

OREGON BACH FESTIVAL



*music in motion*



JUNE 28 - JULY 13, 2019



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# OREGON BACH FESTIVAL

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# 2019 CALENDAR OF EVENTS

## CONCERT "QUICK TIP" SYMBOLS

- B BACH**  
Includes works from our namesake composer
- C CHORAL WORK**  
Events that feature the OBF Chorus
- P PREMIER**  
Exclusive opportunities with very limited seating
- O CROSSOVER**  
Contemporary artists inspired by classical masters
- I INSIGHT**  
Unique experiences offering valuable insights
- N NEXT-GEN**  
Featuring the brightest up-and-coming musicians
- F FAMILY**  
Perfect content for the whole family
- V VOCALISTS**  
Events that feature vocal soloists

## OREGON BACH FESTIVAL 2019



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**The City of Eugene**  
and  
**The Hult Center**  
for the Performing Arts



EVENT	DATE	VENUE
<b>JUNE</b>		
<b>P</b> Gala 2019: The Suites of Summer	Thu 6/27	Ford Alumni Center
<b>F</b> Opening Celebration	Fri 6/28	Hult Lobby
<b>I</b> Let's Talk! with Jane Glover	Fri 6/28	The Studio
<b>C</b> Mozart Requiem & Symphony No. 29 <b>V</b>	Fri 6/28	Silva Concert Hall
<b>F</b> OBF Family: Legends of Coyote	Sat 6/29	Soreng Theater
<b>F</b> On the House: picfest <b>N</b> <b>C</b>	Sat 6/29	Hult Lobby
<b>O</b> Radiohead, Coltrane, and Bach: PCP <b>B</b>	Sat 6/29	Soreng Theater
<b>V</b> All-Handel Concert	Sun 6/30	Beall Concert Hall
<b>JULY</b>		
<b>N</b> New Kids on the Blockflöte	Mon 7/1	Beall Concert Hall
<b>O</b> Brooklyn Rider: Healing Modes	Tue 7/2	Beall Concert Hall
<b>B</b> Discovery I: Bach Cantata 74 <b>C</b> <b>I</b>	Wed 7/3	Beall Concert Hall
<b>N</b> On the House: SFYCA Soloists <b>F</b>	Fri 7/5	Hult Lobby
<b>I</b> Let's Talk! with Peter van de Graaff	Fri 7/5	The Studio
<b>B</b> Bach in Motion <b>C</b>	Fri 7/5	Silva Concert Hall
<b>B</b> Recomposed: Bach, The Cello Suites <b>O</b>	Sat 7/6	Soreng Theater
<b>B</b> Discovery II: Bach Cantata 34 <b>C</b> <b>I</b>	Sun 7/7	Beall Concert Hall
<b>P</b> Serenade: Peter Gregson, cello <b>I</b>	Mon 7/8	Ninkasi Brewing Co. 155 Blair Blvd.
<b>B</b> Paul Jacobs Organ Recital	Mon 7/8	First United Methodist
<b>I</b> Hinkle Lecture with Vijay Gupta	Tue 7/9	Soreng Theater
<b>B</b> C.P.E. Bach Magnificat <b>C</b> <b>N</b>	Tue 7/9	Beall Concert Hall
<b>B</b> On the House: Gregory Zelek, organ <b>N</b>	Wed 7/10	Central Lutheran Church
<b>B</b> Stangeland Family <b>N</b> Youth Choral Academy <b>C</b>	Wed 7/10	First United Methodist
<b>V</b> New York Polyphony: Passiontide	Thu 7/11	Beall Concert Hall
<b>P</b> Inside the Music: Romeo & Juliet <b>I</b>	Fri 7/12	The Studio
<b>I</b> Let's Talk! with Darrell Grant	Fri 7/12	Soreng Theater
<b>O</b> The Territory: Darrell Grant	Fri 7/12	Soreng Theater
<b>F</b> OBF Family: Princess Elise	Sat 7/13	Wildish Theater
<b>B</b> On the House: Organ Institute Recital <b>N</b>	Sat 7/13	First United Methodist
<b>I</b> Let's Talk! with Peter van de Graaff	Sat 7/13	The Studio
<b>C</b> Berlioz: Romeo & Juliet <b>V</b>	Sat 7/13	Silva Concert Hall

Color Key: **Weekday Events** **Weekend Events**

# TICKET INFORMATION

## HULT CENTER TICKET OFFICE

WEST 7TH AVE. AT WILLAMETTE ST.

### TICKET OFFICE HOURS

Tuesday – Friday: Noon – 5:00 p.m.

Saturday: 11:00 a.m. – 3:00 p.m.

Monday, June 25, July 2, and July 9: Noon – 5:00 p.m.

*Please note: The Ticket Office is closed July 4.*

ONLINE: [www.OregonBachFestival.org](http://www.OregonBachFestival.org)

Phone: 541-682-5000

## GROUP DISCOUNTS

Groups of 10 or more receive 20% off tickets to most OBF concerts. Call the Hult Center Ticket Office at 541-682-5000 for more details.

## STUDENT DISCOUNT

Children under 18 and students with valid ID may purchase tickets to most OBF concerts for just \$10.

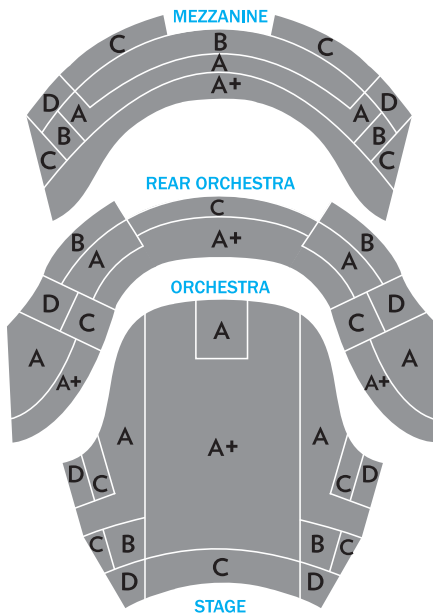
## CREATE YOUR OWN SERIES

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# VENUES

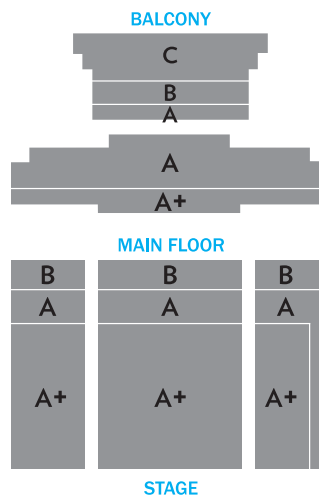
## SILVA CONCERT HALL

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## BEALL CONCERT HALL

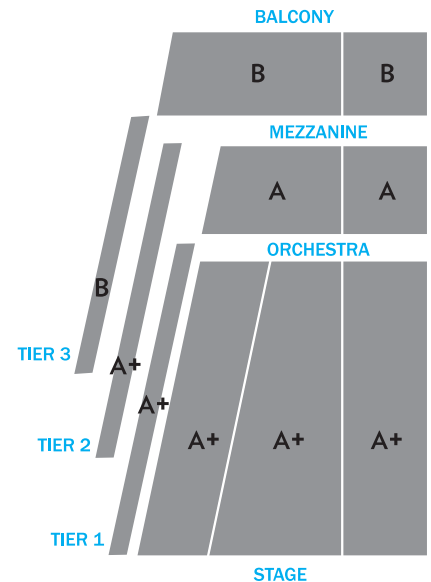
University of Oregon  
School of Music and Dance



Beall Hall Balcony is not wheelchair accessible.

## SORENG THEATER

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## HULT CENTER FOR THE PERFORMING ARTS

Silva Concert Hall, Soreng Theater, The Studio  
7th Avenue at Willamette Street

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# FROM MICHAEL H. SCHILL

PRESIDENT, UNIVERSITY OF OREGON

On behalf of the University of Oregon, it is my pleasure to welcome you to another season of excellence in education and performance with Oregon Bach Festival. We are proud of our history of supporting enriching arts and cultural programming at the UO, and thrilled that Oregon Bach Festival continues to inspire and educate through music—year after year.

OBF delivers access to transformative experiences for pre-college through post-graduate students as well as to the community and world. A number of talented alumni of the Stangeland Family Youth Choral Academy have gone on to attend the university and join the University of Oregon Chamber Choir. This award-winning choir performs as a part of the Festival's professional chorus, which gives our undergraduate and graduate students access to working professionals who mentor best practices for a career in music. The Berwick Academy, a unique training program in historically informed performance or early-career instrumentalists and scholars, promotes success through a robust faculty joining us from across the globe and offering unparalleled performance opportunities.

This Festival season promises to deliver another exciting array of repertoire from Bach to Mozart to Berlioz, award-winning conductors, faculty, soloists, chorus and orchestra, inspirational guests like MacArthur Fellow Vijay Gupta, and collaborations that foster important conversations about inclusion, access, and environment through programs such as *Bach in Motion* with partners DanceAbility International and the UO School of Music and Dance, and Darrell Grant's residency and his performance *The Territory*.

As we mark the incredibly successful first year of Sabrina Madison-Cannon as dean of the School of Music and Dance, I invite you to join me in celebrating the Andrew and Phyllis Berwick deanship which will support educational goals at the school. Andy and Phyz continue to amaze me with their steadfast philanthropic leadership of music programs at the University of Oregon.

Producing the Oregon Bach Festival takes a village. I am grateful for the hard work of the OBF board, staff and volunteers, the generosity of donors and friends of Oregon Bach Festival, the talented faculty and musicians, and the many other individuals who help support and sustain this exceptional endeavor.

Thank you, and enjoy the music!



Michael H. Schill  
President and Professor of Law  
University of Oregon



# FROM SABRINA MADISON-CANNON

PHYLLIS AND ANDREW BERWICK DEAN, UNIVERSITY OF OREGON SCHOOL OF MUSIC AND DANCE

Welcome to another spectacular season of Oregon Bach Festival! I'm delighted to be joining you for our 49th year, as the newly minted Phyllis and Andrew Berwick Dean at the School of Music and Dance, thanks to an amazing gift from two of Oregon Bach Festival's most generous supporters. This \$5 million endowed deanship is just the latest in a long series of incredible gifts from Phyzz and Andy that have literally transformed Oregon Bach Festival.

Phyzz and Andy were lead capital investors in Berwick Hall—a venue that was custom-made as a showcase for Bach's timeless music. They created one of the world's top training grounds for classical musicians seeking to specialize in historically informed performance practice, with the creation of the Berwick Academy. And now, their latest contribution will provide sustaining support for programs designed to educate and encourage countless future generations of musicians, dancers, and music educators.

Our 2019 Festival lineup features some of the brightest stars and most celebrated classical musicians performing today. British conductor Jane Glover opens the show with a rendition of the Mozart *Requiem* that critics have hailed as "triumphant." Glover also leads a world premiere of a new work commissioned by us, entitled *Bach in Motion*, which marries dance with Bach's music to express the equality of humanity beyond the perceived limitations of physical form.

World-renowned recorder player Matthias Maute performs alongside the Berwick Academy. Grammy-winning organist Paul Jacobs returns to the Festival, hot on the heels of two years of sell-out performances, with a program featuring Vierre's *Symphony No. 6*. Vocal quartet New York Polyphony sings music from the Spanish Renaissance. Acclaimed conductor and keyboardist John Butt conducts an all-Handel concert with the OBF Baroque Orchestra. And as always, our signature Stangeland Family Youth Choral Academy offers young choral singers from around the country the chance to perform on stage alongside internationally esteemed professionals.

For those with more adventurous musical tastes, Scottish cellist Peter Gregson gives a unique performance of his reimagining of Bach's Cello Suites, backed by an entire ensemble of fellow cellists. Alt-classical group Portland Cello Project presents an evening of Radiohead, John Coltrane, and Bach. And jazz pianist Darrell Grant delivers a musical exploration of the historical effect of Oregon's landscape on community.

Grammy Award-winning conductor John Nelson closes the Festival with a musical retelling of Shakespeare's *Romeo and Juliet* from French composer Hector Berlioz, featuring famed bass-baritone Eric Owens in the role of Friar Lawrence.

Take a moment to browse our program, and you'll find many more wonderful performances, lectures, and family friendly events to choose from.

I'm also excited to be able to share with you the news that we are currently engaged in an international search to bring a new artistic director to Oregon Bach Festival. The person we're seeking to fill this important role will be a creative visionary, with a deep appreciation and profound understanding of the musical legacy of J.S. Bach.

You'll get the chance to meet our leading candidates next year, at Oregon Bach Festival's 50th anniversary, when our finalists will be invited to perform as guest conductors. I'm looking forward to hearing your feedback, as we move forward with this significant decision for the future of our Festival.

Thanks to all of you for your loyal patronage of the arts, including the University of Oregon's School of Music and Dance concerts and recitals. Our renowned faculty and gifted students will be performing exciting and enriching programs throughout the year and I hope to see you there!

In the meantime, it is my pleasure to be joining you once again for another incomparable summer at Oregon Bach Festival, filled with music, friendship, and fun.



A handwritten signature in black ink that reads "S M-Cannon". The signature is fluid and cursive.

Sabrina Madison-Cannon  
Phyllis and Andrew Berwick Dean, University of Oregon School of Music and Dance

# FROM JANELLE McCOY

EXECUTIVE DIRECTOR, OREGON BACH FESTIVAL

As an arts participant and consumer for five decades, I've had the good fortune to experience the arts at their highest levels. The most moving experiences are always those that are multifaceted. For what are the arts if not a way to scrutinize the concerns confronting our communities, a door open to all regardless of background, and an opportunity for transcendence, transformation, and transition?

UO President Schill has taught us much through his strategic initiatives and their complement—the IDEAL framework. This combined “framework” calls for a commitment to student success and experience, faculty research, and diversity, equity, and inclusivity. I'm pleased to report OBF's tremendous successes in these areas. A common thread through our 2019 season, *Music in Motion*, speaks to inclusion: an artist's role in society beyond that of maker, but as connector; the power of music to heal physical and psychic wounds; and a lens through which we consider our own role in society's barriers.

OBF has developed a pipeline for first-generation college students through its Stangeland Family Youth Choral Academy, now in its 22nd season. Led by the renowned Dr. Anton Armstrong, over half of SFYCA's participants receive scholarship assistance. Through the generosity of donors, students, including many who are experiencing housing and/or food insecurities, come to campus for an 11–14 day choral intensive and to envision entering a collegiate experience. They learn the values of working corporeally—breathing together, singing together, moving together, living together, and breaking bread together. Whether they major in music or simply participate in a choral experience, they find a place to call home.

Given our renewed relationship with the UO School of Music and Dance, we continually strive to better support our faculty colleagues. While OBF has long shared resources with Dr. Rob Kyr and his biennial Composers Symposium, we sought to do more. Upon Berwick Hall's opening in 2017, our new home has hosted other faculty symposiums and recitals, such as the Musicking Conference. Last summer we sent Associate Professor of Dance Shannon Mockli to Europe to earn her certification in the DanceAbility pedagogy—a method of teaching contemporary improvisatory dance practice that is wholly inclusive for all abilities. Professor Mockli then brought her training back to UO students, who will now carry it into their practices.

We're committed to student success. Over the last two years, we've enjoyed a marked increase in the number of student workers who learn alongside us. Upon graduation, they bring real-world experience and organizational skills in marketing, development, and artistic administration.

In recognition of these efforts, we were one of ten departments on campus awarded a grant from the UO Diversity, Equity, and Inclusion Office. Our projects have received state and federal grants in acknowledgement of their multifaceted approach to programming.

And we're not done. During our 50th anniversary year, we will invite students and the community to engage in our *Considering Matthew Shepard* project through a residency with Conspirare and Craig Hella Johnson. We will partner with Eugene Ballet in bringing pianist Lara Downes to Eugene for a February residency ahead of her Festival performance and a celebration of the 19th Amendment's ratification and centennial anniversary.

The genius of our founders, Royce Saltzman and Helmuth Rilling, cannot be overstated. We honor their vision and legacy of excellence. And we thank all of you in our OBF community for your generosity. OBF has been oft noted as the University's “crown jewel.” Building upon OBF's legacy, we approach the IDEAL framework and student success through holistic, multifaceted programming that both extends an invitation and holds open the door.

In our society's increasingly polarized environment, let us work together to utilize the arts and education as a meeting place. Let us see, through this art form and Festival that we so dearly love, all that brings us together in song, in friendship, and in harmony. Only then do we understand that we have so much more in common than dividing us.

I look forward to sharing the 2019 Festival with you. Thank you for your ongoing commitment to Oregon Bach Festival.



A handwritten signature in black ink, appearing to read "Janelle McCoy". The signature is fluid and cursive.

Janelle McCoy  
Executive Director, Oregon Bach Festival

# FESTIVAL UNDERWRITERS

## **UNIVERSITY OF OREGON**

*Principal Underwriter*

## **ANDREW AND PHYLLIS BERWICK**

*Support for Berwick Academy, Berwick Hall, and OBF Chorus*

## **LILAH STANGELAND**

*Support for Stangeland Family Youth Choral Academy*

## **THE BOARD OF DIRECTORS OF THE FRIENDS OF THE FESTIVAL**

*Support for OBF's Annual Fundraising Gala and Berwick Hall*

## **THE REED FOUNDATION**

*Support for the Organ Institute and Paul Jacobs' Residency*

## **WILLIAM H. HINKLE CHARITABLE FOUNDATION**

*Support for the Hinkle Distinguished Lecture*

## **OREGON CULTURAL TRUST**

*Support for the Creation and Curation of Bach in Motion with DanceAbility International and UO School of Music and Dance*

## **SILVA ENDOWMENT**

## **ARTS FOUNDATION OF WESTERN OREGON FUND OF THE OREGON COMMUNITY FOUNDATION**

*Operational Funding*

## **NILS AND JEWEL HULT ENDOWMENT**

## **ARTS FOUNDATION OF WESTERN OREGON FUND OF THE OREGON COMMUNITY FOUNDATION**

*Support for the Performance of Darrell Grant: The Territory and Darrell Grant's Artist Residency*

## **THE OREGON ARTS COMMISSION**

*Operational Funding*

## **NATIONAL ENDOWMENT FOR THE ARTS**

*Support for Princess Elise with Julia Sophie Wagner*

*Support for the Creation and Curation of Bach in Motion with DanceAbility International and UO School of Music and Dance*

## **UNIVERSITY OF OREGON DIVISION OF EQUITY AND INCLUSION**

*Support for the Creation and Curation of Bach in Motion with DanceAbility International and UO School of Music and Dance*

## **WESTERN STATES ARTS FEDERATION**

*Support for Princess Elise with Julia Sophie Wagner*

# HISTORY OF OBF

OREGON BACH FESTIVAL

# 2019

In 1970, Professor of Voice and Choral Music Dr. Royce Saltzman invited German organist and conductor Helmuth Rilling to the University of Oregon for a series of workshops and an informal concert. Since then, Oregon Bach Festival—through the efforts of Saltzman and his co-founder, Rilling, along with a cadre of volunteers, musicians, patrons, and donors—has blossomed into one of the foremost celebrations of Bach’s music and legacy in the United States. That first collaboration between Rilling and Saltzman was modest, culminating in a concert of short choral and organ works. But in 1971, under the banner of the “Summer Festival of Music,” four concerts were added to the schedule, including a complete performance of Bach’s *St. John Passion*. Over the next few years, the Festival expanded to include performances of major choral-orchestral works, instrumental and chamber concerts, solo recitals, workshops, and master classes. As the decade closed, the event was renamed Oregon Bach Festival, more clearly defining the Festival’s location and honoring the composer who inspired the founders. Over the last five decades, internationally regarded artists such as Sylvia McNair, Thomas Quasthoff,



Royce and Phyllis Saltzman with Helmuth and Martina Rilling

Jeffrey Kahane, Robert Levin, Ya-Fei Chuang, Midori, Joshua Bell, Yo-Yo Ma, Bobby McFerrin, The 5 Browns, Pink Martini, and Savion Glover have been introduced to the Eugene-Springfield community, courtesy of OBF. In 2001, OBF won a Grammy Award for Best Choral Performance for the Festival’s world premiere recording of Krzysztof Penderecki’s *Credo*. Festival concerts have reached worldwide audiences through broadcasts on National Public Radio, American Public Media, Voice of America, European Broadcasting Union, and both the British and Canadian Broadcasting Corporations. Writers from the *Times* of London, *Los Angeles Times*, and *Wall Street Journal* have praised the Festival for its “pioneering approach to programming,” describing it as “virtually without equal in America” and “one of the world’s leading music festivals.”



OBF performs at the Hollywood Bowl, 1983; OBF Grammy Award, 2001; OBF performs at Beall Concert Hall, c.1975

## FESTIVAL MILESTONES

- |      |   |      |  |
|------|---|------|--|
| 2020 | Paola Prestini, <i>Hindsight</i> ¶ §  | 2004 | Tan Dun, <i>Water Passion</i> ‡                                    |
| 2019 | Collaboration with DanceAbility International, UO Dance Department, <i>Bach in Motion</i> * | 2001 | Maestro Rilling and OBF win the Grammy for Best Choral Performance |
| 2018 | Richard Danielpour, <i>The Passion of Yeshua</i> * §  | 1998 | Krzysztof Penderecki, <i>Credo</i> * §                             |
| 2018 | Philip Glass, <i>Piano Concerto No. 3</i> * •   | 1998 | Debut of Youth Choral Academy                                      |
| 2017 | Berwick Hall becomes first permanent OBF home   | 1996 | Osvaldo Golijov, <i>Oceana</i> ¶                                   |
| 2017 | Kim André Arnesen, <i>Falling into Mercy</i> ¶ §  | 1996 | Robert Kyr, <i>The Inner Dawning</i> ¶                             |
| 2016 | Sir James MacMillan, <i>A European Requiem</i> ¶ §  | 1996 | Stephen Jaffe, <i>Songs of Turning</i> ¶                           |
| 2015 | Debut of Berwick Academy for Historically Informed Performance                              | 1996 | Linda Bouchard, <i>Pilgrims’ Cantata</i> ¶                         |
| 2014 | Matthew Halls succeeds Helmuth Rilling as Artistic Director                                 | 1994 | Arvo Pärt, <i>Litany</i> ¶   |
| 2014 | Debut of Organ Institute  | 1989 | Stephen Paulus, <i>Symphony for Strings</i> ¶                      |
| 2014 | David Childs, <i>Magnificat</i> ¶   | 1981 | Festival name changed to Oregon Bach Festival                      |
| 2014 | Rollo Dilworth, <i>Shine the Heavenly Light</i> ¶   | 1971 | “Summer Festival of Music” debuts                                  |
| 2013 | Sir James MacMillan, <i>Alleluia</i> ¶  |      |  |
| 2009 | Sven-David Sandström, <i>Messiah</i> * §  |      |  |
| 2008 | Ralph Johnson, <i>This House of Peace</i> ¶   |      |  |
| 2005 | Osvaldo Golijov, <i>La Pasión según San Marcos</i> †  |      |  |

¶ Commissioned by OBF

\* Joint commission

§ World Premiere

‡ American Premiere

† West Coast Premiere

• Regional Premiere

In a recent NPR interview, Benjamin Zander, esteemed conductor of the Boston Philharmonic, told a moving story about the transformative power of music. Zander recalled a time about ten years ago when he was working on conflict resolution with gangs of homeless youth in Ireland:

*“One of them came to me the next morning, and he said, ‘You know, I never listened to classical music in my life... My brother was shot last year, and I didn’t cry for him. But last night when you played that [Chopin] piece, he was the one I was thinking about. I felt the tears streaming down my face. And, you know, it felt really good to cry for my brother.’ So I made up my mind at that moment that classical music is for everybody... everybody.”*

It’s true; no matter who we are or where we come from, great music touches us on a profoundly human level. It makes us feel deeply and irrepressibly and connects us back to ourselves and each other. This is the vision of Oregon Bach Festival— to inspire the human spirit through the art of music.

**OBF believes that all people deserve and benefit from the opportunity to experience world-class musical performances. Through our “Inspiration for Everyone” project, local businesses can partner with OBF to help expand access to the arts, giving hundreds of vulnerable and underserved community members the opportunity to experience the many joys of music at OBF concerts throughout the season.**

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# 2019 FEATURED RECIPIENT AGENCIES



## LOOKING GLASS COMMUNITY SERVICES

Since 1970 Looking Glass Community Services has offered a range of programs and services that may be creatively combined to serve children, teenagers, adults, and families. In addition to counseling services, which include Looking Glass counselors who are currently embedded in 22 schools in Lane County, we provide residential treatment programs, runaway and homeless youth shelters, as well as three alternative schools. Each year over 8,000 clients struggling with addiction, homelessness, abuse, education deficits, and mental health challenges turn to our programs for assistance. We are committed to helping our clients develop the skills they need to navigate life's challenges so that they can lead healthier, happier, and more productive lives. Community support is absolutely crucial to ensuring that our programs are sustainable and adaptable to the growing challenges our clients face. For more information and to find out how you can help, go to [www.lookingglass.us](http://www.lookingglass.us).



## POSITIVE COMMUNITY KITCHEN

Positive Community Kitchen is a local non-profit that provides free organic meals to those in our community undergoing treatment for chronic illness. One of the beauties of the program is that local teens, under the direction of a professional chef, help make the meals. They learn about healthy living and nutritious cooking, while gaining confidence and becoming empowered as their skills develop in the kitchen and garden. Positive Community Kitchen inspires community wellness through food and is honored to partner with Oregon Bach Festival family and friends to help spread the love from our kitchen to yours!



## OREGON SUPPORTED LIVING PROGRAM

Oregon Supported Living Program builds bridges to a more inclusive community for all. Our mission is to enhance the lives of adults with developmental disabilities by providing person-centered residential, vocational, and supported living programs with an emphasis on the arts and community integration. Our Arts & Culture Program breaks down barriers to participation in the arts for people of all abilities by providing access to creative and cultural opportunities through our studio and gallery offerings. We are grateful for partners, like Oregon Bach Festival, who are making local, cultural experiences accessible to families, neighbors, and friends.



## CATHOLIC COMMUNITY SERVICES OF LANE COUNTY

Poverty in Lane County continues to be a persistent issue and here at Catholic Community Services we are striving to make a difference, as we have been doing for nearly 66 years. CCS serves everyone in need in our Lane County community, whatever their identity, beliefs, or background. We offer immediate help by providing food, clothing, energy assistance, and more. We also seek to instill hope through programs that empower families to take positive steps to move out of poverty. Open five days a week in Eugene and six days a week in Springfield, *we know poverty* and we are working for a community where there is *no poverty*.



