

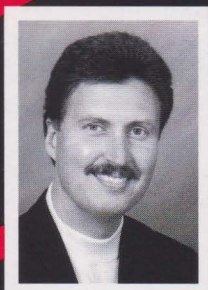
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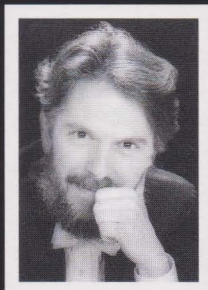


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November
16, 1997

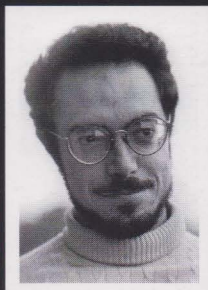
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Sunday, November 16, 1997, 7:00 p.m.

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Willamette University

Brahms, A German Requiem

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Baritone Neil Wilson

Soprano Susan Olson

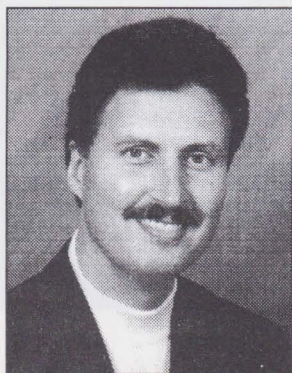
PROGRAM

- Ein Deutsches Requiem (A German Requiem) Brahms**
(1833-1897)
- I. ChorusBlessed are they that mourn
 - II. ChorusBehold all flesh is as the grass
 - III. Baritone Solo & ChorusLord make me to know the measure of my days on earth
 - IV. ChorusHow lovely is thy dwelling place, O Lord of Hosts
 - V. Soprano SoloYe now are sorrowful
ChorusYea, I will comfort you
 - VI. ChorusHere on earth we have no continuing place
Baritone SoloLo, I unfold unto you a mystery
ChorusFor the trumpet shall sound
 - VII. ChorusBlessed are the dead which die in the Lord

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Guest conductor Wallace Long



Dr. Wallace Long,
guest conductor

Dr. Long has been Director of Choral Activities at Willamette University since 1983. In addition to conducting three of the University's choral ensembles, he is Department Chair, has numerous teaching responsibilities, and is involved in community and professional groups, most notably, Male Ensemble Northwest.

Dr. Long received his Master of music degree and Doctorate in choral conducting from the University of Arizona at Tucson,

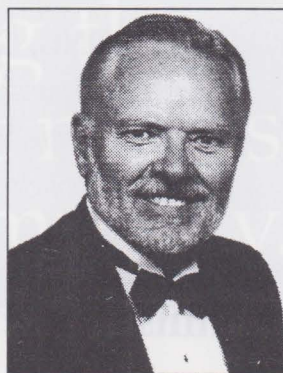
where he studied with Maurice Skones, Jean Berger and David Wilson. A frequent vocal/choral adjudicator and clinician, he is an active supporter of public school music in the Northwest.

Groups under his direction have performed for State Conferences of the Oregon Music Educators Association, a National Convention of the Music Educators National Conference, Northwestern Regional Conventions for the American Choral Directors Association, and International Conventions of the International Association of Jazz Educators in New Orleans and Boston.

His work with high school students has been recognized by the Kansas Music Educators Association with an invitation to direct the Kansas All-State Choir in 1993. In the summer of 1993, Dr. Long was invited to become a member of the Festival Singers of the Robert Shaw Choral Institute. As a member of the Festival Singers, he performed Benjamin Britten's *War Requiem* at Carnegie Hall in January of 1994 and during the summer of 1994 he traveled to Souillac, France to record two compact discs of contemporary choral literature for Robert Shaw. He directed the 1994 High School Men's Honor Choir at the Northwest Regional Convention of the American Choral Directors Association in Tacoma, WA and the Montana High School Festival Choir. In March of 1995 he performed with the Male Ensemble Northwest at the Kennedy Center and Constitution Hall for the American Choral Directors Association National Convention in Washington, D.C. In the spring of 1996 he once again joined the Festival singers for performances of the Verdi *Requiem* in Carnegie Hall and the Rachmaninoff *Vespers* in the Cathedral of St. John the Divine in New York City.

Dr. Long is a past president of the Oregon chapter of the American Choral Directors Association and is an active member of the Oregon Music Educators Association and the National Association of Jazz Educators.

