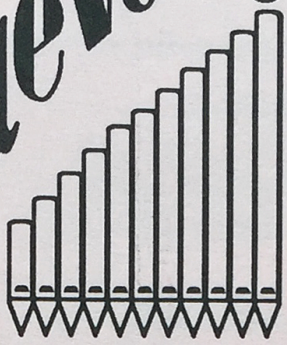


Rogue Valley Chorale



Fall Concert Series

SEAN WARREN

Director

November 18, 1989
Auditorium,
South Medford High School
8:00 PM

November 19, 1989
Auditorium,
South Medford High School
4:30 PM

THE PROGRAM

Songs of NatureAntonin Dvořák

- I Melodies Steal Into My Heart
- II Vesper Bells Ring
- III Golden Sunlight
- IV Slender Young Birch
- V This Day

Lieder Und RomanzenJohannes Brahms

- I Der Bucklichte Fiedler (The Hunchback Fiddler)
- II Das Mädchen (The Maiden)
Soloist: Gina McDonald
- III O Süßer Mai (Oh, Lovely May)
- IV Fahr Wohl (Farewell)
- V Beherzigung (Courage)

INTERMISSION

Mass in Time of War (Paukenmesse)

in C MajorFranz Joseph Haydn

Kyrie Eleison
Gloria in Excelsis
Qui Tollis
Credo
Sanctus
Benedictus
Agnus Dei
Dona Nobis

Soloists: Susan Olson, Soprano
Carol Jackson, Alto
Ted Lawson, Tenor
Eric Smith, Bass

Program Notes

Brahms — *Lieder und Romanzen*

The evocative *Lieder* have long been favorites in choral repertoire, perhaps because they are not only immediately accessible to both singer and audience, but also rich in subtle changes of rhythm and tonality.

Though not published until 1926, these dramatic songs were written in 1884, perhaps as a gentle time of relief from his consuming symphonic tasks. The songs are evidence of Brahms' persistent and deep love of the folk-song idiom, its simple energy and its mythic expression of the powerful longings of his people. Though the songs seem spontaneous and natural, each is carefully crafted in order that only four voices (as opposed to, for example, a symphonic variety of sounds) carry the intricate and rich colors of an entire scene, each filled with magic and mystery.

The Hunchback Fiddler tells that a maiden's grateful touch, given because of his charming music, cured the fiddler's hunchback. The sounds of his violin are recreated by the chorus in the center of the piece: a witty juxtaposition of choral with instrumental.

The Maiden's dreamy contemplation of her own face describes her wish to wash her face in rose water for a handsome young man, or in bitter wormwood water in order to repulse old men. The music describes both the bitterness and the longing for beauty which the maiden experiences.

In *Oh, Lovely May* the speaker is, for an unknown reason, unable to see the beauty of May which becomes a musical emblem for life itself. The music slips, as a stream flowing away, into a final charmed, quietly eloquent chord of longing.

Farewell's most picturesque echo is the frequent and varied use of the *fürwahr* motif which Brahms weaves into a rhythmically compelling 6/8 time so that the two-syllable word occurs in a three-beat setting.

Courage summons the mythic "arms of the Gods" to the sides of those who seek freedom — perhaps a joyful tribute to today's Germans whose instinct for freedom is surely, in part, derived from the folk history that inspired these songs.

Dvořák — *Songs of Nature*

Antonín Dvořák was born in Mühldorf, Bohemia in 1841 and died in Prague in 1904, his lifetime covering the richest and most intense flowering of romanticism both in Europe and the United States, whose music, by the way, Dvořák admired immensely. That he was a thoroughgoing romantic is clearly summed up by the words of Sir

Charles Stanford: "He is one of the phenomena of the nineteenth century — a child of nature, who did not stop to think, and said on paper anything which came into his head."

Lovers of choral music are fortunate, indeed, that the "Songs of Nature" came "into his head," for these simple and charming songs are pure romanticism — deeply felt, emotionally conceived, and full of the assurance that nature is a source of "boundless joy," hope, and truth. Even the key signatures are simple: either G major, G minor, or B-flat major.

Whether or not the music was written without stopping "to think," Dvořák achieves some dramatic impressions of visual events reflected in the music. The listener will be pleased that idyllic pastoral scenes may, as Dvořák suggests, "steal into the heart" and the mind's eye.

Haydn — *Mass In Time of War*

When the *Mass In Time of War* was first performed on September 13, 1796, Emperor Franz of Austria was involved in a war against Napoleon. Though such a warlike mass seems an unlikely celebration of a princess's name day, Haydn wrote this mass to honor the name day of the wife of Prince Nicolas II. Perhaps that paradox best explains the mass whose pervasive sense of impending doom, particularly heard in the instrumental sections, is relieved by an engaging inevitability that lifts the clouds of war to reveal clearly delineated musical structure.

