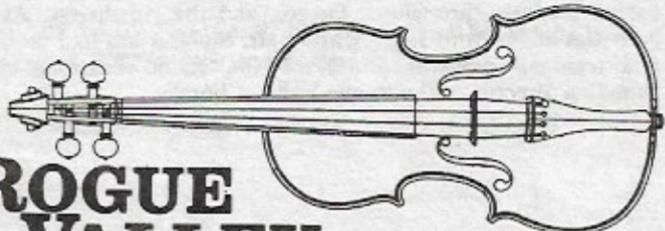


THE SEASON 1982-1983

Rogue Valley Chorale



Lynn Sjolund, Director



**ROGUE
VALLEY**
Symphony
Chamber Orchestra

Yair Strauss, Conductor

1983

YAIR STRAUSS

Born in Tel Aviv in 1942, Strauss is an American citizen. After studying orchestral and choral conducting at the University of California, at Berkeley, he received his master's degree in orchestra conducting with distinction, from Indiana University. There he studied with Tibor Kozma and Wolfgang Vacano. In addition to conducting symphonic, choral, ballet and band music, Strauss admits to a "passion for opera." His conducting experience includes the Young People's Symphony Orchestra in Berkeley which he took on tour to Scotland and England, the Berkeley Youth Orchestra, serving as assistant conductor of the Oakland, California Symphony, conductor of the Bay Area Little Symphony, conductor of the Oakland Ballet Orchestra, and the Salem Symphony.

LYNN SJOLUND

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 served two terms as president of the Oregon Music Educators Association, was a charter member of the Arts Council of Southern Oregon, and has served on the Jackson County Community Concerts' artist committee and board of directors. He is chairman of the Fine Arts Department at Medford Senior High and the choral director for the Peter Britt Music Festival. His groups have performed many times with the Britt orchestra and have been featured performers in several Britt concerts. Mr. Sjolund has acted as clinician, adjudicator, and guest conductor at festivals throughout Oregon and the Northwest. As director of choral activities at Medford High School, Mr. Sjolund has had groups perform at state and regional conventions and on NBC Radio's national network. He is the founding director of the Rogue Valley Chorale.

ROGUE VALLEY CHORALE

The Rogue Valley Chorale is celebrating its tenth year. Formed in 1973 with about fifty singers, the group gave its premiere performance in November of that year. The Chorale was organized as a medium for musical enrichment, and as a performance opportunity for trained and semi-professional vocalists.

The Chorale has been associated with the Symphony on several occasions. Included were performances of the Beethoven Missa Solemnis, the Brahms Requiem and the Verdi Requiem. The group has also performed such major works as the Mozart Requiem and the Solemn Vespers, the Bloch Sacred Service, the Vaughan Williams Mass in G, and the Faure Requiem.

The Chorale has been the choral group for the Peter Britt Festival in concerts including the Stravinsky Symphony of Psalms, Mozart Requiem, Bach Magnificat and several cantatas, and the Haydn Lord Nelson Mass.

Planned for May 6th of this year is a special tenth year celebration. Look for announcements in your local paper.

Music of Johann Sebastian Bach

I.

Christ lag in Todesbanden — BMV 4
(Christ lay in bonds of death)

Sinfonia

Versus I — Full chorus

Versus II — Women's voices

Versus III — Tenors

Versus IV — Full chorus

Versus V — Basses

Versus VI — Sopranos and tenors

Versus VII — Chorale

II.

Brandenburg Concerto No. 6 in B Major — BWV 1051
(for strings minus violins and continuo)

Allegro — Adagio ma non tanto — Allegro

III.

Gottes Zeit ist die allerbeste Zeit — BWV 106
(God's time is the very best time)

Berna Telford, soprano

Ron Hollensted, tenor

Janine Hess, Mezzo soprano

Nick Tennant, bass

Sonatina

Chorus with tenor, bass and soprano solos

Duet — Alto and bass

Chorus

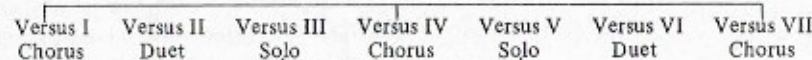
Friday, March 11, 8:00 P.M.
SOSC Music Recital Hall
Yair Strauss, Conductor

Sunday, March 13, 3:00 P.M.
Medford Senior High Auditorium
Lynn Sjolund, Conductor

