

**Music!**  
**The Food of Love**

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**Willamette Master Chorus**

**Dr. Wallace H. Long, Jr., conductor**

**Nancy Olson, chorus director**

**Lisa Goss, costume supervisor**

**Willamette Master Chorus**

**Dr. Wallace H. Long, Jr., conductor**

**Smith Auditorium - 3:00 p.m.**

**Sunday, February 23, 1992**

Richard Cautions

Connie Brees

Virginia Corio-Casari

John Eastman

Smith Auditorium - 3:00 p.m.

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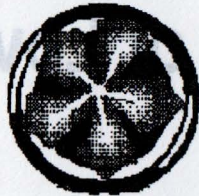
Richard Cautions

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# Music! The Food of Love

presented by

## Willamette Master Chorus

**Dr. Wallace H. Long, Jr., conductor**

**Nancy Olson-Chatalas, director**

**Lisa Goss, costume supervisor**

**Make-up by the Willamette University Theater Department**

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**The members of Willamette Master Chorus wish to express their appreciation and gratitude to all who have participated in the canned food collection effort in connection with this concert to benefit Marion-Polk Food Share.**

Program Design and Layout by Erik Wood

# Music!

## The Food of Love

### Introduction

"If music be the food of love, play on." This opening line of Shakespeare's *Twelfth Night* combines music, food, and love. We'll limit the food to the intermission and your gifts to the food bank; the rest of our program is devoted to varied combinations of love and music.

In *Beatrice et Benedict*, the love is romantic, the culmination marriage, but the approach is lighthearted, melodic, and slightly satirical.

"Of Love," in contemporary style, stresses the fulfillment that love produces: peace, sunshine, openness. In contrast, "Love Lost" presents a jaded look at romantic love.

"Serenade to Music" speaks of the love of music: "sweet harmony." If a person doesn't love music, he can't be trusted: "fit for treasons, stratagems and spoils."

Brahms' five "Liebeslieder Walzer" present the rapturous joy coming from romantic love.

The Master Chorus concludes with Dello Joio's "Song of the Open Road," an enthusiastic celebration of the love of friends and an openness to travel, to life, to freedom - even to the point of battle against those who would infringe liberty.

"Love bade me welcome...

.....

So I did sit and eat."  
("Love III by George Herbert)

## Beatrice et Benedict

The opera *Beatrice et Benedict* was the last work of the great composer Hector Berlioz. It is unprecedented in Berlioz's style, an opera with a light, humorous touch, sparkling serenity and wit. The libretto is based on the Shakespearean play *Much Ado About Nothing*. The Master Chorus, with studio staging, will present almost the entire act II sung in French with English dialogue.

Act I begins with the victorious return of the soldiers. Romance and celebration abound! Don Pedro set up a betrothal between Hero and the young soldier Claudio. Beatrice, Hero's cousin meets Benedict for the first time since he has returned victorious from the war. They mock each other in a manner which shows very clearly that they are intensely interested in one another, no matter how hard they attempt to conceal it.

When Don Pedro congratulates Claudio on his good fortune to marry, he also asks Benedict if Claudio's happy example does not tempt Benedict. Benedict answers in no uncertain terms that he will never give in to marriage. He will live as a bachelor and die as a bachelor. However, should he ever succumb to the yoke, let them place over his house the sign, "Here we see Benedict the married man."

The remainder of Act I is spent tricking Beatrice and Benedict into confessing their attraction for each other. It is arranged for Benedict to overhear that she is madly in love with him, but has no intention of telling him. The same arrangement is made for Beatrice to overhear that Benedict is madly in love with her, but cannot tell her. The rest of the story unfolds in act II.

The day of the wedding is here and great celebrations are taking place at the palace of the governor. Somorone, master of the court musicians, can be heard in the garden of the palace improvising a song in honor of the wines of Sicily. He tries to sing a second verse, but is too full of wine to think. He is teased and shouted down by the others.

Beatrice enters. She is surprised to remember how sad she felt the day the troops left for the war with Benedict among them. Her deep feelings are a shock for she loves her liberty and has had no desire to be in love with anyone. During Benedict's absence she was haunted in her dreams by terrible nightmares of corpses and blood. She has tried in vain to launch away these absurd dreams, but, then in a sudden moment of decision she faces her feelings and says, "Good-bye contempt, farewell maidenly pride. Beatrice in her turn falls a victim to love!"

