

Rogue Valley Chorale

A graphic of a choir stand with sheet music, positioned between the words 'Rogue' and 'Chorale' in the title.

FALL CONCERT

LYNN SJOLUND
DIRECTOR

November 22, 1982
First Presbyterian Church
Medford
8:00 p.m.

November 23, 1982
Bethany Presbyterian Church
Grants Pass
8:00 p.m.

PROGRAM

I

Ave Verum Corpus	Byrd
Haec Dies	Byrd
Rejoice in the Lord Alway	Redford
Gloria in Excelsis	Weelkes
Hosanna to the Son of David	Gibbons
If Ye Love Me, Keep My Commandments	Tallis
O Come, Let Us Sing Unto the Lord	Gibbons

II

Magnificat	R. Vaughan Williams
Contralto Soloist:	Mira Frohnmayer
Organist:	Paul Olson
Flutist:	Jeannine Stephan

INTERMISSION

III

Rhapsody for Alto and Men's Chorus	Brahms
Contralto Soloist:	Mira Frohnmayer
Organist:	Paul Olson

(Alto)

Who is that, wandering alone?
He loses his way in the brush,
behind him the branches
close together again,
the grass springs back again,
emptiness swallows him.
Ah, who can heal the pain
of one who finds poison in balsam?
He has drunk the hate of mankind
from the cup of love!
First scorned, now scorning,
he secretly wastes
his own merit
in useless searching for himself.

(Alto and Male Chorus:)

If there is in your Psalter,
Father of Love, a melody
that can reach his ear,
revive his heart!
Turn your unclouded light
down on the thousand fountains
beside the thirsting soul
in the wasteland.

IV

Three Choruses from "Alice in Wonderland"	Fine
The Lobster Quadrille	
Lullaby of the Duchess	
Soloist: Doris Sjolund	
Father William	

LYNN SJOLUND has been the music director and conductor of the Rogue Valley Chorale since its organization in 1973. He has earned music degrees from the University of Oregon and has spent a year studying in Germany. Mr. Sjolund is Chairman of the Fine Arts Department of Medford Senior High School. As director of the Medford High School Choir, Mr. Sjolund has led his group's performance on NBC radio and for many local, state, and Pacific Northwest conventions. He has directed the Peter Britt Chorale and his groups have made many appearances at the Peter Britt Festival.

MIRA FROHNMAYER, contralto soloist, is a native of Medford subsequently receiving degrees in music from the University of Oregon and New England Conservatory in Boston. She is presently chairman of Vocal Studies at Pacific Lutheran University in Tacoma, Washington.

Miss Frohnmayer has premiered works at the American Guild of Organists National Convention and the American Society of University Composers National Convention. She has been soloist in numerous oratorios, festivals and recital appearances in this country and in Europe. Of her invitational performance at Fountainebleau in France, *La République* reported: "Mira Frohnmayer, a mezzo soprano, possesses ample and unquestionable musicality. She took the difficult Brahms Lieder firmly in hand, displaying a huge range. What she did was truly beautiful and profound."

Miss Frohnmayer has recorded works with Helmuth Rilling and Daniel Pinkham whose composition "Festival Magnificat" was performed by the Rogue Valley Chorale in the November concert, 1980.

PAUL R. OLSON is Music Director-Organist at University Lutheran Church and Organist at Temple de Hirsch Sinai in Seattle. A native of Seattle, Mr. Olson holds degrees in music from Pacific Lutheran University and University of Oregon. His teachers include Dr. Edward A. Hansen, David P. Dahl, Dr. John Hamilton and Swiss organist Guy Bovet. Mr. Olson has appeared with the Eugene Symphony Orchestra and served as organist for the 1980 Oregon Bach Festival under the direction of Helmuth Rilling. Mr. Olson maintains an active schedule as a recitalist, accompanist and clinician. He recently completed his second tour to England as accompanist/organist for a Seattle choir which performed in many of the great cathedrals of England. Together with Ms. Frohnmayer, Mr. Olson performs numerous recitals throughout the Pacific Northwest and the West Coast. Currently, he is in the doctoral program at University of Washington where he is a student of Dr. Carole Terry.

JEANNINE STEPHAN earned a B.S. in Music Education at Wittenberg University in Springfield, Ohio. She has studied with Dr. Willis Olson, Dr. Robert Dolbeer, and Robert Cavally. She and her family have recently moved to the Rogue Valley, where she is now teaching in the public schools.

MARILYN SCUDDER is beginning her fourth season as accompanist for the Chorale. She received her B.S. in piano and music education from SOSC, and now teaches piano privately. She is also the pianist for the Rogue Valley Symphony Orchestra.



The vogue of social music was chiefly responsible for the flourishing of the madrigal during the Renaissance. About 1500 arose a notable school of English composers one of which was **John Redford**, (d. before 1559), organist and choirmaster at St. Paul's, London about 1535. He was considered the best instrumental writer of his day leaving many organ pieces of historic interest.

