

PALOUSE
CHORAL
SOCIETY
Michael Murphy
Artistic and Music Director

PRESENTS



Sunday, February 10, 2013
4:00pm

S i m p s o n U n i t e d

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PALOUSE
CHORAL
SOCIETY
Michael Murphy
Artistic and Music Director

presents

Colors ^{Chorale} OF Love

Selections from *Liebeslieder Walzer*, op. 52

Johannes Brahms

Rede, Mädchen, allzu liebes

Wohl schön bewandt

Wenn so lind dein Auge mir

Am Donaustrande, da steht ein Haus

Nicht wandle, mein Licht dort außen

O wie sanft die Quelle

Nein, est ist nicht auszukommen

Schlosser auf, und mache Schlösser

Nancy Grunewald, mezzo-soprano

Teddy Crecelius, tenor

Elena Panchenko, primo

Mac Merchant, secondo

Chamber Choir

O Mistress Mine from *Three Elizabethan Part Songs*

Ralph Vaughan Williams

Love

Edward Elgar

Flower of Beauty

John Clements

Love Lost (Four satirical poems on love)

Paul Sjolund

One Perfect Rose

When You're Away

Careless Talk

Your Little Hands

Dirait-on

Morten Lauridsen

Sing Me to Heaven

Daniel Gawthrop

Intermīs —

Desert Reception ~ Fellowship Hall
Please Join us for Tastes of Assorted Homemade Desserts including

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Pullman High School Women's Ensemble
under the direction of Andrew Mielke

Amyntas With His Phyllis Fair

Pilkington, arr. Harris

Come to Me, My Love

Rossetti, Riggs

Chorale

The Wedding Ring

Antonin Dvorák

Caritas et Amor

Z. Randall Stroope

O My Luve's Like a Red, Red Rose

René Clausen

Michael Green, cello
Kezia Bauer, violin

Prayer of the Children

Kurt Bestor, arr. Andrea Klouse

T h a n k y o u f o r j o i n i n g

Haydn's *Die Schoepfung*
The Creation
Friday, April 19 7:30 p.m.
Clarkston High School Auditorium
Sunday, April 21 4:00 p.m.
UI Administration Auditorium

Program Notes

Brahms's waltzes celebrate a predominantly Schubertian heritage. Indeed the *Liebeslieder Walzer*, Op. 52, and *Neue Liebeslieder Walzer*, Op. 65, for piano duet and vocal quartet plays an integral role in a kind of "Schubert project" that occupied the composer during his first decade in Vienna. Brahms edited a number of Schubert's unpublished compositions at this time, including, among other works, one book of 12 *Ländler* in 1864 (D. 790) and a second of 20 *Ländler* in May 1869 (D. 366 and 814). To each he quickly responded with a cycle of his own making the Op. 39 Waltzes in January 1865 and the Op. 52 *Liebeslieder* (marked, tellingly, "Im Ländler-Tempo") in August 1869. Two years later Brahms considered editing a third group of Schubert dances. Although this project came to nothing, the composer's imagination was once more sparked, and by 1874, the *Neue Liebeslieder* (some of which date back to the time of Op. 52) had been completed.

For all their Schubertian background, however, the two sets of vocal waltzes reflect a more contemporary source of influence as well. From time to time Brahms drew inspiration from the Waltz King himself, Johann Strauss Jr. Thus, "Am Donaustrande, da steht ein Haus," Op. 52, No. 9, seems indebted to the beloved "Blue Danube" Waltz, not only for its essential imagery, but perhaps for certain musical details as well.

Although Brahms conceived of the *Liebeslieder* as pieces of genuine *Hausmusik*—he described them as such when sending the manuscript of the first book to his publisher Simrock in the summer of 1869—he nevertheless teased the latter with the possibility of adapting some of the numbers for "small choir and orchestra" and so (in the manner of Strauss) making some "pretty concert numbers." It was not until January 1870, however, owing to friendly pressure from Ernst Rudorff of the Berlin Hochschule, that Brahms actually set about orchestrating some of the pieces, joining eight dances from Op. 52 with a ninth that would later appear in Op. 65. Rudorff performed the suite with great success in Berlin on March 19, 1870, employing a quartet of solo singers (as Brahms had now requested) rather than a small choir (as the composer had originally conceived). Reporting to Brahms on this triumph, Rudorff encouraged his friend to take up his pen once more and to publish the entire Op. 52 cycle in a purely orchestral dress. For his part, Brahms not only had no inclination to do so, but after trying out the suite himself in Budapest with both soloists and choir, lost interest in the orchestral version altogether, which remained unpublished until 1938.