Hero and Ursula enter and affect astonishment to see Beatrice so agitated and at the same time softened. Together they sing of a bride about to be married to the man who will not only be her husband, but also her lover forever. Beatrice covers her new-found feelings by saying that she would rather wear the robes and vestments of the cloister than be married. Hero and Ursula cleverly change their approach and tease Beatrice with warnings of the horrors and deceptions of matrimony, but take pity on her when they see her violent reaction to their teasings about boredom and jealousy. The trio ends when Hero and Ursula leave quickly to get dressed for the wedding ceremony. Benedict enters. We meet him in our excerpt for the first time. He and Beatrice duel again, but their charming warfare is cut short by the arrival of the bridal procession.

In the presence of the company Claudio and Hero sign the marriage contract. The scrivener produces a second contract and asks who else is marrying. Beatrice and Benedict confront each other. Each denies loving the other "more than reason," but decide in jest to take each other "for pity." Benedict had sworn that he would never marry, however he is quite unabashed with the acknowledgment of the power of love and the giddiness of mankind, whereupon a sign is brought in with the words "Here we see Benedict the married man." In the final duet Beatrice and Benedict swear that they will become enemies again tomorrow, but for today they will acknowledge the power of love. The chorus answers in a lighthearted confirmation, "Tomorrow!"

# Characters in order of Appearance

**Cupid - Cathryn Murphy**

*God of Love*

**Somorone - Randy Kelley**

*Court Musician*

**Beatrice - Laura Jean McFadden**

*Cousin of Hero*

**Hero - Dorothy Stewart**

*Daughter of the Governor*

**Ursula - Roberta Stark**

*Maid to Hero*

**Benedict - Jack Just**

*Captain in the Army*

**Don Pedro - Douglas Drysdale**

*Commander of the Army*

**Claudio - Todd Enger**

*Young Soldier*

## Act II

*Setting:*

Imaginatively a town in ancient Greece.

*Le Vin de Syracuse*

Chorus with Somorone

*Il M'en Souvient*

Air - Beatrice

*Je Vais D'un Coeur Aimant*

Trio - Hero, Ursula, Beatrice

*Viens, Viens*

Chorus

Scene VII

Beatrice, Benedict

*Marche Nuptiale*

Chorus and Cast

Scene VIII

Cast Ensemble

*Ici L'on Voit Benedict*

Chorus

*L'amour Est Un Flambeau*

Beatrice, Benedict

*Le Vin De Syracuse*

The wine of Syracuse bears witness

Of the great warmth of heart of our isle,

To our Sicily! Long live this famous wine!

But the noblest heat agreeable to the soul as to the heart of a drinker

Is the red liquor from the hillsides of Marsala!

He is right and his rare eloquence

Is combined with the great knowledge of a true drinker!

All honor to the improviser of the wine of Syracuse!

Divine poet, your muse doth abuse our patience!

Enough of your eloquence, rhymester at your wit's end!

*Il M'en Souvient*

Ah! What have I just heard? I feel a secret fire in my heart!

Can it be true? Benedict do you love me?

It comes back to me, the day the army left.

I could not explain the strange feelings and anxious sadness that seized my heart.

"He goes," I said, "I stay."

Is it fame? Is it death that fate has in store for this mocker whom I hate?

The night that followed was filled with darkest tears!

The enemy was triumphant! I heard their shouts!

The earth was covered with blood!

Dreaming, I saw Benedict beneath a mound of corpses dying for breath.

I tossed in my bed! Cries of fear escaped my lips!

When I awoke, I tried to laugh away my demons.

Alas my laughter was bathed in tears!

Do I love him? Yes! Benedict, I love you!

I am no longer my own master! Be my conqueror! Tame my heart!

Come! Come! Already my heart flies to embrace its slavery.

Good-bye giddy mirth! Good-bye liberty! Farewell disdain, mad jests, keen mockery!

Beatrice, in her turn, falls victim to love!

*Je Vais D'un Coeur Aimant*

**Hero:** I am to be a loving heart's chief joy and happiness.

My dear Claudio loves me and my husband will remain my lover.