Orlando Gibbons, (died 1625) was a madrigalist, composer, and organist, a usual combination of the times. He was considered the ablest composer in the return to old counterpoint. His music is equally expressive in chordal and contrapuntal textures. Gibbons' works are transitional in nature leaning toward 17th century Baroque Music.

William Byrd (1543 - 1623) was a pupil of Tallis. He became organist at Lincoln and chapel Royal. He was often in trouble because of strong Catholic sympathies. His works from 1575 are so many, varied and superior that he is counted the most significant English composer of the 16th century. The list includes masses, motets, anthems, psalms, madrigals and songs. His music is vocally colorful with elaborate counterpoint and variety of styles and technique.

Thomas Weelkes was organist at Winchester College at Chichester and composed madrigals in 1597.

Ralph Vaughan Williams, (1872-1958) the greatest English name in music since the 17th century, composed some fifty choral works. As a young man he led the movement to rediscover traditions of England's music of the past. His distinctive style uses modal harmonies and often references to or the incorporation of English folk song. The text of the **Magnificat**, from the Anglican liturgy, is in English. Vaughan Williams states, however, that the piece is not intended for liturgical use. It was written in 1932 for the Three Choirs Festival. The flute represents the holy spirit and the chorus acts as commentator on Mary's miraculous state. The composer said to his friends that Mary's ecstatic response "was that of a girl to her lover".

Johannes Brahms (1833-1897) ranks as the chief master of song and cantata in the period just after 1850, but after writing the **Requiem**, Brahms wrote no more large choral works. He preferred slighter forms, which were enormously effective in their profound and concise expressiveness. The first of these compositions was the *Rhapsody for Alto and Men's Chorus* written in 1869. The text is Goethe's "Harzreise in Winter" (Winter Journey in the Harz Mountains).

Stanzas one and two are set for the solo voice and instrumental accompaniment as a recitative and aria. These two stanzas find their solution and fulfillment in the profound emotion of the third, where the chorus supports the Alto with an invocation to the "Father of Love".

Irving Fine (1914 - 1962) studied at Paris with Nadia Boulanger of the Paris Conservatory at Fountainebleau having left Harvard University with a neo-classical outlook which bloomed under her tutorage. He departed somewhat to use a quasi-tonal kind of serialism and imaginative program music. His group of choral arrangements on a theme of "Alice in Wonderland" shows creative instincts and interesting departures that separate him from the throng of those composers who stayed too much within neo-classical bounds. His early death was a great loss to American music.

ROGUE VALLEY CHORALE PERSONNEL

SOPRANO

Jeanne Bringhurst
Karen Foster
Beth Gilman - Ashland
Gina Glasgow
Kathy Gordon
Mary Anne Harbison
Mary Kay Harmon
Diane Hedges
Janine Hess
Leila Horne - Grants Pass
Peggy Larson
Fran Lattin
Marvelle Lawrence
Mary Ann McAbee
Debra McFadden
Shirley Nelson
Alice Nykreim
Sue Olson
Jerene Ringulet
Jeannine Stephan
Berna Telford-Grants Pass
Julia Van Pelt

ALTO

Marguerite Armstrong
Char Beatty
Mary Jo Bergstrom
Sheryl Branscum
Joani Bristol
Doris Cearley
Judy Cushing
Donna Daniels - Jacksonville
Kathleen Davis
Sally Dyer
Jean Dyrud
Charlene Fike - Jacksonville
Esther Gilsdorf
Barbara Hewitt
Carol Jackson
Bunny Johnson
Kristy King
Nancy Mason
Diane Newland
Julie Powers
Kathy Ross
Doris Sjolund
Kathy Smith - Ashland
Marge Swanson
Priscilla Works

TENOR

Lynn Borum
Jerry Colley
Dick Frisbie - Grants Pass
Paul Hedges
Gary Higbee
Ron Hollenstad - Grants Pass
Ed Houck
Alan Jackson
Bill Matthews
Milt Nelson
Tom Post

BASS

Keith Campbell - Ashland
Jerry Darby
Chris Dyer
Hal Edwards - Grants Pass
Jim Gleaves - Ashland
Carroll Graber
Bruce Lattin
Minor Matthews
Baldassare Mineo
Russ Otte - Ashland
Boyd Peters - Wolf Creek
Jim Post
Brandon Reed - Jacksonville
Dory Scudder
Skip Stephan
Christopher Stoney-Phoenix
Richard Swanson
Paul Turcke

Accompanist: Marilyn Scudder

Chorale Secretary: Mary Jo Bergstrom

Chorale Manager: David Underwood

Librarian: Barbara Johnson

BOARD OF DIRECTORS

President Joani Bristol
Vice President John Leavens
Secretary Nancy Stanard
Treasurer Mary Anne Harbison

Marvelle Lawrence
Barbara Tennant
Margaret Ewing
Phyllis Skinner
Jeannine Stephan

Lucy Strasburg
Marabel Frohnmayer
Diane Newland
Carroll Elkjer
Gloria Bartlett