

CHRISTMAS CONCERT

Rogue Valley Chorale

Rejoice in The Lamb

Lynn E. Sjolund  
Music Director/Conductor

Saturday, December 11, 1993, 8:00 pm

Sunday, December 12, 1993, 3:00 pm

FIRST PRESBYTERIAN CHURCH

85 S. HOLLY

MEDFORD, OREGON

# Chorale Program

## Three Latvian Carols

Andrejs Jansons

### ZIEMASSVETKU NAKTS

Already the light shadows sway, the fir tree tower  
darkens blue.  
And in the deep snow drifts, the meadow, fields, and  
heather rest.  
Only a small bell jingles somewhere within the forest:  
perhaps, on that holy night some traveler is headed home.

Through sleeping gardens blanketed by soft snow,  
behind snow-covered windows, someone burns bright candles.  
A white road winds through the darkness, and far away a  
star blinks —  
someone with warm, loving hands spreads blessings over  
the earth.

### MEKLETAJA

The seeker's path has ended; evening falls, I have walked far.  
In the foreign white winter land dawn's rosy blossom unfolds.  
Does the Christmas rose bloom in heaven's garden:  
My eyes drink their fill of the wondrous colorful glow.  
My heavenly rose, tended by a mother's gentle hand:

the beautiful light of childhood, the wonderful message  
of Christ.  
I know also that in your heart Christ's rose blooms tonight,  
And you go out in the wintery field to listen to the stars sing!

### AI, NAMA MAMINA

Oh, mistress of the house, let me inside.  
Mummers have arrived with little wagons,  
Hide the awls, hide the brushes,  
the crowds of mummers are greedy folks.

I won't steal your awls or needles. I'll steal your brush,  
that I need  
to brush the the mummer children's hair,  
kaladu, kaladu

## Traditional French Carol (for women's chorus)

arranged by Ron Jeffers

### LE SOMMEIL DE L'ENFANT JESUS

Between the ox and the grey donkey,  
Sleep, sleep, sleep my little child:  
A thousand divine angels,  
A thousand seraphim,  
Hover around this great God of love.

Among the roses and the lilies  
(sleep, sleep . . . . . refrain)  
Among the handsome shepherds,  
(sleep, sleep . . . . . refrain)

## Swedish Dance Carol

arranged by Ron Jeffers

### NU AR DET JUL IGEN

Yuletide is here again, O Yuletide is here again,  
We'll dance and celebrate 'til Easter!  
Then, when it's Eastertime, O then, when it's Eastertime,  
We'll dance and celebrate 'til Yuletide.

. . . . .  
Yet this cannot be so, O yes, this cannot be so  
Because of Lenten time of fasting.

## Rejoice in The Lamb

Benjamin Britten, Op. 30

Soprano: Linda Fountain  
Bass: Eric Smith

Alto: Diane Newland  
Organist: Linda Borecki

Tenor: Philip Lind

## Intermission

## *Laud to the NATIVITY*

**Ottorino Respighi** (1879-1936) wrote the *Laud to the Nativity* in 1930 to a setting of a poem in old Italian that is ascribed to Jacopone da Todi (1230-1306). Todi, a Franciscan monk, probably also is the author of the *Mater Doloroso*. In order to retain some of the medieval feeling of the text, Respighi used several archaic musical devices including modes, open harmonies, much imitation from one part to another and some passages that resemble Gregorian Chant.

A *laud* is a song or anthem of praise. It played an important part in the life of the Italian church from the thirteenth century until the middle of the nineteenth century. Its origin is connected with the work of St. Francis of Assisi and after his time companies of *Laudisti* grew up, devoting themselves to the singing of sacred songs among those living on the Italian peninsula.

In many ways the *Laud to the Nativity* is like a through-composed cantata. Instead of breaking into obvious sections, it flows easily from solo to solo or from solo to chorus. The wholly original instrumentation is found in no other work. Respighi also uses the men's chorus to accompany the solo of the shepherd. A dance-like carol interrupts the flow to act as the peoples' reaction to the previous solo. An exalting climax leads the listener on to a hymnlike statement that is followed by the angel's ascending vocal line and the pious chant of the voice of Mary. With the chorus singing unison 'Amen's' the bassoon reminds us once again of the humble nature of the event the *laud* is praising.

### Text: *Laud to the NATIVITY* by Ottorino Respighi

Angel: Fear not, ye shepherds abiding here on the hillsides of Judea's regions,  
Lo, I bring you a tiding: Joy to mankind, chanted by angel legions.  
Born in the city of David to a virgin is the savior the anointed, Christ Jesus,  
whom God appointed to come from Heaven, from Heav'n that ye might be saved.

