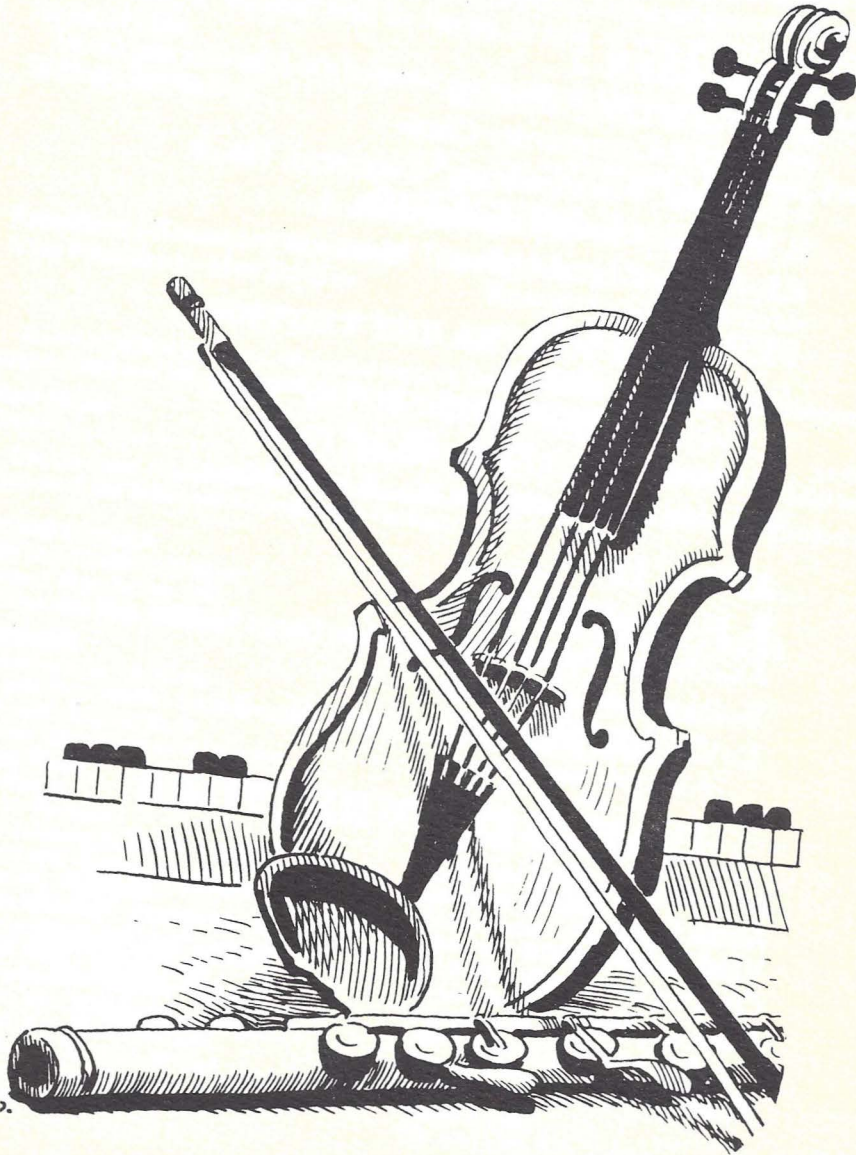


Willamette-Community Orchestra





Willamette-Community Orchestra

CONCERT SEASON 1985-86

DECEMBER 2

Dr. Wallace Long, Director
Willamette-Community Choir

J.S. Bach/"Brandenburg" Concerto, No. 4

F. Mendelssohn/Symphony No. 1

F.J. Haydn/"Lord Nelson" Mass

FEBRUARY 23

James Cook, Pianist

A. Copland/"Appalachian Spring" Suite

D. Shostakovich/Concerto for Piano

W.A. Mozart/Serenade No. 5 in D Major

APRIL 13

B. Martinu/Overture

J.C. Bach/Sinfonia in D Major, Opus 18, No. 6

E. Bloch/4 Epigrams

L. Van Beethoven/Symphony No. 2

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The Friends of the Willamette-Community Orchestra is a "fledgling" support group whose function is simple – to assist with and promote the activities of the orchestra; to help sell-out the house; and to have fun in the process!

Having formed so recently, our numbers are few. However, we want to grow – and we want *you* to become a member. At the reception following the concert, a "Friend" will be happy to talk to you about our group and its activities.

Won't you join us? Let's help our orchestra make beautiful music in the Willamette Valley.