## RELIEF NURSERY

Relief Nursery is dedicated to strengthening families and keeping children safe. For more than 40 years, Relief Nursery has been serving high-risk families with our innovative and effective programs: therapeutic early childhood classes, parent education programs, outreach and crisis response, mental health counseling, alcohol and drug recovery support, and transportation services. In fact, each year we serve more than 1,000 children and families right here in our communities. These preventive programs not only protect children and support parents, they also teach valuable life skills which are beneficial for years to come.

Additional community partners include:

Oregon Cancer Foundation, Lane Independent Living Alliance, and Womenspace.

To learn more about becoming an Inspiration for Everyone Project sponsor or recipient agency, contact Sarah Suponski Frederick, Development Program Administrator, at [suponski@uoregon.edu](mailto:suponski@uoregon.edu).



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OREGON BACH FESTIVAL

2019

# MOZART REQUIEM AND SYMPHONY NO. 29

FRIDAY, JUNE 28  
7:30 PM

SILVA CONCERT HALL

HULT CENTER FOR  
THE PERFORMING ARTS



## SYMPHONY NO. 29 IN A MAJOR, K. 201/186A

Wolfgang Amadeus Mozart (1756–1791)

1. Allegro moderato
2. Andante
3. Menuetto
4. Allegro con spirito

INTERMISSION

## REQUIEM IN D MINOR, K. 626

W.A. Mozart

Introitus

1. Requiem aeternam
2. Kyrie

Sequenz

3. Dies irae
4. Tuba mirum
5. Rex tremendae
6. Recordare
7. Confutatis
8. Lacrimosa  
Amen

Offertorium

9. Domine Jesu
10. Hostias

Sanctus

11. Sanctus
12. Benedictus

Agnus Dei

13. Agnus Dei

Communio

14. Lux aeterna  
Cum sanctis tuis

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Colin Ainsworth, *tenor*  
Kenneth Overton, *baritone*

UO Chamber Choir  
OBF Orchestra  
Festival Chorus

Kathy Romey,  
*chorus master*  
Jane Glover, *conductor*

*Estimated concert time including intermission is 1 hour and 45 minutes.*

Approximately one third of Mozart's total symphonic output was generated in just two years, between 1772–1774. After that, between the summer of 1774 and the spring of 1778, Mozart turned away from symphonic writing because other forms of instrumental compositions received his interest. One of the most interesting and polished symphonies emanating from that fertile two-year period was *Symphony No. 29*, K. 201.

On every count, *Symphony No. 29* is a fine specimen of gallant writing: well bred, charming, polite, and faithful to the Viennese classical model. Its light-hearted charm and elegance intends a work truly meant to entertain and delight. For this purpose, Mozart chose to score the work modestly. Aside from the basic string component, only a pair of oboes and pair of horns are needed. The economy of means in no way limits or impedes its symphonic character.

The first movement, *Allegro moderato*, begins softly introducing the first main theme immediately. The tune is catchy, marked by an octave drop and pulsing repeated notes. That opening idea rises sequentially by step, as if making certain that we do not miss the point. Horns and oboes later join with an expanded repetition. A lyrical second theme is sung by the violins. The very small development (approximately thirty measures) follows before a standard, literal recapitulation with a coda finishes the movement.

Next, an elegant *Andante* concerns itself with a delicate theme spun by muted violins. Edward Downs of the London Philharmonic Orchestra commented, "It is full of eighteenth-century clichés and turns that were used a hundred times before and after by other composers, but here they are so spontaneous and lovely that each phrase bears repeating and repeating. And still the movement seems too short." The form is tri-partite with the opening theme returning in the last part with increased violin embroidery.

The third movement is a minuet. However, Mozart now moves to a slightly more aggressive style than polite convention would have expected. Cornell musicologist Neal Zaslaw has astutely characterized the music as more symphonic than dancelike.

The fourth movement recalls the first theme of the first movement with its distinctive octave-drop profile. A new

theme is typically gallant, filled with decorative trills and grace notes. Mozart creates an informal fun-loving atmosphere (complete with hunting calls), spending more time on the development than in the first movement, thereby adding more weight to this final section. Overall, the music remains elegant and cheerful until the close.

A symphonic silence after his completion of *Symphony No. 29* led to a significant change when Mozart returned to the genre: a much broader canvas, scope, and emotion would infuse the later works. *Symphony No. 29* summarized a world and a style which was young and fresh, but not quite different from the maturity and content of Mozart's future style.

—©Marianne Williams Tobias, the Marianne Williams Tobias Program Note Annotator Chair at the Indianapolis Symphony Orchestra

In late 1791 Mozart began work on a dramatic and foreboding piece that would turn out to be his poignant and powerful last testament. The circumstances surrounding his setting of the *Requiem* invite mythification—a commission delivered in secrecy, a great genius dying from unknown causes leaving an incomplete manuscript of his monumental final work—as does the theme of the piece itself, the spiritual confrontation with death expressed within the framework of the ancient Catholic rite. Unsurprisingly, many myths arose around the work: that Mozart was aware of his impending death as he wrote; that bad weather drove mourners from his burial after the *Requiem* was played; that he was poisoned by Antonio Salieri (who, incidentally, conducted the première of the revised *Symphony No. 40*).

The reality is more prosaic. Mozart received the commission in the summer of 1791 from another fellow Freemason, Count Walsegg-Stuppach, whose young wife had died the previous February. Walsegg paid half of the fee up front, with the other half due on completion. Busy with other major projects, Mozart was unable to complete the work before he died on December 5, his death caused likely by rheumatic fever and hastened unquestionably by the brutal medical practices of his time.

He left only the first section complete. From the *Kyrie* through the *Confutatis* and into the first few bars of the *Lacrimosa* only

vocal parts and the *basso continuo* are extant. The rest had probably been sketched—at least the voice and continuo parts—though no physical evidence remains. Needing to collect the second half of the fee, Mozart's widow, Constanze, convened some of his friends and disciples to assist with the completion of the score, and Franz Xaver Süssmayr did the lion's share, particularly the *Sanctus*, *Benedictus*, and *Agnus Dei*. To this day, musicologists argue over where Mozart's writing left off and Süssmayr's began, though Constanze's friend Abbé Maximilian Stadler, who helped Constanze archive her husband's work, averred that "all the essentials came from Mozart." Mozart's friend and patron Baron Gottfried van Swieten arranged for the first performance on January 2, 1793, as a



Wolfgang Amadeus Mozart (1756–1791)

benefit for Constanze, and Walsegg himself presented it in December of that year.

The instrumentation is distinctively dark throughout, with bassoon (a low-voiced type of clarinet), trombone, and timpani, and without flute, oboe, or horn. The unity of the piece is remarkable, given not only the circumstances of its completion but also its heterogeneous character. Some sections feature magisterial counterpoint in fugal sections reminiscent of Bach and Handel, while others show a purely Mozartian operatic sensibility, though without the solo displays that characterized the *C Minor Mass*; the one exception, the *Tuba mirum*, recalls Sarastro's "In diesen heil'gen Hallen" from *Die Zauberflöte*, composed not long before. While most of the myths surrounding the *Requiem* have been dispelled, one mystery remains: what further expressiveness might Mozart have achieved with his synthesis of archaic and forward-looking styles had he been able to complete it?

—James McQuillen

**1. Introitus (Requiem aeternam)**

Requiem aeternam dona eis,  
Domine, et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi reddetur votum in Jerusalem.  
Exaudi orationem meam,  
ad te omnis care veniet.  
Requiem aeternam dona eis,  
Domine, et lux perpetua luceat eis.

Grant them eternal rest, Lord,  
and let perpetual light shine on them.  
You are praised, God, in Zion,  
and homage will be paid to you in Jerusalem.  
Hear my prayer,  
to you all flesh will come.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them.

**2. Kyrie**

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

Lord, have mercy on us.  
Christ, have mercy on us.  
Lord, have mercy on us.

**Sequenz**

**3. Dies irae**

Dies irae, dies illa  
solvat saeculum in favilla,  
teste David cum Sibylla.  
Quantus tremor est futurus,  
quando iudex est venturus,  
cuncta stricte discussurus!

Day of wrath, day of anger  
will dissolve the world in ashes,  
as foretold by David and the Sibyl.  
Great trembling there will be  
when the judge descends from heaven  
to examine all things closely.

**4. Tuba mirum**

Tuba mirum spargens sonum  
per sepulchra regionum,  
coget omnes ante thronum.  
Mors stupebit et natura,  
cum resurget creatura,  
judicanti responsura.  
Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus iudicetur.  
Iudex ergo cum sedebit,  
quidquid latet apparebit,  
nil inultum remanebit.  
Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?

The trumpet will send its wondrous sound  
throughout earth's sepulchres  
and gather all before the throne.  
Death and nature will be astounded,  
when all creation rises again,  
to answer the judgment.  
A book will be brought forth,  
in which all will be written,  
by which the world will be judged.  
When the judge takes his place,  
what is hidden will be revealed,  
nothing will remain unavenged.  
What shall a wretch like me say?  
Who shall intercede for me,  
when the just ones need mercy?

**5. Rex tremendae**

Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salva me, fons pietatis.

King of tremendous majesty,  
who freely saves those worthy ones,  
save me, source of mercy.

## 6. Recordare

Recordare Jesu pie,  
quod sum causa tuae viae:  
ne me perdas illa die.  
Quaerens me, sedisti lassus,  
redemisti crucem passus;  
tantus labor non sit cassus.  
Juste iudex ultionis,  
donum fac remissionis  
ante diem rationis.  
Ingemisco, tamquam reus:  
culpa rubet vultus meus;  
supplicanti parce, Deus.  
Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
sed tu, bonus, fac benigne,  
ne perenni cremer igne.  
Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.

## 7. Confutatis

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.  
Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

## 8. Lacrimosa

Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce Deus,  
pie Jesu Domine,  
dona eis requiem. Amen.

## Offertorium

### 9. Domine Jesu

Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum:  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam:  
Quam olim Abrahae promisisti  
et semini ejus.

Remember, kind Jesus,  
my salvation caused your suffering;  
do not forsake me on that day.  
Faint and weary you have sought me,  
redeemed me, suffering on the cross;  
may such great effort not be in vain.  
Righteous judge of vengeance,  
grant me the gift of absolution  
before the day of retribution.  
I moan as one who is guilty:  
owning my shame with a red face;  
suppliant before you, Lord.  
You, who absolved Mary,  
and listened to the thief,  
give me hope also.  
My prayers are unworthy,  
but, good Lord, have mercy,  
and rescue me from eternal fire.  
Provide me a place among the sheep,  
and separate me from the goats,  
guiding me to your right hand.

When the accused are confounded,  
and doomed to flames of woe,  
call me among the blessed.  
I kneel with submissive heart,  
my contrition is like ashes,  
help me in my final condition.

That day of tears and mourning,  
when from the ashes shall arise,  
all humanity to be judged.  
Spare us by your mercy, Lord,  
gentle Lord Jesus,  
grant them eternal rest. Amen.

Lord Jesus Christ, king of glory,  
liberate the souls of the faithful,  
departed from the pains of hell  
and from the bottomless pit.  
Deliver them from the lion's mouth,  
lest hell swallow them up,  
lest they fall into darkness.  
Let the standard-bearer, holy Michael,  
bring them into holy light,  
which was promised to Abraham  
and his descendants.

*continued next page*



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**10. Hostias**

Hostias et preces tibi, Domine,  
laudis offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine,  
de morte transire ad vitam,  
quam olim Abrahae promisisti  
et semini ejus.

Sacrifices and prayers of praise, Lord,  
we offer to you.  
Receive them in behalf of those souls  
we commemorate today.  
And let them, Lord,  
pass from death to life,  
which was promised to Abraham  
and his descendants.

**Sanctus**

**11. Sanctus**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis!

Holy, holy, holy  
Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest!

**12. Benedictus**

Benedictus qui venit  
in nomine Domini.  
Hosanna in excelsis!

Blessed is he that cometh  
in the name of the Lord.  
Hosanna in the highest!

**13. Agnus Dei**

Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis  
peccata mundi,  
dona eis requiem sempiternam

Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest.  
Lamb of God, who takes away  
the sins of the world,  
Grant them eternal rest.  
Lamb of God, who takes away  
the sins of the world,  
grant them eternal rest forever.

**14. Lux aeterna**

**Cum sanctis tuis**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Cum sanctus tuis in aeternum,  
quia pius es.

Let eternal light shine on them, Lord,  
as with your saints in eternity,  
because you are merciful.  
Grant them eternal rest, Lord,  
and let perpetual light shine on them,  
as with your saints in eternity,  
because you are merciful.



# RADIOHEAD, COLTRANE, AND BACH

PORTLAND CELLO PROJECT



FRIDAY, JUNE 29  
7:30PM

SILVA CONCERT HALL

HULT CENTER FOR  
THE PERFORMING ARTS

In the fall of 2006, a group of nine cellists got on stage at Portland's Doug Fir Lounge to perform Western classical music in an informal setting. Many of the cellists that night thought it would only happen once.

But slowly that one-off event became a second, and a third; cellists joined and left and re-joined the group again to perform in Portland's most popular clubs. By 2009 the group had evolved into a nationally recognized performing, recording, and educational group with a revolving cast of cellists. Portland Cello Project (or PCP as their fans affectionately call them) quickly appeared anywhere and everywhere in North America, from punk rock clubs to symphony halls, from street parties to exclusive private events. By 2010 the self-described "horde of cellos" was spending more than a quarter of the year touring, and featured a diverse repertoire that quickly ballooned to over 1,000 pieces of music.

Under the artistic direction of Douglas Jenkins, the group grew and evolved, working with an all-star group of cellists in the Pacific Northwest (Skip vonKuske, Diane Chaplin, Nancy Ives, Gideon Freudmann, Kevin Jackson, to name just a few). PCP developed a three-part philosophy that has remained mostly unchanged over the years:

To bring the cello places you wouldn't normally see it—from wild dance parties, to formal symphony halls, to street parties, to Millennium Park in Chicago...

To perform music on the cello you wouldn't normally associate with the instrument alongside music from the Western classical tradition—from Pantera to Taylor Swift to Kanye West to Elliott Smith, alongside Bach, Rossini, and Saint-Saens...

To build bridges between different musical communities through education, community outreach, and through collaboration with myriad artists—from

The Dandy Warhols to Garrison Keillor to Ural Thomas to Corin Tucker (Sleater-Kinney) to Jolie Holland to Peter Dinklage (Peter, Paul and Mary), among others, and with cellists such as Ben Sollee, Maya Beiser, and Zoë Keating.

This evening's performance will include (and sometimes stray as far as possible from) adaptations of compositions by the British rock group Radiohead, jazz saxophonist and composer John Coltrane, Johann Sebastian Bach, and much more. Expect a wide array of selections from classical and jazz, to pop and rock 'n' roll, blended with new compositions and completely improvised works. Due to the improvisational and spontaneous nature of the performance, the exact program will be announced from the stage and posted online with specific details after the event.

Diane Chaplin, *cello*  
Skip vonKuske, *cello*  
Douglas Jenkins, *cello*  
Lauren McShane, *cello*  
Kevin Jackson, *cello*  
Karen Schulz-Harmon, *cello*

Farnell Newton, *trumpet*  
Jen Harrison, *French horn*  
JP Downer, *bass*  
Tyrone Hendrix, *percussion*  
Patti King, *vocals*

*Estimated concert time including intermission is 2 hours.*

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Oct. 6, 2019 | 3:00 p.m.  
**BRENTANO QUARTET**

performing works by  
Palestrina, Beethoven  
Op. 132, Davidovsky, and  
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Oct. 27, 2019 | 3:00 p.m.  
**LONDON HAYDN QUARTET**  
with **ERIC HOEPRIK**, clarinet

performing works by Haydn  
"The Lark," Beethoven Op.  
18, No. 1, and Von Weber  
Quintet



Nov. 17, 2019 | 3:00 p.m.  
**DAVID OISTRAKH STRING QUARTET**

performing works by Rachmaninov  
Qt. No. 1, Shostakovich No. 3, Op. 73,  
Tchaikovsky No. 1. Op. 11, and Paganini  
Caprices, Op. 1, No. 20 and 24



Feb. 2, 2019 | 3:00 p.m.  
**VAN KUIJK QUARTET**

performing works by Mozart  
No. 15, K.421, Ligeti No. 1, and  
Beethoven Op. 59, No. 3



Feb. 16, 2019 | 3:00 p.m.  
**TRIO CON BRIO COPENHAGEN**

performing works by  
Sorensen, Arensky, and  
Beethoven Op. 97



March 1, 2019 | 3:00 p.m.  
**ZEPHYROS WINDS**

performing works by Barber,  
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OREGON BACH FESTIVAL

2019

# ALL-HANDEL CONCERT

CONDUCTED BY JOHN BUTT

SUNDAY, JUNE 30  
3:00PM

BEALL CONCERT HALL  
UNIVERSITY OF OREGON



## WATER MUSIC SUITE NO. 1 IN F MAJOR, HWV 348

George Frideric Handel (1685–1759)

1. Overture (Largo—Allegro)
2. Adagio e staccato
3. Allegro
4. Andante—Allegro da capo Aria
5. Minuet
6. Air
7. Minuet
8. Bourrée
9. Hornpipe
10. Andante
11. Allegro

## CONCERTO A DUE CORI NO. 1 IN B-FLAT MAJOR, HWV 332

George Frideric Handel (1685–1759)

1. Overture
2. Allegro ma non troppo
3. Allegro
4. Largo
5. A tempo ordinario
6. Alle breve moderato
7. Menuet

## AMINTA E FILLIDE 'ARRESTA IL PASSO,' HWV 83

George Frideric Handel (1685–1759)

1. Overture
2. Arresta il passo
3. Fermati, non fuggir!
4. Questa sol volta almeno
5. Fiamma bella!
6. Credi a' miei detti
7. Forse ch'un giorno
8. Invano, invan presumi
9. Fu scherzo, fu gioco
10. Libero piè fugga
11. Se vago rio
12. D'un incognito foco
13. Sento ch'il Dio bambin
14. Felicissimo punto
15. Al dispetto di sorte crudele
16. Vincesti, Aminta, e l'amoso affanno
17. È un foco quel d'amore
18. Gloria belle di Aminta
19. Chi ben ama non paventi
20. E pur, Filli vezzosa
21. Non si può dar un cor
22. O felice in amor dolce tormento
23. Per abbatter il rigore

INTERMISSION

Arwen Myers, *soprano*  
Sarah Shafer, *soprano*

OBF Baroque Orchestra  
John Butt, *conductor*

*Estimated concert time including intermission is 2 hours.*

### Water Music No. 1 in F major, HWV 348

At 8pm on Wednesday, July 17, 1717, the most impressive public event in recent memory was produced along the River Thames. King George I and members of his court left Whitehall Palace and boarded a lavishly decorated barge. Over 50 musicians were stationed on another nearby barge under the leadership of George Frideric Handel. As the tide rose, it took both barges upstream, displaying the grandeur of the royal court to thousands of Londoners who had gathered along the banks to catch a glimpse of the procession. Naturally, it wouldn't do to have such an extravaganza displayed to the sound of familiar tunes, so the entire spectacle was accompanied by the soundtrack of Handel's newly composed *Water Music*.

The music was an instant hit. The musicians continued to perform the movements continually throughout the three-hour trip to Chelsea and the return trip after dinner. It is said that the king enjoyed the music so much that he ordered it to be played again each time it concluded.

*Water Music* is a work as unique as the circumstances of its premiere. Without modern amplification technology, there was no way a normal-sized orchestra could be heard in such a venue, so Handel scored the work for an enormous ensemble by contemporary standards. The work itself seems to have consisted of over 20 movements lasting more than an hour. However, this version of the score was never published. The earliest reliable version of the piece is a transcription for solo harpsichord by Handel's copyist, John Christopher Smith, dating to the early 1720s. This arrangement divides the piece into three separate suites and, in an orchestrated version from 1788, has come to be the version accepted as standard today.

The music itself makes it clear that Handel had adapted quite nicely to his new home in England after moving from Germany. Gone are the North German seriousness and Italian delicacy of his earlier work. Hornpipes, airs, and the robust rhythms of English folk dances emerge naturally from the music as though he'd been hearing them his whole life, with hints of Purcell lingering in the background. It doesn't take a musicologist to understand the immediate popularity of the work, and the catchy melodies have been employed

over the years to accompany everything from *The Frugal Gourmet* to nighttime spectaculars at Walt Disney World.

—Chris Myers (argylearts.com)

### Concerto a due cori No. 1 in B-flat major, HWV 332

It remained an open question for a long time as to the occasions George Frideric Handel intended his impressive *Concertos for Two Wind Sections, Strings, and Basso Continuo*, HWV 332–334. Considering the large forces of the wind choirs (two oboes, a bassoon and, in the case of the HWV334 concerto, two horns), they, like the *Music for the Royal Fireworks* and *Water Music*, were assumed to have been composed for popular open-air entertainment.

The three works are contextualized by Handel's oratorios, his main focus since the 1730s. Since Handel's English oratorios did without the virtuosic skills of famous operatic prima donnas and castrati, the composer countered this disadvantage by inserting instrumental concertos between the acts—a practice for which he is known through the oratorios *Saul* and *Israel in Egypt* during Lent, 1739. To the traditional list of works functioning as *intermezzos* must now be added the three concertos HWV 332–334.

Handel's extensive borrowing from his own compositions is present in all three concerti. The *Concerto in B-flat major*, HWV 332, probably formed part of *Joshua's* premiere on March 9, 1748. A new concerto is mentioned on March 23, 1748, during the premiere of *Alexander Balus*, the overture to which is an arrangement of the HWV 332 concerto's opening movement.

"Concerti a due cori," the designation for these three works, did not originate with Handel and is misleading; all three compositions are trichoral with one string choir and two formed by wind instruments. The seven-movement structure distinguishes the B-flat major concerto from the pair of F major concertos, which have six movements; the B-flat major's final movement is headed "Minuet," making it the only one of the three with a movement named as a dance.

The degree to which Handel incorporated his other compositions also differs greatly: whereas the parody technique is not used

in the *Judas Maccabaeus* concerto (except for echoes of the final movement aria from *Partenope*), the title selected by Handel for the B-flat major concerto is explicit—"Concerto made from Choruses"—and refers to borrowings from *Messiah* ("And the glory of the Lord," in the Allegro ma non troppo), *Belshazzar* ("See from his post Euphrates flies," in the Allegro), and *Semele* ("Lucky omens," in movements 5 and 6). The Largo and the Minuet use arias from *Ottone* and *Lotario*; only the overture appears to be original. Handel never fails to impress in how he adapted vocal pieces to the rich palette of colors available to a large instrumental ensemble, creating his best instrumental works.

—©Adapted with permission by Joachim Steinheuer.

### Aminta e Fillide, HWV 83

The dramatic cantata *Arresta il passo*, also known as *Aminta e Fillide*, is probably one of the earliest Roman works Handel composed for his patron Marquis Francesco Maria Ruspoli. Written for two soprano soloists, it presents the story of a shepherd who eventually wins the love of a reluctant nymph.

Various versions have survived. Handel's original setting does not include the two arias "Chi ben ama non paventa" and "Non si può dar," or the recitatives following each of these arias. Instead, the cantata moved directly from the recitative "Gloria bella di Aminta" to the final duo "Per abbatter il rigor;" it is this version that is extant, and was probably first performed in Rome in 1707, or as early as the end of 1706. The Bärenreiter edition and all commercial recordings currently available include these arias and will be heard during today's performance.

—Adapted with permission by ©Marco Vitale, 2011.

AMINTA E FILLIDE  
'ARRESTA IL PASSO,' HWV 83  
TEXT AND TRANSLATION

**2. Arresta il passo**

AMINTA

Arresta, arresta il passo,  
ninfa, di questo cor empia tiranna!  
E se il duol che m'affanna  
come figlio d'amor udir non vuoi,  
soffri almen, spietata,  
come effetto crudel de' scherni tuoi.

**3. Fermati, non fuggir!**

Fermati, non fuggir!

Lasciami pria morir, Fillide ingrata!  
Scorgi la mia costanza,  
poi, se rigor t'avanza,  
scacciami dal tuo sen, bella ostinata!

**4. Questa sol volta almeno**

AMINTA

Questa sol volta almeno  
odi le mie querele,  
ascolta i miei sospiri!

FILLIDE

Tu mi chiami crudele,  
senz' avvederti ancora,  
quanto lontan dal giusto erri e deliri.

AMINTA

Dunque l'amarti e l'adorarti, o cara,  
stimmi una follia?

FILLIDE

Seguir chi fugge, e chi l'amor disprezza,  
è proprio d'alma a delirare avvezza.

**5. Fiamma bella!**

Fiamma bella ch'al ciel s'invia,  
s'Euro infido gli nega affetto,  
cangia a forza l'usato sentier.  
Così ancora, se cruda, se ria  
te discaccio da questo mio petto,  
volgi altrove l'amante pensier.

**6. Credi a' miei detti**

FILLIDE

Credi a' miei detti, Aminta, e lascia in pace  
me, che per genio e per costume antico  
ho troppo in odio l'amorosa face.

AMINTA

Come in odio aver puoi  
quella face d'amor che ogni momento  
si vede sfavillar ne' lumi tuoi?

AMINTA

Halt your steps,  
nymph, merciless tyrant of my heart,  
and if you will not hear the grief that afflicts me  
as an unfeeling girl the progeny of love  
at least, consider it  
as the cruel effect of your scorn.

Stay, do not fly;

rather let me die, hard-hearted Phyllis.

Observe my constancy,

then, if your severity persists,  
drive me from your heart, stubborn, beautiful girl.

AMINTA

This once, at least,  
hear my laments;  
listen to my sighs.

FILLIDE

You call me cruel  
without yet perceiving  
how much you rave and stray far from good sense.

AMINTA

Then to love you and adore you, beloved,  
you think it folly?

FILLIDE

Following one who flees and who despises love  
befits a soul disposed to madness.

The lovely flame which rises to heaven  
should the wayward east wind  
deny it achievement must change its usual path.  
So also, if harshly and cruelly  
I drive you from my heart,  
your loving thoughts should turn elsewhere.

FILLIDE

Believe my words, Amyntas, and leave  
me in peace, for by inclination and long-accustomed habit  
I hold love's torch too much in hate.

AMINTA

How can you hate that  
torch of love which at every moment  
is seen sparkling in your eyes?

### 7. Forse ch'un giorno

Forse ch'un giorno  
il Dio d'amore  
potrebbe al core  
piaga formarti  
che sia mortal.  
Che bel mirarti  
allor languire,  
penar, soffrire,  
l'aspre punture  
d'acuto stral.

Perhaps one day  
the god of love  
may give your heart  
a wound  
which will be fatal;  
How lovely then  
to gaze upon you  
languishing and grieving,  
suffering the stinging wounds  
of a sharp arrow.

### 8. Invano, invan presumi

FILLIDE

Invano, invan presumi  
scuotere il mio pensier, chè di Cupido  
l'arco schernisco e dello stral mi rido.

