

# Indiana Community Choir

Jon Erik Schreiber, Artistic Director

## Love Songs and Square Dances

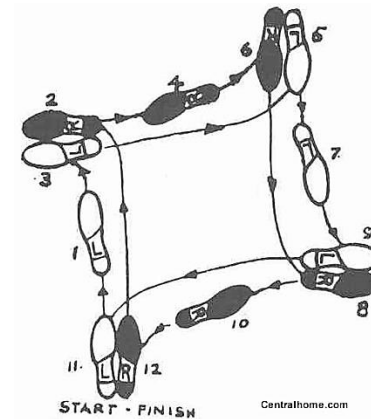
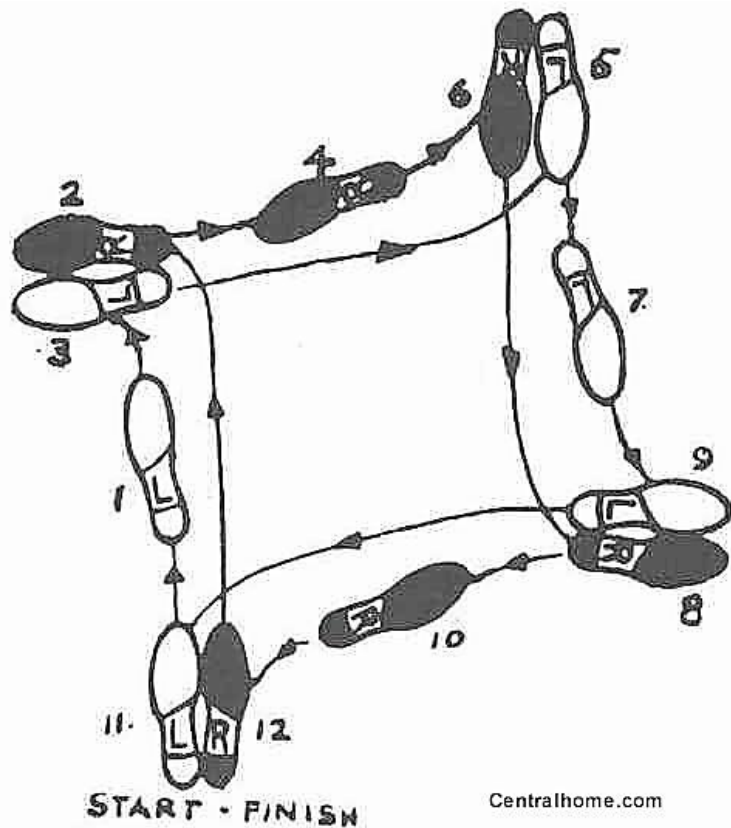
Liebeslieder Walzer

Alto Rhapsody

Johannes Brahms (1833-1897)

Old American Songs

Aaron Copland (1900-1990)



# Liebeslieder Walzer, Opus 52

## *“Lovesong Waltzes”*

1. Rede, Mädchen
2. Am Gesteine rauscht die Flut
3. O die Frauen (TB)
4. Wie des Abends schöne Röte (SA)
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel
7. Wohl schön bewandt war es (S)
8. Wenn so lind dein Auge mir
9. Am Donaustrande
10. O wie sanft die Quelle
11. Nein, es ist nicht auszukommen
12. Schlosser auf, und mache Schlösser
13. Vögelein durchrauscht die Luft (SA)
14. Sieh, wie ist die Welle klar (TB)
15. Nachtigall, sie singt so schön
16. Ein dunkeler Schacht ist Liebe
17. Nicht wandle, mein Licht (T)
18. Es bebet das Gesträuche

