

WILLAMETTE MASTER CHORUS

presents

DR. WALLACE H. LONG JR., CONDUCTOR

MENDELSSOHN



SCHUBERT



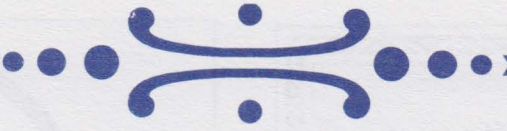
&

BRAHMS



OH MY!

Sunday, May 4
3:00 p.m.
Smith Auditorium
Willamette University
Salem, Oregon



Mendelssohn,
Schubert,
& Brahms,
Oh, My!



presented by

Willamette Master Chorus

Conducted by

Dr. Wallace Long, Jr.

Accompanied by

David Ingram



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Greetings from the Conductor

Dear Friends in Music:

Thank you for supporting the Willamette Master Chorus through your kind attendance here today. The chorus has had a wonderful year of musical growth and your continued presence at each of our performances tells us that we are on the right track.

Tonight we celebrate the lives and works of Franz Schubert, Felix Mendelssohn and Johannes Brahms. The year 1997 marks the 200th anniversary of the birth of Schubert, the 150th anniversary of the death of Mendelssohn oratorios, and the Brahms Requiem. The secular choral music of these composers, however, may be less well known.

Out of necessity, our study of the works you will hear this evening has involved many hours of work as we strive to do justice to the German language. We are deeply indebted to Willamette adjunct faculty member and Master Chorus soprano Andrea Schemann. As a native speaker, she has been both demanding and patient.

And now, please sit back and prepare yourself for an afternoon of music which is generally light in spirit and very beautiful to the ear...but don't forget your translation pages.

Sincerely,

Dr. Wallace H. Long, Jr., Musical Director
Willamette Master Chorus

SENIOR RECITAL

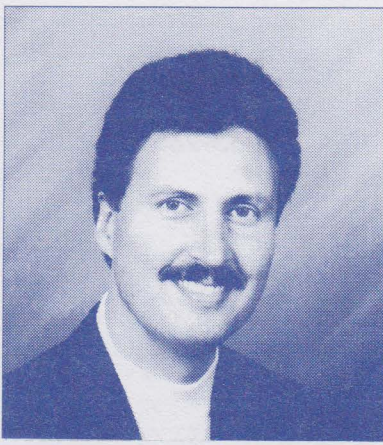
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MAY 8TH, 1997

8:00 P.M.

WILLAMETTE UNIVERSITY, SMITH AUDITORIUM



Dr. Wallace H. Long, Jr.

Dr. Long has been Director of Choral Activities at Willamette University since 1983. In addition to conducting three of the university's choral ensembles, he is Department Chair, he has numerous teaching responsibilities, and he is involved in community and professional groups, most notably, Male Ensemble Northwest.


Wallace received his Master of Music degree and doctorate in choral conducting from the university of Arizona at Tucson, where he studied with Maurice Skones, Jean Berger and David Wilson. A frequent vocal/choral adjudicator and clinician, Wallace is an active supporter of public school music in the Northwest. Groups under his direction have performed for State Conferences of the Oregon Music Educators Association, a National Convention of the Music

Educators National Conference, Northwestern Regional Conventions for the American Choral Directors Association, and International Conventions of the International Association of Jazz Educators in New Orleans and Boston.

His work with high school students has been recognized by the Kansas Music Educators Association with an invitation to direct the Kansas All-State Choir in 1993. In the summer of 1993, Dr. Long was invited to become a member of the Festival Singers of The Robert Shaw Choral Institute. As a member of the Festival Singers, he performed Benjamin Britten's *War Requiem* at Carnegie Hall in January of 1994 and during the summer of 1994 he traveled to Souillac, France to record two compact discs of contemporary choral literature for Robert Shaw. In the spring of 1996 he once again joined the Festival Singers for performances of the Verdi *Requiem* at Carnegie, and the Rachmaninoff *Vespers* at the Cathedral of St. John the Divine in New York City. He directed the 1994 High School Men's Honor Choir at the Northwest Regional Convention of the American Choral Directors Association in Tacoma, WA., and the Montana High School Festival Choir. In March of 1995 he performed with Male Ensemble Northwest at the Kennedy Center and Constitution Hall for the American Choral Directors Association National Convention in Washington, D.C.

Dr. Long is a past president of the Oregon chapter of the American Choral Directors Association and is an active member of the Oregon Music Educators Association and the National Association of Jazz Educators.

