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and
Mark Reppert - Music Director

PRESENT

POETIC NOTES

The Lyrical Music of Words

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Spring 2022
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Siskiyou Singers

— present —

POETIC NOTES

The Lyrical Music of Words

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Mikiko S. Petrucelli - Accompanist

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POETIC NOTES

The Lyrical Music of Words

SONGS OF LOVE

Three Madrigals Diemer
by William Shakespeare

O Mistress Mine (from *Twelfth Night*)

O Mistress mine, where are you roaming?
O stay and hear! your true-love's coming
That can sing both high and low;
Trip no further, pretty sweeting,
Journeys end in lovers' meeting—
Every wise man's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty,—
Then come kiss me, Sweet-and-twenty,
Youth's a stuff will not endure.

Take O Take (from *Measure for Measure*)

Take, oh take those lips away,
That so sweetly were forsworn,
And those eyes: the breake of day,
Lights that do mislead the Morn;
But my kisses bring again, bring again,
Seals of love, but sealed in vain, sealed in vain.

Sigh No More, Ladies (from *Much Ado About Nothing*)

Sigh no more, ladies, sigh no more.
Men were deceivers ever,
One foot in sea, and one on shore,
To one thing constant never.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting your sounds of woe
Into hey nonny, nonny.

Sing no more ditties, sing no more
Of dumps so dull and heavy.
The fraud of men was ever so
Since summer first was leafy.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting your sounds of woe
Into hey, nonny, nonny.



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The Cloths of HeavenStroope by W. B. Yeats (from "Aedh Wishes for the Cloths of Heaven")

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

SomewhereBernstein by Stephen Sondheim (from *West Side Story*)

Soloist: Judy Griggs

There's a place for us
Somewhere a place for us
Peace and quiet and open air
Wait for us somewhere

There's a time for us
Someday a time for us
Time together and time to spare
Time to look, time to care
Someday, Somewhere

We'll find a new way of living
We'll find a way of forgiving

Somewhere
There's a place for us
Somewhere a place for us
Hold my hand and we're halfway there
Hold my hand and I'll take you there
Somehow, Someday, Somewhere

SONGS OF NATURE

Orpheus With His LuteVaughan Williams by William Shakespeare (from *Henry VIII*)

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing:
To his music plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.
Every thing that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or hearing, die.

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Great TreesDalglish
by Wendell Berry

Slowly, slowly, they return
To the small woodland let alone:
Great trees, outspreading and upright,
Apostles of the living light.

Patient as stars, they build in air
Tier after tier a timbered choir,
Stout beams upholding weightless grace
Of song, a blessing on this place.

They stand in waiting all around,
Uprisings of their native ground,
Downcomings of the distant light;
They are the advent they await.

Receiving sun and giving shade,
Their life's a benefaction made,
And is a benediction said
Over the living and the dead.

In fall their brightened leaves, released,
Fly down the wind, and we are pleased
To walk on radiance, amazed.
O light come down to earth, be praised!

When They Come Back Copland
by Emily Dickinson

Soloist: Marilyn Reppert

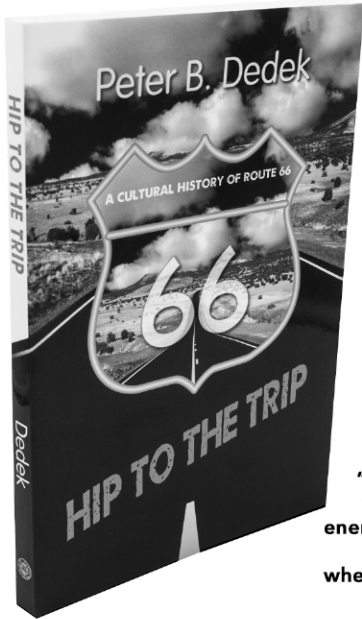
When they come back — if Blossoms do —
I always feel a doubt
If Blossoms can be born again
When once the Art is out —
When they begin, if Robins may,
I always had a fear
I did not tell, it was their last Experiment
Last Year,

When it is May, if May return,
Had nobody a pang
Lest in a Face so beautiful
He might not look again?

