

Serenades on a Clear Night

Music of Schubert, Mendelssohn, and Brahms



BLOOMINGTON CHAMBER SINGERS

Gregory Geehern, Conductor

Saturday, October 22nd, 2016

St. Mark's United Methodist Church



Our 47th Season
Bloomington Chamber Singers
Serenades on a Clear Night

Gregory Geehern, *conductor*
Alice Chuaqui Baldwin, *collaborative pianist*
Nicole Simental, *collaborative pianist*

Der Tanz, D. 826
An die Sonne, D. 439

Franz Schubert (1797 – 1828)

Sechs Lieder, op. 41
Im Walde
Entflieh' mit mir
Es fiel ein Reif
Auf ihrem Grab
Mailed
Auf dem See

Felix Mendelssohn (1809 – 1847)

Ständchen, D. 920

Amanda Russo Stante, *mezzo-soprano*

Schubert

Nachthelle, D. 892

William Perkins, *tenor*

Der Gondelfahrer, D. 809

Neue Liebeslieder, op. 65

Johannes Brahms (1833 – 1897)

Verzicht, o Herz, auf Rettung
Finstere Schatten der Nacht
An jeder Hand die Finger
Ihr schwarzen Augen, ihr dürft nur winken
Wahre, wahre deinen Sohn
Rosen steckt mir an die Mutter
Vom Gebirge Well' auf Well'
Weiche Gräser im Revier

Nagen am Herzen
Ich kose süß mit der und der
Alles, alles in den Wind
Schwarzer Wald, dein Schatten
Nein, Geliebter, setze dich mir
Flammenauge, dunkles Haar
Zum Schluss: Nun, ihr Musen, genug!

Monica Dewey, *soprano*
Amanda Russo Stante, *mezzo-soprano*
William Perkins, *tenor*
Charles Macklin, *baritone*

TEXTS AND TRANSLATIONS

Franz Schubert (1797 – 1828)

Der Tanz, D.826 (Schnitzer)

Es redet und träumet die Jugend so viel,
von Tanzen, Galoppen, Gelagen,
auf einmal erreicht sie ein trügliches Ziel,
da hört man sie seufzen und klagen.

Bald schmerzet der Hals, und bald schmerzet die
Brust,
verschwunden ist alle die himmlische Lust.
“Nur diesmal noch kehr’ mir Gesundheit zurück!”
so flehet vom Himmel der hoffende Blick!

An die Sonne, D.439 (Uz)

O Sonne, Königin der Welt,
die unser dunkles Rund erhellt
in lichter Majestät;
erhab’nes Wunder einer Hand,
die jene Himmel ausgespannt
und Sterne hingesät!

Noch heute seh’ ich deinen Glanz,
mir lacht in ihrem Blumenkranz
noch heute die Natur.
Der Vögel buntgefiedert Heer
singt morgen mir vielleicht nicht mehr
im Wald und auf der Flur.

Ich fühle, daß ich sterblich bin,
mein Leben welkt wie Gras dahin,
wie ein verschmachtet Laub.
Wer weiß, wie unerwartet bald
des Höchsten Wort an mich erschallt:
komm wieder in den Staub!

Felix Mendelssohn (1809 – 1847)

Sechs Lieder, op. 41

1. Im Walde (Platen)

Ihr Vögel in den Zweigen schwank,
wie seid ihr froh und frisch und frank
und trillert Morgenchöre.
ich fühle mich im Herzen krank,
wenn ich’s von unten höre.

The Dance

Youth talk and dream so much,
of dancing, doing the Galop, carousing,
once they reach their desired goal,
then one hears them sigh and complain.

Soon the throat hurts, and soon the chest hurts,
all heavenly desires disappear,
“If only my health would return this once!”
thus entreats the hopeful glance toward heaven!

To the Sun

O sun, queen of the world,
who lights our dark round
in shining majesty;
sublime marvel of a hand
which spread out the distant heavens
and strewed the stars within them!

Today I can still see your radiance;
in its garlands of flowers
nature still smiles upon me today.
Tomorrow the bright-feathered hosts of birds
may never again sing to me
in the woods and the meadows.

I feel that I am mortal;
my life withers away like grass,
like languishing leaves.
Who knows how unexpectedly, how soon
the voice of the Almighty will ring out to me:
“Return to the dust!”

In the Wood

You birds in the swinging branches,
how merry and fresh and free are you
with your trembling morning choirs.
I feel sick at heart
When I hear it from down below.

Ein Stündchen schleich' ich blos heraus
in euer lustig Sommerhaus
und muss mich dess beklagen;
Ihr lebet stets in Saus und Braus,
seht's nachten hier und tagen.

Ihr sucht der Bäume grünes Dach,
der Wiese Schmelz, den Kieselbach,
ihr flieht vor Stadt und Mauer,
und laßt die Menschen seufzen, ach,
in ihrem Vogelbauer.

2. Entflieh mit mir (Heine)

Entflieh' mit mir und sei mein Weib,
und ruh' an meinem Herzen aus;
fern in der Fremde sei mein Herz
dein Vaterland und Vaterhaus.

Und fliehst du nicht, so sterb' ich hier
und du bist einsam und allein;
und bleibst du auch im Vaterhaus,
wirst doch wie in der Fremde sein.