Cantata no. 4 Christ lag in Todesbanden

Both this cantata and no. 106 which will be heard later in today's program were written very early in Bach's career. The fact that the numbers of these two works are so widely separated only shows that the cantatas were not numbered in chronological order. The two works were probably composed within a year of each other during Bach's tenure at Mühlhausen from 1707 through 1708. The cantatas that Bach wrote during this period of his life are not characteristic of the type he was to write later, but are more archaic in form. They lack the recitatives and arias which are used extensively in the later cantatas, and instead follow the tradition of the Early Baroque Lutheran cantatas in which there is a varied sequence of sections in different styles of composition (e.g. one section might be in Trio style followed by a Chorale Motet, a Chorale Concerto, etc.). This practice allowed for a very expressive setting of the text, which was generally from the Chorale literature or based on the Scriptures, and complimented nicely the Lutheran ideal of "Proclamation of the Word."

Cantata no. 4 is a Chorale Cantata based on the Easter Hymn *Christ lag in Todesbanden* or *Christ lay in the bonds of Death* written by Martin Luther in 1524. It is unique among the cantatas of J.S. Bach in that it is the only one written in the style of Chorale Variation *per omnes versus* in which each verse of the original chorale text is set in a separate section with the variation of the chorale melody. No other thematic material besides the chorale melody is used in this cantata, the changes in mood and character being accomplished by skillful variation of the chorale melody, tempi, and accompanying motifs. In addition to the unifying factor of using the same melodic material in each section, Bach chose to further unify this work with a formalized arrangement of choral and solo sections. After the opening *Sinfonia* is found a mirror image structure which revolves around the fourth verse as follows:



Christ lag in Todesbanden

Christ Lay in the bonds of Death

Sinfonia

Sinfonia (Orchestra)

Versus I

Verse I (Chorus)

Christ lag in Todesbanden
Für unser Sünd gegeben,
Er ist weider erstanden
Und hat uns bracht das Leben;
Des wir sollen frölich sein,
Gott loben und ihm dankbar sein
Und singen Hallelujah!

Christ lay in the bounds of Death
For our sins he was given,
He has risen again
And has brought us life;
For this we should be joyful,
Praise God and be grateful to him
And sing Hallelujah!

Versus II

Verse II (Sopranos and Altos)

Den Tod niemand zwingen kunnt
Bei allen Menschenkindern
Das macht' alles unsre Sünd,
Kein Unschuld war zu finden.
Davon Kamm der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Hallelujah!

No one could conquer Death
Among all the children of mankind
This was all caused by our sin,
No innocence was to be found.
For this Death came so quickly
And took power over us,
Held us captive in his kingdom.
Hallelujah!

Versus III

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggetan,
Damit dem Tod genommen
All sein Recht und sein Gewalt,
Da bleibet nichts denn Tod's Gestalt,
Den Stachel hat er verloren.
Hallelujah!

Verse III (Tenors)

Jesus Christ, God's son
Has come in our stead
And has done away with sin,
Thereby taking from Death
All his rights and power,
There remains for us only Death's form,
He has lost his sting.
Hallelujah!

Versus IV

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen,
Das Leben behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündigt das,
Wie ein Tod den andern frass.
Ein Spott aus dem Tod ist geworden.
Hallelujah!

Verse IV (Chorus)

It was a wondrous war
In which Death and Life wrestled,
Life won the victory,
And has swallowed up Death.
The Scriptures have proclaimed
How one Death consumed the other.
A mockery has been made of Death.
Hallelujah!

Versus V

Hier ist das rechte Osterlamm,
Davon hat Gott geboten,
Das is hoch an des Kreuzes Stamm
In heisser Lieb gebraten,
Das Blut zeichnet unsre Tür,
Das hält der Glaub dem Tode für,
Der Würger kann uns nichts mehr schaden.
Hallelujah!

Verse V (Basses)

Here is the true Passover lamb,
God has commanded it,
High upon the Cross's shaft,
roasted in ardent love,
The blood marks our door,
Faith holds it before Death,
The murderer can no longer harm us.
Hallelujah!

Versus VI

So feiern wir das hohe Fest
Mit Herzenfreud und Wonne,
Das unser Herr scheinen lässt,
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Hallelujah!

Verse VI (Sopranos and Tenors)

Thus we celebrate the high feast,
With heartfelt joy and delight,
That upon us the Lord shines,
He is Himself the sun,
Who with his splendor and grace
Completely lights up our hearts,
The Night of Sin has disappeared.
Hallelujah!