The opening measures of the Kyrie firmly establish the key of C before quickly modulating to F minor, then to G minor. This ominous beginning, however, is relieved by a charming soprano solo, invigorated by a lively response by the chorus. This pattern of clear and straightforward — even severe — introduction followed by either a fugal development or refreshing key change, or both, lends the joyful life-affirming spirit to the work. The Credo is particularly engaging because of the strength of the affirmative bass entrance when "Credo," meaning, of course, "I believe," is strongly asserted, again emphasizing the overpoweringly straightforward notes of the tonic chord in the key of C. A lovely adagio presentation by the solo voices is followed by a marching choral response, then a lively fugue.

The nickname of this Mass, "*Paukenmesse*," means "Kettledrum Mass" because of the sound of the tympani, particularly evident in the "Agnus Dei," where the dreadful drums of war sound beneath the chorus's plea to the Lamb of God to grant peace.

Brahms "Lieder und Romanzen" (Songs and Romances)

1. The Hunchback Fiddler

There once lived a fiddler in Frankfort on the Main,
Who after carousing then homeward came,
As he came to a square, what saw he there,
What saw he there?
Some pretty girls a-feasting, so gay and so fair!
You hunchback old fiddler, come fiddle us a tune,
Your wage we will pay you for playing right soon!
Any lively dance may deftly you play,
So deftly you play!
Walpurgis night, we fete it today,
Walpurgis night, we fete it today.
The fiddler strummed a frolicsome dance,
The ladies round in a circle pranced,
And the first one said: My dear, dear son,
my dear, dear son,
You fiddled so fine, your wage you have won!
She reached in just lightly beneath his vest,
And out from his back she the hump did wrest,
"So go on your way, my fine looking lad,
My fine looking lad,
Now maidens for you may easily be had!"

2. The Maiden

As the maiden stood upon the mountain,
Shone the mountain back upon her visage,
And the maiden spoke unto her visage,
"Truly visage, O thou my own sorrow,
If I knew now, thou my pale white visage,
That betimes an old man would embrace thee,
That betimes an old man would embrace thee,
Out I'd wander to the green mountains,
Pluck the wormwood from the green mountains,
Press the bitter water from the wormwood,
Wash thee, O my visage, with the water,
So 'twere bitter when the old man kissed thee,
So 'twere bitter when the old man kissed thee!
Knew I rather, thou my pale white visage,
That betimes a young man would embrace thee,
That betimes a young man would embrace thee,
Out I'd wander to the green gardens,
Pluck the roses from the green gardens,
Press the fragrant water from the roses,
Wash thee, O my visage, with the water,
So 'twere fragrant when the young man kissed thee,
So 'twere fragrant when the young man kissed thee!"

3. Oh, Lovely May

Oh, lovely May,
Streams flow away,
I stand imprisoned,
To life not risen;
I cannot see your green array,
Nor see your colorful display,
Nor your heavenly blue,
Mere earth I view,
Oh, lovely May,
Let me away,
As the refrain o'er the darkened hedges doth wane,
O'er the darkened hedges doth wane.

4. Farewell!

Farewell, oh little bird that leaves this dell,
The summer leaves us, hither,
Thou must go with it, thither.
Farewell, farewell.
Farewell, oh little leaf that now just fell,
In red thou hast been painted,
With death thy colors tainted,
Farewell, farewell.
Farewell, beloved, now of parting tell,
And if when I do leave thee,
I never more can see thee,
Farewell, farewell, farewell!

5. Courage

Faint hearted thinking, anguishing, shrinking,
Womanly shaking, fearfully quaking,
Do not change mis'ry,
Don't make you free, don't make you free
Show all those powers, defiance is ours,
Never be bending, power unending,
Summon the arms of the Gods to your side,
Summon the arms of the Gods to your side!

Rogue Valley Choral Board of Directors

President Mary Kay Harmon
Vice President Karen Foster
Secretary Cathy Morrison
Treasurer Kayleen Hart
Librarian Mary Jo Bergstrom
Attendance Secretary Shirley Nelson

Ron Bartlett	RoseAnn Budge
Bill Haberlach	Leslie Hall
Carol Marrilees	Scott McKay
Brian Mullen	Nancy Nelson

FEATURED ARTISTS

SEAN WARREN, Director

Sean Warren was born and raised in Medford. A graduate of Medford Senior High School, he earned his Bachelor's and Master's Degrees in Music Education from Lewis and Clark College.