– Rosemary D. Wood, President

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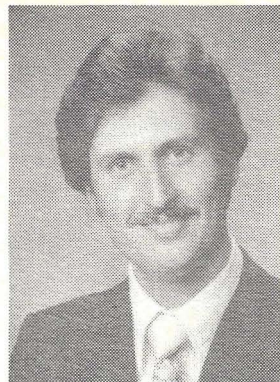
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Dr. Wallace Long, Conductor Willamette-Community Choir

Director of Choral Activities at Willamette since 1983, Dr. Wallace Long excels as both educator and musician. In addition to conducting the University's three choral ensembles, he has extensive teaching responsibilities and maintains an active profile in community and professional groups.

Dr. Long received his master of music degree and his doctorate in choral conducting from the University of Arizona at Tucson, where he studied with Maurice Skones, Jean Berger and David Wilson.

Possessing a fine bass-baritone voice, Dr. Long frequently performs as a soloist in opera and oratorio productions. His skills as adjudicator, clinician and conductor have gained him considerable recognition throughout the Northwest.



THE MASS

I
Lord have mercy!
Christ have mercy!
Lord have mercy!

II
Glory to God in the highest, and on earth
peace to men of good will.
We praise thee, we bless thee, we adore thee,
we glorify thee.
We give thee thanks for thy great glory.
Lord God, King of heaven, omnipotent
Father, the only begotten son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

III
Who takes away the sins of the world, have
mercy on us!
Who sits at the right hand of the right hand
of the Father, hear our prayer.

IV
For Thou only art Holy, thou only art most
high, Jesus Christ.
With the Holy spirit in the glory of God the
Father. Amen.

V
I believe in one God, omnipotent Father,
maker of heaven and earth, all things
visible and all things invisible.
And born of the Father before all worlds, God
of God, light of light, true God of true God,
born, not made, being of one substance
with the Father by whom all things were
made,
Who for us men and for our salvation came
down from heaven.

VI
And was made incarnate by the Holy Ghost of
the Virgin Mary, and was made man.
Was crucified for us under Pontius Pilate,
suffered and was buried.

VII
And rose again on the third day according to
the scriptures.
And ascended into heaven, he sits at the right
hand of the Father, and shall come again in
glory to judge both the living and the dead,
whose kingdom shall be without end.
And in the Holy Spirit, Lord and giver of life,
who with the Father and Son together is
worshipped and glorified, who is spoken of
by the prophets.

And in one holy catholic and Apostolic
Church.
I acknowledge one baptism for the remission
of sins, and look for the resurrection of the
dead and for the life in the world to come.
Amen.

VIII
Holy, holy, holy Lord God of Sabaoth. Heaven
and earth are full of Thy glory. Hosanna in
the highest.

IX
Blessed is he who comes in the name of the
Lord.

X
Hosanna in the highest!

XI
Lamb of God, who takes away the sins of the
world, have mercy on us!
Lamb of God, who takes away the sins of the
world, give us peace!

XII
Give us peace!

SOLOISTS

Sharon Schuman, Violin

Sharon Schuman grew up near San Francisco, where she studied violin with Carol Weston, a student of Leopold Auer, then attended the San Francisco Conservatory of Music and Stanford University on music scholarships. Before coming to Salem last year she lived in Eugene, where she was Assistant Concertmaster of the Eugene Opera Orchestra and a member of the Eugene Symphony, the Oregon Mozart Players, and the Oregon Bach Festival Orchestra. Always active in chamber music, she has performed in recitals with Victor Steinhardt of the University of Oregon and with members of the Willamette Music faculty. Currently she is first violinist with the Amici Quartet and Assistant Professor of English at Willamette University.

Laura Groves, Recorder

Laura Groves studied music at Humboldt State University and the University of Oregon earning a Master of Music in Woodwind Performance. She moved to Salem to accept a position as Music Librarian at Willamette University in 1976. Groves has been active in the Salem Symphony, Camerata Musica, and Salem Concert Band on clarinet, bassoon, oboe, and recorders.

Katherine Krueger, Recorder

Katherine Krueger is a native of Arizona. After graduating from the University of Arizona in Tucson, she moved to Berkeley, California and then to Walla Walla, Washington. Here she performed regularly with the Early Music Consort at Whitman College. Krueger moved to Salem one year ago and has played several times for St. Paul's Episcopal Church.

Christine Tolleson, Soprano

A 1984 graduate of Willamette University, Christine Tolleson has studied voice with Valerie McIntosh and Julio Viamonte. While attending Willamette University she was a member of the University Choir and the Willamette Singers. Her roles in the Opera Theatre included Susannah in "The Marriage of Figaro" and Belinda in "Dido and Aeneas." Currently living and working in Portland, Tolleson is singing with the Portland Opera Chorus and the Portland Opera Players. She was also one of ten finalists in the Portland Opera Association's Eleanor Anderson Leiber Vocal Competition, held in October, 1985.

