



*The Seasons*

*H*

by  
*Joseph Haydn*



## *The Seasons*

By Franz Joseph Haydn  
1732-1809

edited by Robert Shaw  
translation from the text of van Swieten by  
Alice Parker and Thomas Pyle

### **Soloists**

Simon - - Michael Wing, *baritone*  
Lukas - - David Gustafson, *tenor*  
Hanne (Jane) - - Linda Fountain, *soprano*

The Rogue Valley Chorale  
Lynn E. Sjolund, Artistic Director, Conductor

### *Spring*

- |   |                            |  |
|---|----------------------------|--|
| 1 | Introduction<br>Recitative | Depicting the passage from winter to spring<br>Behold, the blust'ry winter flies |
| 2 | Chorus                     | Come, lovely Spring  |
| 3 | Recitative                 | From heav'ns vault, now shines   |
| 4 | Aria                       | At dawn the eager plowman goes   |
| 5 | Recitative                 | The farmer now has done his work   |
| 6 | Trio and Chorus            | Heav'n, we pray thee, smile upon us  |
| 7 | Trio and Chorus            | O, how lovely is the morning of this welcome Spring                              |

### *Summer*

- |    |                            |   |
|----|----------------------------|---|
| 8  | Introduction<br>Recitative | Depicting the dawn of day<br>In dewy stillness, gently veiled, the cool light appears.    |
| 9  | Aria                       | The shepherd gathers all his sheep  |
| 10 | Trio and chorus            | It climbs aloft, ascending it climbs, Hail, O sun, all hail!                              |
| 11 | Recitative<br>Aria         | The fields are alive with colorful crowds<br>What a haven for the weary, what enchantment |
| 12 | Recitative                 | Now see! arising in the sultry air  |
| 13 | Chorus                     | Ah! the thunder clouds draw near  |
| 14 | Trio and Chorus            | The gloomy clouds now fade away   |

### *Intermission*

## *Autumn*

- |                               |   |
|-------------------------------|---|
| 15 Introduction<br>Recitative | Depicting the farmer's satisfaction at the abundant harvest<br>What in springtime's blossom was promise, mutely vowed |
| 16 Trio with chorus           | Thus harvest follows honest toil  |
| 17 Recitative                 | Look there, in yonder hazelwood, some lively lads have run  |
| 18 Duet                       | Ye beauties of the town, look here and see the daughters of the field   |
| 19 Recitative                 | Take time to note the newmown fields  |
| 20 Aria                       | Look far across the meadows now   |
| 21 Recitative                 | The rabbits now, and hares must flee from out their hiding place  |
| 22 Chorus                     | Hark! Hear the sound of the horn  |
| 23 Recitative                 | The heavy-laden vines rejoice in juicy grapes at fullest ripeness   |
| 24 Chorus                     | Down-a, Down-a, now drink it down!  |

## *Winter*

- |                        |   |
|------------------------|---|
| 25 Introduction        | Depicting the thick fogs with which winter begins                       |
| 26 Recitative          | The year, now dying, sinks to rest                                      |
| 27 Recitative          | By icy chains the sea is held   |
| 28 Aria                | A traveler stands there: he's lost and wandering                        |
| 29 Recitative          | As he comes near, his reddened ears hear the welcome sounds             |
| 30 Song with chorus    | Whirling, purling, whirling, turning ever turning!                      |
| 31 Recitative          | Now the flaxen thread is wound  |
| 32 Song with chorus    | An innocent and lovely maid went walking out one day,                   |
| 33 Recitative          | Now from the east a terrifying ice-storm blusters forth                 |
| 34 Aria and recitative | Behold thyself, deluded man; behold and see your earthly life!          |
| 35 Trio, Double Chorus | The glorious morning dawns at last; from heaven sounds the trumpet call |

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## *The Seasons*

Craterian Ginger Rogers Theater

Saturday, March 6, 1999, 8:00 p.m.      Sunday, March 7, 1999, 3:00 p.m.

# *The Seasons*

by

Franz Josef Haydn

Born March 31, 1732, in Rohrau, Austria

Died May 31, 1809, in Vienna

Franz Josef Haydn was born into a poor wheelwright's family in rural Austria. By age five his very considerable musical talent was noted by his cousin, a choral director, who took the young Haydn into his home and gave him his first music instruction. At the age of eight Haydn was recruited to become a choirboy at Vienna's famed St. Stephen's Cathedral in a group now known as the Vienna Choirboys.