Mr. Warren's performing career includes singing in the Rogue Valley Chorale and the Oregon Repertory Singers in Portland, OR. Rogue Valley residents have seen him as a soloist at the Britt Festival, as the Baritone Soloist for the Rogue Valley Chorale performances of Carl Orff's "Carmina Burana," and most recently as Dr. Grenvil in the Rogue Opera production of "La Traviata."

Mr. Warren has served as Conductor/Music Director of the Klamath Symphonic Choir, as Section Leader for the Oregon Repertory Singers and as Assistant Conductor of the Rogue Valley Chorale.

A Music Educator by profession, Mr. Warren has been the Choir Director at Klamath Union High School and at Reynolds High School in Portland. He is presently the director of Vocal Music at North Medford High School.

SUSAN OLSON, Soprano

Susan Olson is a graduate of Crater High School and has performed extensively in musical productions throughout the Rogue Valley. She has appeared as Suzuki in "Madame Butterfly" and will be soloist in the Rogue Valley Symphony's production of the Beethoven 9th Symphony in February. She will be appearing as the witch in Rogue Opera's "Hansel and Gretel" this December. She has appeared at the Jacksonville Inn's "Opera Pops" numerous times. Sue has five children and continues voice studies with Brian Swingle of Salem.

CAROL JACKSON, Alto

Carol Jackson is a part time RN at RVMC and a full time student at SOSC in elementary education. She is originally from Camas, Washington and studied music at the University of Washington. She has three children and this is her first solo in a major work.

TED LAWSON, Tenor

Ted Lawson is a Medford High graduate and has a BA degree in drama from the University of Kansas. He earned a Masters Degree in Theater Management from Portland State. He has performed frequently in Rogue Valley musical productions such as "Madame Butterfly", "La Traviata", and in Rogue Music Theater's "Paint Your Wagon." He is on the Boards of KSOR Listeners' Guild, Britt, Rogue Valley Symphony and Lyric Theatre.

ERIC SMITH, Bass

Eric Smith is the father of three children and is an elementary Music teacher in Medford. A resident of the Rogue Valley for three years, he studied voice and music at Portland State where he received his BA degree in 1978. He earned a Master of Music Education degree from Lewis and Clark College in 1981. He is a church choir director and has been a soloist with the Chorale, Southern Oregon Repertory Singers, and community Messiah performances.

LINDA BORECKI, Rehearsal Accompanist

Linda Borecki is originally from Grandview in the Yakima Valley in Washington. She's a graduate of Concordia College, Portland, with a degree in church music. She studied sacred music in Herford, West Germany and returned to Oregon to work as a church musician. She moved to the Rogue Valley last year with her husband and one year old daughter and continues a career as a musician and homemaker.

CHORALE PERSONNEL

Soprano

Jeanne Bringhurst
Kimberly DeMoss
Karen Foster
Cori Gibson
Nancy Guiley
Leslie Hall
Mary Anne Harbison

Mary Kay Harmon
Diane Hedges
Branch Hogen
Peggy Larson
Marvelle Lawrence
Gina McDonald

Nancy Carol Nelson
Shirley Nelson
Alice Nykreim
Susan Olson
Debi Sutton
Darlene VanDenBerg
Idris White

Alto

Mary Jo Bergstrom
Laurie Breckenridge
Doris Cearley
Donna Daniels
Kay Dix
Jean Dyrud

Kathleen Davis
Charleen Fike
Edwina Henry
Carol Jackson
Barbara Johnson
Linda Leboutillier

Nancy Mason
Tonya Mencas
Diane Newland
Nancy Purdy
Marge Swanson
Jean Tyndall

Tenor

Ross Davis
Paul Hedges
Ed Houck

Alan Jackson
Ted Lawson
Milt Nelson

Rob Parks
Aaron Thayer
Tim Warren

Baritone

Jerry Darby
Carroll Graber

Marty Hogen
Eric Silldorff

John Young

Bass

Victor Greisen
Arnie Jensen
Richard Rawlins

Eric Smith
John Smith

Richard Swanson
Chuck Watson

ORCHESTRA PERSONNEL

Violin I

David Dunn
Janet Kintzle
Melissa Mathis
Larry Stubson

Violin II

Carol Dubow
Ken Kigel
Angela Warren

Viola

Amalie Sorensen

Cello

Judy Bjorlie

Bass

Bruce McKern

French Horn

Linda Harris
Terrie Henderson

Trumpet

Carroll Elkjer
Bob Heide

Flute

Debra Harris

Oboe

Jon Winsett

Clarinet

Clem Hutchinson

Bassoon

Steve Bemis

Tympani

Lew Aytes