AMINTA

Deh, per pietà, rispondi,  
ninfa bella, e crudele!  
se ti specchiasti mai nel rio, nel fonte,  
come amor non ascondi  
di tua rara beltade?

E se ami, e se conosci  
del tuo volto gentil tutti i tesori,  
perchè non brami ancor che altri l'adori?

FILLIDE

Perchè non vuò pastor, che il fonte e il rio  
s'accrescan coll'umor del pianto mio.

FILLIDE

Vainly, vainly you attempt  
to trouble my thoughts when I scorn Cupid's  
bow and laugh at his arrow.

AMINTA

Ah! in pity answer me,  
fair and cruel nymph,  
if you have ever seen from your reflection in brook or spring  
how love does not hide  
from your rare beauty:

and if you love, and if you know  
all the delights of your delicate face,  
why do you not also desire others to adore?

FILLIDE

Because, shepherd, I would not have the spring and brook  
swollen with water of my tears.

### 9. Fu scherzo, fu gioco

Fu scherzo, fu gioco  
chi disse ch'il foco  
del nume di Gnido  
contento ci dà.  
Quel cor che non pena  
nell' aspra catena  
così per diletto  
cantando sen va.

He spoke in jest, in mockery,  
who said that the fire  
of the god of Gnidus  
brings happiness:  
that heart which does not suffer  
in harsh chains  
thus goes its way  
singing in delight.

### 10. Libero piè fugga

FILLIDE

Libero piè fugga dal laccio, e i giorni  
coll'aura sol di libertà respiri.

AMINTA

Quei che sembran martiri,  
che han faccia di tormenti  
d'ogni amator nel seno,  
Fillide, in un baleno  
si cangiano in piaceri ed in contenti;  
dunque se ciò t'affrena,  
vieni pur lieta, o cara,  
incontro alla dolcissima catena.

FILLIDE

Taci, pastor, non più!

FILLIDE

With unfettered steps let me fly from the snare  
and all my days let me breathe only the air of liberty.

AMINTA

These seeming tortures  
which have the appearance of torments  
in the breast of every lover,  
Phyllis, in one lightning flash  
change to pleasures and delights.  
Therefore, if that is what holds you back,  
come then, beloved, happily into the compass  
of the sweetest of chains!

FILLIDE

Be silent, shepherd. Say no more!

*continued next page*

AMINTA E FILLIDE  
'ARRESTA IL PASSO,' HWV 83  
TEXT AND TRANSLATION, CONTINUED

AMINTA

Come dunque, crudele,  
più ascoltarmi non vuoi?

FILLIDE

No, perché han troppa forza i detti tuoi.

AMINTA

Ah, barbara, inumana!  
se la giusta cagione  
dell'amor mio nel mio parlar comprendi,  
come di pari ardor tu non t'accendi?

**11. Se vago rio**

Se vago rio  
fra sassi frange  
l'amato argento,  
al fin contento  
posa nel mare.  
Ma il ciglio mio  
che sempre piange,  
non trova seno  
che ponga freno  
al suo penare.

**12. D'un incognito foco**

FILLIDE

D'un incognito foco  
già sento a poco a poco  
le vampe entro del seno.  
Mia cara pace, addio!  
Vuol di me vendicarsi il cieco Dio.

**13. Sento ch'il Dio bambin**

FILLIDE

Sento ch'il Dio bambin  
col strale suo divin m'ha il sen piagato.  
E già questo mio cor  
più non ricusa amor ed è cangiato.

**14. Felicissimo punto**

AMINTA

Felicissimo punto, in cui nel seno  
la mia fiamma ti giunge,  
e l'amoroso dardo il cor ti punge.

**15. Al dispetto di sorte crudele**

Al dispetto di sorte crudele,  
costante e fedele  
quest' alma sarà.  
Che se Filli ad amarmi si muove,  
son chiare le prove di sua fedeltà.

AMINTA

Why so, cruel girl?  
Will you no longer hear me?

FILLIDE

No, for your words have too much power.

AMINTA

Ah, unfeeling, inhuman girl!  
If the true cause of my love  
you understand from my words  
why do you not burn with an equal flame?

Though a pretty stream  
may break up among rocks,  
its lovely silver,  
at last it happily  
comes to rest in the sea;  
but my eyes,  
ever weeping,  
find no heart  
that offers respite  
to their suffering.

FILLIDE

I feel the flames  
now little by little  
of an unknown fire within my breast.  
Farewell, my dear peace!  
The blind god will have his revenge upon me.

FILLIDE

I feel that the baby god  
has wounded my breast with his divine arrows;  
and already my heart  
is changed and no longer refuses love.

AMINTA

Most happy that moment  
when my flame reaches your breast  
and love's dart pierces your heart.

Despite cruel fate,  
my soul shall be constant  
and faithful;  
for if Phyllis is moved to love me  
the vindication of its fidelity is clear.



**16. Vincesti, Aminta, e l'amoso affanno**

FILLIDE

Vincesti, Aminta, e l'amoso affanno,  
per dichiararmi affatto  
di libertade priva,  
già dell'anima mia si fa tiranno;  
ma con tanta dolcezza  
usa i rigori, ch'il rio martoro,  
quando mi giunge in seno,  
veste manto di gioia e di tesoro.

FILLIDE

You have won, Amyntas, and love's torment  
by declaring me  
utterly deprived of liberty  
now becomes the ruler of my spirit;  
but with such gentleness  
it uses its severity, that the cruel pain,  
when it reaches my heart,  
puts on a cloak of joy and delight.

**17. È un foco quel d'amore**

FILLIDE

È un foco quel d'amore  
che penetra nel core,  
ma come, non si sa.  
S'accende a poco a poco,  
ma poi non trova loco  
e consumar ti fa.

FILLIDE

Love's fire is a fire  
which penetrates the heart –  
but how? No one knows.  
It grows by degrees  
but then finds no place to go  
and burns you away.

**18. Gloria bella di Aminta**

AMINTA

Gloria bella di Aminta  
mirar Fillide vaga,  
dalla sua fedeltà costretta e vinta.

FILLIDE

Sì, sì, vincesti.

AMINTA e FILLIDE

Ed io fedele amante...

Ed io sempre costante...

FILLIDE

... dirò che non fu mai vana speranza,  
vincer l'altrui rigor con la costanza.

AMINTA

Ridir potrò, che spargere querele  
non fu mai vista indarno alma fedele.

AMINTA

It is Amyntas' wondrous glory  
to see fair Phyllis  
chained and conquered by his fidelity.

FILLIDE

Yes, yes, you have won.

AMINTA and FILLIDE

And I am your faithful lover!

And I am ever true!

FILLIDE

I shall say that never vain was the hope  
of overcoming with constancy another's coldness.

AMINTA

I can repeat that never was a faithful soul  
seen to utter laments in vain.

**19. Chi ben ama non paventi**

AMINTA

Chi ben ama non paventi  
di trovar un dì pietà.  
Che ministre dei contenti  
son costanza e fedeltà.

AMINTA

Who ever truly loves has no fear  
of finding compassion one day.  
For the bringers of happiness  
are constancy and fidelity.

**20. E pur, Filli vezzosa**

AMINTA

E pur, Filli vezzosa,  
risolvi di dar pace alle mie pene?

FILLIDE

La mia gioia, il mio bene  
altri non è che Aminta, e questo core  
arde tutto per te d'immenso amore.

AMINTA

And is pretty Phyllis  
still determined to bring comfort to my torments?

FILLIDE

My joy, my love,  
is no one but Amyntas, and my heart  
burns with boundless love wholly for you.

*continued next page*

# 2019

## AMINTA E FILLIDE 'ARRESTA IL PASSO,' HWV 83 TEXT AND TRANSLATION, CONTINUED

### 21. Non si può dar un cor

FILLIDE

Non si può dar un cor  
sì felice in amor come il cor mio.  
Quel bene che mi piace  
sente la stessa face,  
ed hanno le nostre alme un sol desio.

FILLIDE

No one could find a heart  
so happy in love as my heart.  
That lover who pleases me  
feels the same fire,  
and our souls have a single desire.

### 22. O felice in amor dolce tormento

AMINTA e FILLIDE

O felice in amor dolce tormento,  
se partorisce al fin gioie e contento!

AMINTA and FILLIDE

O happy that sweet torment of love  
if at last it gives birth to joy and happiness!

### 23. Per abbatter il rigore

Per abbatter il rigore  
d'un crudel spietato core,  
forte scudo è la costanza  
e il valor di fedeltà.  
Volga al cielo i sguardi, ai numi,  
chi al fulgor di quei bei lumi  
vuol nutrire la speranza  
di trovar un dì pietà.

In attacking the coldness  
of a cruel, pitiless heart,  
constancy is a strong shield  
and so is the valour of fidelity.  
Let him turn his heaven to the gods,  
who in the splendour of those fair eyes  
would nourish hope  
of one day finding compassion.

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MONDAY, JULY 1  
7:30 PM

BEALL CONCERT HALL  
UNIVERSITY OF OREGON



**OUVERTURE-SUITE IN D  
MAJOR, MUS MS 261-06**

Johann Samuel Endler (1694–1762)

1. Overture
2. Air moderé
3. Menuet
4. Rigaudon
5. Polonoise
6. Passepied

**CONCERTO GROSSO IN  
G MAJOR, S. 213**

Johann David Heinichen (1683–1729)

1. Allegro
2. Larghetto
3. Allegro
4. Entrée
5. Loure
6. Tempo di Minuet/Air Italienne

**MOTEZUMA, RV 723,  
OVERTURE AND SINFONIA  
PER IL COMBATTIMENTO**

Antonio Vivaldi (1678–1741)

1. Allegro
2. Andante molto
3. Allegro
4. Sinfonia per il combattimento

INTERMISSION

**FLAUTINO CONCERTO IN  
G MAJOR, RV 443**

A. Vivaldi

1. Allegro
2. Largo
3. Allegro molto

**I. OUVERTURE FROM ZAÏS,  
RCT 60**

Jean-Philippe Rameau  
(1683–1764)

**II. PLAINTÉ FROM  
OUVERTURE-SUITE IN  
D MAJOR, TWV55:D21**

George Philipp Telemann  
(1681–1767)

**III. CHACCONNE FROM  
LES INDES GALANTES**

J.P. Rameau

**GYPSY CONCERTO**

Matthias Maute (b.1963)

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Matthias Maute,  
*conductor and solo recorder*

*Estimated concert time including  
intermission is 1 hour and 50 minutes.*

### Ouverture-Suite in D major, Mus Ms 261–06

No documents concerning Johann Samuel Endler's schooling are known, but many circumstances, including his connections to Christoph Graupner, suggest that he attended the Thomasschule in Leipzig. It was Graupner who recommended him for a position in Darmstadt; later Endler was to become the Kappellmeister at Darmstadt after the death of his teacher. In the closely related smaller courts to the north, Endler and Graupner often combined the symphony and suite to produce a hybrid form, appending one or more dances to a standard three-movement cycle or otherwise incorporating dance movements within the cycle. These works generally have a pronounced Baroque flavor, both stylistically and in their use of instruments.

—Adapted with permission from Dr. Joanna Cobb Biermann, University of Alabama.

### Concerto Grosso in G major, S. 213

Johann David Heinichen, German composer and theorist, was one of the most important instrumental composers of the prominent court of the Elector of Saxony in Dresden. Heinichen composed in almost every popular form of his day except keyboard music. Most of his scores were written specifically for his duties as court Kapellmeister. Seibel listed more than 250 works, many of which were lost in World War II. None of his music was published during his lifetime, and very little has appeared in modern editions. His musical style proves his own credo that music should be composed in a style mixing the national idioms of German, French, and Italian music. As such, his music is somewhat more *galant* or pre-Classical in character than reminiscent of the contrapuntal complexity associated with north German Baroque composers. His instrumental concertos, and solo and trio sonatas are clearly Italian in stylistic origins; however, Heinichen was particularly interested in deriving unusual instrumental colors, and his works are masterful displays of unusual instrumental combinations and sonorities.

—Adapted from citations by the late George J. Buelow, Professor Emeritus of Musicology at Indiana University, former President of the American Bach Society.

Vivaldi's *Motezuma*, RV 723, is an opera in three acts with an Italian libretto by Alvise Giusti. The libretto is very loosely based on the life of the Aztec ruler

Montezuma who died in 1520. Although the libretto printed at the time of the premiere survived, the music was thought to have been lost until its rediscovery in 2002 in the archive of the music library of the Sing-Akademie zu Berlin. After World War II, the Sing-Akademie's library was captured by the Red Army and taken to the Soviet Union, eventually ending up in Kiev. Following the restitution of the Sing-Akademie collection to Germany, the fragmentary score of *Motezuma* (the beginning of the first act and large parts of third are missing) was identified and musicologists began working on reconstructing a version suitable for performance. *Motezuma* is unquestionably one of the most exciting and significant Vivaldi discoveries since the composer's personal collection of manuscripts was reunited at Turin in the 1920s. Its first fully staged performance in modern times took place in Düsseldorf, Germany, in 2005.

—Adapted with permission from *Unearthing a Treasure: The Rediscovery of Motezuma* by Dr. David Vickers, Royal Northern College of Music.

### Concerto G major, RV 443

At the height of his career, Vivaldi was as highly regarded as any living composer, including J.S. Bach, who admired Vivaldi's music, copied out several of his scores for performance, and arranged others for different instruments. Vivaldi's apparent specialty was the concerto, which he composed in abundance and with unusual ease, even by his own standards. Vivaldi is said to have established the conventional three-movement Baroque concerto form; he didn't invent it, but by constant use from one work to the next, and with endless variety in its handling, he certainly set in place the pattern others would follow for decades to come.

More than two-thirds of Vivaldi's five hundred-plus concertos are for solo instrument—violin, bassoon, cello, oboe, and even mandolin. A relatively meager three concertos are written for "flautino," a "little flute" or high-pitched recorder that is the equivalent of today's piccolo. The solo role is more virtuosic and demanding than Vivaldi's normal woodwind writing (the solo enters with an unbroken string of eighty-four eighth notes, and that's just the beginning). The pattern is classic Vivaldi: the two outer movements are dazzling display pieces and the central Largo is an eloquent, highly expressive monologue.

—Adapted note by Phillip Huscher, program annotator for the Chicago Symphony Orchestra. ©2008. Reprinted by permission.

The set of three movements, Rameau – Telemann – Rameau, is an "artificial" suite of sorts in that they have been arranged to be played as a set. Jean-Philippe Rameau's 1748 *Zaïs* is a "pastorale lyrique," with a libretto by his frequent collaborator Louis de Cahusac. *Zaïs* was a popular success, despite some critical carping about the rather stereotypical storyline, which includes four acts and an allegorical prologue. If any listener still thinks of French Baroque music as stately or fustian, the delightful swiftness required from the musicians should prove to be corrective.

—Adapted with permission from David Shengold. Parts of this note first appeared in *Opera News* in 2016.

George Philipp Telemann left Leipzig in 1705 and immersed himself in the French style, studying the works of Lully and Campra. He later reckoned that he wrote 200 "Ouvvertüren" in two years at Sorau, probably a reference to the number of French overtures and suites in all scorings, not orchestral suites. Fasch recalled that Telemann's suites were already well known in Leipzig by 1707, and some of the surviving works are undoubtedly products of the Leipzig, Sorau, and Eisenach years. French influence is evident not only in the suites' style, scoring, and structure, but also in their frequent use of programmatic titles for entire works or individual movements.

—Adapted with permission from Dr. Steven Zohn, Temple University Boyer College of Music and Dance.

Librettist Louis Fuzelier's inspiration for *Les Indes galantes* is supported by references to discussions with "many esteemed travelers" and with "the most skillful (*sic*) naturalists." Rameau's magnificent response to this material raised the traditionally lightweight genre of *opéra-ballet* to a new level. Bringing an intensity from the start of the eruption to the end of the entrée is an almost unbroken sequence of 350 bars, during which voices and orchestra interact with extraordinary vehemence. Elsewhere it is the grace and variety of the airs and dances that impress most. The first complete modern revival of *Les Indes galantes* premiered at the Paris Opéra on 18 June 1952.

—Adapted with permission from Dr. Graham Sadler, Royal Birmingham Conservatory.

TUESDAY, JULY 2  
7:30 PM

BEALL CONCERT HALL  
UNIVERSITY OF OREGON



**SCHISMA**

Caroline Shaw (b.1982)

**ZEHER (POISON)**

Reena Esmail (b.1983)

**KANTO KECHUA #2**

Gabriela Lena Frank (b.1972)

INTERMISSION

**I AM MY OWN ACHILLES' HEEL,  
A FORM THAT WOULD  
NEVER SHAPE**

Du Yun (b.1977)

**STRING QUARTET NO. 15 IN  
A MINOR, OP. 132**

Ludwig van Beethoven (1770–1827)

1. Assai sostenuto—Allegro
2. Allegro ma non tanto
3. Adagio molto—Andante
4. Alla Marcia. Assai vivace—  
Più allegro—Presto
5. Allegro appassionato

**BORDERLANDS...**

Matana Roberts (b.1975)

SPONSORS



and  
David Wade

*Schisma* commissioned for Brooklyn Rider by Madeline Island Chamber Music in honor of Caroline Marshall. *Kanto Kechua #2* commissioned by the Vail Dance Festival, Damian Woetzel, artistic director, for Brooklyn Rider and Ballet Hispánico; choreographed by Claudia Schreier. *i am my own achilles' heel* commissioned for Brooklyn Rider by Chamber Music Cincinnati in honor of Dick Allen and Kayla Springer. *borderlands...* commissioned for Brooklyn Rider by the Visiting Quartet Residency Program at Arizona State University. *Zehher (Poison)* generously commissioned for Brooklyn Rider by Judy Evnin.

Johnny Gandelsman, *violin*  
Colin Jacobsen, *violin*  
Nicholas Cords, *viola*  
Michael Nicolas, *cello*

*Estimated concert time including intermission is 2 hours.*

**S**chisma is a reference to the phrase “in the cleft of the rock,” which appears in many scriptures, such as the Song of Solomon and Isaiah. In the Book of Exodus (33:22), there is a beautiful line which reads: “I will put you in a cleft of the rock, and I will cover you with my hand until I have passed by.” It is essentially a promise of safety, of a makeshift refuge within a crack in something as hard and unforgiving as mountain rock, until the danger has passed. It is a kind of nest, a home. I have always felt that Beethoven’s “Heiliger Dankgesang” (the third movement of Opus 132) uses a nest-like architecture in a unique and profound way. The return of the dance-like “Neue Kraft fühlend” section always feels like a warm homecoming, a place of hope and shelter and deep comfort. The choice to title this piece with the modern Greek word *schisma* (a translation of the Hebrew תִּרְקָב, or “cleft”) is a reference to the islands in today’s Greece which have become harsh refugee camps for Syrians seeking asylum from the war. It also points to the nature of war, of the break between peoples, and of the search for hope and new growth within the breaks and crevices.

—Caroline Shaw

**I**n my early thirties, after receiving a devastating diagnosis of a life-threatening autoimmune disease, I paradoxically entered the most uniquely creative period of my life. Looking back, I believe I might have been grasping at what was most life affirming to me. Over several months I composed hours of chamber music, wrote bilingual poetry and a fantasy novel of time-travel back to my ancestral homeland of pre-conquest Perú, knitted and sewed, mastered the tarot and intricate origami, dove into the alchemy of homemade soaps and face creams, interned in beekeeping, cultivated sourdoughs, and learned to make cheese. This was quite the prelude, bright and desperate both, to several years of treatment when most of my creative endeavors were muted. Now, years later, scarred but healthy and working actively as a composer, I still carry around melodies born from that time, and in 2017 fashioned a quartet from this oddly luminescent wellspring into the first movement of *Walkabout: Concerto for Orchestra*, somewhat simplified for its symphonic weight. When I was approached by Brooklyn Rider for a work on the theme of healing, I found my chance to hear these ideas for the

nimbler string quartet, my original conception. The result is *Kanto Kechua #2* (“Quechua Song,” with Quechua being the dominant language of post-Inca Perú), now with all of its ornamental intricacies and string-crossing whirls under an achingly high if brief violin line. Throughout, motifs from native Andean folk music proliferate. I’m exceedingly grateful to be able to, at long last, bring this music to life as I step now in wellness and creative abundance.

—Gabriela Lena Frank

**I** am always fascinated by a fantastical world that lies in a reality, a liminal state at the edge of half-fantastical, half-hallucination. Years go by, I am told this could be a condition and there is a term for it: the world of Alice in Wonderland Syndrome. Although the cause of Alice in Wonderland Syndrome is unknown, the condition typically accompanies episodes of migraines. Affected individuals report feeling that different parts of their body are disproportionate in size and proximity and that their surroundings are “warped.” Specifically, these patients perceive objects as larger or smaller than they really are, thereby earning the syndrome its characteristic name. In many parts of the world, mental illness is still considered a taboo. To share a piece of music is to say that we might all have fascinations, some real and some really out there. Let’s share, let’s talk about it, let’s help each other out. I am here for you, and you for me.

—Du Yun

**b**orderlands... is built around historical data about the U.S.-Mexico border crisis and the problems that have ensued with the more recent archaic American immigration policies. I decided to focus on a type healing that is about healing cultural rifts, healing ideas of difference, healing through remembering history, healing by highlighting the protection of rights that should be afforded to every human, regardless of where they may come from. This used to be in the spirit of what it means to be American (to me). What is going on right now is not American. It’s a sham and a shame. We can do better....

—Matana Roberts

**I**n September 2018, I developed an infection in my throat that wouldn’t subside. For two weeks, it became

increasingly difficult to swallow, to breathe, and especially to speak. During this time of intense, painful silence, I thought about what this loss of voice represented for me. Of how many times in my life I had been rendered voiceless—either by others or by my own doing. Healing, in this case, was not about enduring the pain, but about releasing the poison I have always swallowed—that didn’t belong to me. It was only when I felt myself begin to release that poisonous energy that I felt the physical infection begin to subside. This piece was conceived during those dark weeks, and is simply about that release. It uses two incredibly beautiful Hindustani raags: the dark and mysterious Todi and the mournful Bhimpalasi. While working on this piece, I was also working on a setting of a beautiful Hafiz poem which ends “When the violin can forgive / every hurt caused by others / the heart starts singing.” That is very much the spirit of this piece, too.

—Reena Esmail

**T**he power of music to heal body, mind, and spirit was a belief held from the ancient Greeks up through the ages. The topic is just as relevant today, where the synergy between music and healing is being passionately explored in the field of modern brain science (with some astounding findings). Whether the music itself is directly restorative or if it serves as a powerful and guiding metaphor has been long debated, but nevertheless, Beethoven’s inherent belief in music’s healing power is well illustrated by a visit he paid in 1804 to his former student, pianist Dorothea von Ertmann, following the death of her three-year-old son. Offering music, he prefaced an hour-long improvisation with the sparsely chosen words: “We will now speak to each other in tones.” *The String Quartet No. 15 in A Minor*, Op. 132, is the second in a series of five quartets written at the request the Russian Prince Galitzin. These so-called late quartets represent an exquisite culmination of Beethoven’s output as a composer. Evidence of the deaf composer’s own suffering and search for higher meaning is found scattered throughout his notebooks during his final years, and Opus 132 powerfully embodies the musical essence of late Beethoven—an autobiographical world that wrestles with questions surrounding life, death, and spirituality.

—Nicholas Cords

OREGON BACH FESTIVAL

2019

# BACH CANTATA 74

DISCOVERY SERIES I WITH SCOTT ALLEN JARRETT

WEDNESDAY, JULY 3

7:30 PM

BEALL CONCERT HALL  
UNIVERSITY OF OREGON



The 2019 Discovery Series is dedicated to the memory of Gerald "Jerry" Webking.

## MOTET: DER GEIST HILFT UNSER SCHWACHHEIT AUF, BWV 226

Johann Sebastian Bach (1685–1750)

1. Der Geist hilft unser Schwachheit auf
2. Der aber die Herzen forschet
3. Du heilige Brunst, süßer Trost

## CANTATA: WER NICHT LIEBET, DER WIRD MEIN WORT HALTEN, BWV 74

J.S. Bach

1. Chorus: Wer nicht liebet, der wird mein Wort halten
2. Aria (soprano): Komm, komm, mein Herze steht dir offen
3. Recitative (alto): Die Wohnung ist bereit
4. Aria (bass): Ich gehe hin und komme wieder zu euch
5. Aria (tenor): Kommt, eilet, stimmt Sait' und Lieder
6. Recitative (bass): Es ist nichts Verdammliches an denen
7. Aria (alto): Nichts kann mich erretten
8. Chorale: Kein Menschenkind hier auf der Erd'

---

Arwen Myers, *soprano*

Kim Leeds, *alto*

Gene Stenger, *tenor*

Michael Hix, *bass*

Festival Chorus

OBf Orchestra

Scott Jarrett, *lecturer and conductor*

*Estimated concert time is 1 hour and 15 minutes. Performed without intermission.*



# BACH MOTET: DER GEIST HILFT UNSER SCHWACHHEIT AUF, BWV 226

## TEXT AND TRANSLATION

### 1. Der Geist hilft unsrer Schwachheit auf

Der Geist hilft unsrer Schwachheit auf.  
Denn wir wissen nicht,  
was wir beten sollen, wie sich's gebühret;  
sondern der Geist selbst vertritt uns  
aufs beste mit unaussprechlichem Seufzen.

The Spirit gives aid to our weakness.  
For we do not know,  
for what we should pray, what is proper;  
but the Spirit itself intercedes for us  
in the best way with unutterable sighs.

### 2. Der aber die Herzen forschet

Der aber die Herzen forschet, der  
weiß, was des Geistes Sinn sei, denn  
er vertritt die Heiligen nach dem, das  
Gott gefällt. (Romans 8:26-27)

He, however, who examines hearts, He  
knows what the Spirit's intention is, since  
it intercedes for the saints to that which  
pleases God.

### 3. Du heilige Brunst, süßer Trost

Du heilige Brunst, süßer Trost,  
nun hilft uns fröhlich und getrost  
in dein'm Dienst beständig bleiben,  
die Trübsal uns nicht abtreiben!  
O Herr, durch dein Kraft uns bereit  
und stärk des Fleisches Blödigkeit,  
daß wir hier ritterlich ringen,  
durch Tod und Leben zu dir dringen.  
Halleluja, halleluja!

You holy fire, sweet comfort,  
now help us joyfully and confidently  
to remain constantly in Your service,  
although trouble is not driven away from us!  
O Lord, through Your strength prepare us  
and sharpen the dullness of the flesh,  
so that we might battle here nobly,  
pressing to you through death and life.  
Hallelujah, hallelujah!

