

THE CULTURE HOUSE PRESENTS

# HELLO, SPRING!



Elena Bolha, *cello* and Jana Dykhuis, *soprano*

with

Patricia Leftridge, *piano*

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**Friday, March 31, 2023 at 7:00pm**

Granite Springs Church

1170 E. Joiner Pkwy Lincoln, CA 95648

# ABOUT THE CULTURE HOUSE



Welcome to The Culture House! We are a nonprofit community arts organization located in Northern California. We believe that everyone has a story to tell, and we hope to promote the flourishing and beauty of our community through creativity and the arts.

The Culture House seeks to partner with the community to provide sustainable and intergenerational opportunities for growing, creating, and sharing our stories through the arts. This ranges from art projects with local schools to fine arts summer camps, from special commissions to regular classes and community ensembles.

As we continue to launch this amazing organization, we hope that you would consider being a part of our story. We all long for places to belong and to flourish, and The Culture House is a space for all. If you would like more information on membership, patronage, or other opportunities, please contact us at [info@culturehouseca.org](mailto:info@culturehouseca.org).

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# PROGRAM

“Er ist’s”..... Hugo Wolf (1860-1903)

Song of the Birds..... Pablo (Pau) Casals (1876-1973)

Suite No. 6 in D Major BWV 1012..... Johann Sebastian Bach

    ii. Allemande (1685-1750)

    iii. Courante

Ici-bas..... Gabriel Fauré (1845-1924)

Song Without Words,

    Op. 62 No. 6, “Frühlingslied”..... Felix Mendelssohn

(1809-1847)

## *Intermission*

Wach auf, mein Herz, und singe, Op. 106..... Georg Goltermann

(1824-1898)

La Captive..... Hector Berlioz (1803-1869)

Chanson D’Amour..... Joseph Hollman (1852-1957)

April in Paris..... Vernon Duke, E. Y. Harburg

What a Wonderful World,

    Somewhere Over the Rainbow..... George David Weiss, Bob Thiele

# ABOUT THE ARTISTS

Originally from Richmond, Virginia, **Elena Bolha** received her Bachelor of Arts degree in Cello Performance from Virginia Tech. While at Virginia Tech, she performed as principal of the New River Valley Symphony and studied with Alan Weinstein.

Elena is currently pursuing her Masters of Music in Cello Performance at California State University, Sacramento as an Evelyne Day Scholar. She is a Graduate Teaching Assistant for Andy Luchansky, for the Sac State String Project, and serves as the principal cellist for the Sac State Orchestra. She has rich experience in contemporary music styles, chamber music, and solo performance. Throughout her career, she has performed in workshops, festivals, and masterclasses with world-renowned artists, including the Turtle Island Quartet, Zuill Bailey, and Yo-Yo Ma. Recently, Elena won two First Prizes in the 2022 Watson Chamber Music Competition, won the 2023 Sacramento State Concerto Competition.

She serves as a board member for the National String Project Consortium and the Sacramento Chapter of the American String Teachers Association, and holds membership with the National Association for Music Educators. In addition to her studies, she works part-time as the Orchestra Director at Marysville Charter Academy for the Arts.

**Jana Dykhuis**, soprano, is often lauded for her “bell-like sound” and “angelic tone.” She began her training in New Mexico with the Santa Fe Opera Young Voices. While attending Calvin University in Grand Rapids, Michigan, Jana earned a Bachelor of Music Education degree with a vocal emphasis and was awarded numerous scholarships and performance opportunities. After moving to North Carolina to teach music, she continued her career in Jakarta, Indonesia, teaching and overseeing the fine arts department at Sekolah Pelita Harapan Kemang Village. While there, she earned a Master of Arts in Music and Worship from Liberty University before returning to the States.

Beyond her solo work, Jana has performed with choral groups such as the Grand Rapids Symphony Chorus, the Calvin College Alumni Choir, The Charlotte Master Chorale, and currently the Pops Chorale here in Placer County. She has toured around the world, including places like Chicago, Brazil, France, Switzerland, and beyond.

As Founder and Director of The Culture House, a community arts organization in Northern California, Jana hopes to inspire people of all ages to explore, create, and grow through arts education in our community.

# PROGRAM NOTES

## “Er Ist’s (It is Spring)” by Hugo Wolf

Text by Eduard Mörike

Frühling lässt sein blaues Band  
Wieder flattern durch die Lüfte;  
Süsse, wohlbekannte Düfte  
Streifen ahnungsvoll das Land.  
Veilchen träumen schon,  
Wollen balde kommen.  
Horch, von fern ein leiser Harfenton!  
Frühling, ja, du bist's!  
Dich hab ich vernommen!