Meet our guest artists



Neil Wilson, bass-baritone

Neil Wilson has performed extensively in the United States and Europe during a wide-ranging career as teacher and singer. He has been soloist with the Seattle, Denver, Oregon, San Antonio, Rochester, Spokane, Richmond, Annapolis, and Austin Symphonies as well as the Oregon Bach Festival, Grand Teton Music Festival, Chamber Music Northwest, Alaska Music Festival and San Antonio Festival.

European performances include oratorio and recital performances in Stuttgart, Frankfurt, Nuremberg, Detmold, Oldenburg, and Cologne, Germany as well as Lyon and St. Etienne, France.

He has more than 40 opera and musical theatre roles to his credit, singing leading and secondary parts with Portland Opera Association, Eugene Opera, Opera Southwest, San Antonio Chamber Opera, Oregon Repertory Theatre, Performers Acquisition, and other regional companies. In the spring of 1997 he was bass soloist in a performance of Haydn's *Harmonie Messe* in Albuquerque and Bach's *St. John Passion* in Las Vegas, Nevada. He sang the role of Germont in Verdi's opera, *La Traviata*, with Opera Roanoke in June.

Wilson's academic career spanned over 40 years. He was a member of the faculties of Eastern Oregon College, the University of Oregon, the University of Texas at San Antonio, and Virginia Commonwealth University in Richmond, Virginia where he retired as Emeritus Professor in June 1996.

He earned Bachelor and Master degrees at the University of New Mexico and the Ph.D. at Indiana University.



Susan Olson, soprano

Susan Olson is well-known to audiences in the Rogue Valley, where she has been a regular soloist for Rogue Opera, Rogue Valley Symphony and both the Rogue Valley Chorale and the Southern Oregon Repertory Singers. A native of Utah, she resides in Ashland where she serves as soloist for the Christian Science Church of Medford.

Her work for Rogue Opera includes the roles of Adina in *L'Elisir d' Amore*, Micaela in *Carmen*, and Gilda in *Rigoletto*. She has also sung many roles for the Programs for Youth, including Cinderella in *La Cenerentola*, the Witch in *Hansel and Gretel*, and Rosina in *The Barber of Seville*.

As soloist with the Rogue Valley Symphony she was featured in Haydn's *The Creation* and Beethoven's *Ninth Symphony*. For several years she has been a soloist for the annual presentation of Handel's *Messiah*.

She has done recital work for Friends of Music on the Oregon Coast, September Music Festival and at Western Oregon State College.

As a soloist with the Rogue Valley Chorale she performed Bach's *St. John Passion*, and was the soprano soloist in a quartet with members of the Budapest Opera, for a presentation of Kodaly's *Te Deum* in Vezprem, Hungary. She has studied and performed with the American Institute of Musical Studies held annually in Graz, Austria.

She has also been heard with the Northwest Bach Ensemble in regular concerts and in their special New Year's Eve and Mozart celebrations. She has been a regular participant in Brian Swingle's Opera Pops in Jacksonville and Eugene.

This is Ms. Olson's first appearance with the Salem Chamber Orchestra and the Willamette Master Chorus.

Ms. Olson was a Northwest Region Metropolitan Opera finalist and studies and coaches with Brian Swingle and Dr. Myra Brand of Salem.

Music Notes

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Johannes Brahms (1833-1897) — Ein deutsches Requiem, nach Worten der heiligen Schrift (A German Requiem, with Words from Holy Scripture), Op. 45, for Soprano, Baritone, Chorus and Orchestra

This great choral work occupied Brahms's attention on and off for well over ten years, from the mid-1850's to 1868. It is an extraordinary composition that grew slowly into its final form, enriched by associations and events of weighty significance to the composer and by his secret investment in it of a great wealth of personal concern and emotion. When it was completed, it was extraordinary, one of the towering masterpieces of a great musical century, a glorious work that is elevating and ennobling.

Young Brahms was trained as a pianist, but for years he was employed as a choral conductor in Detmold, Hamburg and Vienna, and he quickly learned how to write smoothly and effectively for chorus. The lively choral tradition of the city of Hamburg where Brahms grew up had begun to fade before he was born, but during his childhood the members of the principal church and sacred choral organizations there united in a single, strong choral concert society that acquired an important place in local musical life. Nevertheless, it is difficult for us to realize now, when so much music is so easily available on CDs, radio and television, what choral music Brahms could not hear there. The Hamburg *Singakademie* — as the city-wide choral organization was called — and the Philharmonic Society seems never to have performed Beethoven's Ninth Symphony during

Brahms's youth, and when he traveled to Cologne to hear it for the first time in his life, it was just a few weeks before his 21st birthday in the spring of 1854.

