



SALEM CHAMBER ORCHESTRA
PRESENTS A

Choral Concert

WITH
WILLAMETTE MASTER CHORUS
Dr. Wallace Long, Jr., Guest Conductor

FEATURING
Mendelssohn's Lobgesang
(*Hymn of Praise*)

APRIL 24, 1994

7 P.M.

SMITH AUDITORIUM

WILLAMETTE UNIVERSITY

1993-94 CONCERT SEASON

All concerts except the Feb. 19 Family Concert are on Sundays
at 7 P.M., in Smith Auditorium, Willamette University, Salem

October 10, 1993

VICTOR STEINHARDT, PIANIST

Beethoven: *Piano Concerto No. 3* • **Ginastera:** *Estancia* • **Salieri:** *Sinfonia Veneziana* • **Glazunov:** *Entr'acte from "Raymonda"*

December 5, 1993

WITH JEANNE EIKREM AND DANIEL ROUSLIN

J. S. Bach: *Suite No. 4* • **Vaughan Williams:** *The Lark Ascending*, Daniel Rouslin, violin • **Reineke:** *Flute Concerto*, Jeanne Eikrem, flute

February 19, 1994

FAMILY CONCERT

Prokofiev: *Peter and the Wolf* • Susan McDaniel, winner of the Josef Schnelker Young Artist Award

March 6, 1994

AN EVENING OF FRENCH MUSIC

WITH JOSEPH WYTKO, SAXOPHONE

Ibert: *Concerto da Camera for Saxophone* • **Dubois:** *Concerto for Saxophone* •
Ravel: *Tombeau de Couperin*

April 24, 1994

CHORAL CONCERT

WITH WILLAMETTE MASTER CHORUS

Dr. Wallace Long, Jr., Conductor

Mendelssohn: *Lobgesang (Hymn of Praise)*



Salem Chamber Orchestra

SALEM CHAMBER ORCHESTRA

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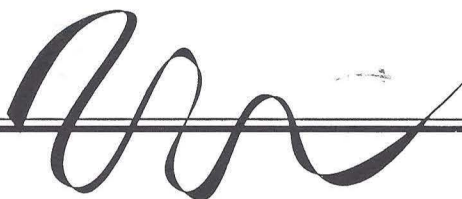
SALEM CHAMBER ORCHESTRA PERSONNEL

Music Director: Bruce McIntosh
Violin I: Daniel Rouslin, Concertmaster;
Alina Kovalev, Laura Owens, Matthew Eric Raley,
Julie Rundquist, Justin Thorp
Violin II: Cathy Heithaus, Principal;
Erin Bonds, Elizabeth Bromen, Barbara Burton,
Phyllis Kreuger, Nancy Naefie, Judy Raedeke
Viola: Karen Vincent, Principal;
Resa Ersoff, Dara Grantham, Diane McLin
Cello: Georgienne Young, Principal;
Jon Clippinger, Mary Johnson, Rhonda Johnson
String Bass: Curtis Daily, Principal;
Kevin Deitz
Flute: Jeanne Eikrem, Principal;
Shelly O'Donin
Oboe: Mary A. Lott, Principal;
Scot Bueffel
Clarinet: Richard H. Stewart, Principal;
Greg Angeloni
Bassoon: Stephen Soller, Principal;
Stephen Funk
Horn: David Crane, Principal;
Susan Friesen, Joshua James, Jeanette Schadler
Trumpet: Matthew Saily, Principal;
Christine Hango
Trombone: Brian Wilson, Principal;
Brian Case, Brice Peltier
Timpani: Terry Ostergaard

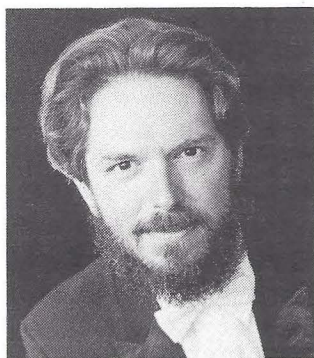
Librarian: Elizabeth Bromen
Stage Manager: Tara Sosnosky

MISSION STATEMENT

The Salem Chamber Orchestra, a partnership of Willamette University and the Salem community, enriches the mid-valley area by promoting the appreciation of classical music through entertainment and education and by providing performance opportunities for area musicians.