3. Es fiel ein Reif (Heine)

Es fiel ein Reif in der Frühlingsnacht,
es fiel auf die bunten Blaublümelein:
sie sind verwelket, verdorret.

Ein Jüngling hatte ein Mädchen lieb;
sie flohen heimlich von Hause fort,
es wußt' weder Vater noch Mutter.

Sie sind gewandert hin und her,
sie haben gehabt weder Glück noch Stern,
sie sind verdorben, gestorben.

4. Auf ihrem Grab (Heine)

Auf ihrem Grab, da steht eine Linde,
drin pfeifen die Vögel und Abendwinde,
und drunter sitzt, auf dem grünen Platz,
der Müllersknecht mit seinem Schatz.

Die Winde, wehen so still und so schaurig,
die Vögel, singen so süß und so traurig;
die schwatzenden Buhlen, die werden stumm,
sie weinen und wissen selbst nicht warum.

I sneak outside for an hour
to go to your pleasant summer house
I must complain about my fate;
You live in fun and happiness;
in the trees, day and night.

You seek the green roof of the wood,
the pastures green, the streams with stones;
you flee from town and wall
and leave the people to sigh, oh,
in their birdcage.

Flee with Me

Flee with me and be my wife,
and rest upon my heart;
in distant lands let my heart
be your fatherland and your parental home.

If we do not flee, I'll die here
and you will be lonely and alone;
and you will remain in your parental home,
but it will be like a foreign land to you.

There Fell a Frost

There fell a frost on a night of Spring,
it fell on the delicate blossoms blue:
the blossoms withered, and drooped.

A young man once loved a maiden fair;
in secret they ran away from home,
unknown to their father or mother.

They wandered aimless here and there,
they had neither luck nor aiding star,
they met their ruin, they perished.

Over their Grave

Over their grave stands a linden tree,
in which the birds are piping in the evening wind,
and on the grass underneath sits
the miller's boy with his sweetheart.

The wind blows so mildly and eerily,
the birds sing so sweetly and mournfully:
the chattering youngsters, they fall silent;
they weep and they do not know why.

5. Mailed (Hölty)

Der Schnee zerrinnt,
der Mai beginnt,
und Blüten keimen
auf Gartenbäumen,
und Vogelschall
tönt überall.

Pflückt einen Kranz
und haltet Tanz
auf grünen Auen
ihr schönen Frauen,
wo grüne Mai'n
uns Kühlung streuen

6. Auf dem See (Goethe)

Und frische Nahrung, neues Blut
saug' ich aus freier Welt:
wie ist Natur so hold und gut,
die mich am Busen hält!

Die Welle wieget unsern Kahn
im Rudertakt hinauf,
und Berge, wolkig himmeln,
begegnen unserm Lauf.

Aug', mein Aug', was sinkst du nieder?
Goldne Träume, kommt ihr wieder?
Weg, du Traum! so Gold du bist:
hier auch Lieb' und Leben ist.

Franz Schubert (1797 – 1828)

Ständchen, D.920 (Grillparzer)

Zögernd leise,
in des Dunkels nächt'ger Stille
sind wir hier,
und den Finger sanft gekrümmt,
leise, leise pochen wir
an des Liebchens Kammertür.

Doch nun steigend, schwellend, hebend,
mit vereinter Stimme laut
rufen aus wir hochvertraut:
schlaf du nicht,
wenn der Neigung Stimme spricht.

May Song

The snow melts away,
the month of May begins,
the budding blossoms of
the garden trees,
and the birdsongs
sound everywhere.

Go and pick a wreath
and keep dancing
in green pastures
with their beautiful women,
in the green month of May,
where we scatter in the cool.

On the Lake

And fresh sustenance, new blood
I soak up from the wide world;
how sweet and good is nature
Which holds me to her bosom!

The waves rock our little boat
in time with the oars,
and mountains, cloud-capped heavenwards,
meet our circling course.

Eyes, my eyes, why are you cast down?
Golden dreams, do you come again?
Away, you dream, however golden;
here too is love and life.

Serenade

Gently hesitating,
under cover of night
we are here,
and with finger gently bent,
softly, softly we tap
on the loved one's door.

But now rising, swelling, mounting,
loudly with one voice
we call out surely:
do not sleep,
if the voice of desire speaks.

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne,
wie viel selt'ner dann als Gold,
Menschen uns geneigt und hold,
drum, wenn Freundschaft
Liebe spricht,
Freundin, Liebchen, schlaf' du nicht.

Aber was in allen Reichen
wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
sollst du nun auch Ruhe haben,
noch ein Grüßchen, noch ein Wort,
es verstummt die frohe Weise,
leise, leise
schleichen wir uns wieder fort.

Nachthelle, D.892 (Seidl)

Die Nacht ist heiter und ist rein,
im allerhellsten Glanz,
die Häuser schau'n verwundert drein,
steh'n übersilbert ganz.

In mir ist's hell so wunderbar,
so voll und übervoll,
und waltet drinnen frei und klar
ganz ohne Leid und Groll.

Ich fass' in meinem Herzenshaus
nicht all' das reiche Licht,
es will hinaus, es muß hinaus,
die letzte Schranke bricht!