Chorus: And this child, pure and holy, sent by the Lord against evil to battle,  
lies in a stable lowly within a manger, among the sheep and cattle.  
To shield Him from the breezes Mary in bands of linen gently bound Him;  
His blanket the hay around Him. Thus art Thou come down to earth, blessed Jesus.

Shepherd: O Lord, Thou has descended to earth from Heaven, angels sang in chorus.  
Thou must be sore offended to lie thus in a stable rude before us.  
Poor is the preparation which we have made to welcome Thine incarnation.

Chorus: Ah, how rude is the stable where fast asleep the infant Lord we discover!  
His Mother was not able to find a bed, nor a blanket, Him to cover.  
Here Joseph lies a-sleeping, too old and weary for to aid the Mother.  
Thus she alone is keeping watch o'er the babe, fairer than any other.

- Mary: My Child, sweet be Thy slumber; though Thou must lie poor here in a manger,  
bright angels without number hover around Thee, guarding Thee from danger.  
My Son, with what affection I gaze upon Thee!  
Filled with awe on Thy birth I ponder! Beholding Thy perfection I am removed  
far from poverty and sadness. My heart is filled with gladness, for joy far greater  
than my joy maternal comes from Thee, Child of wonder!
- Chorus: O fountain of joy eternal, lying upon the hay here we behold Thee.
- Mary: How blest am I who bore Thee! Alas, how poor the arms which now enfold Thee!
- Chorus: Take our cloaks for the Baby, O blessed Mary, that sheltered thus He may be.  
Our flocks unguarded stand, we cannot tarry.  
Now no longer care we for the cold: we have beheld Him, the infant Jesus!
- Mary: As Lord we worship and adore Thee; Thou art descended from on high to save us.  
Though poorly we now receive Him, though naked He lies in the hay,  
it will not grieve Him, if we only will believe on Him,  
this heavenly Infant whom the Father gave us.
- Chorus: Praise to Thee, honor, unto Thee be glory, Father in Heaven, God Almighty.  
O Saviour, of God begotten and born of a Virgin in humiliation,  
give light to every nation, that by man Thy birth here may never be forgotten.  
Happy would we hasten back to our hillsides and our flocks, could we but touch Him.  
Yet we dare not ask this favor; unclean shepherds, we are fearful that we might  
smutch Him.
- Mary: That ye may go rejoicing, men of the fields draw nearer and kneel before Him,  
touch Him and adore Him. Thus blest by Him, go forth, your praises voicing.
- Chorus: Glory, praise and honor and glory to Thee, O Father on high, Thou God Almighty!  
Glory to God on high and on earth peace among men of good will.  
To save the world from evil Thou camest in pity;  
it was not Thy duty, O child of Heavenly beauty  
Laud we Thy name, extol Thee, Lord of all majesty, Father everlasting.
- Angel and Chorus: Glory be unto God in Heaven.
- Chorus: Peace on earth, good will toward all men.
- Mary: Upon me God bestowed His favor, and I shall cease to laud and praise Him never.  
I bore to men a Saviour who shall be King of earth and Heaven forever.  
I bow in humble devotion over the child who has come to save us from error.  
No rose was ever fairer; his beauty fills my soul with pure emotion,  
my thoughts I cannot capture. My spirit lifts in rapture; it soars ever higher!
- Angel: For born is the promised Messiah!
- Chorus: Amen! Amen!

## Rejoice in the Lamb

**Benjamin Britten's** *Rejoice in the Lamb* shows why many music historians believe Britten to be the greatest English composer since Purcell in the seventeenth century. His absolutely sure way of setting texts surpasses all expectations when you study it carefully. Only Britten could capture the special qualities of the poetry of Christopher Smart with its half-mad, wholly religious poetry. As the music leaps with joy to tell of Nimrod, the mighty hunter, or Daniel coming forth with a Lion, you immediately recognize Britten's ability to set words to music. Though he often uses fragmented sounding rhythms, he also is able to create lines of deep pathos and religious reverie as he sets the words, "for I am under the same accusation as my saviour." Notice how each solo takes on the character of its subject. The cat stretching and slinking, the flowers waving in the field and the mouse standing valiantly for the female mouse when the cat catches her are examples of Britten at his best. Of course the definitive timbres of the Schoenstein organ help us to picture these events as the organ accompanies and enhances the texts.