**Ursula:** Hero will be a loving heart's chief joy and happiness.

**Beatrice:** you are to be a loving heart's chief joy and happiness.

Your dear Claudio loves you and your husband will remain your lover.

**Hero & Ursula:** What docility! What a change!

**Ursula:** And now, madame, a moments envy of these two hearts.

Would you give up this liberty of yours, the delight of your existence?

**Beatrice:** A lover? A husband? I would rather be a slave dragged whimpering in chains!

Oh! I would rather wither away in a convent under a hair shirt and black vestment!

**Hero:** Indeed! Fair cousin, to your proud heart marriage would be fatal!

And yet, if a fine gentleman would lay down his arms for you and shed a tear,

Do you not one day with tender interest return his love?

**Beatrice:** I make sport, dear cousin, of all the knights of the deadly glances!

Fear not that I too shall weaken.

Let the most gallant lay down his arms! I should mock his tears!

**Ursula:** In the married state, alas!

The spectre of the lustrous eye mirrors boredom and often brings weariness!

**Hero:** And then comes jealousy, the green-eyed monster vomited from hell

That poisons the innocent life hidden with passion! Ah! If Claudio! Heavens! What infamy!

What if Claudio should turn cold towards me? I should die of rage! Forsaken!

**Beatrice:** Ah! A dagger, poison!

**Hero & Ursula:** Ha! Ha! Ha! Ha! Ha! Ha!

**Hero:** Ha! Ha! Ha! A lioness in her rage!

How now! Could jealousy master so your feelings? But I was joking. No, I understand.

I am to be a loving heart's chief joy and happiness.

**Beatrice & Ursula:** Hero will be a loving heart's chief joy and happiness.

*Viens, Viens*  
 Come! Come Hymen's fortunate prey!  
 Come charm all eyes,  
 Come deck your hair  
 In maiden's blossom!  
 The nuptial rites are at hand,  
 The bridegroom waits;  
 Heaven smiles down on you.  
 Come! Come! The happy bridegroom waits.

*Marche Nuptiale*

**All:** God who guided our arm to expel the infidel,  
 Watch over this happy moment!  
 Guardian angel of chaste marriage, take beneath thy wing  
 This handsome and loving pair.  
**Hero & Claudio:** God of love, of youth...  
**Hero:** Bless true affection.  
**Hero & Claudio:** Pour down thy favours on two faithful hearts.  
 The Others: Beauty and youth are joined in them, fame, faithfulness, affection.  
 Pour down thy favours on these two noble hearts.  
**All:** God who guided our arm to expel the infidel,  
 Watch over this happy moment!

*Ici L'on Voit Benedict*

Here you may see Benedict, the married man!

*L'amour Est Un Flambeau*

**Benedict:** Love is a torch...  
**Beatrice:** Love is a flame...  
**Benedict:** A will o' the wisp coming from no one knows where...  
**Beatrice:** Gleaming and vanishing from sight...  
**Benedict:** Gleaming and vanishing from sight...  
**Beatrice:** For the distraction of our souls...  
**Benedict:** Attracting the food and making him mad.  
**Beatrice:** Madness, after all, is better than foolishness.  
**Benedict:** Madness, after all, is better than foolishness.  
**Beatrice & Benedict:** So let us adore one another and, whatever men may say,  
 Be mad for a moment! Let us love! My pride is resigned to this calamity.  
 Sure of hating each other, let's take hands!  
 Yes, for today a truce is signed. We'll become enemies again tomorrow.  
**All:** Tomorrow, tomorrow!

**Intermission**

**Refreshments will be served in the gallery across the foyer from the auditorium.**

**Part II**

**Of Love**

**music by Dede Duson**  
**lyric by Robert Fulton**

**Love Lost**

**music by Paul Sjolund**

- One Perfect Rose  
by Dorothy Parker
- When You're Away  
by Samuel Hoffenstein
- Careless Talk  
by Mark Hollis
- Your Little Hands  
by Samuel Hoffenstein

**Serenade to Music**

**by Ralph Vaughan Williams**

The text of "Serenade to Music" is from Act V, scene 1, of Shakespeare's *Merchant of Venice*. The speakers are Lorenzo and Jessica (Shylock's daughter) who have eloped to the magic world of Belmont, a place of love's fulfillment. They are awaiting the return of the other two couples - Bassiano and Portia, Gratiano and Nerissa - after the triumph of both justice and mercy in the court of Venice. The only dramatic tension left is a slight confusion of rings and identity.