Versus VII

Wir essen und leben wohl
In rechten Osterladen,
Der alte Saurteig nicht soll
Sein bei dem wort Gnaden,
Christus will die Koste sein
Und speisen die Seel allein,
Der Glaub will kein andern leben.
Hallelujah!

Verse VII (Chorus)

We eat and live well
With the true unleavened bread of Easter,
The old leaven should not
Be with the Word of Grace,
Christ would be the meal
And he alone feed the soul,
Faith would have no other life.
Hallelujah!

Brandenburg Concerto no. 6

The six Brandenburg Concerti were written when Bach was employed by Prince Leopold at Anhalt-Köthen between 1717 and 1723. The Prince was a member of the Reformed Calvinist Church which used no music in its services. Bach's duties therefore, were to provide instrumental music for evening concerts at court and direct the court orchestra, which was one of the finer orchestras of the day. We know that these six concerti were written for this orchestra since the instrumentation fits the orchestra at Köthen exactly. They acquired the title *Brandenburg* because Bach, in 1721, collected and revised them and sent them off to the Markgraf of Brandenburg along with a dedicatory inscription, possibly in

Program Notes (con't)

the expectation of attracting some monetary reward, or even an appointment to the Markgraf's household.

The Sixth Concerto was probably the first of the group to be written, and is the oldest style, being more akin to the Venetian instrumental canzonas than to the Italian concerti grossi. It is scored entirely for the lower strings, (originally violas, violas da gamba, cello and continuo) and has a sonority all its own. The solo instruments in this concerto are the viola parts and one of the cello parts, which are accompanied by continuo. It is almost certain that Bach himself played one of the solo viola parts, and that the solo cello part was played by the Prince, who was a fine cellist. It is interesting to note that the *ritornello*, or returning theme of the first movement is a strict canon between the two viola parts, separated by only an eighth note.

Cantata no. 106 Gottes Zeit ist die allerbeste Zeit

As mentioned in the notes for Cantata no. 4, Cantata no. 106 is one of the cantatas that Bach wrote when he was employed at Hülshausen, and is composed in a more archaic style than Bach's later cantatas. The text of this particular cantata is based on Scripture regarding man's mortality, death, and eventual redemption, and is presented in a dramatic manner with the Bass soloist representing the voice of Christ, the other solos representing the voices of mankind, and the Chorus making observations and comments concerning the action. This work was probably written for the funeral of Bach's mother's uncle in 1708.

Bach again uses a varied sequence of sections in this piece in order to bring out the dramatic quality of the text. The work opens with an orchestral Sonatina scored for low strings and two flutes which is among the most beautiful beginnings to any of Bach's cantatas. This is followed by a long second section with chorus, and tenor, bass, and soprano soloists. In this section, the setting of the text changes character with every sentence, each segment emphasizing some aspect of man's impermanence. The third section presents mankind's salvation with the Bass solo (the voice of Christ) singing "Today you will be with me in Paradise," and the Alto Chorus intoning Martin Luther's hymn *With peace and joy I now depart*. In the fourth part, the chorus makes its final statement praising God, and ends with a triumphal *Amen*.

Gottes Zeit ist die allerbeste Zeit

I Sonatina *Adagio*

II Coro *Andante*

Gottes Zeit ist die allerbestes Zeit.

Coro *Allegro*

In ihm leben, weben und sind wir
so lange er will.

Coro *Adagio*

In ihm sterben wir zur rechter Zeit
wenn er will.

Tenor *Lento*

Ach Herr, lehre uns bedenken das wir
sterben müssen.
Auf dass wir klug werden

Bass *Vivace*

Bestelle dein Haus denn du musst
sterben, und nicht lebendig bleiben.

Coro *Andante*

Es ist der alte Bund: Mensch du musst
sterben

Soprano

Ja komm Herr Jesu, komm

III Alt *Lento*

In deine Hande befehl ich meinen Geist
Du hast mich erlöset, du getreuer Gott.

God's time is the very best time

I Sonatina Orchestra *Adagio*

II Chorus *Andante*

God's time is the very best time.

Chorus *Allegro*

In Him we live and weave our existence
as long as He wills.

Chorus *Adagio*

In Him we die at the appointed time
when He wills.

Tenor *Lento*

O Lord, make us to know that we must
perish.
With this knowledge we will become
wise.