**Matt Baumer & Andrew Cotts, Piano**

# Alto Rhapsody, Opus 53

**Jane Potter Baumer, Alto**

**Acey Gongaware, Piano**

**Jon Erik Schreiber, Tenor 1; Dan George, Tenor 2;**

**Scott Salser, Baritone; Ryan Knepper, Bass**

## Old American Songs (1950 & 1952)

1. The Boatmen's Dance (Minstrel Song)

**Scott Salser, Baritone**

2. The Dodger (Campaign Song)

**Hank Knerr, Baritone**

3. Long Time Ago (Ballad)
4. Simple Gifts (Shaker Song)
5. I Bought Me a Cat (Children's Song)
6. The Little Horses (Lullaby)

**Lori Huczko, Soprano**

7. Zion's Walls (Revivalist Song)
8. The Golden Willow Tree (Ballad)
9. At the River (Hymn Tune)
10. Ching-a-ring Chaw (Minstrel Song)

**Andrew Cotts, Piano**

## Singers

### Soprano

Kari Hamilton  
Lori Huczko  
Peg Plante

### Alto

Karen Brown  
Acey Gongaware  
Molly Gongaware  
Annabeth Karcher  
Paula Saylor  
Jana Villemain  
Stephanie Walters

### Tenor

Dan George  
Robert Gongaware  
John Mueller

### Bass

Ryan Knepper  
Hank Knerr  
Bob Reininger  
Scott Salser  
John Sokol

In Memoriam – The choir is honored to have prepared this concert with our friend, Suzy Nagle, who passed away this spring. We miss her presence and are blessed to perform in her memory.

## Dancers

Donald and Rebecca Becker

James and Elaine Palmer

The Beckers and Palmers are members and past presidents of the Indiana Ballroom Dance Club, a nonprofit social organization dedicated to the enhancement of ballroom dancing as a form of recreation and enjoyment for its members, providing opportunities for its members to acquire, perfect and utilize ballroom dancing skills in a non-competitive environment. Get more information at <http://inddanceclub.wordpress.com>.

## Jon Erik Schreiber, Artistic Director

Jon Erik Schreiber is a singer, conductor and music teacher with a background in vocal pedagogy, choral and solo song literature, and experience in popular styles and musical theater. At the University of Pittsburgh, Carnegie Mellon and Kent State University, he studied with Claudia Pinza, John Goldsmith, Robert Page, Jane Dressler and C.M. Shearer. Mr. Schreiber is grateful for over twenty years of professional experience leading and collaborating with all sorts of musicians: young and old, challenged and gifted.

In addition to conducting the Indiana Community Choir, Mr. Schreiber also serves the Bach Choir of Pittsburgh as Associate Conductor, directs the Sanctuary Choir at the First Unitarian Church of Pittsburgh and maintains an independent studio of voice students. Above all, Mr. Schreiber is thankful for the opportunity to serve his family as a full-time father and husband.

## Andrew Cotts, Accompanist

"Ever since his mother sang a harmony line against everyone else's unison melody at a church service in the early 90's, Andrew has been extremely attracted to musical harmony in general. Although the piano was his first love, singing became a close 2nd toward the end of high school. Andrew graduated from IUP with a Bachelor's in Music Education in 2012, and currently teaches private and group piano lessons through the IUP Community Music School. He also plays piano/bass guitar in the Clymer/Indiana-based rock band "The Mast Year" (<http://themastyear.webs.com>).

## About the Choir

The INDIANA COMMUNITY CHOIR is directed by Jon Erik Schreiber as part of the IUP Community Music School. Though we are still a relative newcomer to the community, we aim to become a mid-sized choir capable of performing a wide variety of high quality music. We strive to include a wide spectrum of repertoire, but our focus is on major choral works by master composers of all eras – from medieval to modern – with occasional forays into American musical theater and popular music.

The choir is currently accepting new members of all voice parts. To schedule an audition, singers should visit the Community Music School website and contact the director at the Indiana Community Choir website.

<http://www.iup.edu/communitymusic>

<http://sites.google.com/site/indianacommunitychoir>



## Program Notes - Brahms

A bit of backstory: Johannes Brahms met the composer Robert Schumann and his wife, pianist, Clara Weick Schumann in 1853. The couple and Brahms developed a deep friendship and a great respect for each other's work. After Robert's death in 1856, Brahms remained devoted to Clara and her children, while Clara remained faithful to her husband's memory and a lifelong supporter of Brahms.