Oregon Bach Festival  
is honored to dedicate the

2019 Discovery Series  
Bach Cantata 74 • Bach Cantata 34

to the memory of

*Gerald "Jerry" Webking*



Herr Webking, as he was known to generations of students, was a beloved German language teacher at South Eugene High School and a dedicated patron of arts in our community. An accomplished scholar and instructor, Jerry was the recipient of a Fulbright Scholarship, Oregon Foreign Language Teacher of the Year award, a letter of commendation from the German Consulate for his exemplary teaching of German language and culture, and many other accolades in recognition of his service

as an educator. OBF is honored to dedicate the 2019 Discovery Series, which celebrates Bach's amazing artistry and OBF's founding educational mission, to Jerry's memory.

BACH CANTATA:  
WER NICHT LIEBET, BWV 74  
TEXT AND TRANSLATION

**1. Wer nicht liebet, der wird mein Wort halten**

Wer nicht liebet,  
der wird mein Wort halten,  
und mein Vater wird ihn lieben,  
und wir werden zu ihm kommen  
und Wohnung bei ihm machen.

He who loves me,  
keepeth my commandments,  
and my Father, too, will love him,  
and we both will come unto him  
and make our dwelling with him.

**2. Komm, komm, mein Herze steht dir offen**

Komm, komm, mein Herze steht dir offen,  
ach, lass es deine Wohnung sein!  
Ich liebe dich, so muss ich hoffen:  
dein Wort trifft jetzo bei mir ein;  
denn wer dich sucht, fürcht't, liebt und ehret,  
dem ist der Vater zugetan.  
Ich zweifle nicht, ich bin erhöret,  
dass ich mich dein getrösten kann

Come, come, my heart to Thee is open,  
ah, come and there Thy dwelling build!  
I love Thee well, so am I hoping  
that this Thy Word may be fulfilled;  
"He who will seek and love and fear thee  
will in my Father's eyes be dear."  
I do not doubt He listens to me,  
and can be my consolation.

**3. Die Wohnung ist bereit**

Die Wohnung ist bereit.  
Du find'st ein Herz, das dir allein ergeben.  
Drum lass mich nicht erleben,  
dass du gedenkst von mir zu geh'n.  
Das lass ich nimmermehr,  
ach, nimmermehr geschehen

The dwelling is prepared.  
Thou findest a heart given to Thee alone.  
So let me not learn  
that Thou shouldst ever part from me.  
So let this never be,  
ah, let this never happen!

**4. Ich gehe hin und komme wieder zu euch**

Ich gehe hin und komme wieder zu euch.  
und komme wieder, und komm.  
Hättet ihr mich lieb,  
so würdet ihr euch freuen.

I go away and come again unto you.  
and come again, yet I come.  
If ye loved me well,  
ye all would be rejoicing.

**5. Kommt, eilet, stimmt Sait' und Lieder**

Kommt, eilet, stimmt Sait' und Lieder  
in muntern und erfreuten Ton.  
Geht er gleich weg, so kommt er wieder,  
der hochgelobte Gottessohn.  
Der Satan wird indes versuchen  
mich in sein Netz hineinzuziehen,  
dem Dreiein'gen gar sehr zu fluchen.  
Ist er mir hinderlich,  
so glaub'ich, Herr, an dich.

Come, hasten, tune ye strings and voices  
in lively, gay and joyful tone.  
Though he went away, he comes again,  
the high-praised Son of God.  
Satan will try his best  
to catch me in his net,  
and curse the Holy Trinity.  
So when he rails at me  
I trust, O Lord, in Thee.

**6. Es ist nichts Verdammliches an denen**

Es ist nichts Verdammliches an denen,  
die in Christo Jesu sind.

There is then no punishment for any  
who abide in Jesus Christ.

**7. Nichts kann mich erretten**

Nichts kann mich erretten  
von höllischen Ketten  
als, Jesu, dein Blut!  
Dein Leiden, dein Sterben  
macht mich ja zum Erben:  
ich lache der Wut.

When nothing could save me  
from chains that enslave me  
but Jesus, Thy blood!  
Thy suffering, thy death  
assured me salvation,  
I laugh at his rage.

**8. Kein Menschenkind hier auf der Erd'**

Kein Menschenkind hier auf der Erd'  
ist dieser edlen Gabe wert,  
bei uns ist kein Verdienen;  
hier gilt gar nichts als Lieb' und Gnad'  
die Christus uns verdienet hat  
mit Busse und Versöhnen.

No child of man here on the earth  
is worthy of this noble gift  
to gain his own salvation;  
Here, nothing counts but the Love and Grace  
that Christ has earned for us  
with penance and atonement.

# Perfect Timing



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OREGON BACH FESTIVAL





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# BACH IN MOTION

WITH DANCEABILITY INTERNATIONAL AND  
UO DEPARTMENT OF DANCE

All works by Johann Sebastian Bach (1685–1750)

**FRIDAY, JULY 5**  
**7:30 PM**

SILVA CONCERT HALL

HULT CENTER FOR  
THE PERFORMING ARTS



This project is supported by  
Oregon Cultural Trust.



This project is supported in part  
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UNIVERSITY OF  
OREGON

Division of  
Equity and Inclusion

This project is supported in part  
by an award from the University  
of Oregon's Division of Equity  
and Inclusion.

## CONCERTO FOR TWO VIOLINS IN D MINOR, BWV 1043

1. Vivace
2. Largo, ma non tanto
3. Allegro

## WEINEN, KLAGEN, SORGEN, ZAGEN, BWV 12

1. Sinfonia
2. Chorus: Weinen, Klagen, Sorgen,  
Zagen

## PRELUDE AND FUGUE NO. 20 IN A MINOR FROM THE WELL-TEMPERED CLAVIER II, BWV 889

## ICH GLAUBE, LIEBER HERR, HILF MEINEM UNGLAUBEN, BWV 109

3. Aria (tenor): Wie zweifelhaftig ist mein  
Hoffen

## KYRIE, GOTT VATER IN EWIGKEIT, BWV 672

## VERGNÜGTE RUH, BELIEBTE SEELENLUST, BWV 170

1. Aria (alto): Vergnügte Ruh, beliebte  
Seelenlust

## SINGET DEM HERRN EIN NEUES LIED, BWV 190

5. Aria (tenor, bass): Jesus soll mein  
alles sein

## MEIN HERZE SCHWIMMT IM BLUT, BWV 199

3. Recitativo (soprano): Doch Gott muß  
mir genädig sein
4. Aria (soprano): Tief gebückt und  
voller Reue

INTERMISSION

## NIMM VON UNS, HERR, DU TREUER GOTT, BWV 101

6. Aria (soprano, alto): Gedenk an Jesu  
bittern Tod!

## CELLO SUITE NO. 5 IN C MINOR, BWV 1011

1. Prelude

## ICH WILL DEN KREUZSTAB GERNE TRAGEN, BWV 56

1. Aria (bass): Ich will den Kreuzstab  
gerne tragen

## BRANDENBURG CONCERTO NO. 6 IN B-FLAT MAJOR, BWV 1051

2. Adagio, ma non tanto

## DIE ELENDEN SOLLEN ESSEN, BWV 75

8. Sinfonia

## HIMMELSKÖNIG, SEI WILLKOMMEN, BWV 182

7. Choral: Jesu, deine Passion

## DER HIMMEL LACHT! DIE ERDE JUBILIERET, BWV 31

9. Choral: So fahr ich hin zu  
Jesu Christ

*Estimated concert time including intermission is 2 hours.*

Jane Glover, *conductor*  
Julia Sophie Wagner, *soprano*  
Sarah Mesko, *mezzo-soprano*  
Colin Ainsworth, *tenor*  
Kenneth Overton, *baritone*  
Sarah Kwak and Vali Phillips, *violin*  
Peter Gregson, *cello*  
Scott Allen Jarrett,  
*harpsichord, piano and organ*

OBF Modern Orchestra  
UO Chamber Choir  
UO Department of Dance  
DanceAbility International

Program selected by Koji Otsuki

---

“Why do you love Bach so much?” People ask me often. The reasons are manifold, and as much as I want to try answering, it is usually a casual question which does not warrant my serious answer. As I assembled this program, I had an opportunity to contemplate and express what it is about Bach’s works that I get passionately drawn to.

In general, a piece of Baroque music is like a written speech—it has a purpose that is more than just to delight listeners with pure sound, texture, and technical/artistic execution, even when it is only instrumental. A piece, or a movement, often expresses a certain affect (feeling/emotion), and it employs a variety of musical-rhetorical devices comparable to the figures of speech to enhance that affect. The structures of those works might have depended on texts and/or genres, as major instrumental genres had their own standardized structures, but the disposition of musical ideas was considered to be like arranging arguments in written speeches.

The *Bach in Motion* program is assembled upon my hypothesis that the *Concerto for Two Violins, Strings and Continuo*, BWV 1043, (known as the “Bach Double”) follows an overall design that is similar to some church cantatas by Bach, and utilizes the musical-rhetorical devices that are common in his sacred works. In other words, I imagine that the Bach Double connotes something that a church cantata would convey. Here is my attempt to borrow its three-phase design to piece together this program.

DanceAbility Performance Company  
Alito Alessi,  
*director and choreographer*  
Jana Meszaros,  
*rehearsal director*  
Karen Daly  
Kelcie Laube  
Bakul Willard  
Jim Ballard  
Hajar Albattah  
Madeleine Sisson,  
*performance company intern*

University of Oregon  
Department of Dance  
Shannon Mockli,  
*associate professor  
and collaborator*  
Marisa Bustamante  
Timothy Bruno-Hibler  
Brittney Hietala



The “problem-solution” is a classic structure that is still popular today in speeches and presentations, and I find that many Bach cantatas have overall designs that resemble it. A cantata may begin with the statement of a problem or the human response to God’s commands and threats, and proceeds to reason that the only solution is God’s promises and gifts. Often it uses three phases to distinguish the doctrines: the first phase represents the Law; the second, the Gospel; and the third, the theology of the Cross.

Let us take a look at *Weinen, Klagen, Sorgen, Zagen* (Weeping, Lamenting, Worrying, Fearing), BWV 12, a church cantata. Two of the more prominent musical-rhetorical devices in this cantata are the chromatic fourth descending *basso ostinato* (also known as the “lament bass”) in the second movement, and the diatonic ascending line in the first violin part in the third movement. As the name lament bass indicates, the chromatic descending line

often signifies something sorrowful (in this case, the sorrow over sin), and the ascending line reveals exalted images (entering into the kingdom of God is mentioned in the third movement text). The overall flow of this particular cantata observes the aforementioned three-phase design followed by the affirmation of the Gospel, followed by a public confession of faith in the concluding chorale.

The Bach Double follows a typical Italian concerto movement structure, fast-slow-fast. The opening movement’s *ritornello* statement first establishes the key of D minor with a quick ascending five-note scale, but the remainder appears to be an embellished chromatic descending line. The slow movement features a breathtaking duet between the first and second solo violins in 12/8 meter, which may signify the state of heaven and earth in concord (perhaps God’s kingdom). The slow movement’s first statement in the solo violin parts is basically a descending

diatonic scale, but its basso continuo part is, in essence, an ascending diatonic scale in perfect harmony with the solo violins. The last movement opens with a marked tight canon between the two solo violins; they look as if the second violin (*follower*) is trying to follow the first violin (*leader*) but with tribulations at times. Eventually the follower catches up with the leader, and together they burst out with triplets and express joy. Looking at those three movements and the musical-rhetorical devices they employ, I cannot help but see the Bach Double, with its embedded doctrines, in the realm of sacred music, whether this was intended by the composer or not.

The Bach Double opener is followed by collections of pieces/movements in three groups; the first group represents the first phase of Bach's design, namely the Law, sorrow over sin, or longing for death through Christ. I have also included in this group the *A-minor Prelude and Fugue* from the *Well-Tempered Clavier, Book II*, BWV 889, which features the chromatic descending and ascending lines (Prelude) and a Cross figure (Fugue). The second group represents the Gospel, God's Grace, or the reconciliation between heaven and earth. It includes an aria from *Mein Herze schwimmt im Blut*, BWV 199, whose text is about the act of repenting. The aria may appear to belong in the first group. However, the music does not signify repenting at all, rather it represents God's Grace. Combined with the text, this aria perfectly describes the nature of the Law-Gospel doctrines found in God's love. The third group is about the Cross, and it includes arias that prompt listeners to focus on the Cross where God revealed himself and his Grace. Two movements from the instrumental works, namely the prelude from *Cello Suite No. 5* and the slow movement from *Brandenburg Concerto No. 6*, seem to present the Cross as their central musical-rhetorical device.

For Baroque music as a speech, both the composer (*writer*) and the performer(s) (*orator*) need to make the piece as persuasive as possible. What Bach does as a composer, however, more than effectively conveys the affect—he embodies the theology in music in a truly profound way. The spirituality of his music and his uncompromising care in constructing the vehicles to communicate beautiful messages

absolutely captivate me. As someone who engages himself in performances, I can only hope that I do justice to his music.

—Koji Otsuki, program researcher and arranger

I want to thank Oregon Bach Festival and DanceAbility International from the depths of my heart for inviting the UO Department of Dance to participate in this evening's collaborative performance. You are watching a piece of a yearlong collaborative process that has been educational and life changing beyond measure for the students and me. As a dance faculty member, I was honored to receive my certification in the DanceAbility teaching method in Vienna in 2018. Since then I have had the pleasure of introducing DanceAbility to UO dance students and have made presentations on the method at state and regional conferences, including the Oregon Dance Education Organization conference and the American College Dance Association Northwest Regional Conference. I will also be presenting at the National Dance Education Organization 2019 conference in Miami.

This work is powerful in both practice and performance, as it expands one's awareness from the self to everyone in the space through the intimate and creative act of dance. No one goes unnoticed in a DanceAbility class and everyone offers a unique contribution to the dance that would not exist as it does without everyone in it.

DanceAbility is a powerful practice rooted in a philosophy that is applicable in all aspects of our lives. UO dance major and performer Brittney Hietala said, "I have learned to take my improvisation experience from an internal one to an outside one, having awareness of the people dancing around me and how I connect with them." Brittney is one of three UO dancers who intend to continue learning the DanceAbility method through a teacher training this summer at the UO! Tonight you are witnessing the culmination of a process that has been transformative for all involved. I thank you so much for being here to witness our performance.

—Shannon Mockli, M.F.A., Associate Professor of Dance, UO School of Music and Dance

I grew up with three people with disabilities in my family. I didn't see them as disabled people—they were my mother, my sister, and my uncle. To me, people are not abled or disabled, people are people. That is the foundation of DanceAbility: people are people. I didn't find DanceAbility, DanceAbility found me.

But that's not how society sees it. In our everyday lives, people with and without disabilities are separated and isolated from each other. In my experience teaching around the world, as both a Guggenheim Fellow and a Fulbright Scholar, I learned that through dance and movement, communities experience the benefit of being together through inclusive physical activity and artistic expression. DanceAbility is creating a model of mutual support and an experience of equality that benefits all of society. Our work is not just about the art of dance; it is about the art of being together.

When Janelle McCoy first came to us with the idea of collaborating on this project, I was not only excited by her concept and the opportunity, but also by the acknowledgement that comes with such an invitation. Having experienced worldwide recognition, the focus of DanceAbility has returned now to our work here in Eugene and Oregon. We are applying the lessons we have learned to better our local and regional communities. The relationships we have built and strengthened through the creative process for *Bach in Motion* will be critical to this work.

I would like to thank the Oregon Bach Festival for providing a platform where we can share our message of inclusion through dance and movement, and for supporting the idea of developing a culture of dance that supports all people. I would also like to thank the dancers from DanceAbility and the University of Oregon Department of Dance for demonstrating this idea through the work they have created and which you will experience tonight. Through our collaboration, they have become pioneers in bringing our message of acceptance and inclusion to society in a new and exciting way. On behalf of our dancers and myself, we are honored to be here representing DanceAbility.

—Alito Alessi, Co-founder and Artistic Director, DanceAbility International



# BACH IN MOTION

## TEXTS AND TRANSLATIONS

OREGON BACH FESTIVAL

# 2019

### WEINEN, KLAGEN, SORGEN, ZAGEN, BWV 12

#### 2. Weinen, Klagen, Sorgen, Zagen

Weinen, Klagen,  
Sorgen, Zagen,  
Angst und Not  
Sind der Christen Tränenbrot,  
Die das Zeichen Jesu tragen.

Weeping, lamentation,  
worry, despair,  
anguish and trouble  
are the Christian's bread of tears,  
that bear the marks of Jesus.

### ICH GLAUBE, LIEBER HERR, HILF MEINEM UNGLAUBEN, BWV 109

#### 3. Wie zweifelhaftig ist mein Hoffen

Wie zweifelhaftig ist mein Hoffen,  
Wie wanket mein geängstigt Herz!  
Des Glaubens Docht glimmt kaum hervor,  
Es bricht dies fast zerstoßne Rohr,  
Die Furcht macht stetig neuen Schmerz

How doubtful is my hope,  
how my anxious heart wavers!  
The wick of faith barely glimmers forth,  
the reed, almost crushed, is breaking,  
fear constantly creates new pains.

### VERGNÜGTE RUH, BELIEBTE SEELENLUST, BWV 170

#### 1. Vergnügte Ruh, beliebte Seelenlust

Vergnügte Ruh, beliebte Seelenlust,  
Dich kann man nicht bei Höllensünden,  
Wohl aber Himmelseintracht finden;  
Du stärkst allein die schwache Brust.  
Drum sollen lauter Tugendgaben  
In meinem Herzen Wohnung haben

Delightful rest, beloved pleasure of the soul,  
you cannot be found among the sins of hell,  
but rather in the concord of heaven;  
you alone strengthen the weak breast.  
Therefore the pure gifts of virtue  
shall have their dwelling in my heart.

### SINGET DEM HERRN EIN NEUES LIED, BWV 190

#### 5. Jesus soll mein alles sein

Jesus soll mein alles sein,  
Jesus soll mein Angang bleiben,  
Jesus ist mein Freudenschein,  
Jesu will ich mich verschreiben.  
Jesus hilft mir durch sein Blut,  
Jesus macht mein Ende gut.

Jesus shall be my everything,  
Jesus shall remain my beginning,  
Jesus is my light of joy,  
I will ascribe myself to Jesus.  
Jesus helps me through his blood,  
Jesus shall make my end a good one.

### MEIN HERZE SCHWIMMT IM BLUT, BWV 199

#### 3. Recitativo

Doch Gott muß mir genädig sein, Weil ich das Haupt mit  
Asche, Das Angesicht mit Tränen wasche, Mein Herz in Reu und  
Leid zerschlage Und voller Wehmut sage: Gott sei mir Sünder  
gnädig! Ach ja! sein Herze bricht, Und meine Seele spricht:

But God must be gracious to me, for I cover my head with  
ashes, and bathe my face with tears; I beat my heart in regret  
and sorrow and full of despair say: God be gracious to me, a  
sinner! Ah yes! His heart is breaking and my soul says:

#### 4. Tief gebückt und voller Reue

Tief gebückt und voller Reue  
Lieg ich, liebster Gott, vor dir.  
Ich bekenne meine Schuld,  
Aber habe doch Geduld,  
Habe doch Geduld mit mir!

Deeply bowed and filled with regret  
I lie, dearest God, before you.  
I acknowledge my guilt;  
but yet have patience,  
have patience yet with me!

*continued next page*

**NIMM VON UNS, HERR, DU TREUER GOTT, BWV 101**

**6. Gedenk an Jesu bitterm Tod!**

Gedenk an Jesu bitterm Tod!  
Nimm, Vater, deines Sohnes Schmerzen  
Und seiner Wunden Pein zu Herzen,  
Die sind ja für die ganze Welt  
Die Zahlung und das Lösegeld;  
Erzeig auch mir zu aller Zeit,  
Barmherzger Gott, Barmherzigkeit!  
Ich seufze stets in meiner Not:  
Gedenk an Jesu bitterm Tod!

Think on Jesus' bitter death!  
Take, Father, Your Son's pain  
and the ache of His wounds to heart,  
They are indeed, for the whole world,  
the payment and ransom;  
show to me as well, at all times,  
merciful God, mercy!  
I sob constantly in my anguish:  
think on Jesus' bitter death!

**ICH WILL DEN KREUZSTAB GERNE TRAGEN, BWV 56**

**1. Ich will den Kreuzstab gerne tragen**

Ich will den Kreuzstab gerne tragen,  
Er kömmt von Gottes lieber Hand,  
Der führet mich nach meinen Plagen  
Zu Gott, in das gelobte Land.  
Da leg ich den Kummer auf einmal ins Grab,  
Da wischt mir die Tränen mein Heiland selbst ab.

I will gladly carry the Cross,  
it comes from God's dear hand,  
and leads me, after my troubles,  
to God, in the promised land.  
There at last I will lay my sorrow in the grave,  
there my Savior himself will wipe away my tears.

**HIMMELSKÖNIG, SEI WILLKOMMEN, BWV 182**

**7. Jesu, deine Passion**

Jesu, deine Passion  
Ist mir lauter Freude,  
Deine Wunden, Kron, und Hohn  
Meines Herzens Weide.  
Meine Seel auf Rosen geht,  
Wenn ich dran gedenke,  
In dem Himmel eine Stätt  
Mir deswegen schenke!

Jesus, Your passion  
is pure joy to me,  
Your wounds, thorns and shame  
my heart's pasture;  
my soul walks on roses  
when I think upon it;  
grant a place in heaven  
for me for its sake.

**DER HIMMEL LACHT! DIE ERDE JUBILIERET, BWV 31**

**9. So fahr ich hin zu Jesu Christ**

So fahr ich hin zu Jesu Christ,  
Mein' Arm tu ich ausstrecken;  
So schlaf ich ein und ruhe fein,  
Kein Mensch kann mich aufwecken,  
Denn Jesus Christus, Gottes Sohn,  
Der wird die Himmelstür auftun,  
Mich führn zum ewgen Leben.  
("Wenn mein Stündlein vorhanden ist,"verse 5)

Thus I go away to Jesus Christ,  
stretching out my arm;  
thus I fall asleep and rest sweetly,  
no one can awaken me,  
for Jesus Christ, the Son of God,  
will open the gate of heaven,  
leading me to eternal life.



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OREGON BACH FESTIVAL

2019

# RECOMPOSED: BACH, THE CELLO SUITES

PETER GREGSON, CELLO

SATURDAY, JULY 6

7:30PM

SORENG THEATER

HULT CENTER FOR  
THE PERFORMING ARTS



Johann Sebastian Bach (1685–1750)  
Peter Gregson (b.1987)

## CELLO SUITE NO. 1 IN G MAJOR, BWV 1007

1. Prelude
3. Courante
5. Menuet 1 and 2

## CELLO SUITE NO. 4 IN E-FLAT MAJOR, BWV 1010

1. Prelude
3. Courante
4. Sarabande
5. Bourrée 1 and 2

## CELLO SUITE NO. 2 IN D MINOR, BWV 1008

1. Prelude
2. Allemande
3. Courante
6. Gigue

## CELLO SUITE NO. 5 IN C MINOR, BWV 1011

1. Prelude
3. Courante
6. Gigue

## CELLO SUITE NO. 3 IN C MAJOR, BWV 1009

1. Prelude
2. Allemande
5. Bourrée 1 and 2
6. Gigue

## CELLO SUITE NO. 6 IN D MAJOR, BWV 1012

1. Prelude
2. Allemande
6. Gigue

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INTERMISSION

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Meeka DiLorenzo, Marilyn de Oliveira, Dane Little, Ken Finch, Eric Alterman, *celli*  
Peter Gregson, *solo cello*

*Estimated concert time including intermission is 1 hour and 35 minutes.*

In approaching Bach's timeless *Cello Suites* for Deutsche Grammophon's *Recomposed* series, I felt I needed to take a step back from where I was as a cellist and regroup. These pieces are the foundation and remain the pinnacle of the cellists' repertoire, so *any* interpretation, let alone "Recomposing," requires pause for thought.

I wanted to explore these pieces as a cellist and as a composer: a double interpretation, where I could treat Bach's music as tactile sculptures—not flat writings on a page of manuscript, but three-dimensional objects you can touch and hold. As with a sculpture, as you turn it in

the light, new shadows appear, and new shapes form. I wanted to shine light on different angles of Bach's Cello Suites, and see how they sounded whilst being turned around, zooming in and out of focus, all the while exploring the smallest blocks and shapes of the suites through a modern-day aesthetic lens.

I started by taking the numerology of six suites and six movements and reimagining the suites for six cello. I also employed a series of analogue synthesizers (the modern day organ?) to plunge deeper and deeper into the sound world which was appearing.

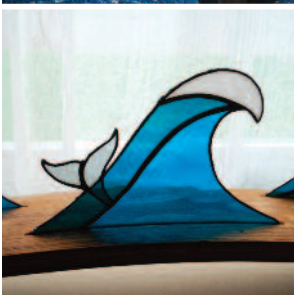
Throughout this journey, my deepest love and respect for the genius of Bach only grew. No matter how far you push and pull his music, his DNA remains. The clarity and purity of thought in his music, the structural perfection, the harmonic beauty, and the melodic elegance are all things we strive for in music, and rarely are they achieved anywhere other than Bach. My *Recomposed* record was a joy to produce and share with you at the Oregon Bach Festival, as an homage to the most central pillar of music I know: Bach's *Cello Suites*.

—Peter Gregson

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OREGON BACH FESTIVAL

2019

# BACH CANTATA 34

DISCOVERY SERIES II WITH SCOTT ALLEN JARRETT

SUNDAY, JULY 7  
3:00PM

BEALL CONCERT HALL  
UNIVERSITY OF OREGON



## DIE HIMMEL ERZÄHLEN DIE EHRE GOTTES, SWV 386

Heinrich Schütz (1585–1672)

## CANTATA: O EWIGES FEUER, O URSPRUNG DER LIEBE, BWV 34

Johann Sebastian Bach (1685–1750)

1. Chorus: O ewiges Feuer, o Ursprung der Liebe
2. Recitative (tenor): Herr, unsre Herzen halten dir
3. Aria (alto): Wohl euch, ihr auserwählten Seelen
4. Recitative (bass): Erwählt sich Gott die heiligen Hütten
5. Chorus: Friede über Israel

---

Rhianna Cockrell, *alto*  
David Kurtenbach, *tenor*  
Luc Kleiner, *bass*

Scott Jarrett, *lecturer and conductor*

Festival Chorus  
OBF Baroque Orchestra

*Estimated concert time is 1 hour and 10 minutes. Performed without intermission.*

# SCHÜTZ MOTET: DIE HIMMEL ERZÄHLEN DIE EHRE GOTTES, SWV 386

## TEXT AND TRANSLATION

Die Himmel erzählen die Ehre Gottes,  
und die Feste verkündigt seiner Hände Werk.  
Ein Tag sagt's dem andern,  
und eine Nacht tut's kund der andern.  
Es ist keine Sprache noch Rede,  
da man nicht ihre Stimme höre.  
Ihre Schnur gehet aus in alle Lande,  
und ihre Rede an der Welt Ende.  
Er hat der Sonnen eine Hütten in derselben gemacht;  
und die selbige gehet heraus  
wie ein Bräutigam aus seiner Kammer,  
und freuet sich, wie ein Held,  
zu laufen den Weg.  
Sie gehet auf an einem Ende des Himmels  
und läuft um bis wieder an dasselbige Ende,  
und bleibt nichts für ihrer Hitz' verborgen.  
Ehre sei dem Vater und dem Sohn  
und auch dem Heil'gen Geiste,  
wie es war im Anfang, jetzt und immerdar,  
und von Ewigkeit zu Ewigkeit.  
Amen.