In September of 1853, the fall before, in Dusseldorf, the young Brahms had presented himself at the door of the composer Robert Schumann and his wife, Clara, who was one of the greatest living pianists and a composer too. The Schumanns took the slender, blond boy into their home for more than a month, in the course of which Schumann published an influential magazine article announcing Brahms to the musical world as its next hero. In February, 1854, Schumann suffered a nervous breakdown and attempted suicide in the Rhine, and Brahms hurried back to Dusseldorf to help Clara.

Among the compositions Brahms was working on then was a big piece that he and Clara Schumann used to play as a two-piano sonata. He thought it had the makings of a symphony, but later, during a four-month engagement at the little princely court in Detmold, he decided to convert most of it into his D minor Piano Concerto. One sonata movement was held out, however, and it became the second movement of the *Requiem*. The idea of opening the *Requiem* with a deep and dark-toned orchestra whose violins are silent may also have originated in Detmold, where in 1859, Brahms studied a *Requiem* by Luigi Cherubini (1760-1842) that begins in just that way.

By 1861, on the fifth anniversary of Robert Schumann's death in a mental hospital, Brahms was deeply involved in work on the *Requiem*, which he had perhaps first imagined as a memorial to Schumann. He had already written some of the music, setting texts that he had selected from the Bible, which he seems to have read more as a work of literature — of poetry and history — than as a testament to religious belief. Other aspects of the composition may have been modeled after such works as the *Deutsches Requiem* of Franz Schubert (which was then thought to have been composed by his brother, Ferdinand Schubert), or by Schumann's own *Requiem für Mignon*, with its text from Goethe's Romantic novel, *Wilhelm Meister* — the same Mignon who is now best known from the *opéra-comique* by Ambroise Thomas that bears her name.

On January 31, 1865, Brahms's mother died, and his work on the *Requiem* entered a second phase. He was seeking comfort and consolation in his work, he said, after what he called the unspeakably bitter blow of his loss. By August, 1866, the music was complete, but at its first hearing, on December 1, 1867, in Vienna, only three movements were performed, and badly, making the work's future seem uncertain. However, on April 10, 1868, Good Friday, the composer conducted the six completed movements in the Cathedral at Bremen, with great success. Shortly afterward, he inserted what is now the fifth movement of the *Requiem*, the soprano solo, and at the same time thoroughly edited the score in preparation for its publication later that year. The first complete public performance of the final version was given on February 18, 1869, in Leipzig, where Brahms had his usual trouble with the public there, but the Bremen success was quickly repeated elsewhere, and within a year the work had been heard in 20 German cities.

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When he finished the music of the *Requiem*, Brahms told his friends, "Now I am consoled. I have surmounted obstacles that I thought I could never overcome, and I feel like an eagle, soaring ever higher and higher." It is just this idea of consolation that distinguished Brahms's Biblical Requiem text from that of the Latin Mass for the Dead. His subject is the comfort of the living through resignation to God's will, not prayer for the peace and rest of the soul of the dead. From the form in which he put the title, "A German with Words from Holy Scripture," and from his remarks to friends, it is clear that he meant to indicate something like "A work in the manner of the Roman Catholic Mass, or the Mass for the Dead, but in the German language and with a text from the Bible." At various times his intent has been interpreted differently, but it is undeniable that he desired to draw attention to the fact that the text of this *Requiem* was in his listeners' vernacular.

Brahms once told a prominent choral conductor in Berlin that a well-known hymn tune underlay the *Requiem*, but he added, "If you do not hear it, it doesn't matter much." In fact, what is quite prominent is the presence of a little three-note motive that is heard hundreds of times in the course of the work. The notes are those first sung by the leading voices of the chorus, the sopranos, F-A-B flat (basically do-mi-fa), and then are also heard in various permutations — inverted and reversed. Brahms found them, along with the idea that underlies the entire composition, in Bach's half dozen or more uses of a hymn with words and music by Georg Neumark (1621-1681), *Wer nur den lieben Gott lässt walten*: "Whoever just lets dear God prevail and always places all his hope in Him, God, in His wonder, will support him during pain and affliction. Whoever has placed his trust in Almighty God has not built on sand." For Brahms, every one of the hundreds of references in his *Requiem* to that tiny three-note fragment of the hymn's melody reaffirmed this sentiment.