Donna Louise Yaw, Mezzo-Soprano

Donna Louise Yaw was born and raised in Salem. While attending Walla Walla College, she was a soloist for the choir and also for Walla Walla Symphony. After graduating, she moved to California where she sang in the San Francisco Symphony Chorale and the Pacific Chorale of Orange County. After moving back to Oregon, Yaw was featured as Mary in "Laud to the Nativity," performed last year by the Willamette-Community Choir. She also sings at several local churches.

Edwin Snyder, Tenor

A native of Pennsylvania, Edwin Snyder received his education at West Chester State University, New York University and the University of Southern California, Los Angeles. While in the east he held numerous positions as soloist and choral conductor, and often served as festival clinician and adjudicator. Since 1974 Snyder has been located on the west coast and has served as soloist and conductor in California and Oregon. At present he is on the faculty of Western Oregon State College as Associate Professor of Choral Activities. He also holds the position of Director of Music at First Presbyterian Church in Salem, and conducts the Willamette Pro Musica. Snyder appears regularly as recitalist at Western, in the Camerata Musica series at the Salem Public Library, and at the Tree House Dinner Theater in Eugene.

Rodney Derstine, Baritone

Rodney Derstine holds a B.A. in Music Education from Eastern Mennonite College and an M.M. in Vocal Performance from Ohio University. He is currently Choral Director at Western Mennonite High School in Salem. Derstine's recent performances include "Elijah" at Western Baptist College in 1983 and the role of Melchior in Mid-Valley Opera Association's production of "Amahl and the Night Visitors." He also performs in the Willamette University Opera Theatre and is a recitalist and church soloist.

PROGRAM NOTES

by Charlotte Cooper

Brandenburg Concerto No. 4 in G major (1721)

J.S. Bach (1685-1750)

Allegro, Andante, Presto.

Had it not been for a Brandenburg nobleman's snobbish hobby of collecting concertos by famous composers (he owned no orchestra), J.S. Bach would not have composed the set of six concerti grossi he entitled the Brandenburg Concertos. Guessing that they would merely collect dust on the man's library table instead of being performed, Bach allowed himself the (then) impractical luxury of composing each concerto for a different set of instruments. All are unique for their vastness of conception and complexity of thematic and contrapuntal relationships.

A lightness of touch sets the fourth concerto apart from the others in the set, with the two recorders (or flutes) providing a delicate luminosity to the work. The solo violin plays varied roles, from its brilliant virtuosic display of demisemiquaver runs in its second solo episode of the first movement, to its relatively oom-pah accompaniment capacity in the Andante. Bach's penchant for counterpoint-for-counterpoint's sake led him to write occasionally unplayable (nearly) parts for his instrumentalists: trumpet parts might appear in the flute range; violins might play the same configurations as the winds, while the basses and celli may bumble along with the harpsichord. Throughout, both the soloists (concertino) and the entire group (ripeno) banter back and forth on fairly equal terms.

From the airy Allegro, through the stately, elegant, slightly melancholic, minuet-like Andante, the work closes with a Presto fugato. The fugato material gradually increases in complexity as the movement progresses. The themes are heard primarily in the ripeno, while the concertino contributes the relaxed interludes.

In all of these concertos the listener is aware of Bach's perennial quest for fully integrated designs. A patchy effect risked by having many disparate thematic segments is avoided by keeping a steady rhythmic figure in the bass or by having the parts interchange rhythmic motives. The man's greatness, however, lies in his ability to create a sense of musical destination, a sense that leaves the listener with the impression that the music has meaning; that the trip has not only been a delight but has taken him where he has wanted to go.

Symphony No. 1 in C minor, Op. 11 (1824)

Felix Mendelssohn-Bartholdy (1809-1847)

I kid you not . . . there was once a man who had it all; I mean, everything! He was born to wealth, found personal happiness, did everything well, was physically handsome, the center of social attentions, and a musical genius. He was also, coincidentally, a gifted painter, pianist, organist and conductor, who managed to maintain a well-poised, even temperament without a hint of self-centeredness. Therefore, the fact that his name, Felix, means "happy man" in Latin, should come as no surprise.

Had Mendelssohn experienced the terrible isolation of Beethoven, the religious ecstasy of Bach, or the gargantuan struggles of Wagner, his music might have embodied a greater profundity of thought and emotion. Instead, we are treated to a romantic tenderness and sentimentality, tempered with a classic respect for structural design, harmony and counterpoint. In this way, Mendelssohn succeeded in being a great composer and in writing great music, because he was a genius. But he never quite succeeded in joining the elite.

