

*Wisconsin*  
CHAMBER CHOIR

*Robert Gehrenbeck, Artistic Director*  
*presents*

*Live  
Laugh  
Love*

Featuring Brahms'  
*Neue Liebeslieder Waltzes*

February 16, 2020 - 3:00pm  
First Unitarian Society - Landmark Auditorium  
900 University Bay Drive - Madison, Wisconsin

[www.WisconsinChamberChoir.org](http://www.WisconsinChamberChoir.org)

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**Robert Gehrenbeck, *Artistic Director***  
**Mark Brampton Smith and Sherri Hansen, *Pianists***  
**Linda Palmer, *Assistant Director***

**SOPRANO**

Sarah Allison  
Andi Becerra  
Jeannie Campbell  
Rachel Gorecki  
Joana Huibregtse  
Kara Noah  
Brittany Pahnke  
Caitlin Schmidt  
Casey Umhoefer  
Megan Wiemann  
Sarah Zutz

**ALTO**

Clare Boulanger  
Katie Fortney  
Sarah Hallas  
Sherri Hansen  
Eva Müller  
Linda Palmer  
Catherine Stephens  
Anne Thurber  
Rachel Wood

**TENOR**

Brien Carney  
Christopher Eggers  
Franzo Law II  
Zachary Mark  
Dundee McNair  
Paul Schick  
Matthew Walch

**BASS**

Mark Anderson  
Todd Fansler  
Scott McBride  
John Millholland  
Aaron Rapp  
Gregory Schmidt  
Joshua Schmidt



*This concert is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.*

# Live, Laugh and Love

## ***What if I Never Speed***

**John Dowland (1563-1626)**

What if I never speed, shall I straight yield to despair,  
and still on sorrow feed that can no loss repair?  
Or shall I change my love, for I find pow'r to depart,  
and in my reason prove I can command my heart?  
But if she will pity my desire and my love requite,  
then ever shall she live my dear delight.

Come while I have a heart to desire thee!  
Come for either I will love or admire thee!

Oft have I dreamed of joy, yet I never felt the sweet,  
but tired with annoy, my griefs each other greet.  
Oft I have left my hope as a wretch by fate forlorn,  
but Love aims at one scope, and lost will still return.  
He that once loves with a true desire,  
never can depart, for Cupid is the king of every heart!

## ***Come Again! Sweet Love Doth Now Invite***

**John Dowland**

Come again! Sweet love doth now invite  
thy graces, that refrain to do me due delight.  
To see, to hear, to touch, to kiss, to die,  
to die with thee again in sweetest sympathy

Come again! That I may cease to mourn  
Through thy unkind disdain: for now, left and forlorn  
I sit, I sigh, I weep, I faint, I die!  
I die in deadly pain and endless misery!

Gentle Love, draw forth they wounding dart,  
Thou canst not pierce her heart; for I that do approve  
by sighs and tears more hot than are thy shafts  
did tempt, while she for mighty triumph laughs!

**Jeannie Campbell, Caitlin Schmidt, *sopranos*; Katie Fortney, Sherri Hansen, Sarah Hallas, *altos*; Chris Eggers, Zachary Mark, *tenors*; Todd Fansler, Joshua Schmidt, *basses***

**Quando me'n vo' (from *La bohème*)**      **Giacomo Puccini (1858–1924)**  
**Rachel Gorecki, soprano**

Quando me'n vo'  
soletta per la via,  
la gente sosta e mira  
e la bellezza mia tutta ricerca in me  
da capo a piè .

When I go out  
all alone in the street,  
people stop and stare at me...  
and they study my beauty  
from head to foot.

Ed assaporo allor la bramosia sottile,  
che da gli occhi traspira;  
e dai palesi vezzi intender  
Sa alle occulte beltà.  
Così l'effluvio del desio tutta m'aggira,  
felice mi fa!

And then I taste the subtle yearning,  
which transpires from their eyes;  
They know how to appreciate,  
from obvious charms, all hidden beauty.  
So the scent of desire is all around me;  
it makes me happy!

E tu che sai,  
che memori e ti struggi,  
da me tanto rifuggi?  
So ben:  
Le angosce tue non le vuoi dir,  
ma ti senti morir!

And you who know, who remember  
and are melting in passion,  
you avoid me so?  
I know it very well:  
you don't want to express your anguish,  
but you feel as if you're dying!