Overall, Brahms's *Requiem* is a Biblical song, or a series of songs stretched to more than symphonic length. The first movement is headed by the composer, *Ziemlich langsam und mit Ausdruck*, "Fairly slow and with expression." The deliberate pace of its motion, the deep, dark sonorities of the orchestra (without violins), the highly inflected dynamics of the chorus and the solemnity of the text prepare both the performer and the listener for the serious matters that are under consideration here.

The second movement, *Langsam, marschmässig*, "Slow, march-like," was originally conceived as a "slow scherzo" in the early sonata-symphony. The music rises majestically and sadly falls back over the great time-spaces covered by this mystic processional.

In the third movement, the tempo is *Andante moderato*, and the solo baritone voice prays to the Lord for knowledge of man's ultimate fate. The answer is given in a few simple words: "The souls of the righteous are in the hands of God," sung in a long and complex fugue.

Next is the work's central movement, a serene psalm-setting as a choral song, *Mässig bewegt*, "In moderate motion."

The fifth movement is the late insertion, an aria for soprano.

The pace is *Langsam*, "Slow;" the dynamic level is indicated as "soft" or "very soft" throughout, but the melodic line presents such technical difficulties for the singer, and at the same time is so charged with emotion as to make one wonder what an opera composed by Brahms would have been like, if he were ever to have written one.

In the sixth movement, *Andante*, the baritone returns to sing with the chorus of the resurrection of the dead, and then, in a great fugue, of the power of God.

The last movement, *Feierlich*, "Ceremonially," echoes the first and brings the work to its close with a call, at last, for a blessing of the dead.

Text of Brahms A German Requiem

I. Chorus

Matthew 5:4

Blessed are they that mourn,
for they shall have comfort

Psalms 126:5, 6

They that sow tears,
shall reap in joy

Who goeth forth and weepeth, and beareth precious seed,
shall doubtless return with rejoicing, and bring his sheaves
with him.

II. Chorus

I Peter 1:24

Behold, all flesh is as the grass,
and all the goodness of man is as the flower of grass;
For lo, the grass withereth, and the flower thereof decayeth.

James 5:7,8

Now, therefore, be patient, O my brethren, unto the coming of
Christ.

See how the husbandman waiteth for the precious fruit of the
earth,
and hath long patience for it,
until he receive the early rain
and the latter rain.

So be patient.

I Peter 1:25

But yet the Lord's word endureth forevermore

Isaiah 35:10

The redeemed of the Lord shall return again, and come
rejoicing, unto Zion;
unto Zion they shall come with gladness;
joy everlasting upon their heads shall be;
joy and gladness, these shall be on their portion,
and tears and sighing shall flee from them.

Continued on page 8



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Text of Brahms A German Requiem

Continued from page 6

III. Baritone Solo and Chorus

Psalm 39:4, 5, 6, 7

Lord, make me to know the measure of my days on earth,
to consider my frailty that I might perish.

Surely, all my days here are as an hand-breadth to Thee,
and my lifetime is as naught to Thee.

Verily, mankind walketh in a vane show,
and their best state is vanity.

Man passeth away like a shadow,

he is disquieted in vain,

he heapeth up riches, and cannot tell who shall gather
them.

Now, Lord, O, what do I wait for?

My hope is in Thee.

Wisdom of Solomon 3:1

But the righteous souls are in the hand of God,
nor pain nor grief shall night them come.



SALEM CHAMBER ORCHESTRA

1998 Performances

- **February 1, 1998**, Music Director and Conductor of the Salem Chamber Orchestra, **Bruce McIntosh**, will present the Family Concert.
- **Salvador Brotons**, Associate Professor of Music at Portland State University, will be the guest conductor at the **March 15, 1998** concert. The gifted young pianist Stephanie Thompson will be the guest artist.
- **Sunday, May 3, 1998**, the season finale is brought to us by Willamette University's Professor of Piano and Music Theory, **Jean David Coen**. As part of the program, the orchestra will perform the *Lt. Kije Suite* by Prokofiev.