When Haydn reached age seventeen, though, his voice changed, and he was thrown out of St. Stephen's with little more than the clothes on his back and no idea how he could survive. He joined a group of itinerant street musicians and for several years lived a Bohemian life, playing at social functions, teaching, and arranging music. At the same time he continued teaching himself more and more about composition by studying the works of the masters and by reading the few textbooks on composition and music theory that were available.

Since public concerts were still a rarity, the only way Haydn could manage as a composer was to find employment in the court of a wealthy aristocrat or member of the church hierarchy. In 1755, Haydn became composer at the court of Count Ferdinand Maximilian Morzin, and in 1761 he moved to the renowned court of Prince Paul Anton Esterházy in Eisenstadt, where he remained until 1790.

All of his great choral masterpieces—*The Seven Last Words of Christ*, *The Creation*, *The Seasons*, and the remarkable six last Masses—date from his final years at Esterházy and the years immediately after he left that position, the period when he was at the very peak of his creative powers.

The success of Haydn's first major oratorio, *The Creation* (1798), extended his reputation as a great composer of instrumental music into the realm of vocal music. Therefore, according to reports from the time, it took little urging on the part of Baron Gottfried van Swieten, librettist for *The Creation*, to convince Haydn to write another work in that form. Haydn's only concerns were his advanced age (he was approaching seventy) and his deteriorating health (modern scholars believe he was suffering from arteriosclerosis).

Van Swieten produced a libretto based on a 1726 poem by the English poet James Thomson entitled *The Seasons*. The original poem consists of cheerful, lyrical images and descriptions of the changing scenes of nature through the year and the influence of these changes on life in the country.

Van Swieten, however, made several significant changes in the Thomson poem. In addition to translating it into German, he introduced three characters—Simon (bass), a farmer; Hanne (soprano), his daughter; and Lukas (tenor) a young countryman—along with a chorus of country people and hunters.

The librettist also tampered with Thomson's original ending, in which the wanderer dies in the winter cold. Van Swieten added outside texts—poems by Gottfried August Bürger and Christian Felix Weisse—in order to set the famous "Spinning Song" in a warm, inviting farm cottage. And at the end, he compared the seasons of nature to stages of life, moralizing that virtue and industry are the means to achieve true happiness.

Haydn began composing *The Seasons* in 1799 and took until February, 1801, to complete the score. Haydn called the hard, laborious work "terrible worry and torture." At the end he stated, "*The Seasons* has finished me off. I should never have written it." Indeed, *The Seasons* remains close to his last major work, the only other large scale composition being the Mass No. 14 (Harmoniemesse) of 1802.

Haydn structured *The Seasons* into four individual cantatas, starting with spring. Each season opens with an introduction that sets the mood and character of the music that will follow. Haydn wrote a few words of description above each of these selections: for spring, "The passage of winter to spring"; for summer, "The dawn of day"; for autumn, "The farmer's satisfaction at the abundant harvest"; and for winter, "The thick fogs with which winter begins."

The music of *The Seasons* is not without drama, but it is basically music with happy endings. Haydn's treatment of the wind instruments is especially noteworthy; piquant, eloquent and ornamental obligato wind passages that help to establish the happy tone that prevails throughout this work. In *The Seasons* the concert hall becomes a substitute for outdoor life, a landscape well populated with birds, animals and pastoral people—farmers, shepherds, villagers, and hunters—and with some of the most charming nature painting music has to show.

Some comments on individual selections follow:

No. 1. The work's introduction depicts the gradual transformation of winter into spring; this long movement, essentially in sonata-form, ends with a recitative in which all three soloists are introduced in turn as they welcome spring's arrival.

No. 2. After a bucolic melody describing the arrival of spring, the choir splits up—the women singing of the life-giving warmth of this season, the men warning that winter may not yet be gone for good.

No. 4. Plowing his fields, Simon whistles this well-known tune—



a reprise of Haydn's famous second-movement theme from the "Surprise" Symphony.

No. 7. Haydn's vocal trio sings a song of gratitude in which the composer's musical ear illustrates bouncing lambs, flashing fish, swarming bees, and soaring birds. The song of spring concludes with a terse but majestic fugue.

No. 13. One of the most raging, frenzied and impressive musical depictions of a thunderstorm in all the literature.

