



The Salem Chamber Orchestra *2000-2001 Season*

Opening Concert

Sunday, October 8, 2000

Choral Concert

Sunday, November 19, 2000

Family Concert

Sunday, February 4, 2001

Spring Concert

Sunday, March 11, 2001

Final Concert

Sunday, April 29, 2001

Salem Chamber Orchestra presents

Bruce McIntosh
Music Director

Wallace Long, Jr.
Guest Conductor

featuring
Willamette Master Chorus (Paul Klemme, Music Director)
Willamette University Chamber Choir (Wallace Long, Jr., Director)

with
Christine Welch & Cynthia McGladrey, sopranos
Allison Swensen-Mitchell, mezzo-soprano
Kurt-Alexander Zeller, tenor; Kevin Helppie, bass
Jean-David Coen, piano

3:00 & 7:00 p.m. Sunday, November 19, 2000
Jerry E. Hudson Concert Hall — Mary Stuart Rogers Music Center
Willamette University

PROGRAM

Magnificat, BWV 243 (1723) Johann Sebastian Bach
(1685-1750)

Magnificat — Chorus
Et exsultavit spiritus meus — Soprano
Quia respexit humilitatem — Soprano
Omnes generationes — Chorus
Quia fecit mihi magna — Bass
Et misericordia — Alto & Tenor
Fecit potentiam — Chorus
Deposuit potentes — Tenor
Esurientes implevit bonis — Alto
Suscepit Israel — Two sopranos & alto
Gloria Patrii — Chorus

Christine Welch & Cynthia McGladrey, sopranos,
Allison Swensen-Mitchell, mezzo-soprano
Kurt-Alexander Zeller, tenor; Kevin Helppie, bass
Wallace Long, Jr., Guest Conductor

INTERMISSION

Rhapsody for Contralto Soloist, Male Chorus & Orchestra, Opus 53 (1870) Johannes Brahms
(1833-1897)
Allison Swensen-Mitchell, mezzo-soprano

Fantasia in C minor for Piano, Chorus & Orchestra, Opus 80 (1808) Ludwig van Beethoven
(1770-1827)

Jean-David Coen, piano
Melissa Cavanaugh & Laura Pedersen-Schultz, sopranos
Jeffrey Baker & Gregory Jones, tenors; Jonathan Westfall, bass

PROGRAM PRINTED BY



MINUTEMAN PRESS
of SALEM
DOWNTOWN

Patrons are reminded to turn off all audible signaling devices before the concert.
Taking photographs or recording the concert is strictly prohibited.
Patrons with noisy children are encouraged to immediately remove them to the lobby.

Special thank you to Warner Lambert Company for "Silent Night at the Concert" wax paper wrapped cough drops.

Meet our guest artists



Christine Welch,
soprano

Christine Welch is no stranger to SCO audiences. Her solo credits include performances with Basically Bach of Chicago, the Indianapolis Chamber Orchestra, Bloomington Chamber Singers, and the Bach Chorale Singers. In May, with the Willamette Master Chorus, she will be performing Mozart's *Mass in C minor*.

Ms. Welch is currently in her third year as Director of Music Ministries at First Presbyterian Church. She is an active teacher of singing and a published composer of vocal music.



Cynthia McGladrey,
soprano

Cynthia McGladrey has appeared as soloist with Festival Chorale Oregon and the Willamette Master Chorus. She performs throughout the northwest and has won several regional vocal competitions. She holds a Master of Music degree from the University of Oregon. Ms. McGladrey is vocal coach for several area high and middle schools and maintains a private vocal studio. With her husband, Emanuel, she teaches and coordinates the music and dramatic arts ministry at Salem First United Methodist Church.



Allison Swensen-
Mitchell, mezzo-soprano

Allison Swensen-Mitchell, also an SCO favorite, is an active operatic and concert stage performer. She has performed the title role in *Carmen* with the Syracuse Opera, and made her Carnegie Hall debut in the world premier of Tonoyev's *Upon Reading a Psalm*. She has sung with the Portland Opera,

Boston Opera, Sarasota Opera, Marin Opera, Eugene Symphony, Spokane Symphony, Syracuse Symphony and Tacoma Symphony. Ms. Swensen-Mitchell won first place in the Portland District Metropolitan Opera National Auditions and was a prizewinner in the Seattle Regional finals. Ms. Swensen-Mithcell currently serves on the voice faculty of Willamette University.