In view of the large number of dances contained within the original Op. 52 set, it is not surprising that Brahms struggled over matters of order and arrangement. Surviving manuscripts and other documents show that in some cases the question of the sequence of the eighteen dances and even their keys remained unsettled until it was time to go to press, and that at one time or another Brahms considered releasing the collections in either two or three separate books before finally settling on an undivided plan. Still, most adjoining dances are in closely related keys, and some waltzes share significant harmonic and motivic material. Brahms's arrangements thus yield continuity between adjacent dances, coherence within larger units, and closure for each complete cycle.

The texts of the *Liebeslieder* are East European folk poems in translations by Georg Friedrich Daumer. As we might expect, Brahms's settings are hardly the "trifles" described by their self-effacing composer in a note to Simrock. True, the first piece ("Rede, Mädchen") begins simply, with "oom-pah-pah" vamping. But the music rapidly becomes more sophisticated, as Brahms eschews literal repetition (a hallmark of popular Music) in favor of continual variation. Most striking, perhaps, is the return of the original tune in free inversion twice later in the piece, with corresponding changes in the counterpoint of the accompaniment. The first waltz thus contains within itself a striking contrast between popular and art music, and throughout the rest of the work these opposing forces are played out with a sure hand.

The *Liebeslieder Walzer*, in short, are quintessential Brahms. Though their charm may derive in part from the contrast in which they stand to his work as a whole, their eternal freshness stems from technique refined in larger forms. As Ernest Newman, the British critic and Wagner biographer put it, "Had Brahms never been stretched to the tension of such works as the C-minor Symphony and the Requiem, he could never have relaxed to the charm of the waltzes." This image tells a familiar story of an uncompromising composer who brought the highest artistic sensibilities to every expression of his muse.

~David Brodbeck

End Pro—

Brahms' Liebeslieder Walzer
Lovesong Waltzes

Rede, Mädchen, allzu liebes

"Rede, Mädchen, allzu liebes,"
Das mir in die Brust, die kühle,
Hat geschleudert mit dem Blicke
Diese wilden Glutgefühle!"

*"Speak, dearest maiden,
you whose glance has hurled
into my cool heart,
these wild passionate feelings"*

"Willst du nicht dein Herz erweichen;
Willst du, eine Überfromme,
Rasten ohne traute Wonne,
Oder willst du, dass ich komme?"

*"Don't you want to soften your heart?
Do you want, you overly pious one,
to rest without true delight?
Or do you want me to come?"*

"Rasten ohne traute Wonne --
Nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge,
Komme, wenn die Sterne grüßen!"

*"Rest without true delight--
I don't want to suffer so bitterly.
Do come, you dark-eyed lad,
come when the stars appear!"*

Wohl schön bewandt war es vorehe

Wohl schön bewandt
War es vorehe
Mit meinem Leben
Mit meiner Liebe;
Durch eine Wand,
Ja, durch zehn Wände,
Erkannte mich
Des Freundes Sehe;
Doch jetzo, wehe,
Wenn ich dem Kalten
Auch noch so dicht
Vor'm Auge stehe,
Es merkt's sein Auge,
Sein Herze nicht.

*How very pleasant
it used to be,
both with my life
and with my love;
through a wall,
even though ten walls,
my friend's eye
noticed me.
Yet now, alas,
even if I stand
right in front,
of the cold one's eye,
his eye, his heart
notice me not.*

Wenn so lind dein Auge mir

Wenn so lind dein Auge mir
und so lieblich schauet—
Jede letzte Trübe flieht,
Welche mich umgrauet.
Dieser Liebe schöne Glut,
Laß sie nicht verstieben!
Nimmer wird, wie ich, so treu
Dich ein Andrer lieben.

*When your eyes so gently
and so fondly gaze on me,
every last sorrow flees,
that once had troubled me.
This beautiful glow of our love—
do not let it die!
Never will another love you
as faithfully as I.*

Am Donaustrande, da steht ein Haus

Am Donaustrande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.
Das Mädchen, es ist wohl gut gehegt,
Zehn eiserne Riegel sind vor die Türe gelegt.
Zehn eiserne Riegel – das ist ein Spaß;
Die spreng' ich, als wären sie nur von Glas.

*On the Danube's bank there stands a house,
and there a rosy maiden gazes out.
The maiden is quite well protected;
ten iron bars block her door.
Ten iron bars – that's a joke!
I'll break them as if they were only glass.*

O wie sanft die Quelle

O wie sanft die Quelle sich
Durch die Wiese windet;
O wie schön, wenn Liebe sich,
Zu der Liebe findet.