The heavens describe the glory of God,  
and the firmament proclaims the work of His hands.  
One day tells it to another,  
and one night makes the next aware of it.  
There is no speech or language  
since their voices are not heard.  
Their tale is sent forth into all the lands,  
and their story to the ends of the earth.  
He has made a tabernacle for the sun within them;  
and it goes forth  
like a bridegroom out of his chamber,  
and rejoices like a hero  
to run its course.  
It rises from one end of heaven  
and circles around again to the same point,  
and nothing remains hidden from its heat.  
Glory be to the Father and to the Son  
and also to the Holy Spirit,  
as it was in the beginning, is now and always,  
and for ever and ever.  
Amen.



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# BACH CANTATA: O EWIGES FEUER, O URSPRUNG DER LIEBE, BWV 34

## TEXT AND TRANSLATION

### 1. O ewiges Feuer, o Ursprung der Liebe

O ewiges Feuer, o Ursprung der Liebe,  
Entzünde die Herzen und weihe sie ein.  
Laß himmlische Flammen durchdringen und wallen,  
Wir wünschen, o Höchster, dein Tempel zu sein,  
Ach, laß dir die Seelen im Glauben gefallen.

O eternal fire, o source of love,  
enkindle our hearts and coonsecrate them.  
Make heavenly flames penetrate and flow through us,  
We wish, o most high Lord, to be your temple,  
Ah, make our souls pleasing to you in faith.

### 2. Herr, unsre Herzen halten dir

Herr, unsre Herzen halten dir  
Dein Wort der Wahrheit für:  
Du willst bei Menschen gerne sein,  
Drum sei das Herze dein;  
Herr, ziehe gnädig ein.  
Ein solch erwähltes Heiligtum  
Hat selbst den größten Ruhm.

Lord, our hearts hold  
your word to be the truth:  
You want willingly to be among men;  
therefore let my heart be yours;  
Lord, may you graciously enter in.  
Such a sanctuary chosen by you  
has itself the greatest glory.

### 3. Wohl euch, ihr auserwählten Seelen

Wohl euch, ihr auserwählten Seelen,  
Die Gott zur Wohnung ausersehn.  
Wer kann ein größer Heil erwählen?  
Wer kann des Segens Menge zählen?  
Und dieses ist vom Herrn geschehn.

Happy are you, you chosen souls,  
whom God has picked for his dwelling.  
Who can choose a greater salvation?  
Who can count the abundance of blessings?  
And this is the work of God.

### 4. Erwählt sich Gott die heiligen Hütten

Erwählt sich Gott die heiligen Hütten,  
Die er mit Heil bewohnt,  
So muß er auch den Segen auf sie schütten,  
So wird der Sitz des Heiligtums belohnt.  
Der Herr ruft über sein geweihtes Haus  
Das Wort des Segens aus:

If God chooses the sacred dwellings  
that he inhabits with salvation,  
then he must also pour his blessing on them,  
then the seat of his sanctuary is rewarded.  
The Lord proclaims over his consecrated house  
the word of his blessing:

### 5. Friede über Israel

Friede über Israel.  
Dankt den höchsten Wunderhänden,  
Dankt, Gott hat an euch gedacht.  
Ja, sein Segen wirkt mit Macht,  
Friede über Israel,  
Friede über euch zu senden.

Peace on Israel.  
Give thanks, to the hands of the Most High that work miracles,  
Give thanks, that God has thought of you  
Yes, his blessing works with power,  
to send peace on Israel  
to send peace on you.





Naeemeh Naeemaei (born 1984, Iran; lives in Eugene). **Caspian Tiger**, 2011. Acrylic and oil on canvas, 46 x 75 inches. Courtesy of the artist

## What's New: Curatorial Conversations

June 1 - September 9, 2019

As a follow-up to 2018's popular collections exhibition *A Decade of Collecting*, JSMA's curators present newly acquired works as well as recent and planned gifts in honor of retiring executive director Jill Hartz.

## Naeemeh Naeemaei: *Dreams of Extinction and Under the Earth, Over the Moon*

June 17 - December 31, 2019

Dissolving the artificial boundary between human society and wild nature is the goal of this special exhibition, featuring work from two of the artist's recent series, *Dreams Before Extinction* and *Under the Earth, Over the Moon*.

## Passage by Mohau Modisakeng

Now through August 4, 2019

This three-channel video, South Africa's entry in the 2017 Venice Biennale, meditates on slavery's dismemberment of African identity.

For more information, visit: <http://jsma.uoregon.edu/>

OREGON BACH FESTIVAL

2019

# PAUL JACOBS ORGAN RECITAL

FEATURING VIERNE SYMPHONY NO. 6

MONDAY, JULY 8  
7:30 PM

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## VARIATIONS ON AMERICA

Charles Ives (1874–1954)

## FANTASIA IN F MINOR, K. 594

Wolfgang Amadeus Mozart (1756–1791)

## TRIO SONATA IN G MAJOR, BWV 530

Johann Sebastian Bach (1685–1750)

1. Vivace
2. Lento
3. Allegro

## SYMPHONY NO. 6, OP. 59

Louis Vierne (1870–1937)

1. Introduction and Allegro
2. Aria
3. Scherzo
4. Larghetto
5. Final

### SPONSOR



The appearance of Paul Jacobs is supported by a generous grant from The Reed Foundation.

---

*Estimated concert time is 1 hour and 10 minutes. Performed without intermission.*

### Ives Variations on America

We hear in Charles Ives' well-loved *Variations on America* the skillful young composer's trademark irony and wit, as well as an eagerness to press on to uncharted musical territory—all done with a touch of humor.

—Paul Jacobs



Inauguration of the restoration of the organs of St. Nicolas du Chardonnet, December 8, 1927.

### Mozart Fantasia in F minor, K 594

Anyone visiting Europe's palaces, stately homes, and museums is likely to notice the musical automata. The most common types are in the form of large tabletop clocks that contain small pipe organs, and the best of them are serious instruments with music on demand. Organs were "programmed" by pinning a rotating barrel in such a way that the pins struck the teeth of a comb (as in today's children's music boxes) and opened the valves of organ pipes at the right moments. The repertory was most often arrangements of popular songs and dances and occasionally original compositions. Handel, C.P.E. Bach, Haydn, Mozart, and Beethoven were among the composers who wrote for such instruments.

Although the nature of the relationship between Mozart and Father Primitivus Niemecz is unknown, the commission that linked them was intended not for a palace or stately home but rather for a private Viennese art gallery and waxworks collection. The gallery was commissioned by one Joseph Nepomuk Franz de Paula, Baron Deym von Stržitěž, who operated under the alias Müller after fleeing his post as an officer in the Austrian army following an illegal duel. The range and technical demands of the K. 594 together with its weighty style, A-B-A form, nine minute length, and title of "Fantasy" match our understanding of the resources of Müller's largest mechanical organ, which was hidden in or near the mausoleum dedicated to the memory of Austria's military hero, Field Marshal Baron von Laudon.

—Adapted with permission from Neal Zaslaw

### Bach Trio Sonata in G major, BWV 530

The consummate mastery Johann Sebastian Bach brought to the composition of trios might well deserve wider recognition. Among his extant trios are 19 actual trio-sonatas, 15 sinfonias (three-part inventions) for keyboard, various suite movements, 41 preludes and fugues in *The Well-Tempered Clavier*, and nearly 200 arias (with obbligato instruments) and organ chorale preludes. Of the 19 trios, the set specified by Bach "for two manuals and pedal," and clearly intended for organ or pedal-harpsichord, has had a long and lively popularity with organists. These six zesty trios, which demand extraordinary skill and coordination, never fail to move and delight listeners, even though church acoustics often make the individual voices difficult to differentiate.

The *Klavierbüchlein für Wilhelm Friedemann Bach*, which Bach wrote for his oldest son, contains early versions of the French Suites, Inventions, Sinfonias, and the first book of *The Well-Tempered Clavier*. Widely disseminated among Bach's pupils, the trio sonatas combine superb pedagogical qualities with evocations of the Italian *galant* style that was coming into vogue during the 1720s. The appellation "trio sonata" is excellent, given that the works transfer the overall styles and techniques of the Italian trio sonata—typically for two violins with cello-and-keyboard *continuo* underpinning—to the organ.

—Adapted with permission from Dr. Kenneth Cooper, Columbia University; Matthew Doran, Northern Illinois University; and Dr. Scott Fogelsong, San Francisco Conservatory of Music.

### Vierne Symphony No. 6

The *Sixième Symphonie in B minor*, Op. 59 (1930), is a supremely virtuosic work pointing both to a new musical and technical order and to a linguistic development perhaps only truly fulfilled by Vierne's successors. Dedicated to the memory of American virtuoso Lynnwood Farnham (recently deceased in 1930), it was Maurice Duruflé who premiered the work in 1934 at Notre Dame. Cyclic form serves Vierne despite a tangibly improvisatory feel to many passages in the symphony. The opening Introduction and Allegro venture toward the limits of tonality in a highly developed chromatic language, yet the dramatic lines remain strong. The elaborate first theme is heard at the very outset, and the mysterious second theme appears in an ultra-chromatic harmonized statement soon after. As dramatic Allegro breaks out, it carries subtle transformations of both themes in as strong and cogent a symphonic fabric as Vierne ever created.

In strong contrast to the astringency of the four preceding movements, the Finale is an ebullient, joyous, and free-spirited tour-de-force. After the long, drawn-out tension of the preceding movements' journey, the joyous optimism of the resolution to the symphony is entirely justified. In rondo form, the rousing opening theme is spectacularly underpinned by pedal "timpani." The famous cascading pedal scales usher in the brilliant conclusion, ending Vierne's symphonic "journey" at a point where the elasticity of tonality seem to have been stretched to its breaking point.

—Jeremy Filsell ©2005



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## VIJAY GUPTA

"CITIZEN ARTIST AS HEALER"

HINKLE DISTINGUISHED LECTURE



TUESDAY, JULY 9

3:00PM

SORENG THEATER

HULT CENTER FOR  
THE PERFORMING ARTS

Called "a riveting speaker" by *The New Yorker*, "at once jovial and intense," Vijay Gupta is a violinist and passionate advocate for artistic voices at the center of social justice. Gupta joined the Los Angeles Philharmonic in 2007 at age 19, after having completed an undergraduate degree in biology from Marist College and a master's degree in violin performance from the Yale School of Music. As a TED Senior Fellow, Gupta founded and began directing Street Symphony, a non-profit organization dedicated to engaging underserved communities experiencing homelessness and incarceration in Los Angeles, through musical performance and dialogue. Gupta has also been nominated and named one of six national Citizen Artist Fellows by the John F. Kennedy Center for the Performing Arts, and Alex Ross of *The New Yorker* named him "one of the most radical thinkers in the unradical world of American classical music" and "a visionary violinist."

Gupta made his solo debut with the Israel Philharmonic Orchestra under the baton of Zubin Mehta at age 11, and has performed as a recitalist, soloist, and chamber musician internationally since the age of eight. He has also performed as a guest concertmaster with the Los Angeles Opera and London's acclaimed Philharmonia Orchestra.

Gupta serves on the faculty of the Longy School of Music of Bard College's Master of Arts in Teaching (MAT) program, which prepares musicians to become agents of change through the study of performance, music pedagogy, and social justice. Gupta also serves on the board of directors of the D.C.-based national arts advocacy organization Americans for the Arts as well as Los Angeles's beloved 24th Street Theatre, which serves to engage, educate, and provoke a diverse community with excellent theatre and arts education.

In 2015, Gupta was presented with an honorary Doctor of Humane Letters by the University of La Verne, and at age 29, was awarded the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society by the Longy School of Music.

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OREGON BACH FESTIVAL

2019

# C.P.E. BACH MAGNIFICAT

BERWICK ACADEMY WITH JOHN BUTT

TUESDAY, JULY 9

7:30PM

BEALL CONCERT HALL  
UNIVERSITY OF OREGON



## SUITE NO. 3 IN D MAJOR, BWV 1068

Johann Sebastian Bach (1685–1750)

1. Overture
2. Air
3. Gavotte I and II
4. Bourrée
5. Gigue

## SYMPHONY IN D MAJOR, H. 651

Carl Philipp Emanuel Bach (1714–1788)

1. Allegro assai
2. Andante
3. Presto

## MAGNIFICAT, H. 772, WQ 215

C.P.E. Bach

1. Magnificat
2. Quia respexit
3. Quia fecit mihi magna
4. Et misericordia eius
5. Fecit potentiam
6. Deposuit potentes de sede
7. Suscepit Israel
8. Gloria Patri
9. Sicut erat in principio

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INTERMISSION

Julia Sophie Wagner, *soprano*  
Sarah Mesko, *mezzo-soprano*  
Colin Ainsworth, *tenor*  
Kenneth Overton, *baritone*

Festival Chorus  
Berwick Academy

Kathy Romey, *chorus master*  
John Butt, *conductor*

*The estimated concert time including intermission is 1 hour and 35 minutes.*



***I believe music must, first and foremost, stir the heart.* — C.P.E. Bach**

### **Suite No. 3 in D major, BWV 1068**

**O**f J.S. Bach's four orchestral suites, the third is the best known, largely due to the famous Air movement. All movements, except the Air, are scored for three trumpets, timpani, two oboes, strings, and continuo; the oboes rarely playing independently of the violins. The trumpets and drums are used for color and emphasis. Typical of Bach's suites, this one consists of mostly binary movements (two-part forms) based on French dances.

Bach's orchestral suites begin with a French overture. Slow, majestic music returns at the fast portion's conclusion, with a repeat to the beginning. An "air," in the case of Bach's orchestral suites, is not a French dance. It is the English term for "aria" or any lyrical work. As he usually does in the slow movements of his *Brandenburg Concertos*, Bach drops the wind instruments and timpani, allowing the strings alone to carry all the material. Often called "Air for the G String," the entire first violin part can be played on the G string alone when it is transposed to C major.

The gavotte traces its origins to the late 16th century and continued as a popular courtly dance through the 18th century. The bourrée, like the gavotte, was a French courtly dance. It is in duple meter, and usually slightly faster than the gavotte. Like the gavottes, the phrases are usually four measures in length, most often in an antecedent-consequent fashion. Atypical of most bourrées, Bach experiments a bit with syncopation in the second portion of the movement. The gigue appears 42 times in Bach's works. Here the gigue concludes the orchestral suites in compound meter, fast tempo, and romping style.

—Adapted with permission from the Bach Festival of Bethlehem.

### **Symphony in D major, H. 651**

**C**arl Philipp Emanuel Bach composed the eight symphonies Wq 173–181 while serving at the Prussian court from 1740 to 1768. Ranking among the finest contributions to the genre from mid-eighteenth-century northern Germany,

their origins and reception are intertwined with the flowering of Berlin's musical life following Frederick II's ascension in 1740. The Hofkapelle musicians created a large repertory of concertos, overtures, symphonies, and chamber music oriented toward the modern Italian operatic and instrumental styles. This process led to new developments in several genres, including the concert symphony's emancipation from the overture-suite.

As the Hofkapelle harpsichordist, C.P.E. Bach devoted his compositional activity to instrumental music, particularly keyboard music and concertos. In Wq 176, written when Bach returned to the genre in the mid-1750s, striking differences are apparent, largely explained by Carl's great development of the concerto form, especially the keyboard concerto. The first movements especially are longer and the *ritornello* principle is less evident.

A further innovation in the concerto and operatic overture's development is an inclination to link the three movements of the cycle. Starting with Wq 176 and continuing through his final Berlin symphony, Wq 181, Carl provides transitions between at least one pair of movements in each symphony, ending one movement on the dominant of the following movement and proceeding immediately to the next. In this way, Bach shows an increasingly imaginative sense of form, both in the individual movements and in their interrelationships.

—Notes adapted, with permission, from an introduction by Tobias Schwinger and Ekkard Krüger to "Berlin Symphonies," Volume III/I of *Carl Philipp Emanuel Bach: The Complete Works*, The Packard Humanities Institute, 2008.

### **Magnificat, H. 772, Wq 215**

**T**he most successful of J.S. Bach's many children, Carl Philipp Emanuel Bach has been called a "transitional composer" because his lifetime fell between the Baroque and Classical eras. From his musical education by his father, his writing was deeply rooted in Baroque polyphony, but he extended his interest to meet listeners of the Enlightenment on their own ground, founding Classical music. His works were not the balanced

masterpieces of his father's era. Along with their unorthodox mix of Baroque and Classical styles, they anticipated Romanticism by half a century, creating vivid music imbued with Carl's remarkable individualism.

Carl spent nearly 30 years in Berlin serving as a court musician for Frederick the Great, a talented amateur musician in his own right. But when the fight for supremacy in Germany between the house of Austria and the rising Prussia during the Seven Years' War shifted Frederick's attention from cultural to military and diplomatic matters, Berlin's musical environment grew stultified. Carl decided to take a position as kantor and music director in Hamburg, where he earned high praise as "the Hamburg Bach," and attracted scholars and activists from all over Europe.

Carl was 35 when he wrote his *Magnificat* in 1749. Written in the key of D and using the natural D trumpets to express a joyful, glorious, and triumphal mood, the work both pays tribute to his father, alive at the time, and points to the Viennese Classical style. Yet, where his father's work highlights fugue and counterpoint, Carl's expresses a lyrical style, stressing the melodic line. His *Magnificat* surges with an excited, joyful pulse throughout the opening movement.

The soprano solo "Quia respexit humilitatem" (He hath regarded the low estate) uses ornamental grace notes and subtle dynamics in its melodic exchanges between the voice and violins, reflecting Mary's humility. The portrayal of the strength of God expressed in the "Fecit potentiam" (He has shown strength) and "Deposit potentes" (He has put down the mighty) pay homage to the style of the corresponding movements in Carl's father's *Magnificat*.

The gracefully engaging solo "Suscepit Israel" (He has helped His servant Israel) and the fiery fugal texture of the "Sicut Erat" (That ever shall be) show the contrast between Classical and Baroque styles. Mozart, who said of C.P.E. Bach, "He is the father, we are the children," used the themes in the *Magnificat's* last movement ("Sicut Erat") in the Kyrie of his own *Requiem*.

—Carol Talbeck, written for the San Francisco Choral Society. Adapted with permission.

**1. Magnificat**

Magnificat anima mea Dominum,  
Et exultavit spiritus meus in Deo salutari meo:

My soul proclaims the greatness of the Lord,  
and my spirit has exulted in God my savior.

**2. Quia respexit**

Quia respexit humilitatem ancillae suae.  
Ecce enim ex hoc beatam me dicent omnes generationes

because He has regarded the lowliness of His handmaiden;  
For look! From now on all generations will say that I am blessed

**3. Quia fecit mihi magna**

Quia fecit mihi magna  
qui potens est, et sanctum nomen eius.

because great things for me were done by,  
He who is mighty, and holy is His name.

**4. Et misericordia eius**

Et misericordia eius a progenie in progenies  
timentibus eum.

and his mercy continues from generation to generation  
for those who fear him.

**5. Fecit potentiam**

Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui.

He has made known the power of His arm,  
Has scattered those who are proud in the thoughts of their heart.

**6. Deposuit potentes de sede**

Deposuit potentes de sede et exaltavit humiles.

He has put down the mighty from their seats [of power] and  
raised up those who are lowly.

**7. Suscepit Israel**

Suscepit Israel puerum suum recordatus  
misericordiae suae.  
Sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.

He has taken under his protection Israel His boy, and remembered  
His mercy.  
According to the promise He made to our ancestors, to Abraham  
and to His descendants forever.

**8. Gloria Patri**

Gloria Patri, et Filio, et Spiritui Sancto!

Glory to the Father, the Son and the Holy Spirit!

**9. Sicut erat in principio**

Sicut erat in principio et nunc et semper et in saecula  
saeculorum.  
Amen.

As it was in the beginning and [now and always and throughout ages  
of ages.  
Amen.



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# STANGELAND FAMILY YOUTH CHORAL ACADEMY

WEDNESDAY, JULY 10  
7:30PM

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METHODIST CHURCH



## WACHET AUF, RUFT UNS DIE STIMME, BWV 140

Johann Sebastian Bach (1685–1750)

1. Chorale: Wachet auf, ruft uns die Stimme
2. Recitativo (tenor): Er kommt, er kommt
3. Aria con Corale (Duetto—soprano, bass): Wenn kömmt du, mein Heil?
4. Chorale (tenor): Zion hört die Wächter singen
5. Recitativo (bass): So geh Herein zu mir
6. Aria con Corale (Duetto—soprano, bass): Mein Freund ist mein
7. Choral: Gloria sei dir gesungen

## LUX AETERNA

J. W. Keckley (b.1994)

## THOU GRACIOUS GOD, WHOSE MERCY LENDS

arr. Mack Wilberg (b.1955)

Traditional, "O Waly, Waly"

## INTERMISSION

Elizabeth Marshall, *soprano*  
Stephen Soph, *tenor*  
Michael Hix, *bass*

Anton Armstrong, *conductor*  
Cole Blume, *conductor*  
Therees Hibbard, *conductor*

## GAMAYA

Paul John Rudoj (b.1985)

## LOVE HAS BROKEN DOWN THE WALL

Mark A. Miller (b.1967)

## WHEN THUNDER COMES

Mari Esabel Valverde (b.1987)

## DURME, DURME

Traditional Ladino lullabye,  
arr. Alice Parker (b.1925)

## LIGHT OF A CLEAR BLUE MORNING

Dolly Parton (b.1946),  
arr. Craig Hella Johnson

## HOLD FAST TO DREAMS

Susan LaBarr (b.1981)

## DANNY BOY

arr. Joseph Flummerfelt  
(In loving memory 1937–2019)  
Traditional ballad, Words by  
Frederic Weatherly (1848–1929)

## I HEAR AMERICA SINGING

André Thomas (b.1952)

*The estimated concert time including  
intermission is 1 hour and 45 minutes.*

# WACHET AUF, RUFT UNS DIE STIMME, BWV 140

## TEXT AND TRANSLATION

### 1. Wachet auf, ruft uns die Stimme

Wachet auf, ruft uns die Stimme  
Der Wächter sehr hoch auf der Zinne,  
Wach auf, du Stadt Jerusalem!  
Mitternacht heißt diese Stunde;  
Sie rufen uns mit Hellem Munde:  
Wo seid ihr klugen Jungfrauen?  
Wohl auf, der Bräutigam kömmt;  
Steht auf, die Lampen nehmt! Alleluja!  
Macht euch bereit  
Zu der Hochzeit,  
Ihr müsset ihm entgegen gehn!

Wake, arise, the voices call us  
Of watchmen from the lofty tower,  
Arise, Thou town Jerusalem!  
Midnight's hour doth give its summons;  
They call to us with ringing voices:  
Where are ye prudent virgins now?  
Make haste, the bridegroom comes;  
Rise up and take your lamps! Alleluia!  
Prepare to join  
The wedding feast,  
Go forth to meet Him as He comes!

### 2. Er kommt, er kommt

Er kommt, er kommt,  
Der Bräutigam kommt!  
Ihr Töchter Zions, kommt Heraus,  
Sein Ausgang eilet aus der Höhe  
In euer Mutter Haus,  
Der Bräutigam kommt, der einem Rehe  
Und jungen Hirsche gleich  
Auf denen Hügeln springt  
Und euch das Mahl der Hochzeit bringt.  
Wacht auf, ermuntert euch  
Den Bräutigam zu empfangen!  
Dort, sehet, kommt er Hergegangen.

He comes, He comes,  
The bridegroom comes!  
O Zion's daughters, come ye forth,  
His journey hieth from the Heavens  
Into your mother's house,  
The bridegroom comes, who to a roebuck  
And youthful stag is like  
Which on the hills doth leap,  
To you the marriage meal He brings.  
Rise up, be lively now  
The bridegroom here to welcome!  
There, look now, hither He comes to meet you.

### 3. Wenn kömmt du, mein Heil?

Wenn kömmt du, mein Heil?  
Ich komme, dein Teil.  
Ich warte mit brennendem Öle.  
{Eröffne, Ich öffne} den Saal  
Zum himmlischHen Mahl.  
Komm, Jesu!  
Komm, liebliche Seele!

When com'st Thou, my Savior?  
I'm coming, Thy share.  
I'm waiting with my burning oil.  
(Now open, I open) the hall  
For Heaven's rich meal.  
Come, Jesus!  
Come, O lovely Soul!

### 4. Zion hört die Wächter singen

Zion hört die Wächter singen,  
Das Herz tut ihr vor Freuden springen,  
Sie wachet und steht eilend auf.  
Ihr Freund kommt vom Himmel prächtig,  
Von Gnaden stark, von Wahrheit mächtig,  
Ihr Licht wird Hell, ihr Stern geht auf.  
Nun komm, du werthe Kron,  
Herr Jesu, Gottes Sohn!  
Hosianna!  
Wir folgen all  
Zum Freudensaal  
Und halten mit das Abendmahl.

Zion hears the watchmen singing,  
Her heart within for joy is dancing,  
She watches and makes haste to rise.  
Her friend comes from Heaven glorious,  
In mercy strong, in truth most mighty,  
Her light is bright, her star doth rise.  
Now come, Thou precious crown,  
Lord Jesus, God's own Son!  
Hosannah pray!  
We follow all  
To joy's glad hall  
And join therein the evening meal.

*continued next page*

# WACHET AUF, RUFT UNS DIE STIMME, BWV 140

TEXT AND TRANSLATION, CONTINUED

## 5. So geh Herein zu mir

So geh Herein zu mir,  
Du mir erwählte Braut!  
Ich habe mich mit dir  
Von Ewigkeit vertraut.  
Dich will ich auf mein Herz,  
Auf meinem Arm gleich wie ein Siegel  
setzen  
Und dein betrübtes Aug ergötzen.  
Vergiß, o Seele, nun  
Die Angst, den Schmerz,  
Den du erdulden müssen;  
Auf meiner Linken sollst du ruhn,  
Und meine Rechte soll dich küssen.