Kurt-Alexander Zeller,
tenor

Kurt-Alexander Zeller, one of the northwest's busiest singing actors, began performing opera, musical theatre and oratorio at age eight. He has performed throughout the United States, Spain, and Austria, and has appeared on German television. Since joining the Willamette University voice faculty in 1994, he has

concentrated his performing in the northwest. He has appeared with the Portland Chamber Orchestra, the Washington East Opera, the Broadway Rose Theatre Company, with Bel Canto Northwest, and with the Rogue Opera. He has performed with SCO several times and currently serves as the orchestra's program annotator.



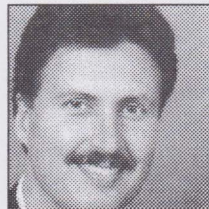
Kevin Helppie, bass

Kevin Helppie is another extremely active soloist - working in recital, oratorio, opera and popular music. He has performed with the Nashville Symphony, Jacksonville Symphony, Louisville Bach Society, Seattle Philharmonic, Northwest Chamber Orchestra, Seattle Opera, and Festival Chorale Oregon. He has also appeared with the Dave Brubeck Jazz Quintet and performed many new works including the *Songs of Kabir* by William Hawley and the title role in the opera *Elmer Gantry* by Robert Aldrich. Mr. Helppie performed with the Robert Shaw Festival Singers in a centennial celebration of Carnegie Hall and in a tour of France. He sings in the acclaimed Opus 7 Vocal Ensemble and is currently a voice professor at Western Oregon University.



Jean-David Coen,
piano

Jean-David Coen, pianist, is now in his 15th year as professor of piano and music history at Willamette University and as a faculty member of the Aspen Music School and Festival. He has received degrees from the Paris Conservatory, the Juilliard School, the Yale School of Music and completed his doctoral work at the University of Southern California. He has worked with such artists as Jeanne-Marie Darre, Sascha Gorodnitzki, Anthony Newman and John Perry, and has coached with Szymon Goldberg and Joseph Silverstein. Winning awards and competitions has led to performances in New York, Paris, Los Angeles and Washington, D.C. His playing has been heard on National Public Radio's "Performance Today" on several occasions and also on KUSC in Los Angeles and WXQR in New York.



Dr. Wallace Long,
guest conductor

Wallace H. Long, Jr. has been director of Choral Activities at Willamette University since 1983 and Department Chair since 1994. He holds master's and doctorate degrees in choral conducting from the University of Arizona. Dr. Long has performed and recorded with Robert Shaw in Souillac, France, Carnegie Hall, and The Cathedral of St. John the Divine. He has also performed and recorded with Male Ensemble Northwest at the Kennedy Center and Constitution Hall.

Program Notes

Magnificat, BWV 243, by Johann Sebastian Bach

People seem to love to compare and contrast Bach and Handel, the two genius composers born in the same year (1685) in towns no farther apart than Salem and Eugene. One common sound-bite contrast of the two is "Handel was a man of the theatre; Bach was a man of the church"—implying that because Bach never wrote an opera he was somehow uninterested in the theatrical approach to music. But the fact is that Bach never

lived anywhere where there was an opera theatre; there never was any producer to whom Bach might have sold an opera or who might have commissioned one from him. And Bach, a very practical man, was not the sort to write an opera, or any other work, merely "on spec."

It would be wrong, however, to assume that Bach had no outlet for operatic writing. His theatre was, in fact, the church. Just as Bach kept abreast of the latest in instrumental writing, such as Vivaldi's concerti, he was well aware of the vocal conventions of the *opera seria* that occupied Scarlatti, Bononcini, and Handel, and he put them to work in his own vocal writing in cantatas, passions, and other liturgical works. In bringing the musical conventions and vocal styles of his era's mass-market commercial music into his writing for the church, Bach in his day was doing exactly what "contemporary Christian" composers, whose musical language is indistinguishable from secular jazz, country, or rock, are doing in ours.