Liebeslieder Walzer (Opus 52) was completed in 1869. As a work conceived primarily for domestic performance, the songs have an element of play-acting, or charades, about them. The waltz rhythms, and the extraordinary range and variety – expressive as well as rhythmic – that Brahms draws out of them, add a lightly ironic tone to these vignettes of treacherous or loving eyes, despondent, entreating or contented lovers, and ambivalent feelings. Brahms uses them to explore the poems' world while keeping it at arm's length.

The eighteen Liebeslieder may well be a reflection of his feelings for Clara Schumann's daughter, Julie – although his attachment to Clara both pre-dated and outlived any feelings he may have had for Julie. These were probably no more than romantic fantasies, and Julie does not seem to have felt the same towards him. All the same, the announcement of her engagement and subsequent marriage came as a considerable shock to him, prompting the anguished, gloomy work generally known as the Alto Rhapsody (Opus 53), also from 1869.

The score was presented to Clara Schuman on the day of her daughter's marriage. Clara wrote in her diary: "Johannes brought me a wonderful piece... He called it his bridal song. It is long since I remember being so moved by a depth of pain in words and music. This piece seems to me neither more nor less than the expression of his own heart's anguish. If only he would for once speak as tenderly!" The composer later claimed that it was an epilogue to the Liebeslieder.

Notes adapted from the writing of Mike Wheeler and Aine Mulvey  
<http://www.sco.org.uk/content/liebeslieder-walzer>  
[http://www.academia.edu/1485400/Brahms\\_Alto\\_Rhapsody](http://www.academia.edu/1485400/Brahms_Alto_Rhapsody)

## Text and Translation for Liebeslieder

The texts of the Liebeslieder Walzer were drawn from *Polydora: ein weltpoetisches Liederbuch* (“A World Poetry Songbook”), 1855, by the German poet and philosopher Georg Friederich Daumer (1800-1875). This collection of translations and imitations of folk poetry, primarily Russian, Polish, and Hungarian, [reflects] the many facets of love - longing, reluctance, denial, sadness, obsession, joy, rapture, and more. Brahms set over 50 of Daumer’s poems to music.

Text notes courtesy of the Napa Valley Chorale, 2004

<http://www.napavalleychorale.org/Resources/Liebeslieder03.pdf>



1.

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 boy;  
come when the stars appear!

2.

Am Gesteine rauscht die Flut  
Heftig angetrieben;  
Wer da nicht zu seufzen wieß,  
Lernt es unter'm Lieben.

Upon the rocks the high tide breaks,  
hurled by a mighty force.  
The one who knows not how to sigh  
learns it by loving.

3.

O die Frauen, o die Frauen,  
Wie sie Wonne tauen!  
Wären lang ein Mönch geworden,  
Wären nicht die Frauen!

Oh women, oh women,  
how they do delight!  
I would've become a monk long ago  
were it not for women!

4.

Wie des Abends schöne Röte  
Möcht' ich arme Dirne glüh'n,  
Einem, Einem zu gefallen,  
Sonder Ende Wonne sprüh'n.

Like the evening's beautiful sunset,  
I, poor maid, would like to glow;  
I'd like to please one and one alone,  
to shower him with endless delight.

5.

Die grüne Hopfenranke  
Sie schlängelt auf der Erde hin—  
Die junge, schöne Dirne,  
So traurig ist ihr Sinn!—

Du höre, grüne Ranke!  
Was hebst du dich nicht himmelwärts?—  
Du höre, schöne Dirne!  
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,  
Der keine Stütze Kraft verleiht?—  
Wie wäre die Dirne fröhlich,  
Wenn ihr der Liebste weit?—

6.

Ein kleiner, hübscher Vogel nahm den Flug  
Zum Garten hin, da gab es Obst genug.  
Wenn ich ein hübscher, kleiner Vogel wär',  
Ich säumte nicht, ich täte so wie der.