Spring sends its blue banner  
Fluttering on the breeze again;  
Sweet, well-remembered scents  
Drift propitiously across the land.  
Violets dream already,  
Will soon begin to bloom.  
Listen, the soft sound of a distant harp!  
Spring, that must be you!  
It's you I've heard!

“Er Ist’s” contains text by German Lutheran pastor and poet Eduard Mörike (1804–1875). This beautiful springtime poem captures the arrival of a new season and with it the anticipation of new life. It has been set by a variety of composers such as Carl Bohm, Robert Franz, Othmar Schoeck, Robert Schumann, and Hugo Wolf. For composer Hugo Wolf (1860–1903), this text is one of many set to music in his Mörike-Lieder collection written in a frenzy during time spent at a family friend’s vacation home in Austria. Pairing beautifully with the words is a flowing accompaniment, providing a melodious foundation for floating phrases and exuberant exclamations of spring’s arrival.

## **Song of the Birds** by Pau Casals

Pablo (Pau) Casals wrote this arrangement of the traditional lullaby and Catalan Christmas carol, “El cant dels ocells,” or “Song of the Birds.” While the melody is still and melancholy, unlike familiar Christmas songs, it narrates the joy of nature after Christ is born. A bird speaks each verse, rejoicing in the Savior’s arrival. In a beautiful metaphor, some birds liken Christmas to spring: “It is neither winter nor summer / But rather springtime; / A flower is born / That gives a sweet smell all around / And fills the whole world [...] / All the trees become green again, / All the branches flower / As if it were the spring.”

## **Suite No. 6 in D Major BWV 1012** by Johann Sebastian Bach

Made popular by Pablo Casals in the early 20th century, Johann Sebastian Bach's six Cello Suites are now an important part of every cellist's study and repertoire. Bach drew compositional inspiration from his faith, signing each of his works, "all glory to God." As a result of this clear divine connection, musicologists, theorists, and cellists believe the evolution of the Cello Suites tell the story of Jesus' life. In this analogy, Suite No. 6 symbolizes Jesus' resurrection. In a triumphant key of D Major, the Allemande is soft and nostalgic, and the dancing Courante is effervescent and celebratory—a good representation of Easter.

## **Ici-bas** by Gabriel Fauré

Text by (René François Armand) "Sully" Prudhomme

Ici-bas tous les lilas meurent,  
Tous les chants des oiseaux sont courts,  
Je rêve aux étés qui demeurent  
Toujours!

Here below all the lilacs die,  
All the songs of the birds are short,  
I dream of summers that remain  
Forever!

Ici-bas les lèvres effleurent  
Sans rien laisser de leur velours,  
Je rêve aux baisers qui demeurent  
Toujours!

Here below lips touch lightly  
Without leaving any of their velvet behind,  
I dream of kisses that remain  
Forever!

Ici-bas, tous les hommes pleurent  
Leurs amitiés ou leurs amours;  
Je rêve aux couples qui demeurent  
Toujours!

Here below all men weep  
Over their friendships or their loves...  
I dream of couples who remain  
Forever!

Gabriel Fauré (1845-1925) is one of the primary French composers of the late nineteenth and early twentieth century. Beloved for his masterful harmonies, Fauré's art songs are sung by both students and professionals alike. (René François Armand) "Sully" Prudhomme (1839-1907) is a French poet whose words masterfully shape the enchanting dreams and longings portrayed in the smooth phrases and flowing repetition of "Ici-bas."

## **"Frühlingslied"** by Felix Mendelssohn

"Frühlingslied" ("Spring Song") is one of Mendelssohn's "Songs Without Words," a collection of short, lyrical pieces for piano. He wrote nearly 50 of these across 8 books. This particular song was composed while he and his wife, Fanny, were visiting family in Camberwell, England. It is often called "Camberwell Green," because of its clear imagery of the rolling, green hills and English countryside.

## Wach auf, mein Herz, und singe by Georg Golterman

Erwacht, erwacht, ihr Blumen all,  
Wald, Hecken und Gehege!  
Ihr Vöglein, singt mit frohem Schall,  
Der Lenz ist auf dem Wege,  
Der Lenz ist auf dem Wege!

Awake, awake, ye flow'rets all,  
In hedge and meadow hiding!  
Ye birds, the joyous tidings call  
That spring is hither striding,  
That spring is hither striding!

Ihr Wolken, zieht den Schleier ein  
der Winter ist vergangen  
Dass in dem Frühlingssonnenschein  
mög' Erd' und Himmel prangen,  
mög' Erd' und Himmel prangen!

Ye clouds, away your curtains tear  
For gone is the gray of winter.  
That earth and heav'n alike may share  
The springtime's sunny glory,  
The springtime's sunny glory!