Christopher Smart was an English poet (1722-1771). A graduate of Cambridge, he lived in London writing poems, editing a humorous magazine, and producing plays. His best work, containing superb imagery and inspirational writing, was done while he was confined to an asylum for religious mania. His periods of lucidity contrast with his flights of fancy.

Text from *Jubilate Agno* by Christopher Smart

### chorus

Rejoice in God, O ye Tongues; give the glory to the Lord and the Lamb.

Nations, and languages, and every Creature, in which is the breath of Life.

Let man and beast appear before him, and magnify his name together.

Let Nimrod, the mighty hunter, bind a Leopard to the altar, and consecrate his spear to the Lord.

Let Ishmael dedicate a Tyger, and give praise for the liberty in which the Lord has let him at large.

Let Balaam appear with an Ass, and bless the Lord his people and his creatures for a reward eternal.

Let Ithamar minister with a Chamois, and bless the name of Him, that cloatheth the naked.

Let Jakim with the Satyr bless God in the dance.

Let David bless with the Bear — the beginning of victory to the Lord — to the Lord the perfection of excellence. Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the echo of the heavenly harp in sweetness magnificent and mighty.

### soprano solo

For I will consider my Cat Jeoffry.

For he is the servant of the living God, duly and daily serving him.

For at the first glance of the glory of God in the East he worships in his way.

For this is done by wreathing his body seven times round with elegant quickness.

For he knows that God is his Saviour.

For God has blessed him in the variety of his movements.

For there is nothing sweeter than his peace when at rest.

For I am possessed of a cat, surpassing in beauty, from whom I take occasion to bless Almighty God.

**alto solo**

For the Mouse is a creature of great personal valour.  
For — this is a true case — Cat takes female mouse — male mouse will not depart, but  
stands threat'ning and daring.  
... If you will let her go, I will engage you, as prodigious a creature as you are.  
For the Mouse is a creature of great personal valour.  
For the Mouse is of an hospitable disposition.

**tenor solo**

For the flowers are great blessings.  
For the flowers have their angels even the words of God's Creation.  
For the flower glorifies God and the root parries the adversary.  
For there is a language of flowers.  
For flowers are peculiarly the poetry of Christ.

**chorus**

For I am under the same accusation with my Savior —  
For they said, he is besides himself.  
For the officers of the peace are at variance with me, and the watchman smites me  
with his staff.  
For Silly fellow! Silly fellow! is against me and belongeth neither to me nor to my family.  
For I am in twelve hardships, but he that was born of a virgin shall deliver me out of all.

**recitative (bass solo)**

For H is a spirit and therefore he is God.  
For K is king and therefore he is God.  
For L is Love and therefore he is God.  
For M is musick and therefore he is God.

**chorus**

For the instruments are by their rhimes.  
For the Shawm rhimes are lawn fawn moon boon and the like.  
For the harp rhimes are sing ring string and the like.  
For the cymbal rhimes are bell well toll soul and the like.  
For the flute rhimes are tooth youth suit mute and the like.  
For the Bassoon rhimes are pass class and the like.  
For the dulcimer rhimes are grace place beat heat and the like.  
For the Clarinet rhimes are clean seen and the like.  
For the trumpet rhimes are sound bound soar more and the like.  
For the trumpet of God is a blessed intelligence and so are all the instruments of Heav'n.  
For God the father Almighty plays upon the harp of stupendous magnitude and melody.  
For at that time malignity ceases and the devils themselves are at peace.  
For this time is perceptible to man by a remarkable stillness and serenity of soul.  
Hallelujah from the heart of God, and from the hand of the artist inimitable, and from the  
echo of the heavenly harp in sweetness magnifical and mighty. Hallelujah, hallelujah.

## Laud to the Nativity

The Angel: Linda Wegner      Flute: Debra Guy, Penny Austin      Bassoon: Karen Basin, Erika Anderson  
Mary: Kathryn Gordon      Oboe: Irene Fitch      Triangle: Nancy Purdy  
The Shepherd: Philip Lind      English Horn: Kenton Gould      Piano: Linda Borecki, Marjorie Swanson

Ottorino Respighi, 1930

*"What sweeter music can we bring, than a carol for to sing?"*

## Carols with the audience

#22 Come, Thou Long-Expected Jesus

#51 See Amid the Winter's Snow (chorus only)

#31 Hark! the Herald Angels Sing

#41 O Come, All Ye Faithful

Hyfrydol

Goss

Mendelssohn

Wade

## Jesus Christ, the Apple Tree

Poston (1905-87)

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**Lynn Sjolund**, director of the Chorale, is well known throughout the Northwest and in many parts of the country for his work as a festival director and clinician. He is the founding director of the Chorale and was director of choral activities at Medford Senior High for many years before teaching at Loyola University in New Orleans. He has received honors from the Northwest Division of the Music Educators Conference for his service to that organization and from the National Federation of State High School Associations as national music teacher of the year. In addition to his work with the Chorale, he is a regular conductor and producer of opera for Rogue Opera. He is presently serving on the steering committee for the renovation of the Craterian Theater and urges patrons to support the program so that the Chorale can have an attractive new home.