***Er ist gekommen in Sturm und Regen*, Op. 12 No. 2**      **Clara Schumann (1819–1896)**  
**Rachel Wood, mezzo soprano**

*Er ist gekommen in Sturm und Regen,  
ihm schlug beklommen mein Herz entgegen.  
Wie konnt' ich ahnen, daß seine Bahnen  
sich einen sollten meinen Wegen.*

He came in storm and rain,  
my anxious heart beat against his.  
How could I have known that his path  
should unite itself with mine?

*Er ist gekommen in Sturm und Regen,  
er hat genommen mein Herz verwegen.  
Nahm er das meine? Nahm ich das seine?  
Die beiden kamen sich entgegen.*

He came in storm and rain,  
he boldly stole my heart.  
Did he steal mine? Did I steal his?  
Both drew near to each other.

*Er ist gekommen in Sturm und Regen,  
Nun ist gekommen des Frühlings Segen.  
Der Freund zieht weiter,  
ich seh' es heiter,  
denn er bleibt mein auf allen Wegen.*

He came in storm and rain,  
Now has come the blessing of spring.  
My love travels abroad,  
I watch with cheer,  
for he remains mine, on any road.

**Friedrich Rückert (1788-1866)**

**Liebst du um Schönheit, Op. 12 No. 4**

**Clara Schumann**

**Rachel Wood, mezzo soprano**

*Liebst du um Schönheit,  
o nicht mich liebe!  
Liebe die Sonne,  
sie trägt ein gold'nes Haar!*

If you love for beauty,  
oh, do not love me!  
Love the sun,  
she has golden hair!

*Liebst du um Jugend,  
o nicht mich liebe!  
Liebe den Frühling,  
der jung ist jedes Jahr!*

If you love for youth,  
oh, do not love me!  
Love the spring,  
it is young every year!

*Liebst du um Schätze,  
o nicht mich liebe.  
Liebe die Meerfrau,  
sie hat viel Perlen klar.*

If you love for treasure,  
oh, do not love me!  
Love the mermaid,  
she has many clear pearls!

*Liebst du um Liebe,  
o ja, mich liebe!  
Liebe mich immer,  
dich lieb' ich immerdar.*

If you love for love,  
oh yes, do love me!  
love me ever,  
I'll love you evermore!

**Friedrich Rückert (1788 - 1866)**

***Au fond du temple saint* from *Les pêcheurs de perles* (The Pearl Fishers)**

**George Bizet (1838–1875)**

**Christopher Eggers, tenor; Todd Fansler, baritone**

*Au fond du temple saint  
paré de fleurs et d'or,  
Une femme apparaît!  
Je crois la voir encore!*

At the back of the holy temple,  
decorated with flowers and gold,  
A woman appears!  
I can still see her!

*La foule prosternée  
La regarde, étonnée,  
Et murmure tout bas :  
Voyez, c'est la déesse  
Qui dans l'ombre se dresse,  
Et vers nous tend les bras!*

The prostrate crowd  
looks at her amazed  
and murmurs under its breath:  
look, this is the goddess  
looming up in the shadow,  
and holding out her arms to us!

*Son voile se soulève !  
Ô vision ! ô rêve !  
La foule est à genoux !*

*Oui, c'est elle!  
C'est la déesse  
Plus charmante et plus belle!  
Qui descend parmi nous!  
Son voile se soulève  
Et la foule est à genoux!  
Mais à travers la foule  
Elle s'ouvre un passage!  
Son long voile déjà  
Nous cache son visage!*

*Mon regard, hélas!  
La cherche en vain!*

*Oui, c'est elle ! C'est la déesse!  
En ce jour qui vient nous unir,  
Et fidèle à ma promesse,  
Comme un frère je veux te chérir!  
C'est elle, c'est la déesse  
Qui vient en ce jour nous unir!  
Oui, partageons le même sort,  
Soyons unis jusqu'à la mort!*

**Eugène Cormon (1810–1903)**  
**Michel Carré (1821–1872)**

Her veil parts slightly.  
What a vision! What a dream!  
The crowd is kneeling.

Yes, it is she!  
It is the goddess,  
more charming and more beautiful!  
who has come down among us!  
Her veil has parted  
and the crowd is kneeling!  
But through the crowd  
she makes her way.  
Already her long veil  
hides her face from us.