If I am there — One does not know
What Party — One may be
Tomorrow, but if I am there
I take back all I say —

The PastureThompson
by Robert Frost

*Soloists: Laura Barlow, Scott L. Nelson,
Cynthia Tank, Michael Rene Zuzel*



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I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long.—You come too.

I'm going out to fetch the little calf
That's standing by the mother. It's so young,
It totters when she licks it with her tongue.
I sha'n't be gone long.—You come too.

Dirait-on (So they say) Lauridsen
by Rainer Maria von Rilke

(Translation by Priscilla High)

Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
se caresse,
dirait-on;

Wildness wrapped in wildness,
tenderness touching tenderness...
It is your interior self that ceaselessly
caresses itself,
so they say;

se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exhaucé.
dirait-on.

is caressed within itself
by its very own clear reflection.
Thus you invent the theme
Of Narcissus fulfilled.
so they say.

SONGS OF LIFE

maggie and millie and molly and may Persichetti
by e. e. cummings

maggie and milly and molly and may
went down to the beach (to play one day)

and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles, and

milly befriended a stranded star
whose rays five languid fingers were;

and molly was chased by a horrible thing
which raced sideways while blowing bubbles: and

may came home with a smooth round stone
as small as a world and as large as alone.

for whatever we lose (like a you or a me)
it's always ourselves we find in the sea

Whither Must I Wander Vaughan-Williams
by Robert Louis Stevenson

Soloist: Scott Nelson

Home no more home to me, whither must I wander?
Hunger my driver, I go where I must



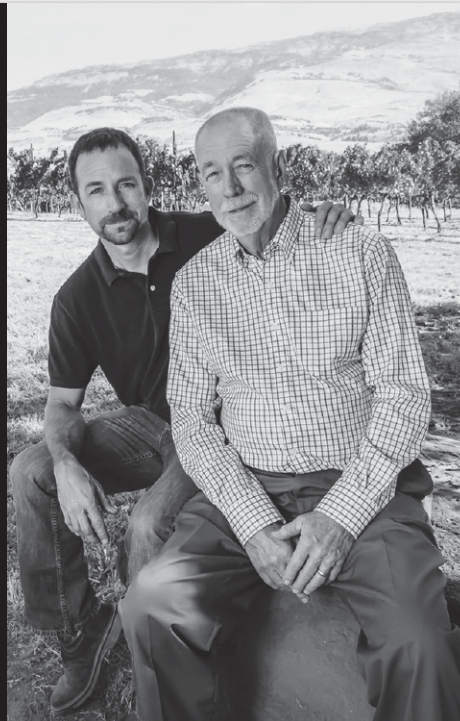
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Cold blows the winter wind over hill and heather:
Thick drives the rain and my roof is in the dust

Loved of wise men was the shade of my roof-tree
The true word of welcome was spoken in the door—
Dear days of old with the faces in the firelight
Kind folks of old, you come again no more

Home was home then, my dear, full of kindly faces
Home was home then, my dear, happy for the child
Fire and the windows bright glittered on the moorland;
Song, tuneful song, built a palace in the wild

Now when day dawns on the brow of the moorland
Lone stands the house, and the chimney-stone is cold
Lone let it stand, now the friends are all departed
The kind hearts, the true hearts, that loved the place of old

Spring shall come, come again, calling up the moorfowl
Spring shall bring the sun and rain, bring the bees and flowers;
Red shall the heather bloom over hill and valley
Soft flow the stream through the even-flowing hours

Fair the day shine as it shone on my childhood—
Fair shine the day on the house with open door;
Birds come and cry there and twitter in the chimney—
But I go for ever and come again no more

No One Is Alone Sondheim
by Stephen Sondheim (from *Into the Woods*)
Soloist: Cynthia Tank

Mother cannot guide you
Now you're on your own
Only me beside you
Still, you're not alone
No one is alone, truly
No one is alone

Sometimes people leave you
Halfway through the wood
Others may deceive you
You decide what's good
You decide alone
But no one is alone

People make mistakes
Fathers, Mothers
People make mistakes
Holding to their own
Thinking they're alone

Honor their mistakes
Everybody makes
One another's terrible mistakes
Witches can be right
Giants can be good
You decide what's right

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You decide what's good
 Just remember

Someone is on your side
 Someone else is not
 While we're seeing our side
 Maybe we forgot
 They are not alone
 No one is alone

Hard to see the light now
 Just don't let it go
 Things will come out right now
 We can make it so
 Someone is on your side
 No one is alone

Hallelujah.....Cohen
 by Leonard Cohen

Soloist: Melissa Ryan

I've heard there was a secret chord
 That David played, and it pleased the Lord
 But you don't really care for music, do you?

