



# CHORUS LINES

Spring 2010

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## 2010 Spring Concert

Songs of Love  
Brahms' *Liebeslieder Walzer*

4:00 pm  
Sunday, May 2nd

First Presbyterian Church  
1400 W Riverside Ave.



This concert is lovingly dedicated to the  
memory of

**Nancy Sue Minor**

October 22, 1942-February 22, 2010

*A gifted singer and missed friend*

## Side Notes

### **The Community Foundation's 25th Anniversary Celebration!**

**When?**

May 20, 2010  
11:30 am - 1:30 pm

**Where?**

Horizon Convention Center:  
Delaware Rooms 1 & 2

**What?**

Displays by over 30 local non-profit organizations with endowed funds at the Foundation.

**What else?**

A chance for you to vote for your favorite organization (Masterworks, of course!) The four groups with the most votes will receive varying amounts of the total \$25,000 prize money in their endowment funds.

**How do I get to vote?**

Attendees must purchase a ticket for \$15.00, which includes a single vote and a chance to view each participating organization's display, followed by a buffet luncheon.

Tickets may be purchased by calling the Masterworks Chorale office, or by going to our website at [www.4masterworks.org](http://www.4masterworks.org), which provides a link to The Community Foundation.



### **Masterworks Chorale Fund**

There is now an established, designated Masterworks Chorale endowment fund in the Community Foundation. Its purpose is to provide support for the charitable and educational purposes of Masterworks Chorale. This is a big step toward providing on-going, stable, long-term support for chorale music in East Central Indiana. Many of you are aware of the benefits of contributing to various designated endowment funds in the Community Foundation's care, not the least of which is the assurance that your contribution will continue to provide for the needs of such organizations in perpetuity.

As with all non-profit organizations, we cherish every contribution of any kind from our friends and members, including those for current operating expenses. This new opportunity adds another way to support our activities.

Thank you for your continuing support and patronage.

## Director's Notes

One of the great pleasures of being a singer is having the luxury of communicating in two artistic mediums at once. Singers perform the music written by the composer as well as the words written by the poet, lyricist, or perhaps the composer himself. These two art forms are somewhat symbiotic in their relationship; when a composer decides to set a certain text to music, the words he chooses shape every musical decision that he makes, from rhythm and melodic contour to phrasing, articulation, and dynamics. Likewise, the performer of the music must also exude great sensitivity to the text, interpreting the poetry without upstaging it so that the audience can clearly appreciate its meaning.

On May 2<sup>nd</sup>, Masterworks Chorale will be performing the *Liebeslieder Walzer* of Johannes Brahms. These two sets of waltzes from the 1860s represent some of Brahms' most successful and charming choral pieces. The texts come from the poetry collection *Polydora*, published in 1855, featuring lines from Russia, Poland, Hungary compiled by Georg Friederich Daumer. The Chorale will be performing these pieces in German, which brings a hotly-debated artistic question to the forefront: should foreign-language pieces be translated into the vernacular language of the audience (in our case, English)? The reasons for translating these pieces are clear; the language barrier prevents audiences from appreciating the full meaning of the music and can alienate audience members with little or no experience in foreign-language performances. Some find it to be posh or even ostentatious. Others simply are not looking to attend a concert where so much attention is involved.

There are many instances where performing a piece of music in the vernacular is a welcome idea. However, to translate a piece of music intended to be performed in one language into another distorts the artistic creation of both the poet and the composer. Every note that Brahms wrote, he wrote with the German text in mind. If the text is translated to another language, there is now a new sentence structure, new scansion, new syllables, and potentially a slightly new meaning. Consider the German word *liebe*, which is a two-syllable word with a stress on the first syllable. In French, the word becomes *aimer*, a two-syllable word with the stress on the second syllable. In Italian, the word becomes the three-syllable word *amore*, and in English it becomes the monosyllabic word *love*. Suddenly, the original notes do not fit the text anymore, and the musician must start making changes to the music in order for it to make sense. The result begins to feel stilted and awkward. Compositional devices like text-painting and alliteration are lost, as is the nuance of the poetry.

Masterworks Chorale has made it its mission to present fine choral music to its community, and has carried that torch for the last thirty-two years. Part of that mission is presenting great works of art in the way the composer intended them to be performed. I have been so impressed with the Chorale's willingness to embrace the challenge of the language and the hard work they have put into it. The process is hard and tedious at times, but the reward is great. I invite you to come and enjoy this wonderful evening with us, as we celebrate the brilliance of one of our greatest composers. Although language at times divides us, love is universal.

Sincerely,  
Daniel C. Blosser  
*Artistic Director*