The *Magnificat*, BWV 243, is a perfect example of Bach's operatic writing for the church liturgy. Bach composed the setting for the evening service Christmas Day, 1723, at the Thomaskirche in Leipzig. He later revised it into its present form by adding flutes to the orchestra, changing the overall key from E-flat to D, and removing some additions to the liturgical Magnificat text that had been local Christmas traditions at the Thomaskirche. (Anyone who has ever been a church musician and suggested *any* slight change in his congregation's Christmas traditions will immediately understand why Bach waited until after the service to delete those sections.)

The 18th century concept of drama was substantially different from the naturalistic ideal that Stanislavski and the "Method" of the Actors' Studio gave to the 20th century. A good actor in 1723 was not necessarily one who gave a realistic, many-layered depiction of a character's complex, individual psychology, but rather one who could strongly project an intense portrayal of a single emotional color, or *affect*, at any given time. Rage, desire, dejection, and hope did not struggle with one another for control of the character's mind and actions; instead, each took its turn at total possession of the performance. And since music excels at depicting emotion, operas became a succession of musical numbers, each devoted to painting a vivid musical picture of a single emotional state.

The text of the Magnificat (Luke 1:36-55) is an ecstatic outpouring of Mary's feelings and a natural vehicle for Bach to choose to create a succession of emotional affects in the style of Baroque opera, using many of the stylistic conventions and musical codes whose meanings audiences in his day would have recognized. Just as virtually all Americans today, even those who have no idea what a minor-major seventh chord is, know that the person or thing they see on the movie or TV screen when they *hear* one is going to turn out to have sinister significance in the murder mystery (especially if it's played on a Hammond organ with lots of tremolo), Baroque audiences knew that if they heard certain harmonies or rhythms, instruments or voices, or even certain keys, there were specific emotional meanings. So when Bach opened the first movement of

his *Magnificat* with an instrumental mini-overture in D major using timpani and high *clarino* trumpets, all his audience members already knew that the awesome, regal splendor of a powerful monarch was being celebrated and venerated—long before the chorus confirmed it by proclaiming the glory of the highest King of all: "My soul doth magnify the LORD."

The "Et exultavit" turns from veneration to exultant joy, so Bach casts it as a dance form, a particularly exuberant minuet. The use of a plaintive oboe d'amore obbligato in the third movement, a common device in rustic scenes of the *opera seria*, emphasizes the "humble estate" of the peasant girl chosen by God, and Bach scores a very theatrical coup when the chorus rushes in before the end of the verse with many repetitions of "omnes generationes," in an aural depiction of the succession of innumerable generations who will call her blessed.

In contrast to the later operatic practice of casting the bass as the villain, in Baroque opera the bass voice was used almost exclusively for characters, usually rulers, who were wise and powerful, so it would be natural for Bach to assign the "For he who is mighty has done great things" verse to the bass. This aria combines elements of the *motto aria*, a form used by Alessandro Scarlatti in his operas, and the *ostinato bass aria*, a favorite of Venetian opera composers (and also Henry Purcell). The alto-tenor duet which follows is in another standard operatic form, the *pastorale*, which frequently used obbligato flutes as Bach does here, and which usually presented scenes of tranquil reflection and humility—perfectly appropriate for this verse's text.

Of course, Bach also has a tool that Baroque composers of opera lacked: a chorus. He uses it to masterful effect in the "Fecit potentiam," but he still does so according to operatic conventions. The long melismas, or runs, which in Baroque opera always serve as intensifiers of the word they carry, emphasize the power of the "potentiam" (as does the use of the trumpets and timpani) as each vocal part goes its own way—until that power comes to a crashing halt at a shocking diminished-seventh chord on "dispersit superbos," which puts an end to the self-centered rhythmic autonomy of each part.

Similar word-painting devices are used in the tenor aria, a standard operatic rage or revenge aria. The current idea of the tenor as the romantic hero in opera is a 19th-century concept; in Baroque opera, the tenor was frequently a general or rabble-rousing leader and usually had a violent rage aria. The contrasting fates of the mighty and the humble are emphasized through the coloratura melismas—with "deposuit potentes" being flung down to the lowest depths of the singer's range and "exultavit humiles" rising steadily to the top.