No. 14. After the storm clears, the clouds part to reveal the setting sun, the curfew bell sounds (the measures of the accompaniment suggest that it is eight o'clock), and through tone painting Haydn evokes images of lowing cows, birds in song, chirping crickets, and croaking frogs.

No. 16. A hymn to the rewards of diligence and industry. Haydn claimed this section caused him much creative difficulty: "For days on end I have had to toil away at one passage. I have always been a diligent, hardworking person, but I have never been able to set that quality to music."

No. 18. A duet for the two lovers in the style of Italian opera.

Nos. 21—22. An evocation of the hunt, including lush tone painting. The range of country covered by the huntsmen and their prey is well symbolized by Haydn in the fact that the chorus begins in the key of D but eventually settles in E-flat.

Nos. 23—24. A wonderful scene of peasant merrymaking at the grape harvest. Skirling pipes, rolling drums, scraping fiddles, and snarling drones are duly cataloged and illustrated. The exclamatory and spasmodic chorus suggests cheerful intoxication.

Nos. 30—31. The "Spinning Song," a delightful domestic scene, which predates other well-known spinning songs by Schubert, Saint-Saëns, and Wagner. This is followed by a narrative song about the country girl's wily escape from an amorous local squire.

No. 35. The finale, and climax of the entire composition, in which the choir (now divided into a double chorus) and the three soloists sing solemnly on the true meaning of life and how one must perform noble deeds to achieve eternal life. So strong is the religious fervor of this number that it seems perfectly natural to end this secular oratorio with two mighty "Amens!"

Program notes by Keith Campbell.

## *Conductor, Accompanists, Soloists, and Woodwind Ensemble*

**Lynn Sjolund**, conductor: Lynn Sjolund has conducted the Chorale in many of the masterpieces of choral literature. This is the first time he has conducted *The Seasons* and has found it to be both a challenge and a delight. Mr. Sjolund taught in the Medford Public Schools for many years and also was Director of Choral Activities at Loyola University of the South. His formal education was principally at the University of Oregon and at the German Center for Music Education near Stuttgart, Germany. Professionally he has served as president of the Oregon Music Educators Association and the Northwest Division of the Music Educators National Conference. He has led the Chorale on three successful European trips traveling to Italy, Scandinavia, Austria, Hungary and the Czech Republic. In 1992 he was cited by the National Association of State High School Associations as the "Music Teacher of the Year."

**Andrea Brock**, pianist: Ms. Brock is the Director of Choral Activities at South Medford High School. She has directed the musicals *Joseph and His Amazing Technicolor Dreamcoat* and *My Fair Lady*. Ms. Brock studied at the University of Colorado before earning academic degrees from the University of Oregon. She also attended a symposium on accompanying in Lyon, France. While at the University she accompanied the University Singers and has been a regular organist and accompanist since coming to the Rogue Valley. She has accompanied the All-State and All-Northwest Choirs on four occasions. Presently she and her husband, Andrew, share direction of the First Christian Church Choir.

**Linda Borecki**, organist: Ms. Borecki has appeared with the Chorale many times and was the regular accompanist for several years. Ms. Borecki is a graduate of Concordia College, Portland, Oregon, where she majored in church music. She later studied organ and choral conducting at the Westfallen Church Music School in Herford, Germany. She is the minister of music at Grace Lutheran Church in Ashland, and she does presentations to groups about church music history and liturgy. Most recently Ms. Borecki has appeared with the Chorale as organist for the Bloch *Sacred Service*, the Bach *St. John Passion* and Mendelssohn's *Elijah*.

**David Gustafson**, tenor (Lucas): Mr. Gustafson earned his Bachelor of Music degree from the University of Oregon and continued his study in San Francisco, studying with James Toland. A singer and performer since his youth, he has performed in musical theater, operetta, opera and oratorio. Earlier this season he performed the role of Pinkerton in Puccini's *Madame Butterfly* with the San Francisco Opera Guild, Nemorino in Donizetti's *Elixir of Love* with the Townsend Opera Players; most recently he was heard as Don Ottavio with the Berkeley Opera. He has sung several other roles for the well-known Pocket Opera company in San Francisco and is looking forward to performances as the prince in Rossini's *La Cenerentola* and Don Jose in Bizet's *Carmen*.