NOTES FROM THE MUSIC DIRECTOR



I have thoroughly enjoyed this season. Musically we have traveled to distant and sometimes strange areas. We have sampled the impulsive passions of Argentina, indulged ourselves in the splendid opulence of the Czars of Russia, enjoyed the

festivities of a fair in Italy, revelled in the exotic tastes of the French, pondered the esoteric in Germany, rubbed elbows with the sophisticated Austrians, and ascended into the idyllic country skies over England. It has been an enriching and entertaining journey.

Next season, however, we will celebrate something other than our rich ethnic diversity. In 1994-95 we will be just a little narcissistic, just a little self-indulgent as we lean back and enjoy the success we have worked so hard to earn over the past nine years. Ten years is not so old, but it does show that there is a seriousness of purpose in what we are about. We are here to stay and we are here to make a significant contribution to cultural environment of our community.

I cannot adequately express my appreciation to those who have so unselfishly given time, talent, energy and money to ensure the success of our orchestra. We recently changed our name from the Willamette-Community Orchestra to The Salem Chamber Orchestra. While the new name better reflects the seriousness of our purpose, the earlier

name better reflected our roots. This orchestra simply could not exist without the loyalty and generosity of the musicians and audience, and the support from both the community and Willamette University. The strength of this orchestra lies in the strength of the bond between all its constituents.

This bond is as strong as ever, and the tenth anniversary season will celebrate that bond and its fruits. Each concert will feature pieces chosen by the audience and players from works that we have performed and the soloist who have performed them during our first nine years. But as in any birthday celebration there should be something new to unwrap as well, so the orchestra has commissioned three brand new works which will add excitement and vitality to the rich comfort of the old favorites. I have seen the first draft of the first of these pieces already, and it looks marvelous.

As we end this season and our first decade with the glory of Mendelssohn ringing in our ears and the promise of another decade of inspired music I want to thank everyone for their part in the making of this fine orchestra: board members - past and present, Willamette University - especially Jerry Hudson who on more than one occasion came to our rescue, the Friends of the Orchestra - past and present, the faithful and ever growing audience - many of whom have supported us with much more than the purchase of tickets, and most especially the orchestra - eleven of those present were here on that first night - for their wonderful gift of music. Without the contributions of all of these folks our lives would be considerably poorer.

A large, elegant, handwritten signature in black ink, positioned above a double horizontal line that spans the width of the page.

SALEM CHAMBER ORCHESTRA

Bruce McIntosh, Music Director

with

Wallace Long, Guest Conductor

and

The Willamette Master Chorus

PROGRAM

"Hymn of Praise" A Symphony-Cantata
with words from the Bible, Opus 52 (1840)

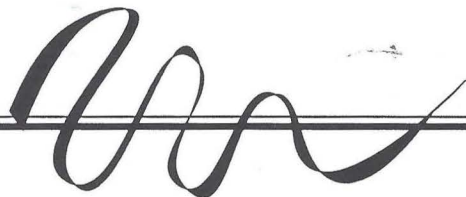
Felix Mendelssohn-Bartholdy
(1809-1847)

No. 1	Sinfonia	Maestoso con moto, Allegro Allegretto un poco agitato Adagio religioso
No. 2	Chorus	<i>All that has life and breath</i>
No. 3	Recitative Aria	<i>Sing ye praise He counteth all your sorrows</i>
No. 4	Chorus	<i>All ye that cried unto the Lord</i>
No. 5	Duet & Chorus	<i>I waited for the Lord</i>
No. 6	Aria	<i>The sorrows of death</i>
No. 7	Chorus	<i>The night is passing</i>
No. 8	Choral Chorus	<i>Let all men praise the Lord Glory and praise to God</i>
No. 9	Duet	<i>My song shall be alway thy mercy</i>
No. 10	Chorus	<i>Ye nations offer to the Lord</i>

Judith Linder & Dorcas Brown, sopranos
Kurt-Alexander Zeller, tenor

This concert is made possible, in part, by a grant from the Mid-Valley Arts Council, the Oregon Arts Commission and the National Endowment for the Arts.

Taking photographs and recording the concert are prohibited. Patrons are reminded to turn off all audible electronic signaling devices.