So come within to me,  
Thou mine elected bride!  
I have myself to Thee  
Eternally betrothed.  
I will upon my heart,  
Upon my arm like as a seal engrave  
Thee  
And to Thy troubled eye bring pleasure.  
Forget, O spirit, now  
The fear, the pain,  
Which Thou hast had to suffer;  
Upon my left hand shalt Thou rest,  
And this, my right hand, shall embrace Thee.

## 6. Mein Freund ist mein

Mein Freund ist mein,  
Und ich bin dein,  
Die Liebe soll nichts scheiden.  
{Ich will, du sollst} mit {dir,mir} in  
Himmels Rosen weiden,  
Da Freude die Fülle, da Wonne wird  
sein.

My friend is mine,  
And I am Thine,  
Let love bring no division.  
(I will, Thou shalt) with (Thee, me)  
on Heaven's roses pasture,  
Where pleasure in fullness, where joy will  
abound.

## 7. Gloria sei dir gesungen

Gloria sei dir gesungen,  
Mit MenschEn- und englischen Zungen,  
Mit Harfen und mit Zimbeln schon.  
Von zwölf Perlen sind die Pforten;  
An deiner Stadt sind wir Konsorten  
Der Engel hoch um deinen Thron.  
Kein Aug hat je gespürt,  
Kein Ohr hat je gehört  
Solche Freude.  
Des sind wir froh,  
Io, io!  
Ewig in dulci jubilo!

Gloria to Thee be sung now,  
With mortal and angelic voices,  
With harps and with the cymbals too,  
Of twelve pearls are made the portals;  
Amidst Thy city we are consorts  
Of high around Thy throne.  
No eye hath yet perceived,  
No ear hath e'er yet heard  
Such great gladness.  
Thus we find joy,  
Io, io,  
Ever in dulci jubilo!

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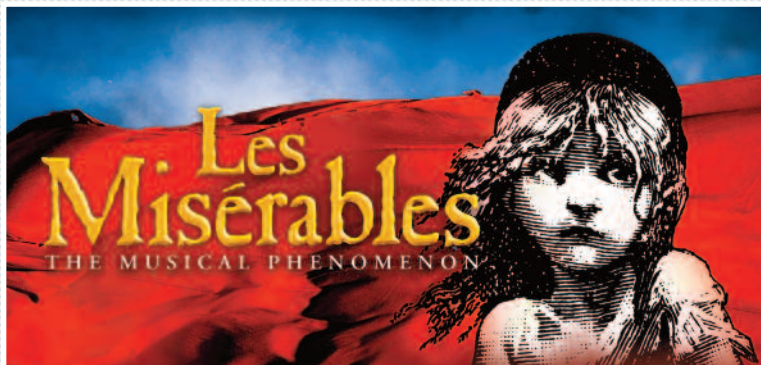
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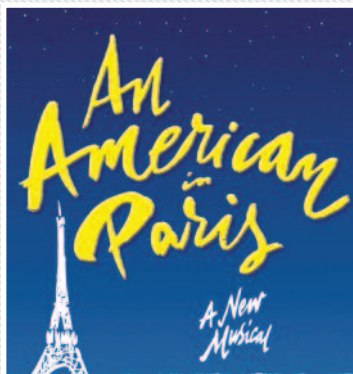
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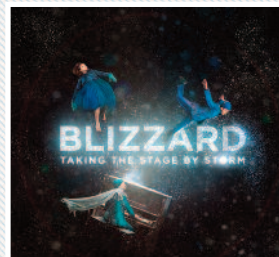


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OREGON BACH FESTIVAL

2019

# NEW YORK POLYPHONY

PASSIONTIDE: MUSIC FROM THE  
SPANISH AND FLEMISH RENAISSANCE

THURSDAY, JULY 11  
7:30 PM

BEALL CONCERT HALL  
UNIVERSITY OF OREGON



## CRUX TRIUMPHANS

Loyset Compère (1445–1518)

## SALME 55

Andrew Smith (b.1970)

## LAMENTATIONS, FERIA V

Francisco de Peñalosa (1470–1528)

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## TAAVETI LAUL

Cyrillus Kreek (1889–1962)

## OFFICIUM DE CRUCE

Loyset Compère (c.1445–1518)

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Geoffrey Williams, *countertenor*  
Steven Caldicott Wilson, *tenor*  
Christopher Dylan Herbert, *baritone*  
Craig Phillips, *bass*

*Estimated concert time is 1 hour and 30 minutes. Performed without intermission.*



## Salme 55

Salme 55—Psalm 55—is a sequence of verses set for four male voices a cappella. The work is an adaptation of a set of pieces composed for the concert work “Notes for a Requiem” that also included written texts from events in the life of the Italian Renaissance composer Carlo Gesualdo and a selection of Gesualdo’s motets, with a dancer elegantly choreographed to reinforce the dramatic and tragic events of Gesualdo’s life. “Notes for a Requiem” was commissioned by the Vestfoldfestspillene festival in Norway and was premiered in 2011 by New York Polyphony with mezzo-soprano Ebba Rydh and actor Svein Tindberg. The present sequence combines the short motets, each with its own material, with chanted sections to create a single, unified whole.

Psalm 55 will be familiar to those who know Mendelssohn’s setting “Hear my prayer”. The psalm is a lament in which the psalmist prays to God for deliverance from the enemies that surround him, and the friend who has betrayed him (a situation similar to that in which Gesualdo found himself). Nevertheless, the psalm closes with the psalmist’s confidence that God’s justice will prevail. The music for the first section “Exaudi Domine,” which was written first and thus influenced the rest of the sequence, was inspired by the main theme from the movie “Stone” (2010) starring Edward Norton, Milla Jovovich, and Robert

De Niro. The imploring quality of the music and the film’s subtext of betrayal and human weakness seemed a perfect match for those words “Hear my prayer.” Not the humble offering of a prayer uttered kneeling by the bed at night, but the anguished, desperate plea of a man in a crisis of life.

—Andrew Smith

## Lamentations, FERIA V

Of the Spanish composers writing in the late fifteenth and early sixteenth centuries, Francisco de Peñalosa stands out for his incorporation of non-native melodic material and his elaborate use of imitative counterpoint. Although his career was limited mainly to Spain, musicologists have often compared Peñalosa more to Franco-Flemish composers than to his Iberian contemporaries. The similarity is likely to trace its roots to a specific event. On May 22, 1502, Juana, the daughter of the Spanish monarchs Ferdinand and Isabella, was wed to Philip I of the house of Hapsburg. Peñalosa was present at the ceremonies and probably met several of Philip’s court composers, including Agricola and LaRue. Peñalosa’s *Lamentations of Jeremiah* were written in three sets (of which we present two), for Thursday, Friday and Saturday of Holy Week. The composition follows alternating texts of biblical prose and Hebrew letters. While the Latin texts are mostly set with

imitative points of entry (perhaps due to the influence of LaRue), the Hebrew letters are composed with more homophonic texture. Overall, the polyphony is lean in texture, albeit intensely charged in points of dissonance.

—Christopher Herbert

## Officium de Cruce

The *Officium de Cruce* by the Franco-Flemish composer Loyset Compère reflects the late-medieval practice of contemplating the Passion and the Dead Christ. Most of the cycle is based on the short Hours of the Cross, which appear in books of hours. The first part sets the text of the Introit for Mass on Holy Wednesday, *In nomine Jesu omne genuflectatur* (from Philippians 2:10), the second part is based on the text of an antiphon for the short Hours, and the remainder is set to the hymn *Patris sapientia*. The composer may have assembled these texts himself, perhaps for a commission from his patron in the 1470s, Duke Galeazzo Maria Sforza of Milan. Although the motet cycle omits the final strophe of the hymn (which refers to the observance of the canonical hours as a devotion), it ends with a turn to reflection; the final words “May this death be perpetually in my memory.”

—Susan Boynton

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OREGON BACH FESTIVAL

2019

# THE TERRITORY

WITH DARRELL GRANT AND  
THE OREGON TERRITORY ENSEMBLE

FRIDAY, JULY 12

7:30 PM

SORENG THEATER

HULT CENTER FOR  
THE PERFORMING ARTS



## THE TERRITORY

Darrell Grant (b.1962)

Hymn to the Four Winds  
Daybreak at Fort Rock  
Missoula Floods  
Rivers  
Chief Joseph's Lament  
Stones into Blossoms  
Sundays at the Golden West  
The Aftermath  
New Land

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*Here for Oregon. Here for Good.*

This project is supported by the Nils and Jewel Hult Endowment—Arts Foundation of Western Oregon Fund of The Oregon Community Foundation.

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Darrell Grant, *piano and composer*  
Hamilton Cheifetz, *cello*  
Marilyn Keller, *vocals*  
Kirt Peterson, *bass clarinet and tenor saxophone*  
Thomas Barber, *trumpet*  
Tyson Stubelek, *drums*  
John Nastos, *saxophone and alto flute*  
Eric Gruber, *bass*  
Mike Horsfall, *vibraphone*

*Estimated concert time is 1 hour. Performed without intermission.*

*The composer encourages the audience to attend his pre-concert talk at 6:30 pm, also in the Soreng Theater.*

“*The Territory* is a musical exploration of Oregon’s geographical and cultural history, from the floods and eruptions that formed its unique landscape, to the experiences of native peoples, settlers, and immigrants who have called Oregon home.”

“*The Territory*” is what writers, composers, and other storytellers who call this place home have in common. In wine culture it’s called “terroir”—that mix of dirt, rain, sun, wind, and water that make one vineyard’s grapes taste different from another.

This “*Territory*” is a suite in nine movements, inspired by the idea that topography and watershed, cycles of eruption, erosion, flood and drought, along with human stories of hope, disaster, courage, profligacy, promise, and betrayal create a vibration—an ethos—that is real. It rises from the land itself and connects native and transplant alike.

“*Hymn to the Four Winds*” is dedicated to the first Oregonians, for whom the land and its creatures were pieces of one whole. The melody is borrowed from a Nez Perce religious chant.

“*Daybreak at Fort Rock*” captures an imaginary sunrise at this volcanic landmark in Oregon’s high desert. In nearby Fort Rock Cave, 9,000-year-old sagebrush sandals marked the first known presence of human habitation in Oregon.

“*The Missoula Floods*” uses thematic improvisation to depict the Ice Age floods that sent millions of cubic tons of rock, soil,

and water boiling down the Columbia Gorge, scouring bare rock and making the Willamette Valley one of the most fertile places on the planet.

“*Chief Joseph’s Lament*” sets a portion of the surrender speech given by the legendary chief of the Grand Ronde Valley Nez Perce. His name, Hinmatóowyahtq’it, means “Thunder coming up over the land from the water.” Preferring to avoid bloodshed, Joseph led the Nez Perce away from their rightful land, seeking safe haven from the U.S. military in Canada; although they never made it, Joseph’s eventual surrender capped an epic struggle that made him a legend. His surrender “speech” was recorded (and perhaps embellished) by the poet C.E.S. Wood.

“*Rivers*” signifies transport, refuge, sustenance, and freedom. I was inspired by a line from a prose-poem by Portland writer Lynn Darroch: “And all the West unfurls, her hair spread in currents like a map.”

“*Stones into Blossoms*” is inspired by the 1941 executive order under which Japanese-Americans were forced to evacuate their homes and be transported to camps of plywood shacks surrounded by barbed wire. I wondered what kind of impression these events would have made

on a young child. The phrase “*Shikata ga nai*” translates as “it cannot be helped,” and was an oft-heard refrain in the face of this injustice.

“*Sundays at the Golden West*,” is inspired by lively days at the first African American-owned hotel west of the Mississippi. Steps from Portland’s Union Station, it provided lodging, entertainment, and a communication hub for Portland’s black community.

In 1887, on the banks of the Imnaha River, 34 Chinese gold miners were massacred. No one was ever charged. “*The Aftermath (Interlude)*” reflects how I imagine the vibrations from that tragedy still shimmer in that isolated cove.

The movement “*New Land*” reflects on how, after all these years, Oregon’s promise of paradise still draws newcomers of all ages and races. Their hopes, dreams, and energy birth the land anew with each successive generation.

I would like to extend special thanks to Chamber Music America, Bill and Jan Madill, Anne McFall, William Lang, Lynn Darroch, Billy Childs, Nola Bogle, Ethan Seltzer, Trygve Seim, Nany Price, and the Oregon Coast Music Association.

—Darrell Grant



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**Susan Brumfield**, *picfest Guest Conductor*

Dr. Susan Brumfield is professor of music education at Texas Tech University, and holds a Ph.D. in music education from the University of Oklahoma. She is known throughout the United States and Europe as a clinician, author, composer/arranger and choral conductor, and is an internationally recognized Kodály educator. Dr. Brumfield’s choral music is published with Hal Leonard Music, Colla Voce Music, and BriLee/Carl Fischer. We are honored to present Dr. Susan Brumfield as the guest conductor for picfest’s 22nd season, Treble Choral Festival.



**Peter Robb**, *picfest Artistic Director*

Peter Robb co-founded picfest in 1998 with his sister Rebecca Robb Hicks and wife, Genevieve Robb. In his career as a music educator, he has directed choirs and taught in elementary, middle, high school, and university settings in addition to working with civic and professional choruses. For 13 years, Robb led Oregon Festival Choirs, often preparing treble choirs for Oregon Bach Festival, Eugene Ballet, Eugene Symphony, and Eugene Concert Choir. Robb is an active composer and arranger of choral music, publishing with Hal Leonard and Colla Voce Music. Peter and Genevieve Robb have made Eugene their home for 25 years, and enjoy the circle of family, including their four children, seven grandchildren, one great-grandchild, and Gen’s father, all living in the area.



**Mark Shelton**, *picfest Guest Artist*

The warmth and humor of Mark Shelton combine with his percussion prowess to create a concert experience that connects with audiences. Mark entertains (and educates) with his trademark high-energy style as he romps and stomps through an arsenal of percussive paraphernalia (such as a marimba, doumbec, hammered dulcimer, bones, cajon, and more). Mark has presented *The Strike, Scrape, & Shake Show* to thousands of students. He has published articles with *Dulcimer Players News*, *Percussive Notes*, and others, and Heritage Music Press publishes his books for elementary music. Mark’s percussion work can be heard live and on recordings with Gateway Worship. His most recent solo recording *Handpan Serenade* is available on iTunes and Amazon. His percussion articles appear regularly in the magazine *Worship Musician*.

OREGON BACH FESTIVAL

2019

# BERLIOZ: ROMEO & JULIET

CONDUCTED BY JOHN NELSON  
FEATURING ERIC OWENS, BASS

SATURDAY, JULY 13  
7:30 PM

SILVA CONCERT HALL

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## ROMÉO ET JULIETTE, SYMPHONIE DRAMATIQUE, OP. 17

Hector Berlioz (1803–1869)

1. Introduction: Combats—Tumulte—  
Intervention du Prince (*Combat—  
Tumult—Intervention of the prince*)  
Prologue  
Strophes  
Scherzetto
2. Roméo seul—Tristesse—Bruits lointain  
de bal et de concert—Grande Fête  
chez Capulet (*Romeo alone—  
Sadness—Distant sounds of the  
ball and concert—Grand Party at  
the Capulets*)  
Fête (*Party*)
3. Nuit sereine—Le Jardian de Capulet,  
silencieux et désert (*Serene night—  
The Capulets' Garden, silent and  
deserted*)  
Scène d'amour (*Love scene*)
4. La Reine Mab, ou la Fée des songes  
(*Scherzo*) (*Queen Mab, or the Queen  
of Dreams*)
5. Convoi funèbre de Juliette  
(*Juliet's funeral cortège*)
6. Roméo au tombeau des Capulets  
(*Romeo at the tomb of the Capulets*)  
Invocation
7. Final  
Récitatif et air du Père Laurence  
(*Friar Laurence's Recitative and Aria*)  
Serment de réconciliation  
(*Sermon of reconciliation*)

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INTERMISSION

Sarah Mesko, *mezzo-soprano*  
Colin Ainsworth, *tenor*  
Eric Owens, *bass*

Festival Chorus  
OBF Orchestra  
UO Chamber Choir

Kathy Romey, *chorus master*  
John Nelson, *conductor*

*Estimated concert time including intermission is 2 hours.*

That Hector Berlioz was a genius there can be no doubt, but genius does not always ensure a calm passage through life. His father was a physician in a town not far from Grenoble, and since the father assumed that his son would follow in the same profession, the son's musical inclinations were largely ignored. He was sent to Paris to attend medical school, hated the experience, and took advantage of being in the big city by enrolling himself in private musical studies and, beginning in 1826, the composition curriculum at the Paris Conservatoire. The seal of approval for all Conservatoire composition students was the Prix de Rome, and in 1830, in his fourth consecutive attempt, Berlioz was finally honored with that prize. Apart from providing a measure of recognition for his skills and a welcome source of income, the award included a residency in Italy, a nation whose ancient cultural lineage was considered at the time to wield an indispensable influence over the formation of the creative intellect.

The 15 months he spent in Italy proved as inspiring to Berlioz as the Prix de Rome foundation could have hoped. Both the remnants of antiquity and the vivacity of modern Italian life left an indelible imprint on his taste, and depictions of Italian history, art, and landscape would surface often in his music during ensuing decades, as witness such works as the symphony *Harold in Italy*, the "dramatic symphony" *Romeo and Juliet*, and the operas *Benvenuto Cellini* (inspired by the autobiography of the 16th-century Italian sculptor, goldsmith, and musician), *Les Troyens* (1856–58, after Virgil's *Aeneid*, chronicling events leading to the founding of Rome), and *Béatrice et Bénédicte* (1860–62, after Shakespeare's Italianate *Much Ado About Nothing*).

Berlioz idolized the works of Shakespeare, which the Romantics viewed as reflecting their own esthetics of highly personalized expression, as opposed to so-called Classical playwrights, such as Racine, whose preference for formulaic structures were deemed emotionally limiting. Berlioz adapted the action of Shakespeare's *Romeo and Juliet* considerably when he turned it into a dramatic symphony. To be sure, the *Romeo and Juliet* Berlioz first encountered in the theatre was not really Shakespeare's, but rather an 18th-century adaptation by David Garrick. That was in September 1827, at the Paris Odéon, and fatefully playing the part of Juliet Capulet (on nights when she was

not appearing as Ophelia or Desdemona) was the Irish actress Harriet Smithson, with whom the 23-year-old Berlioz was immediately and irredeemably smitten. "My heart and whole being were possessed by a fierce, desperate passion in which love of the artist and of the art were interfused, each intensifying the other," wrote the composer. Despite the fact that he spoke no English and she no French, they would finally marry in 1833. It would be an unhappy union, and after they separated in the early 1840s Smithson declined into alcoholism. She died in 1854.

Buoyed by generous financial support from the violinist Niccolò Paganini, Berlioz was able to spend most of the year 1839 reinterpreting Shakespeare's *Romeo and Juliet* as a symphony, "something splendid



Hector Berlioz

on a grand and original plan, full of passion and imagination" (as he put it). Original it surely was. Berlioz' dramatic symphony incorporated distinct genres that did not normally intermarry any more than Capulets and Montagues did: oratorio, melodrama, operatic movements, song, and ballet, in addition to what might be considered "standard" symphonic writing. In the end this unprecedented project unrolled over seven movements (organized into three parts), stretching across an hour and 40 minutes, that do not so much depict Shakespeare's plot literally as they express the composer's representation of the emotions involved.

—James M. Keller

James M. Keller is the program annotator of the New York Philharmonic and the San Francisco Symphony. This note originally appeared in the program books of the New York Philharmonic and is used with permission. ©New York Philharmonic

## HECTOR AND HARRIET, SEEN AT THE THEATRE

In his *Nouveaux samedis* (1880), the theatre-loving memoirist Armand Ferrard de Pontmartin recalled seeing Berlioz in the auditorium when his future wife, Harriet Smithson, appeared in the role of Juliet:

One would need a quill from the wing of a dove to write of the ideal beauty, the passionate chastity, the virginal—I was about to say seraphic—grace of Miss Smithson. ... My companion nudged me and said in a low voice: "Look!" On our right, in the same row of the pit, I saw a young man whose appearance, once seen for three minutes, was unforgettable. His thick shock of light auburn hair was tossed back and hung over the collar of his appropriately threadbare coat. His magnificent marmorean, almost luminous, forehead, a nose one might have supposed carved by Phidias' chisel, his fine and slender, curved lips, his slightly, but not too, convex chin, his whole delicacy of mien which seemed to spell the ascetic or the poet, created an ensemble which would have been a sculptor's delight or despair. His was the ideal profile for a medallion or a cameo. But all these details vanished at the sight of those wide eyes, a pale but intense grey, fixed upon Juliet with that expression of ecstasy which the pre-Renaissance painters gave to their saints and angels. Body and soul alike were wholly absorbed in this gaze.

# ROMÉO ET JULIETTE, SYMPHONIE DRAMATIQUE, OP. 17

## TEXT AND TRANSLATION

### 1. Prologue

D'anciennes haines endormies ont surgi,  
comme de l'enfer;  
Capulets, Montagus, deux maisons ennemies,  
Dans Vérone ont croisé le fer.  
Pourtant, de ces sanglants désordres  
Le Prince a réprimé le cours,  
En menaçant de mort ceux qui, malgré ses ordres,  
Aux justices du glaive auraient encor recours.  
Dans ces instants de calme une fête est donnée  
Par le vieux chef des Capulets.  
Le jeune Roméo, plaignant sa destinée,  
Vient tristement errer à l'entour du palais;  
Car il aime d'amour Juliette... la fille  
Des ennemis de sa famille!...  
Le bruit des instruments, les chants mélodieux  
Partent des salons où l'or brille,  
Excitant et la danse et les éclats joyeux.

La fête est terminée, et quand tout bruit expire,  
Sous les arcades on entend  
Les danseurs fatigués s'éloignent en chantant;  
Hélas! et Roméo soupire,  
Car il a dû quitter Juliette!  
Soudain, Pour respirer encor cet air qu'elle respire,  
Il franchit les murs du jardin.  
Déjà sur son balcon la blanche Juliette  
Paraît... et se croyant seule jusques au jour,  
Confie à la nuit son amour.

Roméo palpitant d'une joie inquiète  
Se découvre à Juliette  
Et de son cœur les feux éclatent à leur tour

### Strophes

Premiers transports que nul n'oublie!  
Premiers aveux, premiers serments  
De deux amants  
Sous les étoiles d'Italie;  
Dans cet air chaud et sans zéphirs,  
Que l'oranger au loin parfume,  
Où se consume le rossignol en longs soupirs!

Quel art, dans sa langue choisie,  
Rendrait vos célestes appas?  
Premier amour! n'êtes-vous pas  
Plus haut que toute poésie?

Ou ne seriez-vous point, dans notre exil mortel,  
Cette poésie elle-même,  
Dont Shakespeare lui seul eut le secret suprême  
Et qu'il remporta dans le ciel!

Long-buried hatred has reappeared,  
as if from hell.  
Capulets and Montagues, two enemy houses,  
have been fighting in Verona.  
However, to these blood-stained squabbles  
The Prince has put a stop,  
by threatening death for anyone who, in spite of his orders,  
has recourse to the sword as an arbiter of justice.  
In this period of peace a ball is given  
by the old head of the Capulets.  
Young Romeo, lamenting his ill-fortune,  
wanders sadly around the palace.  
For he is in love with Juliet, daughter  
of his family's enemies!  
The sound of instruments and singing  
is heard from the ballroom where the glitter of gold  
inspires dancing and happy cheer.

The ball is over, and when the clamour has died down  
under the colonnades heading home  
the weary dancers can be heard singing.  
Alas, Romeo sighs  
because he had to leave Juliet!  
Suddenly to breathe again the very air that she breathes  
he climbs over the garden wall.  
Already there on her balcony, Fair Juliet  
was thinking she was alone all night  
confesses her love to the night.

Panting with anxious joy Romeo tells  
Juliet he is there,  
and the flames of love flare up in his heart too.

First passion, never forgotten,  
first avowals, first promises  
between two lovers  
beneath Italian stars;  
in this warm, motionless air scented  
by distant orange trees,  
where the nightingale pours out his endless sighs!

What art, in any language,  
could convey your heavenly bliss?  
First love! Are you not  
beyond the reach of poetry?

Or are you not, in our human exile,  
the very poetry  
of which Shakespeare himself had the innermost secret  
and which he took with him to heaven?



Heureux enfants aux cœurs de flamme!  
Liés d'amour par le hasard  
D'un seul regard;  
Vivant tous deux d'une seule âme!  
Cachez-le bien sous l'ombre en fleurs,  
Ce feu divin qui vous embrase;  
Si pure extase  
Que ses paroles sont des pleurs!

Quel roi de vos chastes délires  
Croirait égaler les transports!  
Heureux enfants!... et quels trésors  
Paieraient un seul de vos sourires!

Ah! savourez longtemps cette coupe de miel,  
Plus suave que les calices  
Où les anges de Dieu jaloux de vos délices,  
Puisent le bonheur dans le ciel.

### Scherzetto

Mab, la messagère  
Fluette et légère!...  
Elle a pour char une coque de noix  
Que l'écureuil a façonnée;  
Les doigts de l'araignée  
Ont filé ses harnois.  
Durant les nuits, la fée, en ce mince équipage,  
Galope follement dans le cerveau d'un page  
Qui rêve espiègle tour  
Ou molle sérénade  
Au clair de lune sous la tour.  
En poursuivant sa promenade  
La petite reine s'abat  
Sur le col bronzé d'un soldat... Il rêve canonnades  
Et vives estocades...  
Le tambour!... la trompette!...  
Il s'éveille, et d'abord  
Jure, et prie en jurant toujours, puis se rendort  
Et ronfle avec ses camarades. –  
C'est Mab qui faisait tout ce bacchanal!  
C'est elle encor qui, dans un rêve, habille  
La jeune fille  
Et la ramène au bal.  
Mais le coq chante, le jour brille,  
Mab fuit comme un éclair  
Dans l'air.

### 3. Scène d'amour

Ohé Capulets, bonsoir, bonsoir!  
Ah! quelle nuit! quel festin!  
Bal divin! Que de folles  
Paroles! Belles Véronnaïses,  
Sous les grands mélèzes,  
Allez rêver de bal et d'amour jusqu'au jour.

### 5. Convoi funèbre de Juliette

Jetez des fleurs pour la vierge expirée!  
Suivez jusqu'au tombeau notre sœur adorée!

Happy children with hearts ablaze!  
Bound in love by the chance  
of a single exchange of glances,  
sharing the same soul!  
Hide it beneath flowers in the darkness,  
this divine fire that consumes you;  
ecstasy so pure  
that its words are tears!

What king, of your chaste bliss,  
could ever match the pleasure?  
Happy children! What wealth  
could afford even one of your smiles?