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Program Notes

Felix Mendelssohn-Bartholdy
1809-1847

Franz Schubert
1797-1828

Johannes Brahms
1833-1897

With our Christmas in the British Isles program last December we filled our quota for English language works. So to balance our season, and to look ahead to next fall when we will perform Brahms' *Deutches Requiem*, we will treat you to some wonderful German verse. The poetry these composers have set to music ranges from contributions of distinguished German authors (Goethe, Eichendorff, and Schiller) to complete unknowns. All of the text is translated for you in this program. We trust you will enjoy both the sound and the spirit.

The German language has a reputation for being somewhat less than mellifluous; certainly it is somewhat less flowing than the romance languages. The challenge for the Master Chorus was due to several vowel sounds that English does not have, and multiple consonant sounds that are prevalent and difficult to enunciate quickly in song. It is very important to the chorus and the conductor alike to bring you these works in German both for their authenticity and for the beauty of the poetry. We have enjoyed both the study and the accomplishment; we hope you are pleased with the outcome.

The program begins with the delightful and well-known love song waltzes (*Liebeslieder*) from Brahms. Very different from Brahms' brooding romantic works, they are light and sunny in the Viennese spirit of Johann Strauss. The text is a collection of translations and imitations of folk poetry. The patriotic *An die Heimat* follows, and in it you can hear the characteristic long phrases and polyphony prevalent in much of Brahms' work.

Mendelssohn's main choral contributions are his oratorios and the symphony Hymn of Praise. Those we'll save for another day, as we perform five short songs for you today. The second and the fourth songs are set to Goethe poems. It is very likely that songs such as these were not written for publication or public performance, but as amusements for his choral singers and for social gatherings. It is thought pieces such as these were written for recreation time after performances of his demanding oratorios. You may

notice a change in style from the Brahms toward more monophonic lines of music, where voices are singing the phrases with each other, rather than in staggered entrances.

The first half of the program concludes with the men singing *Ständchen* with contralto solo. This was written in 1825, three years before Schubert's death, for a birthday celebration his summer host was having. When shown the poem, the composer looked at it for a few minutes, and said, "Yes, I have it, it's already done." Three days later he presented the score as it is performed tonight. Unfortunately, his host had a women's choir and he had to rewrite it. He subsequently missed the party and the premiere.

After the women open the second half with *Nachthelle*, it is Schubert's turn to provide us some short, varied "partsongs." Pieces such as these were very popular in Schubert's time, when they would be used for informal musical gatherings or celebrity concerts. The text of three of these is by an acquaintance or friend of the composer. *Lebenslust* and *Der Tanz* are quick and buoyant, *An die Sonne* and *Schicksalslenker* (unknown poet) are longer, and though secular have sacred undertones.

The piano accompaniment Brahms provides the tranquil and mythical *Der Abend* (Friedrich von Schiller) is wonderful. Listen for the contrasting feelings for the horses, the waves, the spirits. With heartfelt appreciation for the winter's demise, we offer you Mendelssohn's celebration of Spring, *Frühlingsfeier*. Then to send you off energetically and enthusiastically, the men's and women's voices flirt back and forth in *Tafellied*, which falls into that revered classical category of "drinking" song"

We continue our Brahms celebration in the fall, when we will perform his *Deutches Requiem* with the Salem Chamber Orchestra here in Smith Auditorium. The Master Chorus is excited about this wonderful event, and we look forward to seeing you there. Please sign up in the lobby to receive next season's brochure.

MENDELSSOHN, SCHUBERT, & BRAHMS, OH MY!

Liebeslieder Walzer (Love Song Waltzes)

Johannes Brahms

An die Heimat (My Homeland)

Johannes Brahms

Five Songs from Opus 59

Felix Mendelssohn-Bartholdy

1. *Im Grünen (In the Country)*

4. *Die Nachtigall (The Nightingale)*

2. *Frühzeitiger Frühling (Untimely Spring)*

5. *Ruhethal (Place of Rest)*

3. *Abschied vom Walder (Farewell to the Woods)*

Sopranos : Connie Bresee, Molly Christensen, Mary Guillen, Andrea Schemann, Jacqueline Sparks

Altos: Cynthia Helmke, Janice Taylor, Marilyn Crawford, Judith Schaub, Judith Spragg

Tenors: Merlin Aeschliman, Mick Bryson, Ron Peters, Mike Whalen, Brandon Boyd

Bass: Russ Christensen, Bruce McDonald, Bob Seibert, Keith Sandburg, Don Taylor

Ständchen

Franz Schubert

INTERMISSION

Nachthelle (Brightness of Night)

Franz Schubert

Four Partsongs

Franz Schubert

1. *Lebenslust (Love of Life)*

2. *An die Sonne (To the Sun)*

3. *Schicksalslenker (Lord of Fortune)*

4. *Der Tanz (The Dance)*

Der Abend (The Evening)

Johannes Brahms

Frühlingsfeier (Celebration of Spring)

Felix Mendelssohn

Tafellied

Johannes Brahms

Due to the recording of this concert, we request that you suppress all personal electronic alarms, such as cell phones, and alarm watches, and remove noisy children to the lobby.

