

# ARTS CHORALE

## *Spring Concert – May 5, 2009*

Regina Coeli

Wolfgang Amadeus Mozart

Queen of Heaven, rejoice, alleluia.  
For He whom you were worthy to bear, alleluia,  
Has risen, as He said, alleluia.  
Pray for us to God, alleluia.

Quartet: Carole Marvin, Barbara Fuller, Jan Krehbiel, Monty Bieber

Choral Songs of Johannes Brahms

Johannes Brahms

Sehnsucht (Longing), Op. 112, No. 1

Wild billows keep rolling night and day, longing in dismay.  
I keep yearning for that time long ago, so long ago.  
I wake again in the morning dawn.  
My dream has gone.

Warum (Wherefore Should Our Singing Soar)

Wherefore, should our singing soar to highest heaven?  
Longing, bringing downward  
Stars shining clear in heaven above us,  
Even fair moonlight charmed by our chanting,  
Longing for joyful, wonderful moments  
Only the Gods now may know.

We Gather Together

arr. Stephen Paulus

Soprano: Heather Patterson

Heart We Will Forget Him

James Mulholland

French horn: Michael Wright



## PROGRAM NOTES

**Johannes Brahms (1833-1897)** Brahms's lofty place in the pantheon of composers rests first, on his big works—the four symphonies, the great concerti, ein deutsches Requiem—along with such extraordinary chamber music as the string sextets and the clarinet quintet and his large corpus of piano music. Often overlooked are his many compositions for chorus. Although certainly not as significant as the major works, the choral compositions are both worthwhile in their own right and important building blocks in the development of Brahms's career. Notable among his choral compositions were the *Liebeslieder Waltzes*, op. 57, of 1871. The Arts Chorale performed a selection of the Waltzes several years ago.

In contrast to such contemporaries as Liszt and Wagner, who championed a “new German music,” Brahms sought to integrate Romantic approaches with the styles and ethos of the Baroque, the Classic and the early Romantic periods. He was especially intent on developing a contrapuntal mastery equal to that of the older composers. He succeeded in that project, establishing himself as the greatest contrapuntist of his time. His lifelong involvement with choral music played a major role in that achievement.

In tonight's selections, *Sehnsucht* is particularly rich in Brahmsian counterpoint. These works, like most of his late works, are examples of the mature fusion of scholarship with creativity and of lyricism with passion.

Marvin Grandstaff

***Send in the Clowns*** by **Stephen Sondheim**, is a ballad from Act II of the 1973 musical *A Little Night Music* in which the character Desirée reflects on the ironies and disappointments of her life. Among other things, she regrets having turned down a marriage offer 20 years earlier. Meeting him after so many years, she finds that he is now in an unconsummated marriage. She proposes to marry him, to rescue him from this situation, but he declines. Reacting to his rejection of her, she sings the song.

The "clowns" in the title do not refer to circus clowns. Instead, they are theatrical imagery, as Sondheim explained in a 1990 interview:

“I get a lot of letters over the years asking what the title means and what the song's about. I never thought it would be in any way esoteric. I wanted to use theatrical imagery in the song, because she's an *actress*. But it's not supposed to be a "circus".... It's a theater reference meaning “if the show isn't going well, let's send in the clowns”. In other words, “let's do the jokes”. I always want to know, when I'm writing a song, what the end is going to be. So, “Send in the Clowns” didn't settle in until I got the notion, “Don't bother, they're here” which means that we are the fools”.

In a 2008 interview, Sondheim further clarified the meaning: "As I think of it now, the song could have been called "Send In the Fools". I knew I was writing a song in which Desirée is saying, "Aren't we foolish", or "Aren't we fools"? A synonym for fools is clowns. But Sondheim agreed that "Send In the Fools" lacked the same ring.

***The Music Man* by Meredith Willson:** One of Meredith Willson's high school pals was Wayne Tiss, a CBS radio executive from Hollywood, California. Tiss related the following story to Bob Ward, an Arts Chorale member, sometime during the 1970s. (Tiss's daughter and son-in-law, Paula and Bob Bricton were Okemos residents until the mid-1980s.) Both Tiss, a professional brass player in movie orchestras, and Willson lived in California for much of their lives. Willson played piccolo and flute while Tiss played cornet and trumpet. During their high school years, there were 12 very good musicians in the Mason City High School band. They regularly appeared in the Fourth of July parade, a small but mighty group. As they marched through town, the band deliberately spread itself, four ranks by three wide, from curb to curb and 10 feet apart from front to back. Playing with great flare, the crowds loved the show. In the telling, Tiss was sure their shared high school experiences became the foundation for tonight's performance of highlights from Willson's timeless masterpiece.