Der Gondelfahrer, D.809 (Mayrhofer)

Es tanzen Mond und Sterne
den flücht'gen Geisterreih'n:
wer wird von Erden Sorgen
befangen immer sein!

Du kannst in Mondesstrahlen
nun, meine Barke, wallen;
und aller Schranken los,
wiegt dich des Meeres Schoß.

Vom Markusturme tönte
der Spruch der Mitternacht:
sie schlummern friedlich alle,
und nur der Schiffer wacht.

With a lantern, a wise man once
went searching far and near for friends,
how much rarer than gold,
are those who love us and are devoted;
so when friendship calls,
love calls,
dearest maiden, do not sleep.

But what in any way
can be compared with slumber?
So instead of words and gifts
you shall now have peace;
one more greeting, one more word,
the happy melody is silent,
softly, softly,
we steal away again.

A Clear Night

The night is clear and pure
in the brightest splendor;
the houses look down in wonderment,
flooded with silver.

My heart is so wonderfully clear,
so full, overflowing with radiance
that moves within me freely,
without sorrow and cares.

I cannot contain in the dwelling of my heart
all the rich light;
it wants to get out, it must get out;
the last barrier breaks!

The Gondolier

The moon and the stars dance
the fleeting spirit dance
who will be forever
fettered by earthly cares!

You can float in the moonbeam,
now, my boat.
and free from all the restraints,
rock yourself in the bosom of the sea.

The decree of midnight is tolled
by the tower of Saint Mark's:
they all slumber peacefully,
and only the boatman stays awake.

Johannes Brahms (1833 – 1897)
Neue Liebeslieder, op. 65

No. 1

Verzicht, o Herz, auf Rettung,
dich wägend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

My heart, renounce hopes of being saved
as you venture onto the sea of love!
For a thousand boats float
around its shores in ruins!

No. 2

Finstere Schatten der Nacht,
Wogen- und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
euch zu begreifen im Stande?
Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

Dark shades of night,
danger from waves and whirlpools!
Are those who rest there gently
on terra firma
capable of understanding you?
Only that man can
who drifts on the stormy wastes
of the wild sea,
miles from shore.

No. 3

An jeder Hand die Finger
hatt' ich bedeckt mit Ringen,
die mir geschenkt mein Bruder
in seinem Liebessinn.
Und einen nach dem andern
gab ich dem schönen,
aber unwürdigen Jüngling hin.

On each hand were my fingers
bedecked with rings
that my brother had bestowed on me
with love.
And one after another
did I give to that handsome
but unworthy lad.

No. 4

Ihr schwarzen Augen, ihr durft nur winken;
Paläste fallen und Städte sinken.
Wie sollte steh'n in solchem Strauß
mein Herz, von Karten das schwache Haus?

You black eyes, you need only beckon,
and palaces fall and cities sink.
How should then my heart withstand
such strife, inside its weak house of cards?

No. 5

Wahre, wahre deinen Sohn,
Nachbarin, vor Wehe,
weil ich ihn mit schwarzem Aug'
zu bezaubern gehe.

Protect, protect your son,
my neighbor, from woe;
for I go with my black eyes
to enchant him.

O wie brennt das Auge mir,
das zu Zünden fordert!
Flammet ihm die Seele nicht –
deine Hütte lodert.

O how my eyes burn
to inflame his passion!
If his soul will not ignite,
Your hut will catch fire.

No. 6

Rosen steckt mir an die Mutter,
weil ich gar so trübe bin.
Sie hat recht, die Rose sinket,
so wie ich, entblättert hin.

Mother gave me roses
because I am so troubled.
She is right: roses droop
just as I do, wilting away.

No. 7

Vom Gebirge Well' auf Well'
kommen Regengüsse,
und ich gäbe dir so gern
hunderttausend Küsse.

From the mountains, wave after wave,
come downpours of rain,
and I want so much to give you
a hundred thousand kisses.

No. 8

Weiche Gräser in Revier,
schöne, stille Plätzchen!
O, wie linde ruht es hier
sich mit einem Schätzchen!

Soft grass all around,
lovely, quiet spots!
Oh, how soothing it is to rest here
with one's sweetheart!

No. 9

Nagen am Herzen fühl ich ein Gift mir.
Kann sich ein Mädchen,
ohne zu fröhnen zärtlichem Hang,
fassen ein ganzes wonneberaubtes Leben entlang?

I feel a poison gnawing at my heart.
Is it possible for a maiden
not to give in to her tender inclinations
and live her entire life robbed of bliss?

No. 10

Ich kose süß mit der und der
und werde still und kranke,
denn ewig, ewig kehrt zu dir,
o Nonna, mein Gedanke!

I sweetly fondle this girl and that,
and grow quiet and sick at heart,
for always, always, toward you
my thoughts turn, o Nonna!

No. 11

Alles, alles in den Wind
sagst du mir, du Schmeichler!
Alles ammt verloren sind
deine Müh'n, du Heuchler!

All, all is lost to the wind
of what you say to me, you flatterer!
Altogether, all your efforts
are lost, you pretender!

Einem andern Fang' zu lieb
stelle deine Falle!
Denn du bist ein loser Dieb
denn du buhlst um alle!