Oh, enjoy this cup of honey for ever,  
sweeter than the chalices  
from which God's angels, jealous of your pleasures,  
taste the joys of heaven.

Mab, the messenger,  
light and slender,  
her chariot is an empty nut made  
by the joiner squirrel,  
a spider's fingers  
wove her harness.  
At night the fairy, in this tiny carriage,  
gallops wildly through a page's brain,  
making him dream of mischief  
or of a gentle serenade  
beneath the tower in moonlight.  
Carrying on her way  
the little queen lands  
on a soldier's tanned neck... He is dreaming of cannon fire  
and swift sword thrusts,  
drums! trumpets!  
He wakes,  
then curses, prays, swearing the while, then back to sleep  
and snores with his comrades.  
It's Mab who caused all this carousing,  
she too who, in a dream, dresses  
the young girl  
and takes her to the ball.  
But the cock crows, the day dawns,  
and Mab vanishes  
into thin air like lightning.

Hey there, Capulets!  
Goodnight, goodnight! What a night!  
What a party! Divine ball!  
What silly things were said! Verona's lovely girls  
beneath the arches,  
dream of dancing and love until daybreak.

Throw flowers for the virgin now deceased!  
Follow our beloved sister to the grave!

*continued next page*

# ROMÉO ET JULIETTE, SYMPHONIE DRAMATIQUE, OP. 17

## TEXT AND TRANSLATION, CONTINUED

### 7. Final

#### *Montagus*

Quoi! Roméo de retour! Roméo!  
Pour Juliette il s'enferme au tombeau  
Des Capulets que sa famille abhorre!  
Ah! malédiction sur eux!  
Roméo, ciel! morts tous les deux!  
Et leur sang fume encore!  
Ah! quel mystère affreux!

#### *Capulets*

Quoi! Roméo de retour! Roméo!  
Des Montagus ont brisé le tombeau  
De Juliette expirée à l'aurore!  
Ah! malédiction sur eux!  
Juliette, ciel! morts tous les deux!  
Et leur sang fume encore!  
Ah! quel mystère affreux!

#### *Montagues*

What! Romeo back home! Romeo!  
For Juliet he gets into the vault  
of the hated Capulets!  
Oh, a curse upon them!  
Romeo, heavens! Both dead!  
Their blood still warm!  
Oh, what a dreadful mystery!

#### *Capulets*

What! Romeo back home! Romeo!  
Some Montagues broke into the vault  
where lies Juliet, who died at dawn.  
Oh, a curse upon them!  
Juliet, heavens! Both dead!  
Their blood still warm!  
Oh, what a dreadful mystery!

### Récitatif et air du Père Laurence

#### *Le Père Laurence*

Je vais dévoiler le mystère:  
Ce cadavre, c'était l'époux  
De Juliette! Voyez-vous  
Ce corps étendu sur la terre?  
C'était la femme, hélas! de Roméo!  
C'est moi Qui les a mariés.

#### *Les deux chœurs*

Mariés!

#### *Le Père Laurence*

Oui, je dois l'avouer. – J'y voyais le gage salutaire  
D'une amitié future entre vos deux maisons...

#### *Les deux chœurs*

Amis des Capulets/Montagus.  
Nous!... Nous les maudissons!

#### *Le Père Laurence*

Mais vous avez repris la guerre de famille!...  
Pour fuir un autre hymen, la malheureuse fille  
Au désespoir vint me trouver:  
« Vous seul, s'écria-t-elle, Auriez pu me sauver!  
Je n'ai plus qu'à mourir. »  
– Dans ce péril extrême,  
Je lui fis prendre, afin de conjurer le sort,  
Un breuvage qui, le soir même,  
Lui prêta la pâleur et le froid de la mort.

#### *Les deux chœurs*

Un breuvage...

#### *Friar Laurence*

I shall reveal the mystery:  
this corpse, this was  
Juliet's husband! Do you see  
that body on the ground there?  
That was, alas, Romeo's wife.  
It is I who married them.

#### *Both choruses*

Married!

#### *Friar Laurence*

Yes, I admit it. I saw the salutary promise  
of a future friendship between your two houses...

#### *Both choruses*

Friends to the Capulets/Montagues.  
Us? We curse them!

#### *Friar Laurence*

But you have resumed the family feud.  
Desperate to escape another match, the unhappy girl  
came to see me.  
'Only you,' she cried, 'can save me!  
Death is my only escape!'  
In this extreme predicament  
I gave her a potion to avert  
her fate that very night by making  
her as pale and cold as death.

#### *Both choruses*

A potion...

*Le Père Laurence*

Et je venais sans crainte ici la secourir...  
Mais Roméo, trompé dans la funèbre enceinte,  
M'avait devancé pour mourir  
Sur le corps de sa bien-aimée;  
Et presque à son réveil, Juliette informée  
De cette mort qu'il porte en son sein dévasté  
Du fer de Roméo s'était contre elle armée,  
Et passait dans l'éternité  
Quand j'ai paru! – Voilà toute la vérité.

*Vieillards des deux chœurs*  
Mariés!

*Le Père Laurence*

Pauvres enfants que je pleure,  
Tombés ensemble avant l'heure;  
Sur votre sombre demeure  
Viendra pleurer l'avenir!  
Grande par vous dans l'histoire,  
Vérone un jour sans y croire  
Aura sa peine et sa gloire  
Dans votre seul souvenir!  
Où sont-ils maintenant ces ennemis farouches?  
Capulets! Montagus! Venez, voyez, touchez...  
La haine dans vos cœurs, l'injure dans vos bouches,  
De ces pâles amants, barbares,

Approchez Dieu vous punit dans vos tendresses,  
Ses châtiments, ses foudres vengeresses  
Ont le secret de nos terreurs!  
Entendez-vous sa voix qui tonne:  
« Pour que là-haut ma vengeance pardonne,  
Oubliez vos propres fureurs. »

*Montagus*

Mais notre sang rougit leur glaive!

*Capulets*

Mais notre sang rougit leur glaive!

*Montagus*

Le nôtre aussi contre eux s'élève!

*Capulets*

Ils ont tué Tybalt!

*Montagus*

Qui tua Mercutio?

*Capulets*

Et Pâris donc?

*Montagus*

Et Benvolio?

*Capulets*

Perfides, point de paix!

*Montagus*

Non, lâches, point de trêve!

*Friar Laurence*

I was coming to help her, not afraid.  
But Romeo, deceived in the mortuary vault,  
was there first, and had died  
on the body of his beloved,  
just before she woke. Juliet, learning  
that death was working through his ruined body,  
seized Romeo's dagger and turned it on herself,  
and was on her way to eternity  
when I arrived. That is the complete truth.

*Old men from both families*  
Married!

*Friar Laurence*

Poor children whom I lament,  
perished together before their time,  
over your unhappy home  
the future will come to weep.  
Made great through you  
Verona will one day owe  
its sufferings and its glory  
to the memory of you alone.  
Where are these fierce enemies now?  
Capulets! Montagues! Come, look, touch...  
With that hatred in your hearts and insults on your lips draw near  
to these pale lovers, you savages!

God will punish you in your weaknesses.  
His punishments, his avenging thunderbolts  
hold the secret of our fears!  
Do you hear his thundering voice:  
'If my vengeance is to forgive you on high,  
forget your own rage.'

*Montagues*

But our blood has stained their swords!

*Capulets*

But our blood has stained their swords!

*Montagues*

Our swords are raised against them!

*Capulets*

They killed Tybalt!

*Montagues*

Who killed Mercutio?

*Capulets*

What about Pâris?

*Montagues*

And Benvolio?

*Capulets*

Traitors, there's no peace!

*Montagues*

No, you cowards, no truce!

*continued next page*

# ROMÉO ET JULIETTE, SYMPHONIE DRAMATIQUE, OP. 17

TEXT AND TRANSLATION, CONTINUED

## *Le Père Laurence*

Silence! malheureux! pouvez-vous sans remords,  
Devant un tel amour, étaler tant de haine?  
Faut-il que votre rage en ces lieux déchaîne,  
Rallumée aux flambeaux des morts?  
Grand Dieu, qui vois au fond de l'âme,  
Tu sais si mes vœux étaient purs!  
Grand Dieu, d'un rayon de ta flamme,  
Touche ces cœurs sombres et durs!  
Et que ton souffle tutélaire,  
À ma voix sur eux se levant,  
Chasse et dissipe leur colère,  
Comme la paille au gré du vent!

## *Montagus*

Ô Juliette, douce fleur, dans ces moments suprêmes  
Les Montagus sont prêts eux-mêmes  
À s'attendrir sur ton malheur.

## *Capulets*

Ô Roméo, jeune astre éteint,  
Dans ces moments suprêmes  
Les Capulets sont prêts eux-mêmes  
À s'attendrir sur ton destin.

## *Les deux chœurs*

Dieu! quel prodige étrange!  
Plus d'horreur! plus de fiel!  
Mais des larmes du Ciel!  
Toute notre âme change!

## *Friar Laurence*

Silence, you wretches! How can you display  
such brazen hatred in the face of such love?  
Must your hatred flare up again here  
enflamed by the torches for the dead?  
Great God, who see into the depths of our souls,  
you know that my wishes were pure;  
great God, with the warmth of your flame  
touch these cruel, dark hearts!  
May your guardian breath,  
rising over them at my voice,  
drive away their anger and scatter it  
like straw in the wind!

## *Montagues*

O Juliet, sweet flower, at this final moment  
the Montagues are ready  
to be touched by your fate.

## *Capulets*

Romeo, young fallen star,  
at this final moment  
the Capulets are ready  
to be touched by your fate.

## *Both choruses*

Heavens! What a remarkable prodigy!  
No more misery! No more malice!  
But in the tears from Heaven  
our souls are transformed!



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*Le Père Laurence*

Jurez donc, par l'auguste symbole,  
 Sur le corps de la fille et sur le corps du fils,  
 Par ce bois douloureux qui console;  
 Jurez tous, jurez par le saint crucifix,  
 De sceller entre vous une chaîne éternelle  
 De tendre charité, d'amitié fraternelle;  
 Et Dieu qui tient en main le futur jugement,  
 Au livre du pardon inscrira ce serment!

*Les deux chœurs*

Nous jurons, par l'auguste symbole,  
 Sur le corps de la fille et sur le corps du fils,  
 Par ce bois douloureux qui console;  
 Nous jurons, nous jurons par le saint crucifix,  
 De sceller entre nous une chaîne éternelle  
 De tendre charité, d'amitié fraternelle;  
 Et Dieu qui tient en main le futur jugement,  
 Au livre du pardon inscrira ce serment!  
 Nous jurons d'éteindre enfin tous nos ressentiments,  
 Amis pour toujours!

*Friar Laurence*

Now swear by this solemn symbol,  
 over the body of your son and your daughter,  
 by the consoling power of the cross,  
 swear, all of you, by the holy crucifix,  
 to seal between you an eternal bond  
 of tender charity and brotherly friendship.  
 May God, who gives the final judgement,  
 inscribe this oath in the book of forgiveness!


*Both choruses*

We swear by this solemn symbol,  
 over the body of our son and our daughter,  
 by the consoling power of the cross,  
 we swear, by the holy crucifix,  
 to seal between us an eternal bond  
 of tender charity and brotherly friendship.  
 May God, who gives the final judgement,  
 inscribe this oath in the book of forgiveness!  
 We swear to put all our enmity finally away,  
 friends forever!

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# 2019



## ORGAN INSTITUTE PARTICIPANTS

- |  |   |
|--|---|
| Elena Baquerizo<br><i>Palmetto Bay, FL</i> | Isabelle van Rensburg<br><i>Gauteng, South Africa</i> |
| Hannah Cen Lingen<br><i>New York, NY</i>   | Abraham Wallace<br><i>Norman, OK</i>                  |
| Yuhan Niu<br><i>Pasadena, CA</i>           | Bruce Xu<br><i>Sloatsburg, NY</i>                     |
| Dominic Pang<br><i>San Jose, CA</i>        | Eddie Zheng<br><i>New York, NY</i>                    |

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*Program will be provided at the concert.*

*The OBF Organ Institute is supported by a generous grant from The Reed Foundation.*

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**SFYCA SOLOISTS** | FRIDAY, JULY 5 | 1:00PM  
HULT CENTER LOBBY

**GREGORY ZELEK, ORGAN** | WEDNESDAY, JULY 10 | 2:00PM  
CENTRAL LUTHERAN CHURCH

OREGON BACH FESTIVAL

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### MUSIC LECTURE WITH JOHN BUTT

THURSDAY, JUNE 27 | 2:30PM

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SATURDAY, JUNE 29 | 7:30PM

### FACULTY CHAMBER MUSIC RECITAL

FRIDAY, JULY 5 | 2:30PM

### BERWICK ACADEMY CHAMBER MUSIC RECITAL II

SATURDAY, JULY 6 | 3:30PM

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**JANE GLOVER** | FRIDAY, JUNE 28  
HULT CENTER STUDIO | 6:30PM

**SUSAN SYGALL\*** | FRIDAY, JULY 5  
HULT CENTER STUDIO | 6:30PM

**DARRELL GRANT** | FRIDAY, JULY 12  
SORENG THEATER | 6:30PM

**STEPHEN RODGERS\*** | SATURDAY, JULY 13  
HULT CENTER STUDIO | 6:30PM

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*\*will be joined by Peter van de Graaff*



**Peter van de Graaff**, music director at KWAX-FM, is on the air in Eugene after arriving from Chicago's WFMT, where he spent 28 years. In addition to hosting a daily show for that station, van de Graaff hosted live broadcasts by the Chicago Symphony and Chicago Lyric Opera. He was also host and program director of the Beethoven Network, a syndicated service broadcast on 150 radio stations nationwide. As a professional singer, van de Graaff has performed with opera companies and orchestras throughout the world. He also enjoys resurrecting and performing early 18th-century chamber operas, called *intermezzi*, which he and his wife, soprano Kathleen, have performed with a number of orchestras and on live radio broadcasts.

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**Colin Ainsworth, tenor** (Brooklin, ON, Canada), has distinguished himself not only with his interpretations of the major Classical and Baroque tenor roles but also by his performances in contemporary opera. “[He] has always been blessed with an unusually high, pure tenor. Now it thrills with remarkable power and expressivity” (*Stagedoor* 2016). Mr. Ainsworth’s many performances have included the title roles in *Orphée et Euridice*, *Pygmalion*, *Castor et Pollux*, *Roberto Devereux*, and *Albert Herring*, as well as Tom Rakewell in *The Rake’s Progress* and Lysander in *A Midsummer Night’s Dream*. An avid supporter of new works, he has appeared in the world premieres of John Estacio’s *Lillian Alling* at the Vancouver Opera, Stuart MacRae’s *The Assassin Tree* at the Edinburgh International Festival, and Rufus Wainwright’s *Prima Donna* at Sadler’s Wells in London and at the Luminato Festival. Other opera engagements have included appearances with the Royal Opera (London), Canadian Opera Company, Chicago Opera Theatre, L’Opéra de Français, and the Greek National Opera. This past season he made three debuts: with Opera Columbus in Lully’s *Armide*, Seattle Opera as the Steuermann in *Der fliegende Holländer*, and with Teatro Nacional São Carlos as Pylades in *Iphigénie en Tauride*. Also a prolific concert singer, Mr. Ainsworth has appeared with the Cincinnati Symphony, Les Violons du Roy in Montreal, and Tafelmusik Baroque Orchestra in Toronto. His new disc, *A Play of Passion*, featuring the music of Derek Holman, has just been released. This season, Mr. Ainsworth returns to the Toronto Symphony Orchestra as soloist in Jeffrey Ryan’s new composition *Afghanistan: Requiem for a Generation* as part of Canada’s 150th birthday celebration. He also will return to Chicago’s Music of the Baroque in Handel’s *Esther*.



**Alito Alessi, choreographer** (Eugene, OR), is a Guggenheim Fellow (2005), Fulbright Senior Specialist (2007), and internationally known as a pioneering teacher and choreographer in the fields of contemporary and inclusive dance. In 1979, he co-founded Joint Forces Dance Company, which was instrumental in leading elements of gender equity, and in bringing the dance form Contact Improvisation onto mainstream dance stages worldwide. In 1987, he founded the DanceAbility method of connecting people with and without disabilities through dance. His development of the DanceAbility method has earned him the support of several United States embassies and the role of arts envoy for the U.S. State Department in Argentina, Austria, Finland, the Netherlands, Portugal, Indonesia, Mongolia, and the Philippines. Since the late 1990s, Alessi has conducted month-long DanceAbility teacher certification courses, and taught and performed at many of the world’s premier dance festivals and venues. Recognition includes the Hong Kong Choreographer of the Year Award (2006), an Ashoka Fellowship (2009), an honorary professorship at National School of Dance in Mexico City (2004), Choreographer’s Fellowships from the American National Endowment for the Arts, and many other state and national grants. In 2016, he pioneered a project with architect and president of the Pratt Institute Frances Bronet that served to redefine access, inclusion, and design through a series of lectures, demonstrations, and dance performances that toured the United States. In 2017, Alessi was selected as a keynote speaker, teacher, and performer for International Dance Day in Shanghai, China, and in 2019 DanceAbility received the Zero Project award, being chosen as one of ten global organizations for its impact in relation to social change. In 2019, Alito received the Eugene Arts & Letters Award, presented by the Eugene Arts & Business Alliance.



**Harry Baechtel, baritone** (Eugene, OR), enjoys a wide-ranging career in the vocal arts. Hailed for his “mellifluous” voice, he recently joined microphilharmonic for a performance of the Schoenberg Chamber Orchestra arrangement of Mahler’s *Lieder eines fahrenden Gesellen*, receiving rave reviews—“In a group of greatly trained musicians, Baechtel was the highlight of the evening” (*Eugene Weekly*). An advocate for new music, he created the role of Adam, a returned war veteran struggling with PTSD, in Ethan Gans-Morse’s contemporary opera/oratorio *The Canticle of the Black Madonna*. He also has extensive experience in the standard operatic and oratorio repertoire. His operatic roles include Papageno (*Die Zauberflöte*), Il Conte (*Le nozze di Figaro*), Malatesta (*Don Pasquale*), and Prince Tarquinius (*The Rape of Lucretia*) with companies such as Boston Lyric Opera, Berkshire Opera, and Eugene Opera. He has performed as baritone soloist in a broad spectrum of the oratorio repertory including the Fauré *Requiem*, the Brahms *Requiem*, Finzi’s *In terra pax*, Handel’s *Messiah*, Orff’s *Carmina Burana*, Schubert’s *Mass in G Major*, Bach’s *B Minor Mass*, and Vaughan Williams’ *Hodie* and *Fantasia on Christmas Carols*. Dr. Baechtel has a particular passion for performing art songs, releasing a recording last year of chamber music and *mélodies* by Gabriel Fauré with pianist Michael Seregow and the Sylvestris Quartet. An active recitalist, he recently gave a recital of English chamber music including Vaughan Williams’ *On Wenlock Edge*, and sang Mahler’s orchestral *Lieder eines fahrenden Gesellen* in the unusual rock and roll venue of Portland’s Crystal Ballroom. In addition to his performing engagements, Dr. Baechtel is an assistant professor of voice at Portland State University.

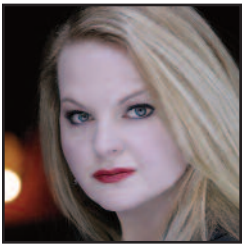
# GUEST ARTISTS

OREGON BACH FESTIVAL

# 2019



**John Butt, conductor and keyboard** (Helensburgh, U.K.), is Gardiner Professor of Music at the University of Glasgow, musical director of Edinburgh's Dunedin Consort and a principal artist with the Orchestra of the Age of Enlightenment. His career as both musician and scholar centers on music of the 17th and 18th centuries, but he is also concerned with the implications of the past in our present culture. Author of five monographs, Butt has written extensively on Bach, the Baroque, the historical performance revival (*Playing with History*, 2002), and issues of modernity (*Bach's Dialogue with Modernity*, 2010). His subsequent work has focused on listening cultures and embodied musical experience, frictions between Classical music ideology and religious practice, and music and sonic practice in the work of Alfred Hitchcock. Butt's discography includes eleven recordings on organ and harpsichord for Harmonia Mundi and 15 recent recordings for Linn Records. Highlights, as conductor of Dunedin, include the Gramophone Award-winning recordings of Handel's *Messiah* and Mozart's *Requiem* (the latter was also nominated for a Grammy Award), together with significant recordings of Bach's Passions, Mass, *Magnificat*, *Christmas Oratorio*, and *Brandenburg Concertos*, and Handel's *Acis and Galatea*, *Esther*, and *Ode to St. Cecilia* (2018). A recording of Monteverdi's *Vespers of 1610* was released in 2017. As a guest conductor, Butt has worked with the Scottish Chamber Orchestra, City of London Sinfonia, BBC Symphony Orchestra, Rotterdam Philharmonic, The English Concert, Irish Baroque Orchestra, and Ars Lyrica. He made his London Proms debut with Dunedin Consort in 2017, and performed Handel's *Samson* at the 2018 Edinburgh Festival (a recording of this oratorio will be released in 2019).



**Elizabeth Deshong, mezzo-soprano** (Sellings Grove, PA), has performed extensively throughout the world with such companies as the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Los Angeles Opera, Canadian Opera Company, English National Opera, and Aix-en-Provence. During the 2018/2019 season, Ms. DeShong will sing Adalgisa in *Norma* with the North Carolina Opera, tour Europe and the United States with The English Concert performing Juno in Handel's *Semele*, sing Sesto in *La Clemenza di Tito* with the Los Angeles Opera, and perform the title role in Handel's *Rinaldo* at the Glyndebourne Festival. In addition, she will give a recital for Vocal Arts DC at the Kennedy Center, sing John Adams' *The Gospel According to the Other Mary* with the Accademia Nazionale di Santa Cecilia with the composer conducting, and sing Handel's *Messiah* with the San Francisco Symphony and the Houston Symphony. During the 2016/2017 season, Ms. DeShong returned to the Lyric Opera of Chicago to sing Adalgisa in Bellini's *Norma* and made her Royal Opera and Bayerische Staatsoper debuts as Suzuki in *Madama Butterfly*. In concert she performed the Beethoven *Symphony No. 9* with the Baltimore Symphony and the Verdi *Requiem* with the Royal Scottish National Orchestra. Ms. DeShong is the recipient of Washington National Opera's Artist of the Year award in 2010. On DVD, she can be seen as Hermia in the Metropolitan Opera's pastiche opera *The Enchanted Island* (Virgin), and as Maffio Orsini in the San Francisco Opera's production of *Lucrezia Borgia* (EuroArts Music and Naxos of America). Her recording of Handel's *Messiah* with the Toronto Symphony under the direction of Andrew Davis was released by Chandos and nominated for two Grammy Awards in 2018.



**Jane Glover, conductor** (London, U.K.), is music director of Chicago's Music of the Baroque. In demand on the international opera stage, Ms. Glover has appeared with numerous companies including New York's Metropolitan Opera, Houston Grand Opera, Royal Opera House, Covent Garden, and English National Opera, to name a few. She made her professional debut at the Wexford Festival in 1975, joined Glyndebourne in 1979, and was music director of the Glyndebourne Touring Opera from 1981 to 1985. She was artistic director of the London Mozart Players from 1984 to 1991, and has held principal conductorships with both the Huddersfield and the London Choral Societies. For many seasons she also served as artistic director of opera at London's Royal Academy of Music. Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the Far East, and Australasia. In North America she has appeared with many orchestras, including the Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, and the Toronto and San Francisco symphonies. Her many recordings feature a series of Mozart and Haydn symphonies for ASV, and arias with Felicity Lott, all with the London Mozart Players; Haydn Masses with Trinity Wall Street on Naxos; plus other recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton. Her extensive broadcasting career includes the television series *Orchestra* and *Mozart*, and the radio series *Opera House* and *Musical Dynasties*, all for the BBC. Jane Glover studied at St. Hugh's College, Oxford, where, after graduation, she earned her D.Phil. on 17th-century Venetian opera. She holds honorary degrees from several universities and is a Fellow of the Royal College of Music.



**Darrell Grant, piano** (Portland, OR), has risen from his introduction to audiences as the pianist in vocalist Betty Carter's trio to an internationally recognized performer, composer, and educator who channels the power of music to create community, sustainability, and social justice. Having performed with jazz luminaries including Frank Morgan, Tony Williams, Brian Blade, Esperanza Spalding, and Nicholas Payton, he followed his 1994 *New York Times* Top 10 Jazz Album *Black Art* with seven albums receiving critical acclaim from publications including *The Village Voice* and *DownBeat Magazine*. He has toured as a bandleader and solo artist throughout the U.S., Canada, and Europe as well as in Turkey and Japan in venues from Paris's La Villa jazz club to the Havana Jazz Festival. Dedicated to themes of hope, community, and place, Grant's compositions include his 2012 *Step by Step: The Ruby Bridges Suite* honoring the civil rights icon who integrated New Orleans's public schools. Also in 2012, he won a Chamber Music America grant for his composition *The Territory*, which explores the terroir of music through the geographic and cultural history of Oregon. Committed to practicing civic engagement through artistry, Grant has driven pianos deep into state forests to support the environment, arranged protest anthems, and shared the stage with Bishop Desmond Tutu. Since moving to Portland, Oregon, he has been named Portland Jazz Hero by the Jazz Journalist Association, received a Northwest Regional Emmy, and has been named the 2019 Portland Jazz Master. Grant is a professor of music at Portland State University where he directs the Leroy Vinnegar Jazz Institute.



**Peter Gregson, composer and cello** (London, U.K.), has been lauded for "working at the forefront of the new music scene" (*The New Yorker*). His debut solo album, *Terminal*, was commissioned by Bowers & Wilkins, recorded at Peter Gabriel's Real World Studios, and launched in April 2010. This led to his first ballet commission, Hubert Essakow's *FLOW* for the Print Room at the Coronet in London. *Lights in the Sky*, his second album, composed for cello, piano, and analogue synthesizers, was released at Imogen Heap's Reverb Festival in August 2014, and his third studio album, *TOUCH*, was released to critical acclaim on the American high-fidelity label Sono Luminus in August 2015. His string quartet, Chorale (five), was recently remixed by FYFE into his latest single, *Better Man*. Peter is in demand as a cellist for his improvisation work on major film and television soundtracks for composers including Lorne Balfe, Alex Heffes, Rupert Gregson-Williams, Michael Price, and many others. Spitfire Audio developed a sample library of Peter's extended cello techniques and sounds from his blue, five-string electric cello, all recorded at Pixel, his studio at Tileyard Studios in London. The soundtrack to Peter's first feature film, *A Little Chaos*, directed by Alan Rickman and starring Kate Winslet and Matthias Schoenaerts, was nominated for the Public Choice Award at the World Soundtrack Awards and named *Vanity Fair* critic Richard Lawson's 2015 Score of the Year. Peter recently completed the music for *Boundless*, an open world game for PlayStation and PC.



