiteful gossip will I silence once for all!
13. *Women:* Ev'ry bird that soars the sky seeks a branch for nesting. (repeat)
And each heart a heart desires for the spirit's nesting (repeat)
14. *Men:* See how bright the fountain gleams from the moon above her. (repeat)
If my love can light your dreams, love me, dear, forever! (repeat)
15. Nightingale you sing so sweet, when the stars are sparkling. (repeat)
Yield your love, my fondest heart, kiss me when 'tis dark'ning. (repeat)
16. My love is a well of sorrow, a dark and a perilous madness; (repeat)
I fell in alas unguarded. Since then I suffered in vain.
In spite of my former gladness, I've longing and bitter pain.
17. *Tenors:* Don't wander, my light, out yonder where meadows greet;
The dampness hidden there may linger and harm your feet. (repeat)
18. Each tender leaf is trembling, as through the branches flutters a bird in flight. (repeat)
In such a way my spirit begins to shake and flutter,
When tasting joy and sadness my heart seeks thine. (repeat)

About the Music

The music of both Brahms and Schubert is being celebrated this year. One hundred years ago Brahms died, and two hundred years ago Schubert was born. Both composers are famous for their ability to write gorgeous melodies and each wrote much music for chorus.

FRANZ SCHUBERT (1797-1828)

The Schubert songs range in mood and tempo from the rollicking Contradition to the sublime Serenade. Each has a character that completely expresses the texts and enhances their beauty. It has been said that Schubert could set any text to music, even a grocery list. While no "grocery list" songs are available, the variety that are seems endless. During his brief lifetime (he died at 31) he composed hundreds of songs, choruses, chamber music pieces, symphonies, operas and pieces of sacred music. The music heard in this program shows his versatility with both men's and women's voices.

JOHANNES BRAHMS (1833-1897)

Though Brahms was born in Hamburg, Germany, he spent much of his life in Vienna. Vienna had been the musical capitol of the world since the time of Mozart, Haydn and Beethoven and many great talents flocked there. Brahms reputation as a rather dark and brooding composer must have given way to the Viennese spirit during the writing of the waltzes. Setting the music to texts of Daumer's Polydora, he shows the joy and rapture of love happen wonderfully in 3/4 time. Each of the waltzes is a gem of text painting showing anger with gossiping neighbors, the beauties of women or birds flitting through the air.

Originally Brahms marked the music for "piano duet with voices ad libitum", inferring the possibility of performance without the vocal parts. However, the vocal parts must have been important in his thinking because they fit absolutely with the keyboard parts. Performed originally by solo quartet, the vocal lines lend themselves to chorus performance. The Schubert tradition seems to have been carried on in these pieces as they reflect some of the Magyar and Slavic spirit of their texts.

DAVID DICKAU

David Dickau is a composer and conductor living in Los Angeles. He has composed works for church, school and community choruses, and has filled commissions for special events. He holds graduate degrees in choral music from Northwestern University and the University of Southern California.

Mr. Dickau writes about the Three From Shakespeare: "Three From Shakespeare was commissioned by the Park Forest Singers of Park Forest, Illinois. The texts were chosen for their universal appeal as well as their timeless ability to communicate with people of all ages. The musical settings feature three distinct popular idioms: the dance-like *O Mistress Mine*, the blues style of *Sylvia*, and the western hoe-down of *Lover Love the Spring*. The pieces are intended to be performed as a set."

Soloists

Virginia Dickie, soprano, has performed major roles in opera, light opera and musical theater. Currently she is a soloist with the Southern Oregon Repertory Singers as well as the Chorale. She was last heard with the Chorale in *Elijah*. The last two years she has worked as an instructor of opera and French. She continues to teach both voice and piano in her own studio. Before moving to Oregon, she was a soloist with many major symphony orchestras.

Jean Tyndall, mezzo soprano, holds a bachelors and masters degree in vocal music from California State University, Long Beach. She studied voice at the University of Southern California with William Vennard and taught choral music in the Huntington Beach Union High School District. Mrs. Tyndall has appeared in opera, musical comedy and recitals throughout Southern California. In addition she has been a member of numerous choruses appearing in the Hollywood Bowl, Carnegie Hall, The Redlands Bowl and the National Cathedral in Washington D.C. After moving to Oregon, Jean became a member of the Rogue Valley Chorale and the Southern Oregon Repertory Singers and regularly solos with both groups. She has appeared in oratorio, musical comedy and Gilbert and Sullivan roles.

Peter Hollens is a special guest for this concert. Peter is a student at Ashland high school and the district winner in the baritone division of the solo and ensemble contest. Peter is a student of Peter Sacco of Ashland and is a member of the Chamber Choir. He recently competed in the State Solo Contest at the University of Oregon in Eugene.

Pianists

Jodi O'Connell has quickly earned a reputation as one of the areas most talented musicians. Her ability to play music of many styles and to read both accurately and musically have made her very much in demand. In addition to her work with the Chorale she regularly accompanies for Rogue Opera, many soloists, and school groups. She also has a studio of piano students and she plays the flute and is a singer. Ms. O'Connell came to the valley from Minnesota where she was involved in musical theater as an accompanist and cast member. She studies with Mark Westcott, concert artist of Portland.