It goes like this, the fourth, the fifth
 The minor fall, the major lift
 The baffled king composing Hallelujah

Hallelujah

Your faith was strong but you needed proof
 You saw her bathing on the roof
 Her beauty and the moonlight overthrew ya.

She tied you to a kitchen chair
 She broke your throne, and she cut your hair
 And from your lips she drew the Hallelujah.

Hallelujah

You say I took the Name in vain
 I don't even know the name,
 but if I did, well really, what's it to ya?

There's a blaze of light in every word,
 It doesn't matter which you heard,
 the holy or the broken Hallelujah.

Hallelujah

I did my best, it wasn't much
 I couldn't feel, so I tried to touch
 I told the truth, I didn't mean to fool ya.

And even though it all went wrong
 I'll stand before the Lord of song
 With nothing on my tongue but Hallelujah.

Hallelujah

13



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Father WilliamFine by Lewis Carroll

"You are old, father William," the young man said,
"And your hair has become very white;
And yet you incessantly stand on your head —
Do you think, at your age, it is right?"

"In my youth," father William replied to his son,
"I feared it would injure the brain;
But now that I'm perfectly sure I have none,
Why, I do it again and again."

"You are old," said the youth, "and your jaws are too weak
For anything tougher than suet;
Yet you finished the goose, with the bones and the beak —
Pray, how did you manage to do it?"

"In my youth," said his father, "I took to the law,
And argued each case with my wife;
And the muscular strength, which it gave to my jaw,
Has lasted the rest of my life."

Readers

Judy Griggs • Priscilla High • Shira Mendes de León
Scott L. Nelson • Marilyn Reppert • Melissa Ryan
Fallon Stewart • Cynthia Tank • Michael Rene Zuzel

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DIRECTOR'S NOTES

Each piece on today's concert is set to the words of brilliant poets ranging from William Shakespeare to Leonard Cohen. The Bard is featured in four different settings of songs from his plays. "Three Madrigals" by Emma Lou Diemer is a luscious set exploring three aspects of love from the plays *Twelfth Night*, *Measure for Measure*, and *Much Ado About Nothing*. "Orpheus With His Lute" by Ralph Vaughan Williams is a simple but downright gorgeous piece sung to try to cheer up Catherine of Aragon in *Henry VIII*.

"The Cloths of Heaven" by Z. Randall Stroope is based on the poem by William Butler Yeats, "Aedh Wishes for the Cloths of Heaven." The story of hopeful but ultimately unrequited love ends with: "Had I the heavens' embroidered cloths enwrought with gold and silver light, I'd spread [them] under your feet. Tread softly, you tread on my dreams."

Wendell Berry's poem "Great Trees" reflects his life as a farmer and environmental activist. He expresses his deep reverence for the forest, seeing it for its spiritual importance to all humankind. Berry's Sunday Sabbath ritual consisted of a spiritual trip into the woods. The setting by Malcolm Dalglish catches the Old American Hymn Tune feel of Berry's lifestyle and philosophy. Delving even deeper into our spiritual connection to the world of nature is "Dirait-on." The poem by Rainer Maria von Rilke explores that moment of rapture that the poet felt gazing at a perfect rose, his own identity totally lost in the beauty of that natural wonder. Morten Lauridsen's equally rapturous setting of the poem focuses on the words "dirait-on" ("so they say")—perhaps questioning the possibility of finding this rapture for oneself.