In contrast with his 18th century forerunners, who composed works for patrons or particular functions, Mendelssohn and his contemporaries wrote music for posterity, and for audiences who would hopefully understand and appreciate them. Programmatic music came into vogue during this century, and Felix Mendelssohn became known as a genius for his musical landscapes and seascapes. His primary visions were to revive the neglected music of J.S. Bach, and to found a great music conservatory, both of which he realized in his abbreviated lifetime.

His prodigious childhood earned his reputation as "another Mozart," as evidenced by the fact that tonight's Symphony was written at the age of 15. By the age of 12, he had completed several symphonies, a number of fugues for string quartets, and two operas, not to speak of many other smaller works. In all, his early maturity was evident in the variety and richness of his lyricism, the clarity and inexorable logic of his thinking, and the supreme mastery of his technique, making him the idol of a vast public, not only in his German homeland, but also in England.

Mass in D minor ("Lord Nelson Mass") (1798)

Franz Josef Haydn (1732-1809)

Kyrie; Gloria; Qui tollis; Quoniam;
Credo; Et incarnatus; Et resurrexit;
Sanctus; Benedictus; Osanna;
Agnus Dei; Dona nobis

The "Lord Nelson Mass" is the third in a series of six Masses composed late in Haydn's life, as commissioned by Prince Esterhazy for performance on six consecutive birthdays of his Princess. The composer named it for the British Admiral, Lord Horatio Nelson, whose victory over Napoleon at the Battle of the Nile happened to coincide with the completion date of the Mass. It was popularly known as the "Missa in angustiis" ("Mass in Time of Fear") following its first performance, and is arguably Haydn's greatest single composition.

The six Masses share a common structural pattern, with only slight variations. Each of the sections of them has much in common with the contrasting movements of a symphony, becoming mini-symphonies on their own. There is an unflagging emotional intensity throughout the work. No section

falls below the unique artistic perfection established during the first bars of the grim, menacing 'Kyrie,' where an explosive rhythmic figure for trumpets and tympani stalks through the whole section. The slow movements are the most distinguishing in the work, with "... the bitter-sweet reflection of the soprano solo in the 'Et Incarnatus' as unforgettable as the aching sorrow of Mozart's lyrical E-flat themes." The Sanctus is stately, dignified, and so heartfelt that there leaves no reason for doubt about Haydn's religious attitude; the Benedictus is vividly portrayed, moving, and, at the end, so wildly intense and completely personal, that one feels a new grim Herculean Haydn has appeared.

The fact that these six Masses call for a full orchestra, including drums and trumpets, and were written in a musical idiom not unlike that of the opera and the symphony, does not mean that they are either insincere or inappropriate. Haydn was occasionally criticized for music that was too cheerful for church, whereupon he would reply that at the thought of God his heart "leaped for joy" and he did not think God would reproach him for praising Him "with a cheerful heart."

ORCHESTRA PERSONNEL

Bruce McIntosh – Musical Director

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Amy Barlowe
Concertmaster
Stacy Edgar
Sharon Schuman
Gayle Ann Hill
Diane McLin
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Violin II

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Thanks are also due to the following friends who, though providing their service as part of their employment, served us beyond the retributions they received.

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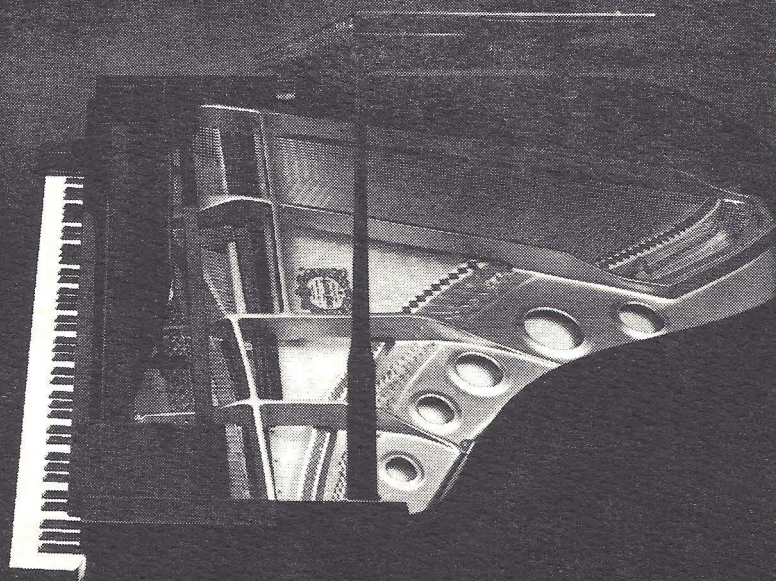
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