



OPERA CHORUSES
&
OTHER CLASSICS

presented by

Willamette Master Chorus

Wallace H. Long, Jr., Conductor

Spring 1991



Big Ben and Grant's Tomb are more fun when somebody back home is managing your money

Those who have accumulated a comfortable estate often vow that "one of these days I'm going to start taking it easy and enjoy life."

All too often they never do, drawn and occupied by the imperative of an estate which needs continuing attention.

And so the years fly by and that which should set them free is their captor.

It needn't be that way.

Numerous individuals have given us responsibility for managing all or part of their money in order to enjoy freedom from that responsibility.

They tell us they are quite satisfied with the results.

Feeling their money is busy making more money is just one advantage.

Another is that seeing Big Ben, a sunset on the Serengeti or a brace of dolphins lead a cruise ship to port is more fun when you know somebody back home is productively managing your money.

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Willamette Master Chorus

Wallace H. Long, Jr., Conductor

Sophia Kidder, Accompanist

Board of Directors

Erik Wood - Chair

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PROGRAM

SACRED CLASSICS

Verbum caro factum est

Hans Leo Hassler
(1564-1612)

Six-part chorus of mixed voices, taken from Hassler's *Cantiones sacrae* of 1591. The words are from John 1:14. The music features subtle contrasts of timbre, rhythm, and mode.

Ave Maria

Anton Bruckner
(1824-1896)

A seven-part chorus, which has been called Bruckner's first masterpiece, first performed May 12, 1861. The familiar words of the *Ave Maria* are supported by extreme dynamic contrasts and chromatic harmonies.

Nigra Sum

Pablo Casals
(1876-1973)

Three-part chorus for treble voices, with piano accompaniment. The words are taken from The Song of Solomon. The voices suggest the richness of the string instruments, contrasting with the broken chords of the piano.

Holy Radiant Light

Alexandre Gretchaninoff
(1864-1956)
Edited and arranged by Noble Cain

A very full, mixed voice chorus. The words are from a very early Greek hymn by Sophronius, probably the second or third century after Christ. It may be the oldest extant Christian hymn.

Let The People Praise Thee, O God

William Mathias
(1934-)

A full, mixed chorus, with organ accompaniment. The words are from the 67th Psalm. This anthem was composed and is dedicated to the Prince and Princess of Wales on the occasion of their marriage at St. Paul's on Wednesday, July 29, 1981. The music is basically in an exuberant triple rhythm, with occasional cross rhythms.

INTERMISSION

FAMOUS OPERATIC CHORUSES

Opening Chorus of the Villagers from *The Bartered Bride*

Bedrich Smetana
(1824-1884)

The setting is springtime in a Bohemian village, by a village inn, at holiday time, with the villagers anticipating the festivities to celebrate spring. But two young lovers do not share the joy because the girl's parents have announced that she must marry someone else. Ultimately, the "someone else" turns out to be her beloved, so the story ends happily, after much confusion. This opening chorus, a lively polka sung and danced by the villagers, reflects the setting: spring, love, and celebration, with the clear warning that love may deceive and grieve us.

Chorus Scene of the Servants from *Don Pasquale*

Gaetano Donizetti
(1797-1848)

This chorus is scene four of the third act of the opera, near the climax of the plot. Don Pasquale, an old bachelor, has decided to marry, while refusing his nephew, Ernesto, the same privilege. Pasquale's friend, Dr. Malatesta, and Ernesto's love, Norina, decide to teach Pasquale a lesson. A "marriage" is arranged between Norina and Pasquale; the moment the contract is signed, Norina changes temper, takes control of the household, to the destruction of both morale and Pasquale's finances, and pretends to flirt with Ernesto. In this chorus, the servants vividly describe and mock the confusion brought on by the new mistress of the house. Finally, they hint - in waltz time - at the romantic interest which the nephew bestows on their new mistress. In the end, Malatesta manages to twist everything around to everyone's satisfaction; Ernesto and Norina are to be married with the approval of Don Pasquale.

Opening Chorus of the Peasants from *Cavalleria Rusticana*

Pietro Mascagni
(1863-1945)

Like the chorus from *The Bartered Bride*, this opening chorus features spring, holiday time, and love. However, the village is in Sicily, and since the holiday is Easter, the chorus mingles a hint of religious ecstasy with the gladness over the mild beauty of the day. Like a refrain, the women sing of the smell of orange blossoms: *Gli aranci olezzano sui verdi margini*. The men rejoice in the industry and attractiveness of the women. The voices die in the distance as the singers enter the church. But the expression of the beauty of love is ironic: jealousy, seduction, and revenge result in the death of love and lovers.