Leimruten Arglist lauert' dem Ort;  
Der arme Vogel konnte nicht mehr fort.  
Wenn ich ein hübscher, kleiner Vogel wär',  
Ich säumte doch, ich täte so wie der.

Der Vogel kam in eine schöne Hand,  
Da tat es ihm, dem Glücklichen, nicht and.  
Wenn ich ein hübscher, kleiner Vogel wär',  
Ich säumte nicht, ich täte doch wie der.

7.

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.

The green hop-vine  
creeps toward the ground.  
The beautiful young maiden—  
so sorrowful is her heart!

Listen, green vine, why don't  
you climb toward the heavens?  
Listen, beautiful maiden,  
why is your heart so heavy?

How can a vine climb  
that has no support for strength?  
How could the maiden be happy  
if her lover is far away?

A pretty little bird flew  
to the garden where fruit was plentiful.  
If I were a pretty little bird,  
I'd not delay; I'd do just as he did.

Treacherous, sticky sap lies in ambush;  
The poor bird could not escape.  
If I were a pretty little bird,  
I'd definitely delay; I'd not do as he did.

The bird was freed by a lovely hand;  
No harm came to the happy, little bird.  
If I were a pretty little bird,  
I'd not delay; I'd certainly do as he did.

How very pleasant  
it used to be,  
both with my life  
and with my love;  
through a wall,  
even through 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.

8.

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.

9.

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.

10.

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

11.

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.

12.

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

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.

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  
are blocking her door.  
Ten iron bars—that's a joke!  
I'll break them  
as if they were only glass.

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

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 it means I'm  
mad with love.

Locksmith, come and make locks,  
Innumerable locks,  
because I want to close their  
evil mouths once and for all!

13.  
Vögelein durchrauscht die Luft,  
Sucht nach einem Aste;  
Und das Herz, ein Herz begehrt's  
Wo es selig raste.

A little bird rushes through the air  
looking for a branch;  
and the heart—it yearns for a heart  
where it may blissfully rest.

14.  
Sieh, wie ist die Welle klar,  
Blickt der Mond hernieder!  
Die du meine Liebe bist,  
Liebe du mich wieder!

See how the waves are clear  
when the moon gazes down!  
You who are my love,  
love me again!

15.  
Nachtigall, sie singt so schön,  
Wenn die Sterne funkeln.  
Liebe mich, geliebtes Herz,  
Küsse mich im Dunkeln!

The nightingale sings so beautifully  
when the stars twinkle.  
Love me, dear heart;  
kiss me in the darkness!

16.  
Ein dunkler Schacht ist Liebe,  
Ein gar zu gefährlicher Bronnen;  
Da fiel ich hinein, ich Armer,  
Kann weder hören, noch seh'n.  
Nur denken an meine Wonnen,  
Nur stöhnen in meinen Weh'n.

Love is a dark pit,  
a far too dangerous well;  
and poor me, I fell into it.  
Now I can neither hear nor see;  
I can only remember my delight,  
only groan in my misery.

17.  
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.

18.  
Es bebent das Gesträuche  
Gestreift hat es im Fluge  
Ein Vögelein.  
In gleicher Art erbebet  
Die Seele mir, erschüttert  
Von Liebe, Lust und Leide  
Gedenkt sie dein.

The bushes tremble,  
brushed during the flight  
of a little bird.  
In the same way  
my soul trembles, shaken  
by love, joy, and sorrow,  
it thinks of you.

## Text and Translation for Alto Rhapsody

The text for the Alto Rhapsody is drawn from work of the German master poet, Johann Wolfgang von Goethe (1749-1832). Goethe wrote the poem, *Harzreise im Winter* ("Winter Journey in the Harz"), in response to a trip he had made to the Harz mountains in the winter of 1777. The stanzas excerpted by Brahms refer not to Goethe's personal introspection but to an actual acquaintance of Goethe's - Alexander Plessing. In the wake of the publication of *Die Leiden des jungen Werther* ("The Sorrows of Young Werther"), Plessing had written Goethe letters of intense depression and despair, asking for help. One of Goethe's goals for the trip was to visit Plessing, to satisfy his curiosity as to his wellbeing.