**Linda Fountain**, soprano (Hanne): Ms. Fountain returned to the valley several years ago and has continued to expand the repertory of roles she has sung. She has performed as soloist with the Chorale, the Southern Oregon Repertory Singers and Rogue Opera. She recently completed a series of programs for children built on Mozart's *Magic Flute*. She also has sung in *The Barber of Seville*, *Don Pasquale*, *Die Fledermaus*, *Carmen*, and *Pirates of Penzance*. She was a featured soloist with the Chorale on its trip to Italy last summer where she performed in Florence and Alba, Medford's Sister City. Ms. Fountain is a student of Ruth Dobson of Portland and has studied with Gene Sager, Alice Turner and the late Gibner King.

**Michael Wing**, baritone (Simon): Mr. Wing returned to Medford this fall after twenty-five years in Eugene, Roseburg, and Los Angeles. A graduate of Medford schools, he participated in many choral and orchestral programs. He sang with the Chorale during its early years and appeared as a soloist when it performed for the Britt Festivals. He holds a Bachelor of Music degree from the University of Oregon and a Master of Arts from Pacific Christian College. While in Roseburg he directed the Concert Chorale and Vintage Singers and sang with the Vintage Singers in Carnegie Hall. He has been featured as soloist in performances of Brahms' *Requiem*, Handel's *Messiah*, Vaughan Williams' *Mystical Songs* and *Hodie*, and Mozart's *Requiem*. A student of James Miller, Neil Wilson, and Leslie Breidenthal, he is now the director of music at St. Mary's School where he teaches choir, band and chamber orchestra.

**Kenton Gould**, oboe: Mr. Gould attended California State University, Long Beach, where he studied for a BA in music with a concentration in oboe performance. Mr. Gould was a member of the Air Force Band of the Northwest. He served as manager for the Rogue Opera Company and has performed with many groups in the valley, including the Rogue Valley Chorale. Mr. Gould is currently the principal oboist with the Redding Symphony and is adjunct faculty member teaching oboe at SOU.

**Lori Calhoun**, clarinet: Ms. Calhoun graduated with honors from SOU earning dual bachelor of arts degrees in music education and music performance. Equally adept as a vocalist and instrumentalist, she has performed on many occasions with the Rogue Opera, Oregon Cabaret Theater, Southern Oregon Repertory Singers, Ashland City Band and the Rogue Valley Symphony. Presently she is the director of the Congregational Church choir in Medford.

**Kirsten M. Boldt**, bassoon: Ms. Boldt earned a bachelor of music performance and education degree from Ithaca College, New York and a masters in music performance, from the San Francisco Conservatory of Music. She has studied with Dr. Lee Goodhew of the Cayuga Chamber Orchestra in New York Martin Gatt of the London Symphony Orchestra; and with Stephen Paulson and Robert Weir of the San Francisco Symphony. Having performed with the San Francisco Symphonetta, Berkeley Opera, the Wilkes-Barre Oratorio Society, and the Schenectady Symphony. Kirsten has now returned to her home town where she is professor of bassoon at SOU; she is also free lancing and teaching privately in the valley.

**Janet Bruno**, French horn: Ms. Bruno, a retired school teacher, and her husband moved to the Rogue Valley in 1996. With a BA and MA in music education from the University of Colorado and the University of Northern Colorado, respectively, Mrs. Bruno began her music career as a member of the Denver Symphony. Her musical experiences include many years of playing in alpenhorn chamber ensembles and symphony orchestras and singing in choral groups. Most recently she is learning to play the alphon.

**Cynthia Martinich**, French horn: Ms. Martinich grew up in New York. She studied horn there with Ralph Froelich, Howard Howard, and Ed Treutel, played with the Norwalk Symphony and Westchester Pops, and began teaching. After graduating from Vassar College, she moved west, settling in Eugene, where she married and had three children, attended the University of Oregon studying with Ed Kammerer, and played primarily with the Eugene Opera and the Clarion Woodwind Quintet. In 1990 the Martinich family moved to the Rogue Valley. Here Cynthia is a member of the Rogue Valley Symphony, teaches horn and piano, and plays whenever possible with the Rogue Valley Chorale, the Siskiyou Singers, Rogue Opera, and Rogue Music Theater.

**Shelly Atkins**, flute: Ms. Atkins graduated from the University of Oregon in 1995 where she obtained a degree in music performance. There she studied with Dr. Richard Trombley and performed with the University Wind Ensemble, The University Symphony, and various small chamber groups. She now lives in Ashland with her son and teaches and performs in the valley. Currently she is playing with the Rogue Valley Symphony and has performed with the *La Boheme* and *Nutcracker* orchestras. This is her first performance with the Rogue Valley Chorale.