Be so good as to set your trap
for another!
For you are a loose thief,
for you have wooed them all!

No. 12

Schwarzer Wald, dein Schatten ist so düster!
 Armes Herz, dein Leiden ist so drückend!
 Was dir einzig wert,
 es steht vor Augen;
 ewig untersagt ist Huldvereinung.

Dark forest, your shade is so gloomy!
 Poor heart, your sorrow is so oppressive!
 The only thing you value
 is right before your eyes;
 being joined in love is eternally forbidden.

No. 13

Nein, Geliebter, setze dich
 mir so nahe nicht!
 Starre nicht so brünstiglich
 mir ins Angesicht!

No, my love, don't sit
 so near me!
 Do not stare so ardently
 at my face!

Wie es auch im Busen brennt,
 dämpfe deinen Trieb,
 daß es nicht die Welt erkennt,
 wie wir uns so lieb.

However much your heart may burn,
 suppress your urges,
 so that the world will not see
 how much we love each other.

No. 14

Flammenauge, dunkles Haar,
 Knabe wonnig und verwogen,
 Kummer ist durch dich hinein
 in mein armes Herz gezogen!

Flaming eyes, dark hair,
 sweet and audacious boy,
 because of you my poor heart
 toils with sorrow!

Kann in Eis der Sonne Brand,
 sich in Nacht der Tag verkehren?
 Kann die heisse Menschenbrust
 atmen ohne Glutbegehren?

Can the sun's fire make ice,
 or turn day into night?
 Can the ardent breast of a man
 breathe without glowing desire?

Ist die Flur so voller Licht,
 daß die Blum' im Dunkel stehe?
 Ist die Welt so voller Lust,
 daß das Herz in Qual vergehe?

Is the field so full of light
 that the flowers stand in darkness?
 Is the world so full of joy
 that the heart is abandoned to torment?

No. 15

Zum Schluß
 Nun, ihr Musen, genug!
 Vergebens strebt ihr zu schildern,
 wie sich Jammer und Glück
 wechseln in liebender Brust.
 Heilen könnet die Wunden ihr nicht,
 die Amor geschlagen,
 aber Linderung kommt einzig,
 ihr Guten, von euch.

In Conclusion
 Now, you Muses, enough!
 In vain you strive to depict
 how lamentation and happiness
 alternate in the heart that loves.
 You cannot heal the wounds
 that Amor has inflicted,
 but, you kind ones, relief
 comes only from you.

MEET THE ARTISTS



Soprano **Monica Dewey** is a Master's student and Associate Instructor of Voice at Indiana University, studying with Patricia Stiles. Recently, she has been seen as Marie in *La fille du regiment*, Rosina in *Il barbiere di Siviglia*, and Morgana in *Alcina* with IU Opera Theater. She has also been a soprano soloist in Beethoven's *Mass in C Major*, Mozart's *Mass in C Major*, Vivaldi's *Gloria*, Handel's *Messiah*, Fauré's *Requiem*, and Bach's *Magnificat*. Monica was the 2015 District Winner of the Metropolitan Opera National Council Auditions in Indiana, was awarded a travel grant from the IU Friends of Music Travel Grant Competition, placed first in the collegiate division of The American Prize Competition, and was a recipient of the Arleen Auger Memorial Scholarship. Monica has spent her summers with Opera Theatre of Saint Louis,

Chautauqua Voice Institute, and Lyric Opera Studio Weimar. Monica is a native of Stone Mountain, Georgia, where she learned to play accordion and banjo with her eclectic, musical family.



Amanda Russo Stante is an experienced and versatile mezzo-soprano, known for her ability to master both feminine and pants roles on the operatic stage. From Octavian to Cendrillon, Amanda has been recognized for her "highly theatrical, vocally persuasive" performances, which are "nothing short of stunning" (Peter Jacobi, Herald Times). Amanda has held five title roles on the Indiana University Opera theater stage: Handel's *Serse*, Massenet's *Cendrillon*, Hansel in Humperdinck's *Hansel and Gretel*, Octavian in Strauss's *Der Rosenkavalier*, and Isabella in Rossini's *L'Italiana in Algeri*. Her experience has taken her to The Glimmerglass Festival, Central City Opera, and concert stages across the United States and Europe. Amanda holds a doctor of music degree in voice performance and literature from the Indiana University Jacobs School of Music, where she also received her Master of Music

degree. She began her studies in higher education in her hometown of Pittsburgh, Pennsylvania, at Carnegie Mellon University, where she earned a Bachelor of Fine Arts degree with a minor in German. In addition to performing, Amanda maintains a private voice studio in Bloomington and teaches in the Music in General Studies department at the Jacobs School.



Tenor **Will Perkins** is a native of Salt Lake City, Utah. He is currently a doctoral student in vocal performance at Indiana University studying with Brian Gill, after previously earning a Master's degree from IU and a Bachelor's degree from the University of Utah. In 2014, Will founded the University Gilbert & Sullivan Society to provide additional performing opportunities for students and to foster their creative involvement in all aspects of performance and production. Earlier that year he was a presenter at the annual New Voice Educators Symposium, speaking on what has become the subject of his doctoral document: incorporating musical theater in the classical voice studio.