The vocal coloratura also tells a story in the graceful "Esurientes." The longest run is on the word "implevit" ("he has filled"), which, as it goes on and on, suggests God's never-ending bounty. But there is also a stark warning: "et divites dimisit inanes" ("the rich he has sent empty away"). Just before the end of the aria, the sweet flute obbligato and the entire orchestra drop out, leaving the singer entirely alone and bereft on "inanes" ("empty").

jackson's  books

320 liberty street se
saalem, oregon 97301

503.399.8694

503.588.2161 fax

www.jacksonsbooks.com
mail@jacksonsbooks.com



BOOK s e n s e™
Independent Bookstores for
Independent Minds

CLIMATE CONTROL GLASS

NO AUTO GLASS

**24 HR
EMERGENCY
SERVICE**

BOARD-UP & REPAIR

**390-5317
or call toll free
1-800-773-5317**

**Full Service Shop
HIGH QUALITY
LOW PRICES**

390-5317

4748 LOWELL AVE NE

KEIZER • SALEM

OPEN
8 - 5:30 **MON - SAT**

- RESIDENTIAL -

- Cut Glass • Shelves • Plastic
- Storm Windows, Doors
- New Windows, Patio Doors
- Green House • Mirror Walls
- Oval Mirror • Curved Glass
- Desk & Table Tops
- Garden Windows
- Remodeling

- COMMERCIAL -

- Store Fronts • Plexi-Glass
- Metal Framing
- Door Closers • Skylights
- Shelving • Showcases
- Mirror Walls
- Furniture Tops

Plastic



**WARM
BEAUTY**
FACTORY-SEALED
INSULATING GLASS

LOW ENERGY GLASS - CUSTOM DESIGNED

INSULATING
GLASS SPECIALISTS

Try us! You'll like us!

10 YEAR WRITTEN GUARANTEE

YOUR NEIGHBOR SINCE 1948

CCB #49231 - BONDED - INSURED

The "Suscepit Israel" is written in three vocal lines, perhaps a reflection of Bach's interest in numerology and the mystical number 3—the number of the Trinity and of the line of Old Testament patriarchs that culminated in Israel (Jacob). The full chorus returns for the "Sicut locutus est," and indeed the imitative fugal entries seem to multiply the number of voices, much as Abraham was promised that his descendants would be multiplied until they were as numerous as the stars. Bach concludes his *Magnificat* with the liturgical custom of attaching the Lesser Doxology to the Biblical text. The Doxology opens with a striking upward gesture on the word "gloria," as if the praise of God were literally rising from Earth to Heaven. Then, at the words "as it was in the beginning," Bach does in fact bring back the musical material of the beginning movement of the *Magnificat* to end as he had begun, in exultant praise.

Rhapsody for Contralto Solo, Male Chorus, and Orchestra, Op. 53 by Johannes Brahms

In the years following 1868, when the April 10 premiere of the *Deutsches Requiem* became the greatest public success Brahms had yet enjoyed, the composer devoted a large proportion of his time and energy to further choral projects. One of these was a setting of an excerpt from Goethe's 1777 poetic meditation, *Harzreise im Winter* ("Journey through the Harz Mountains during Winter"). Brahms first encountered the text in 1868, in the form of a musical setting by J.F. Reichardt (1752-1814), and was inspired to create his own setting, which used a somewhat different selection of lines from Goethe's poem.

Completed in 1869, Brahms's setting took the form of a *Rhapsody* for contralto solo, male chorus, and orchestra. It was a work of great personal significance for the composer, who always had a pessimistic and melancholic nature and in his letters often referred to himself during this time as "the Outsider"—a label derived from the first line of the Goethe text: "But who is that, off to one side, apart?" Many writers believe that the *Alto Rhapsody* is the bitter expression of Brahms's disappointment when Julie Schumann married Count Radicati di Marmorito in September of 1869, speculating that Brahms might have been in love with her himself. As evidence, they cite an entry Clara Schumann made in her diary at the end of that month: "A few days ago Johannes showed me a wonderful work for contralto, male-voice chorus and orchestra. He called it *his* bridal song. It is long since I have received so profound an impression; it shook me by the deep-felt grief of its words and music."

The theory is plausible, but it is not the only possible explanation for Brahms's attachment to the work. Brahms was notoriously unhappy in love, and a decade earlier the first in the long line of women who eventually rejected him had been Agathe von Siebold, the daughter of a university professor in Göttingen. Göttingen lies in the shadow of the Harz Mountains, which are the setting for Goethe's poem—and Agathe was noted for her fine alto voice.