## *Rogue Valley Chorale*

### **Soprano**

Pamela Barlow  
Anne Canon  
Claudia Clark  
Janet Dolan  
Connie Fisher  
Karen Foster  
Kathy Gordon  
Leslie Hall  
Mary Kay Harmon  
Jennifer Jacobs  
Jane Kight  
Julia Lester  
Sarah Maple  
Gina McDonald  
Debra McFadden  
Kristi Nelson  
Alice Nykreim  
Marilyn Reppert  
Susan Sawatzky  
Jacque Schmidt  
Phyllis Skinner

Wanda Snow  
Darlene VanDenBerg  
Gini Dickie-Van Nortwick

### **Alto**

Vivian Baures  
Barbara Beers  
Mary Jo Bergstrom  
Joani Bristol  
Anita Caster  
Jean Conwell  
Donna Daniels  
Kay Dix  
Judi Harper  
Barbara Hewitt  
Carol Jacobs  
Barbara Johnson  
Nancy Mason  
Bonnie Miller  
Cathy Morrison  
Mary Jane Morrison  
Marjorie Overland

Myrna Pederson  
Nancy Purdy  
Jeannie Saint Germain  
Doris Sjolund

### **Tenor**

John Blackhurst  
Andrew Brock  
Ross Davis  
Ken Deveney  
Dick Frisbie  
Ed Houck  
Phil Lind  
Bill Matthews  
Brian Nelson  
Eric Overland  
Milton Snow  
Rex White

### **Baritone/Bass**

Brent Barr  
Bud Bergstrom

Keith Campbell  
Jerry Darby  
Fred DeArmond  
Carroll Graber  
John Hunter  
John Leavens  
Gary Lovre  
David McFadden  
Gary Miller  
Jerry Miller  
Gary Nelson  
Jim Post  
Mark Reppert  
Eric Smith  
Richard Styles  
David Uhreen  
Jim Verdick  
Doug Wisely  
Peter Yeager

## Robert Lawson Shaw 1916-1999

The Rogue Valley Chorale and its conductor would like to dedicate this concert to Robert Shaw. Mr. Shaw spent his life inspiring choral musicians to excel in their art. As director of the Collegiate Chorale and the Robert Shaw Chorale he elevated choral singing to new heights. Through his performing, teaching, writing, and arranging, all who love choral music have gained directly or indirectly from his inspired leadership. James Oestreich wrote in the New York Times: ". . . his achievement is likely to remain the standard for many decades, largely in the hands of the disciples he cultivated. As for Mr. Shaw himself, he is undoubtedly already appraising the heavenly choirs with a critical ear, wondering how best to go about shaping them up. He will probably not be diplomatic about the need to do so."

### Rogue Valley Chorale Board of Directors

Philip Lind, *president*

John Gilsdorf, *vice president*

Mary Jane Morrison, *secretary*

Barbara Johnson, *treasurer*

Lee Childs

Karen Foster

Jeannie Saint Germain

Charlotte Wisely

Anita Caster

Brian Nelson

Diane Newland

HelenAnn Ziegler

Margaret Brown

Mary Anne Byrne

Keith Campbell

Marvie Lawrence

Gerry Flock

Jerrie Lovre

Debra McFadden

Margaret Reedy

Phyllis Skinner

Charleen Fike

### Coming Concerts

Plan to hear the Chorale in its May concerts, *The Chorale at the Corral*. A little heard cantata, *Hiawatha's Wedding Feast*, composed around the turn of the century, will start the program. Included will be music from Copland's *Tender Land* and songs of the travails and good times of the cowboys, pioneers, railroad men, and missionaries. All this plus special banjo, guitar and harmonica players will be presented at the Craterian Ginger Rogers Theater on Saturday evening, May 15, and Sunday afternoon, May 16. Come on along!

### For Your Information . . . .

The Rogue Valley Chorale is a not-for-profit organization which can receive contributions that are fully tax-deductible under the IRS 501-C-3 tax provisions. Sales from tickets do not pay the entire cost of producing works like *The Seasons* and we depend on the generosity of our patrons to make this possible. If you should wish to help, contributions may be sent to: The Rogue Valley Chorale, c/o The Craterian Performances Company, 23 South Central, Medford, OR. 97501. Your gifts are appreciated very much.