Last year he served as an assistant to the director of IU Opera Theater's production of *Così fan tutte* and as writer and director for Sylvia McNair's undergraduate voice performance workshop productions. A lover of everything from Broadway to *Bohème*, Will has performed in a number of productions at the Jacobs School of Music and with companies around the country, including The Ohio Light Opera and Utah Festival Opera. Favorite engagements include *Les Misérables* (Joly), *Next to Normal* (Dr. Madden/Dr. Fine), *The Merry Widow* (Camille), *Candide* (Candide), *Iolanthe* (Lord Tolloller), *Street Scene* (Danny), *Les Dialogues des Carmélites* (l'Aumonier), and *The Last Savage* (Prince Kodanda).



After taking his degree in voice and French at Indiana University, baritone **Charles Macklin** has enjoyed work in early incarnations of Bloomington Chamber Singers. A love of all things Bach fostered his return to BCS for the recent *B-Minor Mass* presentation. In between there were Gilbert and Sullivan roles with Bloomington Town Theater and Bloomington Music Works (Sgt Merrill in *Yeomen*, a couple of Ko-Kos in *Mikado*, General Stanley in *Pirates*), as well as the mutton-chopped constable in Ardo Opera's *Albert Herring*. In addition, he enjoys barbershop, gospel, jazz, and classical small groups.



Alice Chuaqui Baldwin, a native of Laramie, Wyoming, is a doctoral student in harpsichord at Indiana University. Alice holds a Master's degree in harpsichord from IU, but started her musical life as a pianist and holds a Bachelor's degree in piano from the University of Wyoming. She has performed frequently as a pianist during her time at IU, and was the featured piano soloist with the Indiana University Chamber Orchestra for Frank Martin's *Petite symphonie concertante*. She is an avid supporter of new music and has premiered several works for piano, including Seymour Bernstein's *Fantasy on Three Bach Chorales* and, most recently, Nicolas Chuaqui's *Echoing* for violin and piano. As a harpsichordist, Alice is active as both a soloist and continuo artist and regularly performs at the Oregon Bach Festival, working with numerous conductors and orchestra leaders there, including Masaaki Suzuki, Matthew Halls, Helmuth Rilling, Craig Hella Johnson, and Rachel Podger. During the 2014 festival she performed a set of concerts with His Majestys Sagbutts & Cornetts and was lauded by The Register Guard (Eugene, OR) for her "masterful solo performances." Alice also loves singing and is a member of the Renaissance vocal ensemble the Burgundian Consort, and has previously sung with Indiana University's Pro Arte Singers and NOTUS: Contemporary Vocal Ensemble.



Nicole Simental is a doctoral student in Organ Performance at Indiana University's Jacobs School of Music, where she studies with Dr. Christopher Young. Nicole holds degrees from the University of Notre Dame and Wheaton College, where she studied with Dr. Craig Cramer and Dr. Edward Zimmerman. She currently serves as Assistant Music Director at First Christian Church and accompanist at St. Paul's Catholic Church in Bloomington. Nicole also maintains an active performing career. In 2015, she played in a "Rising Stars" concert at St. Paul's Episcopal Church in Indianapolis. In 2016 she won the Immanuel Lutheran Organ Scholar Award and she tied for 1st prize at the First Sursa American Organ Competition at Ball State University. Additionally, she was a semifinalist for the National Young Artists Competition in Organ Performance. Most recently, this past September she was awarded first prize and a Diploma for the best performance of the obligatory piece at the IV International Goedicke Organ Competition at the Moscow Conservatory.



Gregory Jon Geehern, D.Mus., is a young conductor acclaimed for using creativity and innovation to bring choral music to a new generation of audiences. A multi-talented choral conductor, pianist, baritone/tenor and scholar, Dr. Geehern has been called a “gifted new presence” for his work with full choirs, opera choruses, and chamber ensembles in repertoire from the Middle Ages to the present day.

Dr. Geehern is the year-round assistant to the artistic director of The Princeton Festival, where he has served as assistant conductor and chorus master of Benjamin Britten’s *Peter Grimes* and Richard Wagner’s *Der fliegende Holländer*. He has also served as assistant conductor of George Gershwin’s *Porgy & Bess* and Mozart’s *Le nozze di Figaro*. He is currently a member of the artistic team preparing the Festival’s 2017 production of Beethoven’s *Fidelio*. He is co-founder of the Chicago-based Kosmologia, an arts collective dedicated to interdisciplinary music projects in collaboration with visual artists and scholars. He served as conductor and tenor for the ensemble’s recent performance of the works of Shulamit Ran and as a tenor for Kosmologia’s presentations of Steve Reich’s *Proverb* and works by Mario Lavista and Tomás Luis de Victoria.

Dr. Geehern maintains a successful professional performance career in both choral music and opera, where he is in constant demand as a singer and collaborative pianist. He recently performed in New York at a celebration for the late composer John Eaton that included *Mass II* for solo singers, clarinet, piano, and percussion, and *El Divino Narciso*, a dramatic cantata based on the writings of Sor Juana Inés de la Cruz. He also recently returned from performing as a tenor with Ensemble Lipzodes at the Festival Internacional de Música Sacra in Quito, Ecuador.