Ihr Bächlein, springt ohn' Unterlass  
recht glitzernd durch die Wiesen,  
Die Schlüsselblumen und das Gras  
mit Segen zu begiessen;  
Ihr linden Lüfte, macht euch auf  
Und schwingt die Botenflügel!  
Eilt in dem frohen Siegeslauf  
durch Berg und Thal und Hügel!

Fair meadow brook, glide on apace  
All bright with April showers;  
Leave ev'rywhere a blessed trace  
Of springing buds and flowers!  
Ye tender breezes now arise,  
On gentle pinions sally,  
Triumphantly through azure skies,  
O'er mountain plan and valley.

Wie ist die Erde schön und reich,  
wenn sie der Frühling schmücket,  
Der Braut im Festgewande gleich,  
Das Auge liebentzücket,  
Das Auge liebentzücket.

How lovely is the earth today!  
When spring with gems has crown'd her!  
A very bride in rich array,  
Exhaling love around her,  
Exhaling love around her.

Da muss der Lebensstrom der Lust,  
Dass allwärts Jubel klinge,  
Auch wogen in der Menschenbrust,  
Wach auf, mein Herz, und singe,  
Wach auf, mein Herz, und singe!

The stream of life and love its spell  
O'er human souls has shaken,  
It makes my heart within me swell  
And unto song awaken,  
And unto song awaken!

During his lifetime, Georg Golterman (1824-1898) not only performed as a cellist but also composed and conducted a variety of music. While the majority of his music is not often performed, it has been praised for its “melodious and pleasant nature.” His works are often used to teach technique and are a staple in cello repertoire. With a soaring melodic line in the cello, “Wach auf, mein Herz, und singe!” incorporates the feeling of a conversation between voice and instruments as they call out the arrival of spring.

**“La Captive”** by Hector Berlioz  
Abbreviated Text by Victor Hugo

Si je n'étais captive,  
J'aimerais ce pays,  
Et cette mer plaintive,  
Et ces champs de maïs,  
Et ces astres sans nombre,  
Si le long du mur sombre  
N'étincelait dans l'ombre  
Le sabre des spahis.

Pourtant j'aime une rive  
Où jamais des hivers  
Le souffle froid n'arrive  
Par les vitraux ouverts,  
L'été, la pluie est chaude,  
L'insecte vert qui rôde  
Luit, vivante émeraude,  
Sous les brins d'herbe verts.

J'aime de ces contrées  
Les doux parfums brûlants,  
Sur les vitres dorées  
Les feuillages tremblants,  
L'eau que la source épanche  
Sous le palmier qui penche,  
Et la cigogne blanche  
Sur les minarets blancs.

Mais surtout, quand la brise  
Me touche en voltigeant,  
La nuit j'aime être assise,  
Être assise en songeant,  
L'oeil sur la mer profonde,  
Tandis que, pâle et blonde,  
La lune ouvre dans l'onde  
Son éventail d'argent.

If I were not a captive,  
I should love this country,  
And this plaintive sea,  
And these fields of maize,  
And these stars without number,  
If in the wall's dark shadow  
There did not glint  
The saber of the spahis.

And yet I love a land  
Where winter's chill breath  
Never crosses  
Wide-open windows.  
In summer the rain is warm,  
And the hovering insects  
Gleam bright emerald  
Beneath green blades of grass.

I love these lands  
The sweet burning perfumes,  
On the gilded windows  
The trembling foliage,  
The water that the spring pours forth  
Beneath the bending palm tree,  
And the white stork  
On the white minarets.

But most of all when a breeze  
Lightly brushes my cheek,  
I love to sit at night,  
Sit and dream,  
Gazing on the deep sea,  
While the pale moon  
Opens across the water  
Its silver fan.

Berlioz's setting of Victor Hugo's text has gone through significant revisions and, musicologically speaking, is a fascinating study in a shift of historical musical genres, from the *romance* to the *mélodie*. This more intimate arrangement for piano, voice, and cello versus his full orchestrations of the piece spotlights both the beauty and the tension the poet describes of living in a foreign, unfamiliar land and yet finding moments to savor.



**“Chanson D’Amour”** by Joseph Hollman

Te souvientil des marronniers fleuris  
Et de la terrasse embaumée,  
Ou nous allions rêver  
Dans des coins assombris,  
Bienaimée!

Te souvientil des soirs plein de langueurs,  
Des lilas aux odeurs flottantes,  
Et des astres lointains et dorés,  
Et des astres dorés aux lueurs palpitantes?

Mais l’idéal n’était pas dans les cieux  
Et brûlé d’une douce fièvre.  
Je le trouvais, amie, en baisant tes beaux yeux  
Et ta lèvre!

