

Rogue Valley Chorale

A graphic of a xylophone with ten bars, positioned between the words 'Rogue' and 'Chorale' in the title.

LYNN SJOLUND
Director

JENNY LINDNER
Guest Artist

SPRING CONCERT SERIES

November 20, 1986
First Christian Church
Medford, Oregon
8:00 P.M.

November 21, 1986
First Christian Church
Medford, Oregon
8:00 P.M.

PROGRAM

Part Songs Franz Joseph Haydn
 Everything in its Place
 An Admonition
 Evening Song to God

Hymn to St. Cecilia Benjamin Britten

Intermission

Carmina Burana Carl Orff

INTRODUCTION — FORTUNA IMPERATRIX MUNDI

1. *O Fortuna* (Chorus) — O Fortune, always changing like the moon, always waxing, always waning . . .
2. *Fortune plango vulnere* (Chorus) — I bewail the ravages of fortune with eyes full of tears . . .

PART I — PRIMO VERE

3. *Veris leta facies* (Chorus) — The joyful beauty of spring is displayed on the earth . . .
4. *Omnia Sol temperat* (Baritone Solo) — The sun, clear and penetrating, warms everything . . .
5. *Ecce gratum* (Chorus) — Here is the pleasant and welcome spring which brings back pleasure . . .

UF DEM ANGER

6. *Dance* (Orchestra)
7. *Floret silva* (Chorus) — The splendid wood blooms with flowers and leaves. Where is my former lover? . . .
8. *Chramer, gip die varwe mir* (Sopranos and Chorus) — Shopkeeper, give me rouge to tint my cheeks so that the young men will be aroused to make love to me . . .
9. *Round Dance* (Orchestra)
Swaz hie gat umbe (Chorus) — Chattering and dancing in a circle, here are all the girls who chased men all last summer.
Chume, chum geselle min (Chorus) — Come, come my beloved, I firmly entreat you . . .
Swaz hie gat umbe (Chorus) — Chattering and dancing (etc.)
10. *Were diu werlt alle min* (Chorus) — If the world were all mine, from the sea to the Rhine, I would give up everything so that the Queen of England could lie in my arms.

PART II — IN TABERNA

11. *Estuans interius* (Baritone Solo) — Consumed with an ardent passion, I murmur bitterly in my heart . . .
12. *Olim lacus colueram* (Tenor Solo and Male Chorus) — Once upon a time, I lived on a lake; once I was reputed beautiful, when I was a swan. Poor me, poor me, so very black and burnt . . .
13. *Ego sum abbas* (Baritone and Male Chorus) — I am the Abbot of Cucany, and my consultation is with drunkards . . .
14. *In taberna quando sumus* (Male Chorus) — When we are in the tavern, we don't care who has turned to dust, but we go quickly to have fun . . .

PART III — COUR D'AMOURS

15. *Amor volat undique* (Soprano Solo and Childrens' Chorus) — Love flies everywhere and is captured by passion . . .
16. *Dies, nox et omnia* (Baritone Solo) — Day, night, and everything are hateful to me . . .
17. *Stetit puella* (Soprano Solo) — A girl stood in a red chemise; whenever anyone took hold of it, it rustled . . .
18. *Circa mea pectora* (Baritone and Chorus) — My heart is full of many sights because of your beauties which wound me terribly . . .
19. *Si puer cum puellula* (Male Chorus) — If a boy were made to wait in a small storeroom with a girl — O happy intimacy! . . .
20. *Veni, veni, venias* (Double Chorus) — Come, come, don't bring me death . . .
21. *In trutina* (Soprano Solo) — Wanton love and virtue vacillate in opposite directions on the scales of my doubtful mind . . .
22. *Tempus est iocundum* (Soprano and Baritone Solo, Chorus, and Children's Chorus) — The season is delightful, O maidens, so take your pleasure now, you young men . . .
23. *Dulcissime* (Soprano Solo) — Dearest, Ah, I yield completely to you.

BLANZIFLOR AND HELENA

24. *Ave formosissima* (Chorus) — Hail most beautiful, most precious jewel; hail virtuous maidens . . .
Blanziflor and Helena, thou Venus, noble Venus.

FORTUNA IMPERATRIX MUNDI

25. *O Fortuna* (Chorus) — O Fortune, always changing like the moon, always waxing, always waning . . .

Soloists: Kathy Gordon, soprano
Dale Borum, tenor
Eric Smith, baritone
Sean Warren, baritone

Childrens' Chorus: members of the Rogue Valley Children's Chorus; Doris Sjolund, Director

Instrumentalists: Sara Backus, Larry Hudson, Gary Lovre, Nancy Purdy

Pianists: Carol Davidson, Janis Rands

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. He has directed choral performances on NBC radio as well as for local, state, and regional conventions prior to his recent retirement as Choral Director and chairman of the Fine Arts Department of Medford Senior High School. Mr. Sjolund has directed the Peter Britt Chorale and made several appearances at the Peter Britt Festival. He currently serves as Music Consultant to school district 549C of Medford and is President of the Northwest Division of the Music Educators National Conference after twice serving as President of the Oregon Music Educators Association.