Andrea Brock is currently the choir director at South Medford High School. She holds a Master's Degree in Music Education from the University of Oregon, and has studied Piano Performance at the University of Oregon and the University of Colorado at Boulder. Dean Kramer, Victor Steinhardt, and Barbara Gonzalez-Palmer have been her piano instructors. She has also performed at the International Music Workshop in Lyon, France and at the Oregon Bach Festival in Eugene. She resides in Central Point with her husband, Andrew Brock.

Conductors

Douglas Wisely, assistant conductor, has been a member of the Chorale since moving to Medford three years ago. He has traveled with the group to both Hungary and Scandinavia. Doug has his Masters Degree in Music Education from the University of Oregon. He has taught in the public schools in both Oregon and Washington and was adjunct instructor in choral music at Southern Oregon University last year. He has acted as an adjudicator and clinician in Southern Oregon and Northern California for district contests and festivals.

Mark Simmons moved to Southern Oregon three years after completing music degrees from Ithaca College and the Eastman School of Music. He has studied conducting with Janet Galvan, Timothy Koch and David Efron and has been in master classes with Doreen Rao, Kenneth Jennings and Helmuth Rilling. Currently he is Director of Music at St. Mary's School where he directs chamber music, several choirs and two bands. He also directs the Congregational Church choir.

Lynn Sjolund is the founding director of the Chorale. His extensive background includes conducting and teaching on all levels. He often is asked to conduct clinics and festivals and to adjudicate at contests. His work with the Chorale includes many of the great choral works of Bach, Mozart, Haydn, Brahms, Britten, Fauré. Along with members of the Board of Directors he is planning special events for next year's twenty-fifth anniversary season of the Chorale.

Mr. Sjolund has served as president of the Oregon Music Educators Association for two terms and was president of the Northwest Division of the Music Educators National Conference. He serves as president of the Board of Directors of the Craterian Performances Company and is a member of the Britt Arts Training Committee.

Rogue Valley Chorale Spring 1997

- Sopranos:** Gaylene Adamson, Pamela Barlow, Jeanne Bringhurst, Anne Canon, Virginia Dickie, Janet Dolan, Connie Fisher, Karen Foster, Linda Fountain, Beth Gilman, Mary Kay Harmon, Jennifer Jacobs, Debra McFadden, Carolyn Ruck, Cynthia Scherr, Jacque Schmidt, Phyllis Skinner, Wanda Snow, Jolene Torres, Darlene VanDenBerg, Idris White.
- Altos:** Vivian Baures, Mary Jo Bergstrom, Luna Bitzer, Joani Bristol, Andrea Brock, Anita Caster, Marjorie Daly, Donna Daniels, Kathleen Davis, Kay Dix, Charleen Fike, Faye Hutchings, Carol Jacobs, Yvonne Jacobson, Barbara Johnson, Judi Lowrey, Bonnie Miller, Cathy Morrison, Mary Jane Morrison, Diane Newland, Nancy Purdy, Jeannie Saint Germain, Doris Sjolund, Marjorie Swanson, Jean Tyndall.
- Tenors:** John Blackhurst, Eric Chaffey, Ross Davis, Ken Deveney, Don Dolan, John Gilsdorf, Dick Frisbie, Ron Hollensted, Ed Houck, Phil Lind, William Matthews, Brian Nelson, Michael Quirk, Mark Simmons, Milton Snow.
- Basses and Baritones:** Keith Campbell, Patrick Daly, Jerry Darby, Carroll Graber, John Leavens, Gary Lovre, David McFadden, Jerry Miller, Gary Miller, Jim Post, Eric Smith, Richard Styles, Dick Swanson, Don Turner, Douglas Wisely, Peter Yeager, Blake Weller.

Board of Directors

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Dr. Mary Jane Morrison
Ginny Post

Jeannie St. Germain
Charlotte Wisely
Helenann Zeigler

Music Staff

Lynn E. Sjolund, Artistic Director/Conductor
Jodi O'Connell, Pianist
Mark Simmons, Assistant Director
Douglas Wisely, Assistant Director

Section Leaders

Kathy Gordon, Diane Newland, Phil Lind, Carroll Graber, Eric Smith

Rehearsal Accompanists

Andrea Brock, Doris Sjolund, Luna Bitzer, Kathleen Davis

25th - - Here's Looking at You

Next year the Rogue Valley Chorale celebrates its 25th season of bringing fine choral music to the valley. Special events include a commissioned choral work, a new cantata by Ashland composer, Chuck Cassey, the entire Sacred Service of Ernest Bloch with soloist Philip Frohnmayr, and a special concert including some of the favorite choruses from the last twenty five years. (If you have special favorites you would like to hear again, talk to a Chorale member or the director and let them know.) We also will sponsor the finest boy choir in the country as part of the season and have a special 'Chorale on the Light Side' concert for season ticket holders.

Season tickets including all events will go on sale in September. You won't want to miss a single program. Concerts are planned for our new home in the user friendly Craterian Ginger Rogers Theater.