PROGRAM NOTES

By Karen Pratt

FELIX MENDELSSOHN

LOBGESANG (HYMN OF PRAISE)

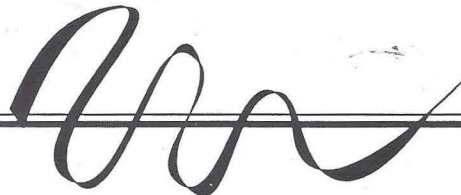
Felix Mendelssohn has written some of Christianity's best loved music, so it seems only fitting that music played a great part in his conversion from Judaism to Christianity. His father, a wealthy banker, provided the gifted young musician with the best training money could buy, but realized that being a Jew would limit his son's career options. At the age of 10, Felix joined Berlin's Singakademie, a famous choir where he was introduced to great masterpieces of choral music. One day he came home from a rehearsal of Bach's *Passion According to Saint Matthew* in tears after another chorister had said derisively, "The Jew-boy raises his voice to Christ!" Even the choir director laughed at him. The next day Felix and his sister Fanny were taken to a Protestant church for conversion, and their parents soon followed. The family took the name "Mendelssohn-Bartholdy" to distinguish them from other Mendelssohns still of the Jewish faith.

In 1840, the 400th anniversary of Gutenberg's invention of the printing press was marked with a great festival in Leipzig, where Mendelssohn was then living. The composer was commissioned to write two works, including a festival chorus performed outdoors in the market place to mark the unveiling of a statue. It is remembered largely today because the Christmas carol *Hark, the Herald Angels Sing* was adapted from one of the tunes, even though Mendelssohn himself said, "It is not a hymn and should never be sung to sacred words." The second commissioned work, the *Lobgesang*, was an

immediate success. A revision later that year saw the addition of four new numbers, including the tenor solo and chorus "Watchman! will the night soon pass?"

Mendelssohn called the work a symphony-cantata, with the orchestra and chorus being equally important, and described it as "a kind of universal thanksgiving on the words of the last Psalm, 'Let every thing that hath breath praise the Lord'." The *Lobgesang* is also known as Mendelssohn's Second Symphony and bears a superficial resemblance to the format of Beethoven's *Ninth Symphony*, with three instrumental movements preceding a choral finale. In Mendelssohn's work, three short instrumental movements are presented without a break, an innovative technique at the time. An opening theme in the trombones is used as a unifying motif, reappearing in the Allegro, the chorus "All that has life and breath," and in the Coda of the final chorus.

Robert Schumann was present at the premiere in Leipzig's Thomaskirche and was especially impressed with the lovely duet "I waited for the Lord," which he likened to "a glimpse of heaven filled with Raphaelesque Madonnas." A performance of the revised and expanded work later in the year drew an even more impassioned response: "All praise for the splendid composition that it was and that it now is! . . . Everything to ennoble and make men happy may be found here: consciousness of power, its freest, most natural expression; not to speak of the musical skill of the composition and the imagination with which Mendelssohn worked on this piece, especially in the parts where the vocal chorus predominates."



Willamette Master Chorus

Dr. Wallace Long, Jr., Conductor

Soprano

Rachel Babbs
Connie Bresee
Marilyn Crawford
Sue Dalzell
Marianne Dole
Leslie Eck
Mary Ann Ellis
Bev Flood
Mary Guillen
Daun Hayes
Dee Iltis
Lynnette Lang
Ann Papworth
Elise Reel
Lisa Ross
Rosalie Smith
Dorothy Stewart
Denise Steinbach
Barbara Tallman
Barbara Thompson

Alto

Carol Ann Armstrong
Glenda Betts
Virginia Corrie-Cozart
Rebecca Gahlsdorf
Mary Ann Gerson
Rita Lechner
Charlotte McLeod
Sally Miller
Janet Neuberg
Victoria Roberts
Judith Edwards Schaub
Timothe Seelbach
Roberta Stark
Betsy Steinberg
Carol Wenning
Cindy Uram
Sharon Young

Tenor

Merlin Aeschliman
Mick Bryson
Richard Caulkins
David Clark
Brent Dehart
Ken Ellis
David Hite
Robin Jans
Jack Just
Joe Kuehn, Jr.
Dennis Leffler
Jon Manning
Alden Moberg
Ron Peters
Bill Power
Scott Reichlin
Brian Thompson
Madison Vick
Mike Whalen
Erik Wood
Tom Wrosch

Bass

Bob Bain
Mike Barrett
Quanna Combs
Richard Dalzell
David Desmarteau
Doug Drysdale
John Eastman
Jerry Friesen
Alan Hay
Jonathon Irving
Randy Kelley
Peter Klammer
Bruce McDonald
Jim McDonald
Dan Miller
Ron Stenson
Paul Tanksley