*Oh how gently the stream
winds through the meadow!
Oh how beautiful when one love
finds itself another!*

Nicht wandle, mein Licht

Nicht wandle, mein Licht, dort außen
Im Flurbereich!
Die Füße würden dir, die zarten,
Zu naß, zu weich.

*Don't wander, my light,
over there in the fields!
Your dainty feet would become
too wet, too soft.*

All überströmt sind dort die Wege,
Die Stege dir;
So überreichlich trante dorten
Das Auge mir.

*All the roads are flooded there,
all your paths –
so profuse were the tears
that flowed from my eyes.*

Nein, es ist nicht auszukommen

Nein , es ist nicht auszukommen
Mit den Leuten;
Alles wissen sie so giftig
Auszudeuten.

Bin ich heiter, hegen soll ich
Lose Triebe;
Bin ich still, so heißt's ich wäre
Irr aus Liebe.

*No, it is impossible to get along
with such people;
they know how to interpret everything
so maliciously.*

*If I'm merry, I'm said to have
frivolous desires;
If I'm silent, then supposedly I'm
mad with love.*

Schlosser auf, und mache Schlosser

Schlosser auf, und mache Schlösser,
Schlösser ohne Zahl;
Denn die bösen Mäuler will ich
Schließen allzumal.

*Locksmith—come and make locks,
innumerable locks;
for I want to close their evil mouths
once and for all!*

End Liebeslieder

Dirait-on

Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
Caresses itself, so they say;
self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.
~Rainer Maria Rilke

Caritas et Amor

Where there is charity and love,
God is there.
The love of Christ has gathered us together.
And let there be immeasurable joy
Both now and for evermore. Amen.
~Traditional 10th century

Our Artistic and Music Director



Michael Murphy made his debut as Artistic and Music Director of the Palouse Choral Society (formerly known as the Idaho-Washington Concert Chorale) in 2009. Dr. Murphy has a wealth of conducting experience, ranging from the university level to community choruses, secondary school, and church.

Critics, colleagues, and singers acknowledge Murphy's conducting and rehearsal style as passionate, enthusiastic, engaging, and above all, positive. Under his baton, Palouse Choral Society has increased its membership from fifty to over eighty singers and the concert series has grown to four concerts per year. Summer 2011 he accompanied several PCS singers to the International Prague Choral Festival. Dr. Murphy is Director of Choral Activities and Assistant Professor of Conducting at the University of Idaho where he conducts the Vandaleers Concert Choir and University Chorus, and teaches graduate and undergraduate courses in conducting and choral methods.

A native of Wilmington, North Carolina, Dr. Murphy received his degrees in Conducting and Choral Music Education from Florida State University and East Carolina University. His dissertation, *Performance Practice of Johann Sebastian Bach's Passio secundum Johannem – A Study of Twenty-Five years of Recorded History as Influenced by the Historically Informed Performance Movement* was awarded a grant for dissertation research. He is the Founder and Artistic Director of the Idaho Bach Festival. Dr. Murphy has held several state leadership positions in the American Choral Directors Association (ACDA) and the Music Educators National Conference (MENC). Presently, he is President-Elect for the Idaho state chapter of the American Choral Directors Association. Dr. Murphy serves as an active adjudicator and clinician for workshops, festivals, honor choirs and clinics.

Our Accompanist



Elena Panchenko is originally from Ukraine and studied at the Moscow Conservatory where she earned her degree in piano performance, music history and music theory. She served as the Musical Director of the Penn State Opera for four years and performed the debut of two new operas, including *Mrs. Satan*, an opera about the life of the first woman presidential candidate, Victoria Woodhull. Working extensively as an accompanist and church musician, Elena has performed with groups as varied as a children's dance group to such well-known musicians as Francis Orval and David Shifrin, clarinetist and Music Director of Chamber Music at the Lincoln Center. In addition to Elena's duties with the chorale, she is also the Music Director at St. James' Episcopal Church in Pullman. Elena's family includes her husband Alex, WSU Math Professor and former Ukrainian rock star (as is Elena), and her son Ivan, a university student.

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Andrew Mielke graduated with Honors from Eastern Oregon University, where his primary instructor was Dr. Peter Wordelman. Andrew also received a Masters in Music from Washington State University, where his primary instructors were Dr. Lori Wiest and Dr. Julie Wieck. Andrew has taught at Pullman High School for 12 years and has been the Music Minister at Emmanuel Baptist Church in Pullman for the past 15 years.

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