Whether or not the *Alto Rhapsody* was inspired by Agathe's voice, it has been a favorite vehicle for mezzo-sopranos and contraltos ever since its premiere on March 3, 1870, sung by Pauline Viardot-Garcia, probably the most famous mezzo-soprano

2000-2001 SEASONS OF THE SYMPHONY

OREGON
SYMPHONY
ASSOCIATION
IN SALEM

CELEBRATING
45
YEARS IN SALEM

November 21, 2000
**COPLAND 100TH
B-DAY CELEBRATION**
Murry Sidlin, conductor
Mini-drama

February 6, 2001
**MENDELSSOHN'S
ITALIAN SYMPHONY**
Miguel Harth-Bedoya, guest
conductor
Kurt Nikkanen, violin

May 18, 2001 **Friday
Concert!**
**JOSHUA BELL
PLAYS BEETHOVEN**
James DePreist, conductor
Joshua Bell, violin

December 12, 2000
**HOLIDAY POPS
WITH MAUREEN
MCGOVERN**
Norman Leyden, conductor
Lee Musiker, conductor
Maureen McGovern, vocalist

September 19, 2000
**STRAVINSKY:
THE RITE OF SPRING**
James DePreist, conductor
André Watts, piano

December 5, 2000
**STRAVINSKY:
FIREBIRD SUITE**
Daniel Hege, guest conductor
Jon Kimura Parker, piano

March 13, 2001
**PARKENING PLAYS
RODRIGO**
James DePreist, conductor
Christopher Parkening, guitar

Season info call 503-364-0149.
Single tickets call 503-370-7469.

living at the time. Brahms claimed, however, to have written the work to be sung by Amalie Weiss Joachim (the wife of his friend, the great violinist Joseph Joachim), and indeed she became the leading performer of the work, which probably made her career. The low female voice clearly fascinated Brahms (one of the—of course, unhappy—loves of his later life was the noted contralto Hermine Spiess), whose songs are unusual among Romantic *Lieder* in that the published *low* keys are more often the original keys than the high ones.

In any case, Brahms always felt that this comparatively short work was one of his most important, as the letter which accompanied its manuscript to the publisher Simrock attests:

With the proofs I enclose a little novelty for which, in consideration of its excellence, I desire 40 Friedrichsdors. You can look it over, and perhaps the publisher in you will be enticed by the most exquisite score in existence....It is the best prayer I have yet recited, and even if our esteemed altos will not be eager to sing it right away, there are plenty of people who need this kind of prayer.

(5 October 1869, translated by Styra Avins)

Fantasia in C minor for Piano, Chorus and Orchestra, Op. 80 by Ludwig van Beethoven

In December of 1808, by way of thanks for frequent donations of his time and services for charity concerts, Beethoven was offered the use of the Theater-an-der-Wien for a benefit concert on his own behalf. In planning his concert, Beethoven pulled out all the stops. The program included the Fourth Piano Concerto (with Beethoven, who also played some piano improvisations, as soloist), the concert aria "Ah! perfido," parts of the *Mass in C*, and the premieres of the Fifth and Sixth Symphonies. In order to take advantage of the vocal soloists, chorus, and orchestra already assembled for the evening, Beethoven also composed a unique work to bring the four-hour concert to a rousing close. This was the Fantasia in C minor for Piano, Chorus, and Orchestra, Op. 80.

Beethoven based the Fantasia on a song he had written much earlier, probably around 1795, and never published: *Seufzer eines Ungeliebten und Gegenliebe* ("Sigh of One Who is Unloved and Mutual Love"). Like the Choral Fantasia, the song begins in C minor with a free utterance by the soloist (recitative in the case of the song, a piano cadenza in the case of the Fantasia), and the final section is in a joyous C major, featuring that tune of which Beethoven must have been very fond, since he returned to it not only a decade-plus later in 1808 but also 15 years later in his Ninth Symphony, each time with a completely new poetic text.