As moonlight "sleeps upon this bank," the lovers discuss the powers of music. All creation partakes of a kind of harmony, which can be heard by "immortal souls," but not by humans. Music has the power to draw us homeward, but the man who "hath no music in himself" is not to be trusted.

**Featured Soloists**

**Connie Breesee**  
**Douglas Drysdale**  
**Ruth LaFreniere**  
**Jon Manning**

**Ron Peters**  
**Christopher Silva**  
**Dorothy Stewart**  
**Mike Whalen**

**Liebeslieder Walzer**

**by Johannes Brahms**

**text from Polydora by von Daumer**

1. When your eyes so fondly seek, and so dearly hold me,  
 Every care and trouble flees, as your love enfolds me;  
 'Tis a sweetly burning flame, leave it not unintended!  
 Never shone a love so true, may it ne'er be ended.
2. Every bird that soars the sky, seeks a branch for nesting;  
 And each heart a heart desires for the spirit's resting.
3. See how bright the fountain gleams from the moon above her!  
 If my love can light your dreams, love me, dear, forever!
4. Nightingale, you would sing so sweet when the stars are sparkling.  
 Yield your love, my fondest heart, kiss me when 'tis darkening!
5. My love is a well of sorrow, a dark and a perilous madness;  
 I fell in, alas, unguarded, since then I've suffered in vain,  
 In place of my former gladness, I've longing and bitter pain.

**Song of the Open Road**

**music by Norman Dello Joio**  
**text adapted from a poem by Walt Whitman**

# Willamette Master Chorus

Dr. Wallace H. Long, Jr., Conductor

Sophia Kidder, Accompanist

## Soprano 1

Connie Bresee  
Eris Caulkins  
Molly Christensen  
Mary Guillen  
Ruth LaFreniere  
Lynette Lang  
Caren Jensen  
Laura Jean McFadden  
Ann Papworth  
Barbara Patterson  
Dorothy Stewart  
Rachel Babbs-Swan  
Shirley Tucker

## Soprano 2

Gretchen Bauer  
Marilyn Crawford  
Mary Ann Ellis  
Holly Hedeon  
Delia Miller  
Sherry Payne  
Anita Douglass Shaw  
Rosalie Smith  
Deborah Snow-Butler  
Denise Steinbach

## Tenor 1

Merlin Aeschliman  
Pete Jones  
Jack Just  
Jon Manning  
Ron Peters  
Bill Power  
Mike Whalen  
Erik Wood

## Tenor 2

Richard Caulkins  
David Clark  
Ken Ellis  
Robin Jans  
Joe Kuehn Jr.  
Dennis Leffler  
Alden Moberg  
Scott Reichlin  
Christopher Silva  
Mike Whitty

## Alto 1

Brenda Bartel  
Marilyn Conover  
Virginia Corrie-Cozart  
Ellen Feibleman  
Karen Jensen  
Garnet Long  
Sally Miller  
Judith Edwards-Schaub  
Kristi Smith  
Betsy Steinberg  
Carol Teagle

## Alto 2

Carol Ann Armstrong  
Glenda Betts  
Anita Blanchard  
Susie McKinnon  
Royal Norquist  
Esther Reinecke  
Victoria Roberts  
Timothe Seelbach  
Betty Shamberger  
Roberta Stark  
Marlinda Stearns  
Jan Whitty  
Sharon Young

## Baritone

Bob Bain  
John Eastman  
Todd Enger  
Todd Jones  
Randy Kelley  
Dan Miller  
Carl Payne  
Ron Stenson

## Bass

Don Alrick  
Russ Christensen  
Douglas Drysdale  
David Hulse  
Bob LeRoy  
Jim McDonald  
Roy Norquist  
David Patch  
Todor Petev  
Charles "Don" Ross  
Kevin Smith  
Paul Tanksley

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Dr. Wallace H. Long, Jr., Conductor  
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Soprano 1  
Connie Breeser  
Eric Catilina  
Molly Christensen  
Mary Guilan  
Ruth LaFreniere  
Lynette Lang  
Karen Jensen

Alto 1  
Brenda Baral  
Lynn Cooper  
Lizbeth Come-Cozar

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