**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.

**Linda Wegner** is an adjunct professor of voice at SOSOC and has a private voice studio. Ms. Wegner has sung leading roles in several Rogue Opera productions and was a soloist with the Chorale last summer in Europe. She is a student of Myra Brand at Western Oregon State College.

**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.

**Philip Lind** is a computer programmer for the city of Ashland. Mr. Lind has a long background in music and has sung in musical comedies. His formal training was at Oregon State University. Mr. Lind traveled with the Chorale last summer and has sung with small ensembles from the group.

**Linda Fountain** is a former Medford High student who has recently returned to Medford after study and work in voice. She has a background in both solo and ensemble work and is very interested in opera.

**Diane Newland** has been the alto section leader for the Chorale for several years and has sung many solos with the group. Ms. Newland studied music and voice at the University of North Dakota. She regularly teaches music in the public schools.

**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.

### About the Wind Ensemble:

The group of musicians playing in the wind ensemble are experienced players who have worked with the Rogue Valley Symphony and Rogue Opera. Each player has a distinguished background of study and performance. We are fortunate to have players of this excellence available and willing to perform in the Rogue Valley.

# Members of the Chorale

## SOPRANOS:

Debby Bakalyar  
Pam Barlow  
Jeanne Bringham  
Laura Dunn  
Connie Fisher  
Karen Foster  
Linda Fountain  
Beth Gilman  
Kathryn Gordon  
Leslie Hall  
Mary Kay Harmon  
Rhonda Hoffman  
Nancy Carol Nelson  
Shirley Nelson  
Alice Nykreim  
Maryann Overland

Phyllis Skinner  
Esther Tack  
Darlene VanDenBerg  
Keri Wegener  
Linda Wegner  
Idris White

## ALTOS:

Mary Jo Bergstrom  
Laurie Breckenridge  
Joani Bristol  
Anita Caster  
Glenda Cossette  
Donna Daniels  
Kay Dix  
Robin Dressler

Charleen Fike  
Barbara Hewitt  
Barbara Johnson  
Nancy Mason  
Cathy Morrison  
Mary Jane Morrison  
Diane Newland  
Myrna Pedersen  
Nancy Purdy  
Jeannie Saint Germain  
Doris Sjolund  
Marjorie Swanson

## TENORS:

John Blackhurst  
Ken Deveney  
Ed Houck  
Phil Lind  
William Matthews  
Milton Nelson  
Paul Richardson  
Deane Tack  
Taylor Telford  
David Works

John Eads  
Paul Edenstrom  
Carroll Graber  
Glenn Hogen  
Dan Johnson  
Ryan Lee  
Gary Lovre  
Greg Miller  
Jerry Miller  
Tom Parks  
Eric Smith  
Richard Swanson  
Don Turner  
David Uhreen  
Sean Warren  
Chuck Watson  
Peter Yeager

## BASSES/BARITONES:

Brent Barr  
Keith Campbell  
Jerry Darby

## Rogue Valley Chorale Board of Directors

Brent Barr, President	Debby Bakalyar	Chapman Dix	Faye Hutchings	Phyllis Skinner
Diane Newland, Vice President	Dorothy Brawner	Charleen Fike	Philip Lind	Chuck Watson
Mary Jo Bergstrom, Secretary	Margaret Brown	Marabel Frohnmayer	Nancy Carol Nelson	Idris White
William Haberlach, Treasurer	Ross Davis	Marie Houck	Paul Richardson	Peter Yeager

## Veszprem Lithographs

While traveling last summer, the Rogue Valley Chorale was the featured choir at the Hungarian-American choral festival held in Veszprem, Hungary. At a special reception following the singing of the Kodaly *Te Deum* by the Chorale and the Veszprem Varos Vegyeskaranak, a set of unusual lithographs were presented to the Chorale by the city of Veszprem. These works of art, representing the Book of Genesis, are on display in the Fellowship Hall. You are invited to enjoy them during intermission or following the concert. The Chorale is happy to loan these to churches or groups wishing to display them for special events.