The program has its light moments as well. e.e. cummings' "maggie and millicent and molly and may," as set by Vincent Persichetti, is a short, light-hearted romp with an interesting, very cummings-ish bit of philosophy at the end. The program will end in hilarity: "The Old Man's Comforts and How He Gained Them," originally published in 1799 by Robert Southey, was required memorization for school children in 18th century Britain. Lewis Carroll's bratty parody, "Father William," delighted his young friends and will hopefully delight you as well. Don't miss the wild, concerto-like piano part written by Irving Fine and played by our wonderful accompanist, Mikiko Petrucelli.



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BIOGRAPHIES

MARK REPERT – MUSIC DIRECTOR



Mark Reppert studied conducting, composition, piano, and music history at the University of Southern California, graduating with a degree in Music History. He received a master's degree in Piano Performance from California State University, Chico, graduating with distinction.

Mr. Reppert began his teaching career in California in 1975. He taught all manner of music from kindergarten to adult, including band, orchestra, elementary music, college music appreciation, community choir, middle school and high school choir. Moving to Oregon in 1998, Mr. Reppert was the director of choral music at North Medford High School. The award-winning choirs were an important part of the musical community, performing in many venues, including the annual Renaissance Dinner. Mr. Reppert also served as music director for numerous musical theater productions at North, including *Into the Woods*, *The King and I*, and *Fiddler on the Roof*.

— BIOGRAPHIES CONTINUED —>

Mr. Reppert retired from teaching in 2008 and is now an active musician. He has served as music director at Camelot Theater (*Sweeney Todd*, *Cabaret*, *Gypsy*, *Les Misérables*) and as an accompanist throughout the Rogue Valley. His compositions and arrangements have been performed by many groups throughout Oregon and California. He is also a choral adjudicator for both middle school and high school choir competitions.

Mr. Reppert is in his 13th year as director of Siskiyou Singers. During his tenure, the choir has performed many major works such as the *Chichester Psalms* of Leonard Bernstein, the *Maria Theresa Mass* of Haydn, and the *Mass in D* of Dvořák. Siskiyou Singers has also presented many world premieres of works by local composers. The choir is particularly proud to have continued rehearsing and performing throughout the pandemic through the use of technology

MIKIKO S. PETRUCELLI ACCOMPANIST



Mikiko S. Petrucelli was born in Tokyo, Japan, where she started playing piano at age 4. She attended the Mushashino Academia Musicae and received her undergraduate degree in Piano Performance. She then moved to Germany and earned a Performance Degree from Hochschule für Musik in Detmold, Germany. After she returned to Japan, Dr. Petrucelli played with the string chamber group Uovo as their guest pianist, touring Japan and giving chamber and solo concerts in Germany. She has played on NHK radio, the national public radio station in Japan, and won a special award at the Josef Dichter Competition in Vienna, Austria in 2001.

In 2003, Dr. Petrucelli moved to the United States and received a Master's of Music from Baylor University and Doctor of Musical Arts in Piano Performance from the University of Nebraska, Lincoln.

In 2008, after winning the Chiara Competition, Dr. Petrucelli performed Dvořák's Piano Quintet with the Chiara Quartet. She has also studied Historical Performance Practice in fortepiano. In 2008, she was invited to an international conference as a result of a complete Hixson-Lied Presentation of Scholarly and Creative Activity Grant. She attended an international conference, "The Art of the Fortepiano," and performed in several concerts in Middleburg, The Netherlands.

Dr. Petrucelli has extensive experience as a chamber and solo pianist as well as an accompanist. As of May 2010, she completed three years of service at Doane University in Crete, Nebraska, as an adjunct faculty member. She works extensively throughout the Rogue Valley as an accompanist and performer. She is the accompanist for the Rogue Valley Chorale, Rogue Valley Peace Choir, and Ascension Lutheran Church. She has also done many world premiere performances by local composers. She is in her 12th season as accompanist for the Siskiyou Singers.

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We were among the many in our community who benefited from Mike's gifts of his time and efforts, which he offered freely, without thought of reward. Mike enriched Ashland and the Rogue Valley with his presence and good works. We will miss his no-nonsense exterior and the warm heart beneath it. Many others will be needed to fill the gaps his absence leaves, but they cannot take his place in our memory and our hearts.

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