My eyes, alas!  
Seek her in vain!

Yes, it is she, the goddess,  
who comes to unite us this day.  
And, faithful to my promise,  
I wish to cherish you like a brother!  
It is she, the goddess,  
who comes to unite us this day!  
Yes, let us share the same fate,  
let us be united until death!

**Prelude No. 10 in C# minor, Op. 11**

**Prelude No. 13 in Gb Major, Op. 11**

**Alexander Scriabin (1872–1915)**

**Anne Thurber, piano**

**Strange Melodic Tunes**

**Eva Müller**

**Eva Müller, flute**  
**Anne Thurber, violin**

***Not a Day Goes By* (from *Merrily We Roll Along*)**  
**Stephen Sondheim (b. 1930)**  
**Andi Beccerra, *soprano***

***My Lagan Love***      **Irish folksong, arr. Hamilton Harty (1879–1941)**  
**Aaron Rapp, *baritone***

Where Lagan\* stream sings lullaby,  
There blows a lily fair:  
The twilight gleam is in her eye,  
The night is on her hair.  
And, like a love-sick lenanshee\*,  
She hath my heart in thrall;  
Nor life I owe, nor liberty,  
For Love is lord of all

And often when the beetle's horn  
Hath lulled the eve to sleep,  
I steal unto her shieling lorn,\*  
And through the dooring peep.  
There on the cricket's singingstone  
She spares the bogwood fire,  
And hums in sad sweet undertone  
The song of heart's desire.

**Joseph Campbell (1879–1944)**

\*Lagan is a river that runs through Belfast  
\*Lenanshee is a fairy who steals the heart of a mortal  
\*Shieling Lorn is an isolated hut in the hills

***You'll Be Back* (from *Hamilton*)**      **Lin-Manuel Miranda (b. 1980)**  
**Mark Anderson, *baritone***

## **Neue Liebeslieder Walzer, Op. 65**

**Johannes Brahms (1833–1897)**

### **1. Chorus**

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

Renounce, O heart, rescue,  
when venturing on the sea of love!  
For a thousand boats are floating  
wrecked along its shore!

### **2. Chorus**

*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.*

Sinister shadows of night,  
danger of waves and whirlpools!  
Can anyone, who lingers  
safe and secure on solid ground,  
understand you?  
Only the one who is afloat  
on the stormy desolation,  
of the wild sea,  
miles away from the shore.

### **3. Casey Umhoefer, soprano**

*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.*

The fingers of each hand  
I had covered with rings,  
presented by my brother  
with tender love and joy.  
And one by one,  
I gave them away to that handsome  
but undeserving boy.

### **4. Brien Carney, baritone**

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

O dark eyes, at your mere beckoning;  
palaces crumble, and cities fall.  
How could my heart stand such strife  
in this flimsy house of cards?

**5. Katie Fortney, mezzo soprano**

*Wahre, wahre deinen Sohn,  
Nachbarin, vor Wehe,  
weil ich ihn mit schwarzem Aug'  
zu bezaubern gehe.  
O wie brennt das Auge mir,  
das zu Zünden fordert!  
Flammet ihm die Seele nicht —  
deine Hütte lodert.*

Protect, protect your son,  
from woe, woman next door,  
because I go, with my black eyes,  
to enchant him.  
Oh, how my eyes are ablaze  
To ignite him!  
If his soul will not catch fire,  
Your hut will burn!

**6. Rachel Gorecki, soprano**

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

Mother pinned roses on me,  
because I am shrouded in gloom.  
She is right, for roses wither,  
just as I wilt away.

**7. Chorus**

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

From the mountains, wave on wave,  
Comes the downpour of rain;  
and I would gladly give you  
a hundred thousand kisses.

**8. Chorus**

*Weiche Gräser im Revier,  
schöne, stille Plätzchen!  
O, wie lind ruht es hier  
sich mit einem Schätzchen!*

Soft grass in these lovely places;  
so pretty and quiet here!  
Oh, the gentle peace is here,  
with one's darling!

**9. Megan Weimann, soprano**

*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.  
Can a young maiden  
renounce and dismiss  
her tender feelings,  
and live a life deprived of  
love's bliss?

**10. Zachary Mark, tenor**

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

I am sweet on this girl and that,  
but I become silent and sick,  
for always, always,  
my thoughts return to you, O Nonna!