Meredith Willson, author and composer of "The Music Man" (1957) and "The Unsinkable Molly Brown" (1960) was born in Mason City, Iowa on May, 18, 1902 and died on June 15, 1984. Following music school and private tutoring in New York City, Willson played piccolo and flute in John Philip Sousa's concert band from 1921-1923, traveling throughout the US, Central and South America. He then joined the New York Philharmonic Orchestra from 1924-1929. In the early 1930s he moved to San Francisco to become concert director for radio station KFRC (NBC). Late in the 1930s he moved to NBC, Hollywood, and was musical director on many of the famous radio shows of the era. He also composed for motion pictures and was nominated for two Academy Awards. During World War II he served as a major in the US Army and was involved in the operation of Armed Forces Radio.

Many of his songs are current standards, including "76 Trombones" and other Music Man standards such as "Trouble". Others are "It's Beginning To Look A Lot Like Christmas," "You and I", "May the Good Lord Bless and Keep you" and "Till There Was You," a hit for the Beatles in 1963.

## **Zach Durlam**

Zack Durlam, an Arts Chorale scholarship student, is currently pursuing a doctorate in choral conducting at Michigan State University. He is a graduate of Luther College in Decorah, Iowa, and he completed his masters degree in choral conducting at the University of Iowa. At Luther, Zack was a member and soloist in the Nordic Choir under the direction of Weston Noble, performed as a soloist in the annual production of Handel's *Messiah*, was a winner of the Symphony Orchestra Concerto Competition, and played trombone in the Luther College Concert Band. Prior to moving to Michigan last summer, Zack taught high school vocal music for twelve years—the last nine at Iowa City West High School. In 2003, West High received a 2003 Grammy Gold Signature School Award for having one of the top seven high school music programs in the nation. The West High Chamber Choir under Zack's direction was selected to perform on the 2006 North Central American Choral Directors Association convention in Omaha, Nebraska, and was also invited to be the guest solo choir at the 2006 Dorian Honor Choir Festival at Luther College. He served two terms as the Iowa Choral Directors Association Repertoire and Standards Chair for men's music. Zack and his wife Eryn are the proud parents of six-year-old Noah, and four-year-old Micah.

*Sopranos*  
Allison Berg  
Emily Bieber  
Angela Boardman  
Rachael Board  
Kristin Evon  
Rosemary Faiver  
Lynn Fendler  
Barbara Harris  
Jean Kocher  
Carole Marvin  
\*\*\*Heather Patterson  
Karyll Shaw  
Diane Singletary  
Barbara Whitney  
Kristie Wiggert

*Altos*  
Kathy Ballard  
Nancy Bieber  
Lois Brennan  
Barbara Fuller  
Kirsten Gonzales  
Ellen Grafius  
Mary James  
Cheri Johnson  
Mimi LaLonde  
Raven McCrory  
Meredith Miller  
Karen Nault  
Bonnie Olson  
Kelly Stuible

*Tenors*  
\*\*Zach Durlam  
Mark Gary  
Jan Krehbiel  
Kermit Johnson  
Will Mahoney  
Joseph Quick  
Bill Ruddock  
Nate Tykocki  
Bob Ward  
Michael Zamora

*Basses*  
Jon Allan  
Dale Arnold  
\*Matt Begale  
Monty Bieber  
Miguel Cabanas  
Jerry Fuller  
Mike Lipsey  
Bill McHarris  
Richard Njus  
John O'Doherty  
Jim Phelps  
\*\*\*\*Brad Walker

The 2009-2010 concert season will begin with the annual Holiday Concert in December. If you are not currently receiving our mailings and want to be placed on our mailing list for information on the upcoming season, please contact Kathy Ballard at 517-332-1848.

## **ACKNOWLEDGEMENTS**

The *Arts Chorale of Greater Lansing* would like to thank:

University Lutheran Church: Concert facilities  
Janine Novenske Smith, Music Director

East Lansing High School: Rehearsal facilities:  
Jeff English, Choral Director

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**[www.artschoralegl.org](http://www.artschoralegl.org)**

The *Arts Chorale* has openings for experienced singers for the 2009-2010 concert season. Contact Manager Kathy Ballard at **332-1848** or Conductor Dale Bartlett at **332-4495** or email him at **bartle17@msu.edu** for audition information.

- \* Helen Bartlett Memorial Scholarship Recipient
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*May 5, 2009*

***Arts Chorale of Greater Lansing***

*Dale Bartlett, Conductor*

*Judy Kabodian, Pianist*

*Jim Phelps, String Bass*

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