Thank you for your cooperation.

Willamette Master Chorus

Dr. Wallace H. Long Jr., Conductor

David Ingram, Accompanist

Soprano I

Connie Bresee
Joyce Elder
Mary Guillen
Lynette Lang
Ann Papworth
Andrea Schemann
Jacqueline Sparks
Dorothy Stewart
Michelle Wardrip

Alto I

Marilyn Crawford
Rebecca Gahlsdorf
Mary Ann Gerson
Cynthia Helmke
Sally Miller
Judith Schaub
Judith Spragg
Kathy Widmer

Tenor I

Mick Bryson
David Hite
Ron Peters
Ron Phair
Mike Whalen
Erik Wood

Bass I

Bob Bain
Rick Hartwig
Alan Hay
Peter Klammer
Bruce McDonald

Soprano II

Rachel Babbs
Molly Christensen
Sue Dalzell
Dee Iltis
Ellen Rankin
Dana Wolf

Alto II

Carol Ann Armstrong
Glenda Betts
Victoria Roberts
Timothe Seelbach
Roberta Stark
Jan Taylor
Sharon Young

Tenor II

Merlin Aeschliman
David Call
David Clark
Brent DeHart
Joe Kuehn, Jr.
Dennis Leffler
Scott Reichlin
Richard Sutliff
Mike Whitty

Bass II

Russ Christensen
Dick Dalzell
Jay Kennedy
Jim McDonald
Keith Sandberg
Bob Siebert
Andrew Simila
Don Taylor
Layne Westover



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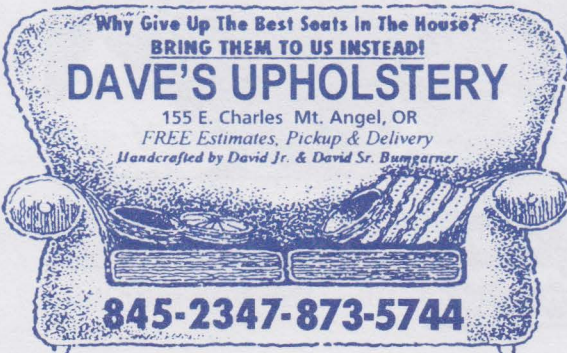
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Special Guest Artists for Tonight's Performance

Ständchen (Serenade)

Franz Schubert

For Four-Part Chorus of Men's Voices with Mezzo-Soprano solo

Allison Nell Swensen

mezzo-soprano

Ms. Swensen is a California born mezzo-soprano and has spent the past three winters at Sarasota Opera where she was featured in such roles as Second Lady in *Die Zauberflote*, Mistress of Novices in *Suor Angelica*, La Ciesca in *Gianni Schicchi*, Javotte in *Manon*, and the Innkeeper's daughter in Humperdinck's *Königskinder*. She made her Carnegie Hall debut in 1995 in the world premiere of Taneyev's *Upon Reading a Psalm*. Other operatic performances include Tebaldo in Verdi's *Don Carlo* with Portland Opera. Cherubino in Mozart's *The Marriage of Figaro* at the Aspen Music Festival, and appearances with Ithaca Opera, Opera Festival of New Jersey, Boston Opera, Marin Opera Companies, and Tri-Cities Opera. A frequent soloist with the Syracuse Symphony, Ms. Swensen will be returning to Syracuse in May to sing Mahler's *Third Symphony*. Other future engagements include, Maddalena in Verdi's *Rigoletto* with the Syracuse Opera, and Mahler's *Third Symphony* with the Eugene Symphony. Ms. Swensen holds a Bachelor of Music Degree from the University of Southern California, and a Master's degree from Binghamton University. She was a prize winner in the Seattle Region Metropolitan Opera National Council Auditions.