WILLAMETTE MASTER CHORUS

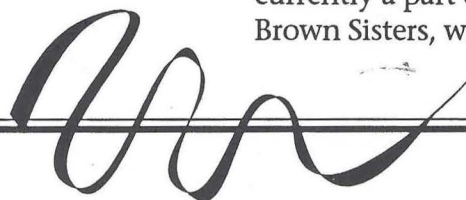
THE WILLAMETTE MASTER CHORUS is a non-profit organization dedicated to the performance and appreciation of choral masterworks. Created through a joint effort of Willamette University, Lutheran Fine Arts Council, and interested citizens of Salem, the WMC celebrates its 10th season with an ambitious concert schedule. The chorus is comprised of 80 auditioned professional and amateur musicians from the mid-valley area. Founding director Dr. Wallace H. Long, Jr. is returning from a year's sabbatical as Director of Choral Activities at Willamette University. The Master Chorus has performed with the Salem Chamber Orchestra, Portland Youth Philharmonic, at the OMEA annual conference, and serves as the choral foundation for the "Messiah Sing-Together." This summer WMC was the only west coast choir chosen to perform at the 1993 International Choral Festival in Missoula, Montana.

DORCAS BROWN



Dorcas Brown graduated from Milwaukie High School in 1991 and is currently a music education major at Willamette University with an emphasis in voice. She studies under Valerie McIntosh. Doris is a recipient of a Willamette Talent Award and the Willamette Master Chorus scholarship. She took first place in the 1994 National Association of Teachers of Singing Competition, first place in the state solo competition in 1991, and has participated in the All-Northwest honor choir twice, the All-State honor choir, and the American Choral Directors Association Northwest collegiate honor choir. She has also been featured soloist at the International Association of Jazz Educators Conference in Boston with the Willamette Singers.

Dorcas is a member of the Mu Phi Epsilon fraternity. She is a noted gospel singer, who is currently a part of a semi-professional group, The Brown Sisters, with two siblings.



KURT-ALEXANDER ZELLER



Dr. Zeller is a native of Portland, where he began performing in opera, musical theatre, and concert as a boy treble. After graduating from Beaverton High School, he attended Southern Methodist University, where he became the first undergraduate in that institution's history to receive concurrent degrees in Music (Voice Performance)

and in Theatre.

After completing his undergraduate work, Dr. Zeller enrolled at the College-Conservatory of Music of the University of Cincinnati, earning a Master of Music degree in Voice Performance and the Doctor of Musical Arts degree in Voice, Opera Directing, and Musicology. During his studies in Cincinnati, he served as assistant to the renowned basso and director, the late Italo Tajo. In Cincinnati, Dr. Zeller portrayed Tschang-Ling in the North American premiere of Alexander Zemlinsky's *Der Kreidekreis (The Chalk Circle)* in May of 1988. He also played Egeus in the 1989 premiere of Michael, Wainstein and Matt Hisel's musical on Shakespeare's *A Midsummer Night's Dream*.

Dr. Zeller's other engagements include work with Opera Theater of South Bend (Indiana) and two seasons at the Brevard Music Center in North Carolina, where he sang roles in *Carmen*, *The Gondoliers*, *Brigadoon*, *The Most Happy Fella*, and *The Fantasticks*. In 1987 he performed in Austria in *Ein Kurt Weill-Abend*, a touring revue of the music of Kurt Weill, and appeared on German television. In 1990 and 1991 he was a member of the musical company of the Oregon Shakespeare Festival. For OSF he created *Laetare, Cantuarial!*, a musical entertainment for actors, musicians, and dancers inspired by Chaucer's *Canterbury Tales* and employing music of Chaucer's era, and directed a production of Monteverdi's chamber opera *Il combattimento de Tancredi e Clorinda*.

Since 1991, Dr. Zeller has appeared often with southern Oregon's Rogue Opera, singing leading roles in *Elixir of Love*, *Tosca*, and *Bastien and Bastienne*, and directing productions of Rossini's *La Cenerentola* and *The Barber of Seville*. He was seen recently as Mr. Erlanson in Lakewood Theatre Company's *A Little Night Music*, winner of the 1993 Drammy Award for Best Production of a Musical in Portland. Dr. Zeller joined the voice faculty of Willamette University in 1993.

JUDITH BAUER LINDER



Lyric soprano Judith Bauer Linder is familiar to the opera stage as well as the concert hall. In November of 1992, she performed with the Salem Chamber Orchestra and the Willamette Master Chorus in J.S. Bach's "Magnificat." Judith sang leading roles in the Opera Theater Corvallis productions of *Carmen* (Feb. 1993) and

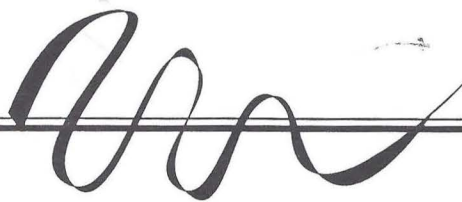
The Merry Widow (Feb. 1992).