Bass *Vivace*

Set your house in order, for you must
perish, and remain not with the living.

Chorus *Andante*

This is the ancient covenant: Man
you must perish.

Soprano

Yea come Lord Jesus, come

III Alto *Lento*

Into Your hands I commend my spirit
You have redeemed me, my Lord and
True God.

Program Notes (con't)

Bass

Heute wirst du mit mir in Paradies sein.

Alt (kleine chor)

Mit Fried' und Freud' ich fahr dahin

In Gottes willen

Getrost ist mein Herz, sanft und stille.

Wie Gott mir verheissen hat

Der Tod ist mein Schlaf worden.

IV Coro *Andante*

Glorie, Lob, Ehr und Herrlichkeit

Sei dir Gott, Vater und Sohn bereit

Dem Heiligen Geist mit Namen.

Die Gütlich Kraft mach uns sieghaft

Allegro

Durch Jesum Christum, Amen!

Bass

Today you will be with me in Paradise.

Alto Chorus

With peace and joy I now depart

By God's will

Cheerful is my heart, calm and still

Because God has called me,

Death is but a slumber to me.

IV Chorus *Andante*

Glory, praise, honor and splendor

Be unto you O God with the names

Father, Son, and Holy Spirit.

The Power of God makes us victorious

Allegro

Through Jesus Christ, Amen!

Rogue Valley Chorale

Sopranos

Bringhurst, Jeanne
Foster, Karen
Gilman, Beth
Glasgow, Gina
Gordon, Kathy
Larson, Peggy
Lattin, Fran
Lawrence, Marvella
Olson, Sue
Telford, Berna
Hall, Leslie
Harbison, Mary Anne
Harmon, Mary Kay
Hedges, Diane
Hess, Janine Vetter
Nelson, Shirley
Nykreim, Alice
Stephan, Jeannine
Van Pelt, Julia

Altos (con't)

Sjolund, Doris
Beatty, Char
Cartmill, Carol
Cearley, Doris
Dyer, Sally
Emery, Loretta
Hewitt, Barbara
Mason, Nancy
Newland, Diane
Swanson, Marjorie
Wilson, Arline
Works, Priscilla

Basses (con't)

Otte, Russell
Peters, Boyd
Swanson, Richard
Turcke, Paul
Watson, Chuck

Tenors

Borum, Lynn
Frisbie, Dick
Hedges, Paul
Houck, Edward
Nelson, Milt
Colly, Jerry C.
Davis, Ross
Hollensted, Ronald
Liebermann, Robert
Matthews, William
Post, Tom
Tennant, Nick

Basses

Campbell, Keith
Darby, Jerry
Gangstee, Roland
Gleaves, Jim
Graber, Carroll
Mineo, Baldassare
Post, Jim
Scudder, Dory
Stephan, Skip
Underwood, David
Darland, Timothy
Dyer, Chris
Edwards, Hal
Evans, Denny
Hope, Keith
Lattin, Bruce
Matthews, Minor

Altos

Bergstrom, Mary Jo
Bristol, Joanie
Cushing, Judy
Daniels, Dona
Davis, Kathleen
Dyrud, Jean
Fike, Charleen
Johnson, Barbara
King, Kristy
Powers, Julie
Ross, Kathy

Rogue Valley Symphony Chamber Orchestra

Violin/Viola

Larry Stubson, Concertmaster
David Cook
David Elliker
Margaret Farquhar
Karen Hedberg
Hannah Blue Heron
Tony Hess
Mark Roseland

Bass

John Sleppy
Lana Haynes

Flute

Phebe Ann Kimball
Andrea Matthews

Harpsichord

Marilyn Scudder

Cello

Judy Bjorlie
Lori Presthus
Jane Ann Henderson
Julie Gates



Coming Events

Young Artist Competition Finals – April 16, SOSC Music Hall

Rogue Valley Symphony

Concert IV – James Cook, pianist

April 28 – First Baptist Church, Grants Pass – 8:00 p.m.

April 30 – SOSC Music Recital Hall, Ashland – 8:00 p.m.

May 1 – SOSC Music Recital Hall, Ashland – 3:00 p.m.

Rogue Valley Chorale 10th Year Celebration Concert – May 6,
Medford Senior High

OUR THANKS TO



for televising our concert programs on a delayed basis.

Donations to KSYS are needed to insure the continuation of this concert series.