CJ&B
CLENDENING
JOHNSON
& BOHRER, P.C.

409 W. PATTERSON DR.
SUITE 205
BLOOMINGTON, IN 47403

VOICE 812-332-1000
FAX 812-332-7601

PO BOX 428
BLOOMINGTON, IN
47402-0428

WWW.LAWCJB.COM

THE ATTORNEYS AND STAFF OF CLENDENING JOHNSON & BOHRER, P.C.
ARE PROUD TO SUPPORT THE BLOOMINGTON CHAMBER SINGERS.

PROGRAM NOTES

Several nineteenth-century composers presented their vocal and chamber works not in expansive concert halls, but in private salons and parlors. The *Schubertiades*, a series of intimate house concerts featuring the evocative music of Franz Schubert (1797–1828), were the forerunners of today’s cherished song recitals. A young Felix Mendelssohn (1809–1847) regularly entertained a host of fashionable guests in his family’s Berlin salon. Johannes Brahms (1833–1897), in a letter to his publisher, indicated that his *Neue Liebeslieder* were suitable for *Schubertiade*-like house concerts. The intimate venues, and the fellowship that they engendered, prompted these composers to explore the similarly intimate themes of love, loss, and the human being’s relationship to nature and the divine.

Der Tanz is a short, upbeat work that warns of the detrimental effects of attending too many parties. The poem is a truncated parody of Schiller’s *Hoffnung*, which Schubert set to music on at least two different occasions. The poet Schnitzer is unknown; however, the name is likely a pseudonym, since “Schnitzer” also describes someone who cuts an item—like a poem, for example—into smaller pieces. The music’s freewheeling compound rhythms and jubilant, ascending lines suggest a carefree, party-like atmosphere that shows no signs of abating.

By the late eighteenth century, poets, artists, and musicians avoided depicting overtly religious themes in their works, looking instead to nature for inspiration and guidance. *An die Sonne* is a paean both to the sun itself and its substantive role in nurturing life on earth. After all, the beautiful plants and animals described in the poem could not survive without the sun’s light and warmth. The opening dotted rhythms signify the speaker’s sober praise, while the soft, *sostenuto* choral phrases in the B section signify the same speaker’s perceived smallness in the presence of a seemingly ageless star.

Felix Mendelssohn likely composed his *Sechs Lieder*, op. 41 for either a series of salon concerts or an intimate evening with friends. As published, the six partsongs do not formally constitute a cycle; nevertheless, the second, third and fourth songs are possibly a “shadow cycle” concealed by historical and publishing ambiguities. The songs in question are settings of three linked Heinrich Heine poems entitled *Tragödie*. The music, though consistently tuneful, conveys a mournful atmosphere that is strikingly absent from the first, fifth, and sixth songs. In spite of these minor inconsistencies, the Bloomington Chamber Singers will perform all six of these short, elegant songs in order of publication, further illustrating the composer’s intriguing search for love within nature’s realm.

Schubert beautifully explores the complex connotations of the night in *Ständchen*, *Nachthelle*, and *Der Gondelfahrer*. The homophonic *sostenuto* choral writing and piano ostinati present in each partsong convincingly convey loving intimacy, peaceful solitude, and the flickering lights of both the moon and the stars. The common-tone modulations often accompany the speakers’ shifts of perspective from the night’s overwhelming vastness to its comfortable familiarity. Consequently, these pieces uncompromisingly embrace the *Nachtmusik* paradigm so beloved by the German Romantic artists.

Brahms composed his *Neue Liebeslieder* for four voices and piano four hands between 1869 and 1874, shortly after his extensive study of Schubert’s waltzes. Like Schubert, Brahms effectively illustrates a poem’s myriad connotations through rhythmic shifts, dynamic contrasts, and harmonic ambiguity. Through a contrasting series of fourteen movements, the composer explores not only love’s joy, but also its inevitable tumult. By contrast, the fifteenth movement summarizes love’s paradoxical contradictions from an outsider’s perspective. Brahms’ intimate setting of Goethe’s poem, perhaps not surprisingly, seemingly contains its own inherent contradictions. At first glance, the composer appears to set Goethe’s poem in a typical through-composed *Lied* form. However, the second pianist plays a *passacaglia*-like bass line, while the chorus sings dense counterpoint characteristic of early eighteenth-century music. The 9/4 meter also suggests a waltz within a waltz, further illustrating the mysterious themes inherent to the poem.

Companies that advertise with or sponsor the Bloomington Chamber Singers are businesses that our members use and would personally recommend for their high quality. Please let these businesses know that you appreciate their support of BCS.



Drs. Deckard & Bailey

Let Drs. Brandy Deckard & Derek Bailey and the Precision Eye Group staff help you take care of your vision health with advanced diagnostics and treatments for a wide array of vision conditions.

Proud to support the Bloomington Chamber Singers.

 **PrecisionEyeGroup**
Dr. Brandy Deckard Dr. Derek Bailey

we look different

Call or make your appointment online.

322 S Woodcrest Dr. | 812.332.2020 | PrecisionEye.com

A member of *VISION SOURCE*—North America’s Premier Network of Private Practice Optometrists.