**11. Rachel Wood, mezzo soprano**

*Alles, alles in den Wind  
sagst du mir, du Schmeichler!  
Alle samt verloren sind  
deine Müh'n, du Heuchler!  
Einem andern Fang' zu lieb  
stelle deine Falle!  
Denn du bist ein loser Dieb,  
denn du bist um alle!*

All your words are scattered  
in the breeze, you flatterer!  
All your efforts are lost,  
You hypocrite! You faker!  
Lure another heart  
in your trap!  
For you are a worthless thief,  
and have been with them all!

**12. Chorus**

*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 shadows are so gloomy!  
Poor sad heart,  
your sorrows are so heavy!  
All you value  
stands before your eyes;  
but gracious union  
is forever forbidden!

**13. Chorus**

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

No, my love, do not sit there,  
so close to me;  
don't 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.*

Though it burns in your breast,  
suppress your urges,  
so that the world may never learn  
the depths of our love.

#### 14. Chorus

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

Flaming eyes dark hair,  
blissful and bold boy,  
because of you I'm full of grief;  
my poor heart is sorrowful.

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

Can the fiery sun make ice?  
Or turn day into night?  
Can the burning human breast  
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 dwell in darkness?  
Is the world so full of joy  
that the heart will pass away in agony?

#### 15. Chorus

*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.*

Now, you Muses, enough!  
In vain you strive to describe  
how agony and bliss  
alternate in loving hearts.  
You cannot heal the wounds  
inflicted by Love,  
but relief comes  
only from you, kindly ones.

**German texts for movements 1–14 by Georg Friedrich Daumer (1800–1875), based on Turkish, Persian, Latvian, Russian, Polish, Serbian, Spanish, Italian, and Malay sources. Text of movement 15 by Johann Wolfgang von Goethe (1749-1832).**

**Thank you for attending today's performance and thank you for supporting the Wisconsin Chamber Choir!**

Producing fine choral music relies upon generous gifts of any amount from our friends, like you! The Wisconsin Chamber Choir, Inc. is organized under Federal Tax Code 501 (c) (3) as a non-profit organization. Thank you for considering a gift to our choir.

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PO Box 46353 • Madison, WI 53744-6353**

**Artistic Director, Robert Gehrenbeck** is Director of Choral Activities at the University of Wisconsin–Whitewater, where he conducts the UWW Chamber Singers, Concert Choir, Singing Sirens, and opera and musical theatre productions. He has served as the WCC’s Artistic Director since 2008, leading the ensemble in critically acclaimed performances of choral-orchestral masterworks as well as innovative programs featuring familiar and rarely heard a cappella works.



Gehrenbeck’s choirs have been invited to perform at state and regional conferences and in Europe, and he has guest conducted honor choir festivals throughout Wisconsin. As a singer, he has appeared with the Robert Shaw Festival Singers, Boston’s Cantata Singers, New York State Baroque, and the Bloomington Early Music Festival. He is recognized as an authority on eighteenth-century performance practice, German Romantic choral music, and contemporary music. A committed advocate on behalf of living composers, he has conducted world premieres by Peter Bloesch, Stephen Chatman, Brent Michael Davids, Christian Ellenwood, Wayne Oquin, Judith Shatin, Giles Swayne, and Yehuda Yanay.

Dr. Gehrenbeck earned degrees from Macalester College, Boston University, and Indiana University, with additional studies at the Felix Mendelssohn-Bartholdy Conservatory in Leipzig, Germany. He is a recipient of the Excellence in Teaching Award from UW-Whitewater’s College of Arts and Communication, and the Julius Herford dissertation prize from the American Choral Directors Association.



**Organist and Collaborative Pianist Mark Brampton Smith** holds degrees in Organ Performance from the Eastman School of Music and the University of Michigan. Currently the organist at Grace Episcopal Church, Madison, Mark has served on the music staff of churches in seven states. A prize winner in several national organ competitions, he has given solo concerts in numerous churches and auditoriums, including Madison’s Overture Center for the Arts. As a collaborative pianist, Mark has worked with singers, instrumentalists, and ensembles, including the Ann Arbor Cantata Singers, University of Michigan choirs, Colgate University Chorus, and, since 2012, the Wisconsin Chamber Choir.