Porgy and Bess Medley

George Gershwin
(1898-1937)

Transcription for four-part mixed voices by Clay Warnick

This opera, too, is a story of love, jealousy, revenge, and death, set in Charleston, South Carolina, among the Black population. However, the selections of this medley do not reflect all of these elements and are not in the order in which they occur in the opera. Consequently, it's probably best just to sit back and enjoy the melodic vitality of Gershwin's music.

TEXTS

Verbum caro factum est

*Verbum caro factum est,
et habitavit in nobis,
et vidimus gloriam ejus,
gloriam quasi unigeniti a Patre,*

plenum gratiae et veritatis.

And the Word was made flesh,
and dwelt among us,
(and we beheld his glory,
the glory as of the only begotten of the
Father,
full of grace and truth.

Ave Maria

*Ave Maria gratia plena Dominus tecum.
Benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.*

*Sancta Maria mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen*

Hail, Mary, full of grace, the Lord is with thee
Blessed art thou among women
and blessed is the fruit of thy womb,
Jesus.
Holy Mary, mother of God,
pray for us sinners,
now and in the hour of our death. Amen.

Nigra Sum

*Nigra sum, sed formosa,
filiae Jerusalem:
Ideo dilexit Rex,
et introduxit me in cubiculum suum.
et dixit mihi:
Surge et veni amica mea,
jam hiems transit,
imber abiit et recessit,
flores apparuerunt in terra nostra,
tempus pulationis ad venit.
Alleluia.*

I am black, but comely,
O ye daughters of Jerusalem:
The King hath rejoiced in me,
and hath brought me into his chambers,
and said unto me:
Rise up, my love, and come away,
For, lo, the winter is past
the rain is over and gone,
the flowers appear on the earth;
the time of the singing of birds is come.
Alleluia.

from Cavalleria Rusticana

*Gli aranci olezzano sui verdi margini,
cantan le allodole tra i mirti in fior.
Tempo e si mormori
da ognuno il tene ro canto che i palpiti*

*raddoppia al cor.
In mezzo al campo tra le spiche d'oro*

giunge il rumore delle vostre spole,

noi stanche riposando dal lavoro

*avoi pensiamo, o belle occhidisoie.
O belle occhidisoie, a voi corriamo,*

come vola l'angelo al suo richiamo.

*Cessin le rustiche opra
la Vergine serna allietato del Salvatore*

Blossoms of oranges sweeten the vernal air,
Carol gay larks 'mid the myrtles in flow'r.
Now all the world is glad.
Murmurs of tender refrains tell of plighted
vows,
Loves happy hour.
'Mid fields of golden corn, across the
meadows
We hear your spinning wheels and merry
voices;
The while we rest us 'neath the cooling
shadows
We think of you and every heart rejoices,
O fair ones, stars of the world, by you we're
enraptured,
As the bird, where the lure tempts, flies and is
captured.
Toll in the field now is over.
The Virgin holdeth the Savior in ecstasy knowing
his Pow'r.

Soprano

Gretchen Bauer
Connie Bresee
Eris Caulkins
Molly Christensen
Anita Douglass
Mary Ann Ellis
Ginger Frake
Mary Guillen
Ellen Handler
Dee Iltis
Caren Jensen
Lynnette Lang
Delia Miller
Ann Papworth
Barbara Patterson
Kristi Smith
Rosalie Smith
Dorothy Stewart
Barbara Tallman
Shirley Tucker

Alto

Judie Abrahamson
Carlo Ann Armstrong
Glenda Betts
Glenda Blanchard
Marylin Conover
Mary Ann Cichon
Virginia Corrie-Cozart
Judith Edwards-Schaub
Karen Jensen
Garnet Long
Susie McKinnon
Barbara Melton
Mary Jean Sandall
Timothe Seelbach
Betty Shamberger
Roberta Stark
Marlinda Stearns
Betsy Steinberg
Jan Whitty
Rebecca Warner Woodcock
Sharon Young

Tenor

Merlin Aeschliman
Richard Caulkins
Ken Ellis
Mary French
Pete Jones
Jack Just
Joe Kuehn
Dennis Leffler
Jon Manning
Alden Moberg
Royal Norquist
Bill Power
Scott Reichlin
Esther Reinecke
Mike Whalen
Mike Whitty
Erik Wood

Bass

Russ Christensen
Chad Clevenger
John Eastman
Patton Echols
Anthony Giles
David Hulse
Bruce McDonald
Roy Norquist
Dean Orton
David Patch
Les Purcell
Michael Seavers
Vijay Singh
Ron Stenson
Paul Tanksley
Raymond Utterback
Bob Bain
Todd Enger
Jeff Waltz

Accompanist

Sophie Kidder