BLOOMINGTON CHAMBER SINGERS

Gerald Sousa, Music Director

Gregory J. Geehern, Assistant Conductor and Accompanist

Sopranos

Jan Allen
Janice Bagwell
Emma Cohen
Laren Curry
Darlene Gonzalez
Patty Ingham
Carole Mackay
Patti Parkes
Christiana Redman
Ruth Sanders
Erika Stueven
Yolanda Valdivia
Judy Zimmerman

Altos

Kristi Billings
Michaela Chybowski
Sandra Dolby
Jane Harlan-Simmons
Lisa Kurz
Elizabeth McKillip
Kathy Powell
Claire Tafoya
Erin Tolar
Legene White
Bernadette Zoss

Tenors

Justin Ahmann
Douglas Barley
David Giedroc
Lyman Hitchcock
Brant Hughes
Kyle Karum
Doug Moore
Ian Pottmeyer
Jason Wadsworth

Basses

David Esarey
Tyler Halliwell
Russell Lyons
Charles Macklin
Paul Pisano
David Rohlfling
Eliot Smith
George Walker
Jeff White

Collaborative Pianists

Alice Chuaqui Baldwin
Nicole Simental

JOIN US FOR THESE COMING EVENTS:

GOD BLESS US EVERYONE

DICKENS' CHRISTMAS CAROL, WITH CAROLS

December 3, 2016, 3 p.m. and 7:30 p.m.

Buskirk-Chumley Theater

Haydn: Die Schöpfung (The Creation)

April 22, 2017, 7:30 p.m.

First Christian Church

BLOOMINGTON CHAMBER SINGERS BOARD OF DIRECTORS

Yolanda Valdivia, President
Lynn Schwartzberg, Vice-President
Christiana Redman, Secretary
David Rohlfling, Treasurer
Gerry Sousa (ex officio)
Greg Geehern (ex officio)

David Esarey
Lisa Kurz
Paul Pisano
Jason Wadsworth
Judy Zimmerman

For detailed information about our plans for the 2016-17 season, please visit our website:

<http://www.chambersingers.info>

QUINTESSENCE GALLERY



*Franklin House
P.O. Box 53
Nashville, TN
47448*

(812) 988 - 2600



Mike Sutherland
Agent

1602 W 3rd Street, Suite E
Bloomington, IN 47404-5079
Bus 812-333-9700
Fax 812-333-9701
mike.sutherland.cdhq@statefarm.com



Thomas Watkins, DDS

Andrew Watkins, DDS

857 Auto Mall #4, Bloomington
(812) 339-4400 www.drwatkins.com

Now Accepting New Patients!

New Extended Hours!

**Bloomington Chamber Singers thanks
OUR GENEROUS CONTRIBUTORS**

whose ongoing support enables us to fulfill our mission to perform choral works and, thereby, provide opportunities for performance, education, and community service for the Bloomington area.

SEASON BENEFACTORS (\$1000-4999)

David and Kari Esarey
Ruth and Scott Sanders

SEASON SPONSORS (\$500-999)

Randall and Kathryn Powell
Frank and Tina Silberstein

SEASON PATRONS (\$250-499)

David and Karen Rohlfing
Jeff and Legene White
Judy Zimmerman
In memory of Bill Zimmerman

SEASON FRIENDS (\$100-249)

Mary Alice Cox and Jim Koch
Sandra Dolby
Melinda Doster
Thomas King
in honor of Jewel White
Kate Kroll
In honor of Barrie Zimmerman
Jim and Jeanne Madison
Karen A. Nelson
John and Cinda Pottmeyer
Rita L. Simon
In honor of Judy Zimmerman
Eliot and Pamela Smith
Tom and Bernadette Zoss

FRIENDS (to \$99)

David and Joan Austin
Ruth O. Boshkoff
Jennifer Johnson
In honor of Judy Zimmerman
Allen Linnemeier, DDS
In honor of George Walker
Victor and Carla Pagani
Christiana M. Redman
Carolyn Sowinski
Gerald and Mariella Stout
George Walker

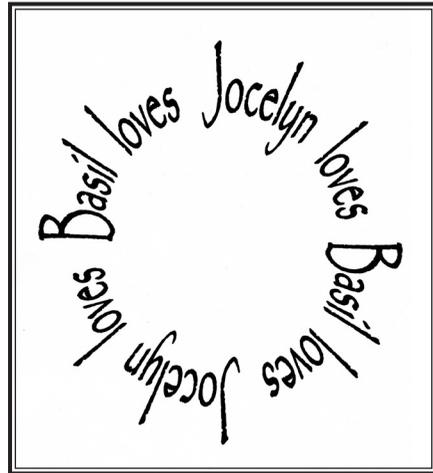


Curry FOR OVER
Auto Center **100**
Years

*Proud supporters of the
Bloomington Chamber Singers*



2906 Buick-Cadillac Boulevard • Bloomington, IN
1-800-NEW-CHEVY • CurryAutoCenter.com



CAMPUS

FAMILY DENTAL

Dr. Whitney Laverty

812-339-6272

www.CampusFamilyDental.com

Accepting New Patients

CORPORATE PARTNERS

CORPORATE SPONSORS

Chevron Phillips Chemical Company
Clendening, Johnson & Bohrer
The Kroger Company
Precision Eye Group PC

CORPORATE FRIENDS

Bloomingfoods Market and Deli
Campus Family Dental
Carrie Newcomer
Comprehensive Financial
Consultants
Curry Auto Center, Inc.
German American Bank
Lawrence Family Glass Blowers, Inc.
Marsh Supermarkets, Inc.