**The Wisconsin Chamber Choir**, "WCC" for short, is based in Madison. The ensemble was founded in 1998 by Dr. Gary McKercher, who was succeeded by current Artistic Director Dr. Robert Gehrenbeck in 2008.

Since its founding the WCC has appeared throughout southern Wisconsin and in neighboring states. The choir has performed at the Wisconsin Choral Directors Association state convention twice (in 2000 and 2007) and was a featured ensemble

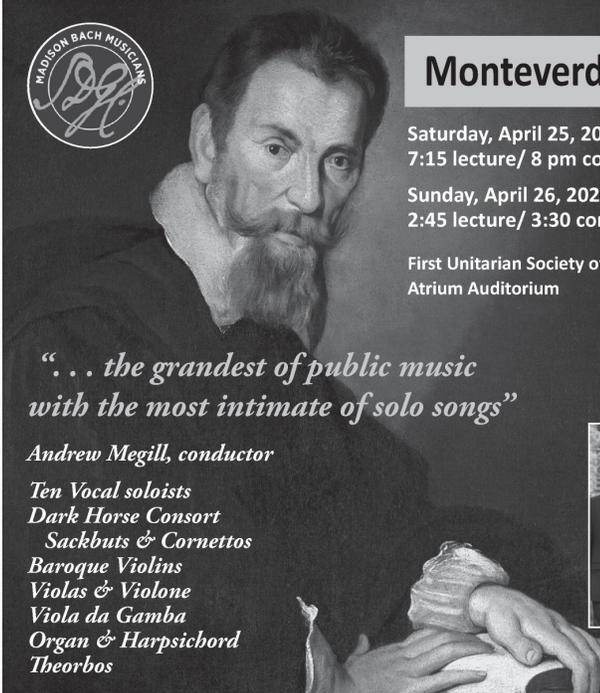


for the Opening Gala celebration for Madison's Overture Center in 2004. Other highlights have included appearances on Wisconsin Public Radio's "Sunday Afternoon Live at the Elvehjem"; at "A Festival of Music" in Rochester, Minnesota (2002); the Carnegie Cultural Center in New Hampton, Iowa (2002); and at the historic Richland County Performing Arts Center Auditorium in Richland Center, Wisconsin (2009). UW-Whitewater's Young Auditorium has invited the WCC to perform Mozart's *Requiem* (2013), Brahms's *German Requiem* (2015); Bach's *Magnificat* (2017), and most recently, Bach's *Christmas Oratorio* (2019).

WCC specializes in performing major choral-orchestral works accompanied by *Sinfonia Sacra*, a fully professional instrumental ensemble comprised of members of the leading regional orchestras. In addition to the works mentioned above, the choir's résumé includes Stravinsky's *Symphony of Psalms* (2004), Handel's *Dixit Dominus* (2006) and *Utrecht Te Deum* (2017), Haydn's *Creation* (2011) and more works by Bach: *Mass in B minor* (2005); *St. John Passion* (first Wisconsin performance on period instruments, 2010); *Cantata 140, Wachet auf, ruft uns die Stimme* (2013); and the motets *Lobet den Herrn* (2008), *Jesu, meine Freude* (2013), and *Fürchte dich nicht* (2017).

The choir's goal of promoting, commissioning and performing newly composed music has been realized with world premieres and/or North American premieres by Peter Bloesch, Stephen Chatman, Daron Hagen, Howard Helvey, Judith Shatin, Giles Swayne, and Ethan Amir Zaheri. For the 2017-18 season, in celebration of the tenth anniversary of Robert Gehrenbeck's tenure as Artistic Director, the WCC commissioned a new work by New York composer and Juilliard faculty member, Wayne Oquin.

For more info about the choir: [www.WisconsinChamberChoir.org](http://www.WisconsinChamberChoir.org).



## Monteverdi's Vespers of 1610

Saturday, April 25, 2020  
7:15 lecture/ 8 pm concert

Sunday, April 26, 2020  
2:45 lecture/ 3:30 concert

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# Wisconsin CHAMBER CHOIR

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Our Future Concerts This Season



## **Bach Around The Clock**

March 28, 2020 - 7:55pm  
St. Andrew's Church  
1833 Regent St, Madison, WI

## Music She Wrote

April 18, 2020 - 7:30pm  
First Unitarian Society  
Atrium Auditorium