Notes adapted from the reasearch of Aine Mulvey  
[http://www.academia.edu/1485400/Brahms\\_Alto\\_Rhapsody](http://www.academia.edu/1485400/Brahms_Alto_Rhapsody)

Aber abseits wer ist's?  
Ins Gebüsch verliert sich sein Pfad.  
Hinter ihm schlagen  
Die Sträuche zusammen,  
Das Gras steht wieder auf,  
Die Öde verschlingt ihn.

But who is that apart?  
In the underbrush his path loses itself.  
Behind him  
The shrubs clap together,  
The grass stands up again,  
The wasteland engulfs him.

Ach, wer heilet die Schmerzen  
Des, dem Balsam zu Gift ward?  
Der sich Menschenhaß  
Aus der Fülle der Liebe trank?  
Erst verachtet, nun ein Verächter,  
Zehrt er heimlich auf  
Seinen eigenen Wert  
In ung'nügender Selbstsucht.

Ah, who heals the pains Of him,  
for whom balsam became poison?  
Who drank hatred of Man  
Out of the fullness of love?  
First despised, now a despiser,  
He furtively consumes  
His own merit  
In unsatisfying egotism.

Ist auf deinem Psalter,  
Vater der Liebe, ein Ton  
Seinem Ohre vernehmlich,  
So erquicke sein Herz!  
Öffne den umwölkten Blick  
Über die tausend Quellen  
Neben dem Durstenden  
In der Wüste!

If there is in Thy Psalter,  
Father of love, one note  
To his ear audible,  
Then refresh his heart!  
Open his clouded gaze  
To the thousand springs  
Next to the thirsting one  
In the desert!

# Sources for Old American Songs

While Copland was writing the first set of Old American Songs, tenor, Peter Pears and composer Benjamin Britten came to visit him. Taken by Copland's new settings, they left with his promise of receiving copies of the songs in England to perform. The first set was premiered in 1950 by Pears, with Britten at the piano. The American premiere took place in 1951, with Copland accompanying baritone William Warfield. The success of the first set prompted Copland to set five more songs, which was premiered by Warfield and Copland in 1952.

## First Set (1950)

1. The Boatmen's Dance – Published in Boston in 1843 as an “original banjo tune” by Old Dan. D. Emmett, who later composed Dixie. Transcribed for chorus by Irving Fine.
2. The Dodger – As sung by Mrs. Emma Dusenberry of Mena, Arkansas, who learned it in the 1880s. Supposedly used in the Cleveland-Blaine presidential campaign.
3. Long Time Ago – Issued in 1837 by George Pope Morris, who adapted the words, and Charles Edward Horn, who arranged the music from an anonymous, original minstrel tune. Transcribed for chorus by Irving Fine.
4. Simple Gifts – A favorite song of the Shaker sect, from the period 1837-1847. Transcribed for chorus by Irving Fine.
5. I Bought Me a Cat – A children's nonsense song. This version sung to the composer by the American Playwright Lynn Riggs, who learned it during his boyhood in Oklahoma. Transcribed for chorus by Irving Fine.

## Second Set (1952)

1. The Little Horses – A children's lullaby song originating in the Southern States – date unknown.
2. Zion's Walls – A revivalist song. Original melody and words credited to John G. McCurry (1855?). Transcribed for chorus by Glenn Koponen.
3. The Golden Willow Tree – Variant of the well-known Anglo-American ballad, more usually called *The Golden Vanity*.
4. At the River – Hymn Tune. Words and melody are by Rev. Robert Lowry, 1865. Transcribed for chorus by R. Wilding-White.
5. Ching-a-ring Chaw – Minstrel Song. The words have been adapted from the original. Transcribed for chorus by Irving Fine.

Notes provided by the publisher, Boosey & Hawkes