IV. Chorus

Psalm 84:1, 2, 4

How lovely is Thy dwelling place, O Lord of Hosts!
For my soul longeth, yea, fainteth for the courts of the Lord;
my soul and body crieth out, yea, for the living God.
Blest are they that dwell within Thy house;
they praise Thy name evermore!

V. Soprano Solo and Chorus

John 16:22

Ye now are sorrowful;
howbeit ye shall again behold me,
and your heart shall be joyful,
and your joy no man taketh from you.

Isaiah 66:13

Yea, I will comfort you,
as one whom his own mother comforteth.

Ecclesiasticus (Sirach) 51:35

Look upon me;
ye know that for a little time
labour and sorrow were mine,
but at last I have found comfort.

VI. Baritone Solo and Chorus

Hebrews 13:14

Here on earth have we no continuing place;
howbeit we seek one to come.

I Corinthians 15:51, 52, 54, 55

Lo, I unfold unto you a mystery.
We shall not all sleep when He cometh, but we shall all be
changed,
in a moment, in the twinkling of an eye,
at the sound of the trumpet.

For the trumpet shall sound,
and the dead shall be raised incorruptible,
and all we shall be changed.

Then what of old was written,
the same shall be brought to pass.

For death shall be swallowed in victory

Grave, where is thy triumph?

Death, O where is thy sting?

Revelation 4:11

Worthy art Thou to be praised, Lord of honour and might,
for Thou hast earth and heaven created,
and for Thy good pleasure all things have their being and
were created.

Revelation 14:13

Blessed are the dead which die in the Lord from henceforth.

Saith the spirit,

that they rest from their labours,
and that their works follow after them.



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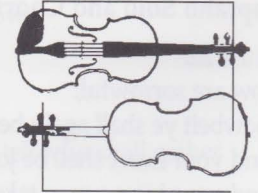
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Guest Conductor:

Wallace Long

Violin I:

Daniel Rouslin,
concertmaster
Stepanie Barth
Susan Courtial
Alina Kovalev
Laura Owens
Matthew Eric Raley
Julie Rundquist

Violin II:

Cathy Heithaus,
principal
Barbara Burton
Jeanne Collins
Gretchen Jensen
Phyllis Kreuger

Judy Raedeke
Douglas Vincent

Viola:

Richard Bauer
Maija Kawamura
Diane McLin
Charles Strong

Violoncello:

Georgienne Young,
principal
Carmen Bartsch
Mary Johnson
Rhonda Johnson
Bridget Raley

Bass:

Kevin Dietz, principal
Vernon Vasey

Flute:

Jeanne Eikrem, principal
Catherine Lawrence

Piccolo:

Megan Nixon

Oboe:

Mary Lott, principal
*Shauna McCaslin
*Sarah Pascoe

Clarinet:

Richard Stewart, principal
Judy Gordon

Bassoon I:

*Michael Curtis, principal
*Gordon Solie

Bassoon II:

*Stephen Funk
*Shea Nakamura

Horn:

David Crane, principal
Penny Bidwell
Kim Blaha
Kevin Walczyk

Trumpet:

Joan Haaland Paddock,
principal
Collin Conway

Trombone:

Scott Hafer
John Skelton

Harpsicord:

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Wallace Long

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David Ingram

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Joyce Elder
Mary Guillen
Lynette Lang
Ann Papworth
Jacqueline Sparks
Dorothy Stewart

Second Soprano:

Rachel Babbs
Deanne Iltis

Ellen Rankin

*Dana Wolf

Alice Yoo

First Alto:

Marilyn Crawford
*Rebecca Gahlsdorf
Lois Meerdink
Sally Miller
Victoria Roberts
Judith Schaub
Kathy Widmer
Mary Ann Gerson

Second Alto:

Glenda Betts
Cynthia Helmke

Timothe Seelbach

Roberta Stark

Chris Strum

Jan Taylor

Sharon Young

First Tenor:

Mick Bryson
Greg Nelson
Ron Peters
Ron Phair
Mike Whalen
Erik Wood

Second Tenor:

Merlin Aeschliman
David Call

David Clark

Joe Kuehn, Jr.

*Dennis Leffler

Scott Reichlin

Richard Sutliff

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Rick Hartwig
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Peter Klammer
*Bruce McDonald
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Layne Westover

Dan Miller

Second Bass:

Mark McKelvie
Keith Sandberg
Bob Seibert
Don Taylor

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