Nachtelle (Shimmering Night)

Franz Schubert

For Four-Part Chorus of Women's Voices with Soprano solo

Debra Wilkie

soprano

A native of Arizona, Debra Wilkie received her Bachelor and Master of Music at Indiana University and a Doctorate in Music from the University of Arizona. Ms. Wilkie was a recent finalist in the Northwest Regional Metropolitan Opera Competition and a second place winner in 1994 at the Western Regional Met Competition. Her solo performances include; Handel's *Messiah*, Haydn's *Creation*, Mendelssohn's *Elijah*, Berlioz's *Les Nuits d'Été* and solo recitals in both Mexico and New York. In addition, Ms. Wilkie is an accomplished opera performer, appearing as Mimi in *La Bohème*, the Countess in *The Marriage of Figaro*, Alice Ford in *Falstaff*, and Zerlina in *Don Giovanni*. Currently residing in Salem, Ms. Wilkie is coordinator of the Vocal Department at Marylhurst College in Portland. Upcoming engagements include Schubert's *Shepherd on the Rock* at Marylhurst on June 13.

For these beautiful and literal **Translations** we are indebted to
Brandon Boyd and Andrea Schemann,
graduates of Willamette University and current Master Chorus members.

Liebeslieder Walzer (Love Song Waltzes)

1. When your eyes look so gently and lovingly upon me,
Every last dark cloud flees, which had enveloped me in gray.
This glowing flame of love, may it never be extinguished.
Never will another love you as true as I.
2. A little bird sweeps through the air,
sweeps through the air looking for a branch.
And the heart, a heart it desires,
where it can peacefully rest.
3. Look how clear the wave is as the moon looks down upon her.
You who are my love, love me once again!
4. Nightingale, you sing so beautifully when the stars
are sparkling.
Love me, beloved heart, kiss me in the darkness, in the darkness.
5. A dark shadow is love, and oh, so dangerous as well.
I fell in, poor me, I can neither hear nor see.
I can only remember my happiness, my happiness
Can only moan, Only moan, Only moan in my pain.

An die Heimat (My Homeland)

Homeland! Homeland!
The wonderful sounding word!
As if on a feathered wing my heart is drawn to you.
Rejoicing, as though I must bid you tiding from every soul.

I come to you by foot,
Friendly, friendly, friendly homeland!

With their soft tones old songs awake me,
which had escaped me while I was afar.
Call to me in joy, oh alluring sounds of my native accent,
you alone are peace.
Only you, only you are peace, are peace.

Protective, protective, protective homeland!
Give me back the tranquillity I lost so far away,
give me your blooming fortune!
Under the trees by the brook where I was born so long ago,
Give me a sheltering roof.

Loving, loving, loving homeland! Homeland!

Mendelssohn, Five Songs from Opus 59¹

1. Im Grünen (In the Country)

The fields inspire the lively soul, When blue the heavens shine.
In fields of green the soul can find whatever the heart delights.

Why seek the house's prison walls, oh foolish child of man?
Come, feel here under leafy trees, how sweetly breezes play.

The lovely child will play for you his wondrous song of love.
He'll take your deepest grief with him.

You'll know not where he hides, You'll know not where he hides.

2. Frühzeitiger Frühling (Untimely Spring)

Days full of rapture come you so soon,
Bringing the sun to mountain and wood?
Bounteous flowing brooks once more?
Are these the mountains, is this the vale?
Blue freshness, Heaven on High!
Golden fish, swim in the lake.
Colorful songbirds sing in the grove,
Heavenly carols ring in the ear, ring in the ear.

Here in the meadows flowers abound.
Humming, the bees draw their nectar in.
Soft rustling movements dance in the air,
Charming emotions, sleep-bringing scent.
Suddenly calling a breeze, soon it will vanish into the brush.

But to our bosom soon it returns,
Help me, O muses, live with this joy!
With the new day what change is in me?
Dearest of sisters, my love is here!
Dearest of sisters, my love is here!

3. Abschied vom Walde (Farewell to the Woods)

O valleys deep, O mountains, O lovely verdant wood.
You are my joy and sadness, my solemn resting place.
Around me e'er deceitful, blusters the busy world;
Once more wrap your embraces around me, O heavenly vault.

In forests there is written a quiet serious word
Of righteous deed and loving, defining mankind's hopes.
I have in truth discovered its message plain and true,
and through my total being it surges strong and clear.

Soon shall I be departed, strange in a foreign land
On wildly moving highways, to life's great drama see.
And in the full of living your strong and severe intent,
All loneliness will soften and help my heart stay young.

4. Die Nachtigall (The Nightingale)

The nightingale has gone away, the springtime warmth has called her.
What tidings has she not received while singing ancient carols?

5. Ruhethal (Place of Rest)

When in final evening's rays golden mountain clouds are soaring,
and as Alps on high are showing, often I ask with weeping,
"Is there amongst them, waiting, my own final resting place?"

Ständchen

Lingering quietly,
lingering quietly in the nocturnal veil of darkness we are here,
we are here.