Te souvientil des marronniers fleuris  
Et de la terrasse embaumée,  
Ou nous allions rêver  
Dans des coins assombris,  
Où nous allions rêver, Bienaimée!

Canst thou recall how ‘neath the chestnut boughs  
Which Spring with his bridal white covers;  
One evening thou and I  
Stood exchanging our vows,  
We were lovers.

Canst thou recall the beauty of that night,  
With its perfume of lilac saintly?  
How we bathed in the dim silver light  
Of a myriad stars shining down on us faintly?

But our delight in the sky was not sought  
And of Nature’s glories what wist we?  
Heaven and earth alike at that moment were naught,  
For I kissed thee!

If thou recall’st aught of that hour of bliss,  
Stars, perfume or blossoms above thee,  
Forget them all again, forget them all again,  
Remember only this, that I love thee!

Simply titled, “Love Song,” this piece by Dutch cellist Joseph Hollman (1852-1957) is a hidden gem of French art songs. A contemporary of Camille Saint-Saëns, Hollman focused primarily on performing and wrote only a few short selections for cello. Beautiful in its simplicity, the flowing phrases of this piece embody a dance-like quality, painting a picture of love in springtime.

**April in Paris** by Vernon Duke  
Text by E.Y. Harburg

April in Paris, chestnuts in blossom  
Holiday tables under the trees  
April in Paris, this is a feeling  
No one can ever reprise

I never knew the charm of spring  
Never met it face to face  
I never knew my heart could sing  
Never missed a warm embrace

Till April in Paris, whom can I run to?  
What have you done to my heart?

## **April in Paris** (cont.)

Composed in 1932 for the Broadway musical *Walk a Little Faster*, “April in Paris” is described by composer Alec Wilder as follows: “There are no two ways about it: this is a perfect theater song. If that sounds too reverent, then I’ll reduce the praise to ‘perfectly wonderful,’ or else say that if it’s not perfect, show me why it isn’t.” Re-released by the Count Basie Orchestra in 1957 in their album by the same name, “April in Paris” has since become a staple in the jazz world. A quintessential picture of romantic Paris in springtime, this laidback selection captures the feeling of love and longing in its beautiful harmonies and melodic lines.

### **What a Wonderful World**

Words and music by George David Weiss and Bob Thiele

I see trees of green  
Red roses too  
I see them bloom  
For me and you  
And I think to myself  
What a wonderful world

I see skies of blue  
And clouds of white  
The bright blessed day  
The dark sacred night  
And I think to myself  
What a wonderful world

The colors of the rainbow  
So pretty in the sky  
Are also on the faces  
Of people going by  
I see friends shaking hands  
Saying how do you do  
They're really saying  
I love you

I hear babies cry  
I watch them grow  
They'll learn much more  
Than I'll ever know  
And I think to myself  
What a wonderful world  
Yes, I think to myself  
What a wonderful world

### **Over the Rainbow** by Harold Arlen

Lyric by E.Y. Harburg

Somewhere over the rainbow  
Way up high  
There's a land that I heard of  
Once in a lullaby

Somewhere over the rainbow  
Skies are blue  
And the dreams that you dare to dream  
Really do come true

Someday I'll wish upon a star  
And wake up where the clouds are far behind  
me  
Where troubles melt like lemon drops  
Away above the chimney tops  
That's where you'll find me

Somewhere over the rainbow  
Bluebirds fly  
Birds fly over the rainbow  
Why then, oh, why can't I?

## **What a Wonderful World/Over the Rainbow (cont.)**

From roses to rainbows, from bluebirds to blue skies, “What a Wonderful World” and “Over the Rainbow” both capture the wistful sense of reflection as they ponder both the beauty of the world as well as a longing for something beyond. This tension is exemplified in rich harmonies, octave jumps, and intentional phrasing that captures the listener’s imagination with a sense of storytelling and wonder.

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## **SPECIAL THANKS**

### **Granite Springs Church**

We extend our gratitude to Granite Springs Church for hosting The Culture House! Thank you to all the amazing staff and volunteers who have helped to make this event possible!

### **Our Audience**

Your attendance makes a difference in our community. Thank you for your continued support of The Culture House!





# ARTS SUMMER CAMPS

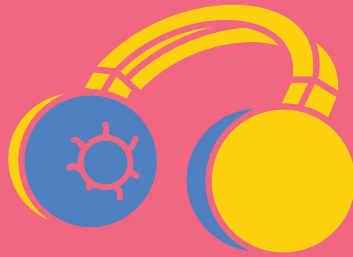
REGISTRATION  
OPENS APRIL 2023!

## MUSIC & MOVEMENT

JUNE  
12-16  
19-23  
26-30

## VISUAL ARTS

JULY  
10-14  
17-21  
24-28



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