It is tempting to view the Choral Fantasia as a preliminary sketch for the Ninth Symphony because of the many similarities between the two works. In addition to the use of the tune from *Gegenliebe*, those similarities include the dramatic device of delaying the entrance of the chorus until after a series of variations on the main tune and quoting the opening orchestral motive just before the voices enter, as well as the use of solo voices in addition to the chorus—although the solo sections of

Salem Chamber Orchestra

FAMILY CONCERT

February 4, 2001 at 2:00 p.m.

Historic Elsinore Theater (festival seating)

Tubby the Tuba George Kleinsinger

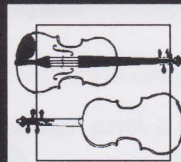
The Cowboys John Williams
Sprague High School Camerata (Steve Nelson, Director)

Concerto for Piano in A Major . . . Wolfgang Amadeus Mozart
Deborah Robb, piano

DAVID KERR VIOLIN SHOP, INC.

Northwest's Largest Selection of Violin Family Instruments

Sales • Rentals • Purchases • Appraisals
Fine Violins • Violas • Cellos



NEW HOURS:
Tuesday-Friday 12-5
Saturday 10-3
Mornings by
Appointment

516 S.E. MORRISON,
SUITE 505
PORTLAND, OR 97214
503-238-4515
www.kerrviolins.com

Lancaster Travel

Let us help you plan vacations
that make your heart sing

- Jazz • Opera • Theater
- Concerts • Festivals
- Big Band & Music Cruises

Come visit our new location, call or check us out

vacation.comTM
Member Agency

Marcia Kelley and Victor Dodier
Owners

417 Lancaster Drive NE
(Near Circuit City, Sears Auto and the new IHOP)

503-581-4813 local Salem area calls
800-581-4813 (toll-free)

www.lancastertravel.vacation.com

Willamette Master Chorus

Paul Klemme, Music Director

Merlin E. Aeschliman
Carol Ann Armstrong
Bob Bain
Sharon Bartsch
Sydney W. Bell
Glenda Betts
David Boaz
Tamra Burleson
Samantha Cardwell
Lizabeth Cattle
Melissa Cavanaugh
David Clark
Marilyn Crawford
Joyce Elder
Becky Gahlsdorf
Mary Guillen
Jessie Harmon
Alan Hay
Mindy Haynes
Chris Jones
Sue Jones
Nicole Kent

Peter Klammer
Lynnette Lang
Dennis Leffler
Mark Lindsey
Priscilla Lindsey
Bruce McDonald
Jim McDonald
Mark McKelvie
Lois Meerdink
Dan R. Miller
Sally Miller
Becky Muir
Greg Nelson
Ann Papworth
Laura Pedersen-Schultz
Ron Peters
Benjamin Peterson
Kathy Pickett
Barney Plisko
Scott Reischlin
Paul Richardson
Janeanne Rockwell-Kincanon

John Ross
Lisa Ross
Lori Russom
Keith Sandberg
Jane Satern
Deborah Snow-Butler
Barbara Stebbins-Boaz
Cynthia Stinson
Don Taylor
Jan Taylor
Woody Tiernan
Ryan Tong
Valerie Vollmar
Michelle Wardrip
Mike Whalen
Jeff Witt
Dana Wolf
Jon Wright
Sharon Young

David Ingram, Accompanist

Willamette University Chamber Choir

Dr. Wallace Long, Jr., Director

Soprano

Beth Carlascio*
Sarah Granger
Joie Gratton
Crystal Gray
Laura Hurley**
Katie Kanagawa
Désirée Kuzin
Danica Praza
Katie Ray
Robin Ricard
Brooke Warner

Alto

Jenny Asbury
Heather Bullock
Jana Fischer
Jennifer Hedgcock
Kirsten Lloyd

Melissa Pedersen**

Monica Peyer
Renée Schwab
Rachel Singer
Julie Stefan
Julia Ulshafer
Carla Willson *

Tenor

Jeff Baker*
Benjamin Enright**
Eric Grant
Danté Holloway
Barney Plisko
Chris Russell
Nicholas Pleasure
Ryan Tong
John Turner
Adam Wymer

Bass

Lucas Anderson**
Rob Arndt
Kyle Behnke
James Davidson
Christopher Foot
Matt Hoffman
Gregory S. Jones*
Greg Redfield
Jesse Robbins
Jonathan Westfall

* Section Leader

** Asst. Section Leader