CORPORATE FRIENDS (continued)

Premier Healthcare LLC
James Rosenbarger, Architect
Sharp Designs, Inc.
Sigma Alpha Iota, Alumnae Chapter
Simanton's Eco Friendly Mechanics
State Farm/Mike Sutherland
Watkins Family Dental Care LLC

GRANTS

Baxter International Foundation
Bloomington Arts Commission
Indiana Arts Commission/National Endowment for the Arts/Brown County Community Foundation
Psi Iota Xi



Bloomington's trusted resource for
banking, insurance, investments,
and wealth advisory.



German American

Banking | Insurance | Investments
Member FDIC

(812)355-2265 • germanamerican.com

CARRIE NEWCOMER
the beautiful not yet

NEW ALBUM
NOW AVAILABLE.

For more info: www.carriewcomer.com



COMPREHENSIVE FINANCIAL CONSULTANTS

674 S. College Ave.
Bloomington, IN

www.cfc.us

phone: 812-334-3190

Securities offered through J.W. Cole Financial, Inc. (JWC), Member FINRA/SIPC
Advisory Services offered through J.W. Cole Advisors, Inc. (JWCA) and/or
Comprehensive Financial Consultants Institutional, Inc (CFCI). Comprehensive
Financial Consultants and CFCI/JWC/JWCA are unaffiliated entities.

Providing World Class Care and Hometown Service!



Call: 812.355.6900 or
Visit: premierhealthcare.org

Offering an extensive list of specialties and
services in a variety of locations around
Bloomington and Southern Indiana, Premier
Healthcare is the most comprehensive
physician group in southern Indiana.

JAMES ROSENBERGER ARCHITECT

HOUSES
PORCHES
KITCHENS
ADDITIONS
CONSULTING

jamesrosenbarger.com
8 1 2 3 3 4 8 9 3 2



Making
homes work better
since 1997.

812.334.9960
www.sharpdesigns.net

ACKNOWLEDGMENTS

Thank you for joining us this evening for our concert *Serenades on a Clear Night: Music of Schubert, Mendelssohn and Brahms*. In a time when funding for the arts is decreasing, we could not exist as an organization without the support of our patrons and donors. It is due to your continued efforts that we are able to bring the gift of choral music to the Bloomington community.

A performance such as this could not happen without the many dedicated individuals, organizations, and businesses whose contributions have sustained us over the years. We thank the Indiana Arts Commission, BUEA/BEAD, and the National Endowment for the Arts for their continued support. Our appreciation goes out to the Unitarian Universalist Church and St. Mark's United Methodist Church for providing us with spaces to rehearse. We extend our thanks to Claire Schaffer for coordinating tonight's performance in St. Mark's beautiful sanctuary. Special thanks go to Psi Iota Xi for their grant underwriting the printing of tonight's program.

To our Assistant Director, Dr. Gregory Geehern, thank you for working with us over the past several months, helping us to realize our potential as a choir and to bring beautiful music to life. Thank you to all of the hard-working members of our Board of Directors, and to our Music Director, Dr. Gerald Sousa, who guides the choir on a daily basis and has assisted with concert logistics. Many thanks to our concert manager, Elizabeth McKillip, as well as many other volunteer members who have made this program possible: David Rohlfing, Christiana Redman, Lisa Kurz, Brant Hughes, Jason Wadsworth, and Bernie Zoss. A special thank you goes out to our fundraising team, Kathy Powell and Judy Zimmerman, who rally the choir and orchestrate all of our fundraising efforts.

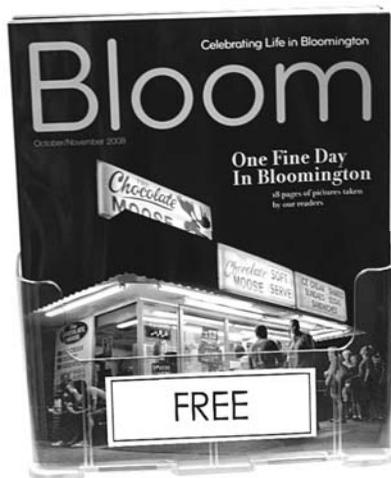
There are surely many people who we are forgetting to mention, but to our countless supporters, volunteers, and donors, we thank you. By attending this concert tonight, offering your financial support, and most importantly, by sharing with us a love of choral music, you help us keep this cherished musical tradition alive year after year. Thank you!

Yolanda Valdivia, Board President

BETTER TOGETHER

We've merged to provide better services for our **residential** and **commercial** customers.





There are so many ways to **Bloom...**

Available at more than 200 **local businesses**

In the mail
with a subscription*



Online
at magbloom.com

*Subscriptions can be ordered using the card found between pages 32 and 33 of *Bloom*, or online at www.magbloom.com/subscribe.html.

Bloom
MAGAZINE
Celebrating Life in Bloomington