Judith is a frequent soloist with the Linn-Benton Community Chorus in Albany, Oregon; she was the soprano soloist in "Carmina Burana" (Orff), "Dona Nobis Pacem" (Ralph Vaughan Williams), J.S. Bach's "Magnificat," John Rutter's "Magnificat," and in December of 1993, she sang the soprano solo in Poulenc's "Gloria."

She is a former member of the Portland Opera Players, the professional touring repertory company of the Portland Opera. Judith has appeared with the Detroit (Michigan) Symphony Orchestra and chorus in "The Passion According to St. Matthew" (J.S. Bach), with Opera/Omaha, and the Cincinnati Opera and Chamber Orchestra.

Judith is Vice President of the Board of Directors of Opera Theater Corvallis, and is currently the choir director at St. Mark Lutheran Church in Salem.

After receiving a Masters of Music in Vocal Performance at the University of Nebraska-Lincoln, Judith attended the Peabody Conservatory of the Johns Hopkins University in Baltimore, Maryland, receiving a Professional Studies Certificate in Vocal Performance. She also attended the American Institute of Musical Studies (AIMS) in Graz, Austria. In addition to performing, Judith taught voice at the University of Wyoming in Laramie, at the University of Michigan-Dearborn, and at Oregon State University in Corvallis.





OREGON SYMPHONY
ASSOCIATION IN SALEM

presents

1993-94 SEASON

Classical Series

September 29, 1993

Opening Night: Classical Series
James DePreist, conductor
All Orchestral Program

November 17, 1993

James DePreist, conductor
Nadja Salerno-Sonnenberg, violin

January 12, 1994

Norman Leyden, conductor
Emanuel Ax, piano

February 23, 1994

James DePreist, conductor
Jean-Pierre Rampal, flute

March 9, 1994

James DePreist, conductor
Garrick Ohlsson, piano

May 11, 1994

Eduardo Mata, conductor
All Orchestral Program

Pops Series

November 3, 1993

Opening Night: Pops Series
Portier, Berlin, Gershwin, & Rodgers
Norman Leyden, conductor
Shira, vocalist
The Leyden Singers

December 15, 1993

*An Old-Fashioned Christmas Concert with
Keith Brion as John Philip Sousa*
Keith Brion, conductor
Kathryn Wright, soprano

January 19, 1994

*A Tribute to Harry James — featuring Gary
Guthman*
Norman Leyden, conductor
Diane Donovan, vocalist

March 30, 1994

Unforgettable
Norman Leyden, conductor
The Leyden Singers

SUNDAY FAMILY CONCERT

November 21, 1993

Norman Leyden, conductor

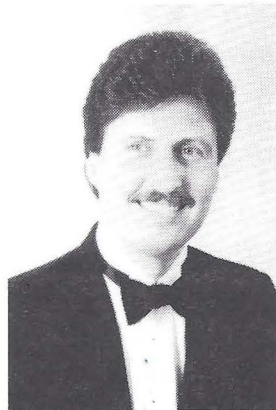
Tickets are available beginning two weeks
prior to each concert at:

Mid-Valley Arts Council, 265 Court St.
N.E., 370-7469

Opus I Records, 335 Chemeketa St. N.E.,
362-1788

For further information, please call 364-0149.

DR. WALLACE H. LONG, JR.



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

Wallace 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, Wallace is an active supporter of public school music in the Northwest. 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. During the month of January 1994, he traveled to New York City, as a member of the Robert Shaw Festival Singers, to perform Benjamin Britten's *War Requiem* in Carnegie Hall. In March of 1994 he conducted the High School Men's Honor Choir at the Northwest Regional Convention of the American Choral Directors Association in Tacoma, WA. During the summer of 1994 he will travel to Souillac, France with the Festival Singers of The Robert Shaw Choral Institute. While in France, the Festival Singers will record two compact discs and perform several concerts in cathedrals throughout the south of France.

Performances by groups under his direction include the State Conference for the Oregon Music Educators Association, the National Convention of the Music Educators National Conference, the Northwestern Regional Convention for the American Choral Directors Association, and the National Conventions of the International Association of Jazz Educators in New Orleans, in 1990, and in Boston, in January, 1994.

Dr. Long is immediate 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.