CAROL DAVIDSON, accompanist, has recently returned to Medford to take a position as elementary music specialist in Jacksonville and Wilson schools. She is a graduate of Medford Senior High and the University of Oregon School of Music (1982). Ms. Davidson serves as director of the Rogue Valley Discovery Chorus. She is a published composer of music for youth choirs and multi-image shows.

PROGRAM NOTES

FRANZ JOSEPH HAYDN (1732-1809) was venerated all over Europe in the last decades of the eighteenth century. He had spent most of his life doing what composers did in his time: composing music and supervising its performance in the concerts, operating productions, and chapel services of the titled aristocrats whose servants they were. His audiences were made up of educated people, many of them talented and well-trained amateur musicians. They thoroughly understood the conventions of musical composition and expected the music to appeal to their sense of humor and intellect more than to their emotions.

The Haydn vocal works performed here are a part of thirteen choruses written in 1796 and published in 1801.

BENJAMIN BRITTEN (1913-1976) achieved his position as the premier composer of England by writing music that is fresh, original, and comprehensible. He rarely abandoned tonality, and never ceased to write beautiful melodies. His vocal and choral works display a wide knowledge and excellent taste in literature.

Britten, an ardent pacifist, decided to settle in the United States when war in Europe seemed imminent. But in 1942, when the war was going badly for England, he left America, sailing in a small Swedish cargo boat, and when he reached England one month later he had written two choral works, *A Ceremony of Carols* and *Hymn to St. Cecilia*. The Hymn was intended to restore the old custom of celebration of the feast of the patron saint of music on November 22 (Britten's birthday), and is a setting of three poems dedicated to him by his friend, W.H. Auden.

The work's first section is a spacious invocation. Close position chords in the women's voices and tenor-bass canto fermo lines create a dual time-scale and harmonic scheme. This sustained richness is exchanged for the purity of a gentle choral unison on words that end all three poems:

*Blessed Cecilia, appear in visions
To all musicians, appear and inspire;
Translated daughter come down and startle
Composing mortals with immortal fire.*

The second poem is a brisk scherzo setting. A five-bar bell-like theme is sung in overlapping reiterations; again a dual sense of time is created by a canto fermo-like ground sung by bass and alto. The basses provide a ground, too, in the final section over which the trebles sing of loss of innocence. Flamboyant vocal cadenzas imitate violin, drum, flute and trumpet.

CARL ORFF (1895-1982) was told by a friend about a collection of thirteenth century poems which had been discovered a century earlier in the archives of the Monastery of Benediktbeuren in the Bavarian Alps. They were published in 1847 under the title, *Carmina Burana*, which means "Songs (literally chants) of Beuron." The songs and poems had been written by university students, scholars, wandering minstrels, troubadours, and monks (genuine and delinquent) in vulgar Latin, medieval German and French and dealt with religion, fate, love, springtime, coquetry, debauchery, and drinking.

In 1936, Orff wrote to his publisher: "You can now scrap everything that I have written and you unfortunately have published. *Carmina Burana* introduces my collected works." And on the night of its premiere, June 8, 1937, and up to this time obscure German composer became a much-discussed celebrity. Orff had found in these poems and in the neo-primitive scores of Stravinsky (primarily, *Les Noces*) a foundation upon which he built a subsequent life work.

Orff evolved a musical style that is direct, elemental, and primitive. It is a return to musical innocence that stands at the opposite pole from Romanticism and Impressionism — the reduction (or return) of music to its elements. This is characterized by rhythmic emphasis, harmonic simplicity, absence of counterpoint, and avoidance of thematic development. Orff's melodies are often based on short recurring rhythmic figures, are almost always diatonic, and often reflect the simplicity of folksong and sacred chant. Texts are based on medieval and ancient sources that mirror contemporary thought and feeling.

Carmina Burana opens and closes with a choral invocation to Fortune that bemoans the continually changing destiny of man. The first part describes man's encounter with nature and his delights in Spring with songs both in Latin and old German. The second section depicts the pleasures of the tavern, of drinking and revelry, and includes not only an ironic lament by a roasted swanlet, sung falsetto by solo tenor, but also a drunken parody of Gregorian chant by the Abbot of Cucany (baritone solo). Part three deals with the Court of Love, rhapsodizes in Latin and some medieval French and German on the subject with a good many untranslatable double-entendres, and concludes with an evocation of Venus. The Epilogue repeats the opening and laments the ruthless Wheel of Fortune, a favorite medieval image symbolizing life's ups and downs.

Program notes by Keith Campbell.