And with gently curved fingers softly,
softly we knock on the beloved maiden's chamber door.
And indeed, now rising, swelling, soaring with joined voices strong,
we intimately call out:
"Sleep not, when the voice of inclination speaks."

Once, a wise man sought near and far fellow men with a lantern.
Seldom are we so much more inclined and disposed
toward mankind as we are towards gold.
Though when friendship speaks, love speaks, my love, my friend,
sleep not.

Yet what of all riches could be compared to slumber?
So instead of words and heavenly gifts, may you now also have peace.

One more greeting, one more word. The joyful tune is silent.
Quietly, quietly we creep, yes once again we creep away.

One more greeting, one more word, one more word, the joyful tune
is silent.

Quietly, quietly, the joyful tune is silent
Quietly, quietly, quietly we once again creep away.

Nachthelle (Brightness of Night)

The night is cheerful and pure in the brightest possible brilliance.
The houses look into it in wonder;
Stand entirely enveloped in silver.
In me it is so wonderfully bright, so full and over-full,
And rules inside me free and clear,
Completely without grief and sorrow.
I cannot hold all of the rich light in my heart's house,
It wants out, it must get out,
The last barrier is broken.

Four Partsongs by Schubert:¹

1. Lebenslust (Love of Life)

Whoever finds life a pleasure does not remain alone.
To be alone is dreary, who could enjoy that?
In comfort among friends, in the affectionate kiss,
To live in company is an enjoyment to the soul.

2. An die Sonne (To the Sun)

Sun, queen of the world, who illuminates our gloomy life in
clear majesty;
Noble miracle of a hand that gave the heavens their span and set
the stars in place!
Even today I see your radiance, even today nature's garland of flowers
smiles at me.
Tomorrow maybe the mass of colorful birds will no longer sing in the
wood and meadow.
I am aware of my mortality, my life is withering away like grass, like
wilting foliage.
Who can tell how soon and unexpectedly the word of the Most High
will call me forth:
Return to the dust!

3. Schicksalslenker (Lord of Fortune)

Governor of destiny, look down upon a heart full of thanks, our
happiness is revived,
every sorrow has fled away. Grief is forgotten, the splendor of your
immeasurable greatness
shines through the mist as though from a bright garland of stars;
lovingly you accepted the bitter
chalice of sorrow at the Father's command, thus your infinite kindness
was made known far and wide.

4. Der Tanz (The Dance)

The young talk and dream so much of dancing, galloping, carousing;
all at once they attain an illusory goal, when they can be heard sighing
and lamenting.
At times the throat hurts, and at times the breast aches, all the heavenly
delight has disappeared.
"Grant me the vigor for just one more dance!" Thus they implore
heaven with a hopeful glance!

Der Abend (The Evening)

Sink, radiating God, the meadows thirst for reviving dew.
Man languishes, the horses pull yet more exhausted,
Sink the wagon down, sink the wagon down.

Look there, who out of the ocean's crystal waves sweetly,
laughingly calls to you!
Does your heart recognize her?

More swiftly the horses now fly. Thetis, the beautiful, calls.
Quickly, the leader springs from the wagon down into her arms,
Cupid takes hold of the reins.
Quietly, the horses halt, drinking the cooling, cooling tide.

Into the heavens above with soft steps, comes the fragrant night.
Sweet love follows her. Rest and love, Rest and love!

Phoebus, the loving one, rests.

Frühlingsfeier (Celebration of Spring)

Sweet, golden spring day! Passionate delight!
If ever a song should come to me, shouldn't it today succeed?
And why this time to go to work? Spring is a high feast:
Let me rest and pray.

Tafellied

Women: Just as an echo must happily answer joyful songs,
So approach we, too, and answer thankfully the giant greeting.

Men: Oh you, the fair and charming!
To the lovely vigor of this echo bid the merry musicians a most sincere
homage.

Women: But yet it seems to us that you worship other gods on the side.
Red and gold we see it sparkling, Pray, how should that be taken?

Men: So dears, daintily with three fingers, safer yet with the entire hand,
and so no one fills his glass with such matters not half full,
No, to the rim, not half a glass, no, full to the rim.

Women: Now we see that you are masters, but we are indeed today open
minded.
Hopefully, as beautiful spirits, you will carry on somewhat ideally.

Men: Everyone sips and thinks of his, and he who knows no one particular
love;
Now he enthusiastically drinks in general to all beautiful prizes!

All: All right, then!
Clink the glasses around the table in toasts of thanks and returns
of thanks!

Where singing women are gathered together,
Ah, there, there is a bright sound,
There, there is a bright sound!

1. Translation by publisher