**Vijay Gupta, Hinkle lecturer** (Los Angeles, CA), is a violinist and leading social justice advocate for the role of the arts and music to heal, inspire, provoke change, and foster social connection. He is the founder and artistic director of Street Symphony, a non-profit organization providing musical engagement and dialogue and teaching artistry for homeless and incarcerated communities in Los Angeles. Recognized for his "dedication to bringing beauty, respite, and purpose to those all too often ignored by society while demonstrating the capacity of music to validate our shared humanity," Vijay Gupta is a 2018 John D. and Catherine T. MacArthur Fellow. A celebrated speaker, educator, and advocate, Gupta works as a consultant and guest lecturer with education, performance, and presentation institutions across the U.S. and Canada. He currently serves on the faculty of The Colburn School and Longy School of Music, and is the senior program and artistic advisor of the Young Musician's Foundation, a Los Angeles-based musical training, performance, and advocacy organization. Gupta also serves on the board of directors of the D.C.-based national arts advocacy organization Americans for the Arts, as well as Los Angeles's beloved 24th Street Theatre. He is the recipient of numerous awards and honors, including an honorary Doctor of Humane Letters by the University of La Verne and the 2017 Leonard Bernstein Lifetime Achievement Award from the Longy School of Music. Gupta is a 2017 Citizen Artist Fellow with the John F. Kennedy Center for the Performing Arts and a 2011 TED Senior Fellow. Gupta is represented as a speaker by the Lavin Agency and performs on a 2015 violin made by Los Angeles maker Eric Benning.

# GUEST ARTISTS

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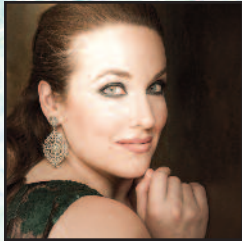
**William Hulings, narrator** (Eugene, OR), is happy to be making his OBF debut with a wonderful performance for young people. Audience members from the Eugene/Springfield area will recognize him from his work with the Eugene Symphony, Eugene Ballet, Eugene Concert Choir, and Eugene Opera as well as the Oregon Contemporary Theatre, Oregon Festival of American Music, Radio Redux, and the Willamette Repertory Theatre. Around the country, Hulings has worked with theaters such as the Minnesota Children's Theatre, The Guthrie Theatre, Seattle Repertory Theatre, Arizona Theatre Company, Studio Theatre, Shakespeare Theatre Company of Washington D.C., Shakespeare Santa Cruz, GEVA, Virginia Stage Company, Hope Summer Repertory, and The Acting Company. His favorite roles include Henry Higgins (*My Fair Lady*), Harold Hill (*The Music Man*), Curly (*Oklahoma!*), Orlando (*As You Like It*), Long John Silver (*Treasure Island*), Brom Bones (*The Legend of Sleepy Hollow*), Ferdinand (*The Tempest*), Sergius (*Arms and The Man*), and Tom (*Glass Menagerie*). He holds a B.A. in history and political science from Colorado College, and an M.F.A. in theatre arts from the University of Minnesota. He is a member of the Society of American Fight Directors and has been learning, teaching, performing, and directing stage combat in the U.S., Canada, and England for over 20 years.



**Scott Allen Jarrett, conductor and piano** (Jamaica Plain, MA), is recognized as one of our nation's leading teachers and interpreters of the vocal works of Johann Sebastian Bach. He is the director of music at Boston University's Marsh Chapel, music director of the Back Bay Chorale, and the artistic director of the Bach Akademie of Charlotte (NC). Additionally, Jarrett is the resident conductor of Boston's Handel and Haydn Society, and he leads *The Bach Experience* at Boston University's Marsh Chapel, teaching and performing cantatas in the spirit of the OBF Discovery Series. He regularly leads the Handel and Haydn Society's annual *Bach Christmas* performances and has been a long-time collaborator with Miami-based Seraphic Fire and Trinity Wall Street, guest conducting, singing baritone, and playing continuo. He is a faculty member at the Aspen Music Festival's Professional Choral Institute, teaching master classes in the music of Bach and ensemble singing. Since 2010, Jarrett has been a member of the artistic staff of Oregon Bach Festival, serving variously as assistant chorus master, director the Conductors Master Class in Helmuth Rilling's final year as artistic director, and also as director of the Vocal Fellows program in 2016 and 2017. He conducted OBF's season-opening performances of the *St. Matthew Passion* in 2017, and was subsequently invited to lead the Discovery Series in 2018 and 2019.



**Matthias Maute, conductor and recorder** (Montreal, QC, Canada), has achieved an international reputation and esteem for his artistic direction of Ensemble Caprice, for whom he produces ingenious and fascinating programs. With this ensemble he regularly appears at major festivals worldwide. In the realm of choir and orchestra direction, Matthias Maute has focused more and more on large-scale projects. His versions of Bach's *B Minor Mass*, Arvo Pärt's and J.S. Bach's *Magnificats*, and J.D. Zelenka's *Miserere* were broadcast nationwide by CBC Radio 2 and Radio Canada/Espace musique. He has recorded G.F. Handel's *Music for Royal Fireworks* on CD, and under his direction Ensemble Caprice was awarded the prestigious 2009 JUNO Award for Best Classical Album of the Year (Vocal or Choral Performance) for its CD *Gloria! Vivaldi's Angels* on the Analekta label. In 2012 Ensemble Caprice directed by Matthias Maute released a double CD on Analekta featuring Bach's *Brandenburg Concertos* juxtaposed with preludes from Shostakovich's Op. 87. R. Maute's solo career has soared since winning first prize in the soloist category at the renowned Early Music Competition in Bruges, Belgium, in 1990. He made his debut at Lincoln Center in New York in December 2008. Matthias Maute's compositions hold an important place in the world of contemporary recorder music, and he has made some 20 recordings on the Analekta, Vanguard Classics, Bella Musica, Dorian, Bridge, and Atma Classique labels. He teaches at Université de Montréal and McGill University in Montreal.



**Sarah Mesko, mezzo-soprano** (Houston, TX), is rapidly gaining attention for her “rich mezzo soprano” voice and musicality, and her “consistently beautiful sound” (*Washington Post*). In the 2018/2019 season, Ms. Mesko returns to the Metropolitan Opera—following her successful performance of Arsace in *Semiramide*—to sing Mercédès in *Carmen*. She will also make her Canadian debut as Isolier in *Le comte Ory* with Edmonton Opera and her Opera Theatre of Saint Louis debut as Ottavia in *The Coronation of Poppea*. Last season, Ms. Mesko was seen at the Metropolitan Opera as the Second Lady in *Die Zauberflöte* and Ines in *Il trovatore* while covering Le Prince Charmant in *Cendrillon*. She also made her New York Philharmonic debut, her Cincinnati Opera debut as Ottavia in Monteverdi’s *L’incoronazione di Poppea*, and her role debut as Jo in *Little Women* with Annapolis Opera. On the concert stage, Sarah Mesko has appeared with the National Symphony Orchestra under Tito Muñoz, as Dejanira in Handel’s *Hercules* with Oregon Bach Festival, with the Columbus Symphony in *Alexander Nevsky*, and with the Baltimore Symphony Orchestra under Marin Alsop. Ms. Mesko has made recital appearances with the Dallas Opera, with tenor Paul Appleby for the George London Foundation in New York City, and with the Dolce Suono Ensemble. In 2009, Ms. Mesko was a national finalist in the Metropolitan Opera National Council Auditions. She is also among a rare number of singers who have won the Richard F. Gold Career Grant more than once. A native of Hot Springs, Arkansas, Ms. Mesko holds a Master of Music degree in vocal performance from Rice University.



**Shannon Mockli, choreographer and dancer** (Eugene, OR), has danced with a wide variety of choreographers, such as Stephen Koester, Harry Mavromacalis (Dance Anonymous in New York City), Doug Elkins, Brent Schneider, Eric Handman, Abby Fiat, Tandy Beale, Lisa Race, Pamela Geber, and Satu Hummasti. She has performed at the La MaMa Theater in New York City, White Wave Dance Festival in Brooklyn, New York Dance Alliance 50th Anniversary, Northwest ACDFA, and at the Rose Wagner Performing Arts Theater in Salt Lake City. Shannon has taught modern dance technique, improvisation, composition, and video technology at the University of Utah and in the surrounding community. She has served as a videographer and editor for Jacob’s Pillow Dance Festival 2004 and Bates Dance Festival 2005. Shannon has continued to develop her video skills by working with an independent video production company in Salt Lake City, in the University of Utah Modern Dance audio/video department, and as an independent videographer. In Spring 2006, she directed the University of Utah’s International Student Dance Film Competition. Most recently, Shannon served as a videographer and steadycam operator for Victoria Marks and Ellen Bromberg. She is originally from Salt Lake City, Utah, where she received her M.F.A. and the L. Scott Marsh Mentorship Award from the University of Utah, Department of Modern Dance, in 2008.



**Arwen Myers, soprano** (Portland, OR), is quickly gaining a reputation as a captivating and sensitive interpreter of repertoire spanning from early to new music. Praised for her “crystalline tone and delicate passagework” (*San Francisco Chronicle*), she is a versatile artist, equally comfortable in oratorio, chamber music, and on stage. Ms. Myers has performed major works with Portland Baroque Orchestra, Early Music Vancouver, Pacific MusicWorks, Indianapolis Symphony Orchestra, and Indianapolis Baroque Orchestra, among others. Recent and upcoming season highlights include Handel’s *Ode for the Birthday of Queen Anne* with Philharmonia Baroque Orchestra; Bach’s *St. John Passion*, Cantata 140, *Magnificat*, and *Christmas Oratoria*; a program of Purcell and Dowland with Portland Baroque Orchestra; Vivaldi’s *Gloria* and Monteverdi’s *Christmas Vespers* with Early Music Vancouver; Fauré’s *Requiem* with Indianapolis Symphony Orchestra; world premiere performances and recordings by Robert Kyr, Zachary Wadsworth, J.J. Wright, and Michel Petrossian; and the title role in Handel’s *Semele* with American Bach Soloists Academy. An enthusiastic collaborator, she has appeared with some of the nation’s premiere chamber ensembles, including featured solo appearances with Seraphic Fire, Bach Akademie Charlotte, and Cappella Romana, among others. In 2014, she received third place in the prestigious NATS Artist Award competition, and she has twice advanced in the Oratorio Society of New York solo competition. A native of Augusta, Georgia, Arwen holds degrees from the Indiana University Jacobs School of Music, and currently serves as director of communications and marketing at Trinity Episcopal Cathedral, co-manager of the Royal School of Church Music Pacific Northwest, and executive and co-artistic director of Northwest Art Song, all in Portland, Oregon. Arwen is also an active freelance artist. [arwenmyerssoprano.com](http://arwenmyerssoprano.com).



# GUEST ARTISTS

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**John Nelson, conductor** (San José, Costa Rica), is recognized on the international scene as one of America's most eminent conductors. He has held positions as musical director of the Indianapolis Symphony Orchestra, Opera Theater of St. Louis, Caramoor Music Festival in New York, and the Chamber Orchestra of Paris. He has also been principal guest conductor of the National Orchestra of Lyon, artistic advisor of the orchestras of Nashville and Louisville, and is presently the principal guest conductor of the National Orchestra of Costa Rica, the country in which he was born to American missionary parents. In the course of his career he has conducted virtually all the major orchestras in the U.S, Canada, and Europe. His large repertoire has also led him to the world's great opera houses, including the Metropolitan Opera, New York City Opera, Chicago Lyric Opera, Santa Fe, Grand Théâtre de Genève, Opéra Bastille, Netherlands Opera, Rome's Teatro dell'Opera, Opéra National de Lyon, and La Monnaie. Maestro Nelson's distinguished discography includes Händel's *Semele* (Grammy Award, 1993), Berlioz's *Béatrice et Bénédicte* (Diapason d'Or, 1992), and highly acclaimed DVDs of Bach's *B Minor Mass* and *St. Matthew Passion*, Haydn's *Die Schöpfung*, and Beethoven's *Missa Solemnis*. Last season, his critically acclaimed recording of Berlioz' *Les Troyens* received the BBC Music Magazine Award for Opera and also the International Opera Award. Engagements for the 2018/2019 season include Massenet's *Werther* at the Wuppertal Opera, Berlioz' *Damnation de Faust* at the Opéra de Nice, Beethoven's *Missa Solemnis* in Paris' Notre Dame and Geneva's Victoria Hall, as well as an all Berlioz program at the Prague Spring Festival to commemorate the 150th anniversary of the composer's death.



**Koji Otsuki, program researcher** (Philadelphia, PA), is a world-renowned Bach specialist, focused on the historically informed performance of Bach's sacred vocal works. His mentors include Helmuth Rilling with whom he studied at Oregon Bach Festival over three festival seasons and at Bachwoche 2004 (Stuttgart) with a scholarship from the Internationale Bachakademie Stuttgart. After receiving a Master's degree in choral conducting from Temple University, Koji immersed himself in Bach studies at the Tokyo University of the Arts as a Japanese government research scholar under Masaaki Suzuki, artistic director of the Bach Collegium Japan. While in Tokyo, he also studied the Baroque violin, flauto traverso, Baroque voice, Baroque trumpet, and early music ensemble with foremost experts of our time. A firm believer of informed and insightful music-making, Koji, after his return from Japan, continued his Baroque violin and early music ensemble direction study with Stanley Ritchie in a doctoral program at Indiana University. The Gamut Bach Ensemble, founded and directed by Koji, appears regularly in the Philadelphia Chamber Music Society's concert series; each appearance has been one of the highest attended of its season. After two stints as a conducting instructor at Temple University, Koji has been expanding his career as a player of the *violoncello da spalla* and as a Bach instructor, specifically at the Marlboro Music Festival. His recent international academic engagements include the Shanghai Conservatory of Music in China (2016), National Taiwan Normal University in Taipei (2017), and the Aichi University of the Arts in Japan (2018).



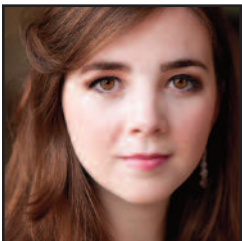
**Kenneth Overton, baritone** (East Orange, NJ), is lauded for blending his opulent baritone with magnetic and varied portrayals that seemingly "emanate from deep within body and soul." His symphonious baritone voice has sent Kenneth around the globe and made him one of the most sought-after opera singers of his generation. Last season he returned to the New York City Opera performing the role of Jake Wallace in Puccini's *La Fanciulla del West* as well as Sharpless in *Madama Butterfly* for Opera Idaho. Quickly becoming a champion of new works, Kenneth returned to San Francisco Opera for "the most eagerly anticipated new opera of the season" (*New York Times*, 2017), the world premiere of John Adams' *Girls of the Golden West*, as the cover of the role of Ned Peters. He created the role of Ralph Abernathy in the world premiere of the Rhythm & Blues opera *I Dream* by Douglas Tappin. In concert, he has appeared with the National Chorale for Angela Rice's *Thy Will be Done* and with Oregon Bach Festival for Richard Danielpour's *Passion of Yeshua*. Additionally, Kenneth thrived in his Hungarian debut as the title role in *Porgy and Bess* in the Margaret Island Open Air Theatre's production where he was heralded as one of "America's most renowned opera singers." This season, Kenneth will reprise his role in Danielpour's *Passion of Yeshua* for UCLA's Royce Hall, as well as for the Buffalo Philharmonic which will be recorded for release. He will also perform the role of Amonasro in *Aida* with Boheme Opera New Jersey, and appear as soloist in Vaughan Williams' *Dona nobis pacem* with MidAmerica Productions at Carnegie Hall.



**Eric Owens, bass-baritone** (Chicago, IL), has a unique reputation as an esteemed interpreter of classic works and a champion of new music. Equally at home in orchestral, recital, and operatic repertoire, Mr. Owens brings his powerful poise, expansive voice, and instinctive acting faculties to stages around the world. In the 2018/2019 season, Mr. Owens returns to Lyric Opera of Chicago to make his role debut as the Wanderer in David Poutney's new production of Wagner's *Siegfried*. He also stars as Porgy in James Robinson's new production of *Porgy and Bess* at the Dutch National Opera, and makes his role debut as Hagen in *Götterdämmerung* at the Metropolitan Opera conducted by Philippe Jordan. Concert appearances include the world premiere of David Lang's *prisoner of the people* at the New York Philharmonic conducted by Jaap van Zweden. Mr. Owens has created an uncommon niche for himself in the ever-growing body of contemporary opera works through his determined tackling of new and challenging roles. He received great critical acclaim for portraying the title role in the world premiere of Elliot Goldenthal's *Grendel* with the Los Angeles Opera, and again at the Lincoln Center Festival. Mr. Owens also enjoys a close association with John Adams, for whom he performed the role of General Leslie Groves in the world premiere of *Doctor Atomic* at the San Francisco Opera, and of the Storyteller in the world premiere of *A Flowering Tree* at Peter Sellars' New Crowned Hope Festival in Vienna. Mr. Owens' career operatic highlights include Alberich in the Metropolitan Opera's *Ring* cycle directed by Robert Lepage, Orest in Patrice Chereau's production of *Elektra* conducted by Esa-Pekka Salonen at the Met, and the title role of *Der Fliegende Holländer* and Stephen Kumalo in Weill's *Lost in the Stars* at Washington National Opera. He has been recognized with multiple honors, including Musical America's 2017 Vocalist of the Year award, and in 2017, the Glimmerglass Festival appointed him as its artistic advisor. He serves on the board of trustees of both the National Foundation for Advancement in the Arts and Astral Artistic Services. Starting in 2019, Mr. Owens becomes the cochair of the Curtis Institute's opera department.



**Stephen Rodgers, guest speaker** (Eugene, OR), is known for his research that places music analysis in a broader context by bringing it into contact with musicology, hermeneutics, literary theory, and other forms of humanistic inquiry. An associate professor of music theory and musicianship at the University of Oregon, he has also taught aural skills at his alma mater, Lawrence University, where he received his B.A. in music and English (*magna cum laude*). Rodgers also taught music theory at Yale University, where he completed his Ph.D. in 2005, with the help of a Mellon Fellowship in Humanistic Studies. His publications and presentations have dealt mainly with text-music relations, program music, rhythm and meter, and musical form. Rodgers' book *Form, Program, and Metaphor in the Music of Berlioz* (Cambridge University Press, 2009), the first devoted to Berlioz' handling of musical form, considers how the shapes of Berlioz' pieces are related to the poetic and dramatic sentiments that were his very reason for being. Currently, Rodgers is working on a project about the relationship between music and the sounds of poetry. His work also extends beyond academia. He regularly gives pre-concert lectures for Oregon Bach Festival, and is active as a tenor, having performed several lecture-recitals throughout the United States. Rodgers is currently associate editor of the Society for Music Theory's *Music Theory Online*, a leading journal with peer-reviewed scholarship that combines text and multimedia. The journal publishes articles in all areas of music theory, including the analysis of popular music, world music traditions, and performance; mathematical music theory; Schenkerian theory; and music theory pedagogy.



**Sarah Shafer, soprano** (Philadelphia, PA), actively appears on the leading operatic and concert stages of the world. She has been praised by the *Philadelphia Inquirer* for her "crystalline sound, perfectly true intonation, glowing warmth, and total presence" and named "remarkable, artistically mature ... a singer to watch" by *Opera News*. The 2018/2019 season will see Ms. Shafer make her house and role debut as Susanna in *Le Nozze di Figaro*, directed by Stephen Lawless, with San Diego Opera, as well as appearances with Harrisburg Symphony singing Poulenc's *Gloria* and Villa-Lobos' *Bachianas Brasileiras No. 5*, Orff's *Carmina Burana* with the Milwaukee Symphony Orchestra conducted by Francesco Lecce-Chong, Mahler's *Symphony No. 2* with Toledo Symphony, Mozart's *Requiem* with Los Angeles Chamber Orchestra, Bach's *St. John Passion* with Louisiana Philharmonic, and Shanan Estreicher's *Songs of Emily Dickinson* with Chamber Orchestra of New York. Recital work includes appearances with Chamber Music Society of Detroit and Spivey Hall with Richard Goode, and Five Borough Music Festival with Martin Katz. Highlights of concert work include *Carmina Burana* with the San Antonio Symphony conducted by music director Sebastian Lang-Lessing, Mozart's *Requiem* with the Omaha Symphony, Mahler's *Resurrection Symphony* with both the Cheyenne and Williamsport Symphony Orchestras, and the world premiere of Richard Danielpour's *Talking to Aphrodite* with the Sejong Soloists at Carnegie Hall. Additional appearances include Mendelssohn's *St. Paul*, Handel's *Israel in Egypt* with the New York Choral Society at Carnegie Hall, and Mahler's *Resurrection Symphony* with the New York Youth Symphony. Ms. Shafer has appeared as soloist with the Philadelphia Orchestra, National Orchestra of Mexico, Nashville Symphony Orchestra, and Wroclaw Symphony Orchestra (Poland), among others. She is a recent graduate of the Curtis Institute of Music.

# GUEST ARTISTS

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**Susan Sygall, guest speaker** (Eugene, OR), is a MacArthur Fellow and internationally recognized expert in the area of international educational exchange, international development, and leadership programs for persons with disabilities. She is CEO and co-founder of Mobility International USA, a non-profit organization advancing disability rights and leadership globally. MIUSA has over 2300 alumni from over 135 countries, building a pipeline of leaders with disabilities. For over 35 years, Ms. Sygall has co-authored numerous publications and lectured throughout the world on a variety of topics related to inclusive international development, women's leadership, and disability rights. Her publications include *Brilliant and Resilient: Celebrating the Power of Disabled Women Activists* and her memoir *No Ordinary Days: A Journey of Activism, Globe-Trotting and Unexpected Pleasures*. Through the course of her career, Ms. Sygall has focused on issues related to women with disabilities, having spearheaded MIUSA's signature program, the Women's Institute on Leadership and Disability (WILD). Through MIUSA, she works with several organizations and foundations to enhance the inclusion of people with disabilities in internal and external strategies and programs. Ms. Sygall is an Ashoka Senior Fellow and a Kellogg Fellow. She has received a Rotary Alumni Achievement Award, is a member of the International Women's Forum, and is a board member of InterAction. She has also received the President's Award from President Bill Clinton at the White House for her active role in the U.S. and the world in empowering people with disabilities. Ms. Sygall is a graduate of the University of Oregon and is currently an adjunct professor of the course Global Perspectives on Disability. She received honorary doctorates from Chapman University and the University of Portland.



**Julia Sophie Wagner, soprano** (Leipzig, Germany), quickly became a sought after concert singer, specializing in the vocal works of J.S. Bach, after her debut of Carl Orff's *Carmina Burana* in Herkulesaal Munich. Her debut of Beethoven's *Missa Solemnis*, which she performed at Kennedy Center Washington under the baton of Julian Wachner, was voted the best Kennedy Center Event of 2014 by *Washington Life Magazine*. Ms. Wagner has worked with renowned orchestras including the Leipzig Gewandhaus Orchestra, Radio Symphony Orchestra Berlin, and Munich Chamber Orchestra, as well as with Baroque ensembles such as Pratum Integrum Moscow, Collegium 1704, and Tafelmusik Toronto. Concert tours and guest appearances have brought her all over Europe as well as to the United States, South America, Japan, and China. Julia Sophie Wagner follows her passion for chamber music, oftentimes designing her programs in a way that adds new layers of interpretation through the juxtaposition of certain composers or aspects of music history. With Eric Schneider, she recently recorded the CD *Leipziger Schule*, highlighting the relationship of Clara and Robert Schumann with Felix Mendelssohn-Bartholdy. The CD was presented at the Leipzig Bachfest, where it received high praise both from the public and press. Ms. Wagner studied at the Hochschule für Musik in Weimar, at McGill University in Montreal, and graduated with honors from Hochschule Musik und Theater in Leipzig as a student of Hans-Joachim Beyer. Julia Sophie Wagner has won several national and international competitions, including the International Mozart Competition in Prague and has been awarded scholarships from the DAAD (German Academic Exchange Service) and Leipzig Opera.



**Greg Zelek, organ** (New York, NY), has been praised as "extraordinary in the classical music world" (Jon Hornbacher, *PBS Wisconsin Life*). He is the principal organist of the Madison Symphony Orchestra and curator of the Overture Concert Organ Series. Since September 2017, Greg has proudly held the Wayne Curtis and Maybelle Slavens Hall and Francis Vincent and Lettie von Kalweit Dunnebacke Curatorship. He concertizes with the Madison Symphony Orchestra and throughout the United States, and also regularly performs with orchestras as both a soloist and professional ensemble member. Highlights of the 2018/2019 season include recitals at the Abingdon Arts Series in Virginia and Wingate University in North Carolina, as well as performances at venues in Fort Lauderdale, San Diego, Houston, New York City, and Milwaukee. In 2016, Greg was chosen by *The Diapason* magazine as a top "20 Under 30" organist. Most recently, Greg was the Audience Prize winner and a finalist in the 2016 Longwood Gardens International Organ Competition. A recipient of the inaugural Kovner Fellowship, Greg received his Bachelor's and Master's degrees, as well as an Artist Diploma, from The Juilliard School as a student of Paul Jacobs. Before moving to Madison, Greg was music director and organist at the Episcopal Church of St. Matthew and St. Timothy in New York City. A Cuban American and native Spanish speaker from Miami, Florida, Greg became the music director and organist of Corpus Christi Catholic Church in Miami at age 15, and has served as the summer organist for San Pedro Apostol Church in Ramales de la Victoria, Spain.

# 2019-2020 SEASON

MONICA HUGGETT'S *DREAM* SEASON

OCT 18, 19, 20  
THE BRANDENBURGS:  
SIX ICONIC CONCERTOS

OCT 25  
MENDELSSOHN & BRAHMS:  
GRAND CHAMBER WORKS

NOV 22, 23, 24  
CROSSING THE CHANNEL:  
IMMIGRANT COMPOSERS IN LONDON

DEC 13, 14, 15, 16  
HANDEL'S *MESSIAH*

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# PROGRAM DIRECTORS

OREGON BACH FESTIVAL

# 2019



**Anton Armstrong**, (Northfield, MN), has been the director and conductor of the Stangeland Family Youth Choral Academy since its founding in 1998. He is a professor of music at St. Olaf College and conductor of the St. Olaf Choir, a position he assumed in 1990. Armstrong is widely recognized for his work in youth and children's choral music. He is an active conductor internationally and will serve as a guest conductor of the Indonesia Youth Choir in July 2019. In 2006 he was honored with Baylor University's Robert Foster Cherry Award for Great Teaching, and in 2013 he received the OBF Saltzman Award.

**DIRECTOR, STANGELAND FAMILY YOUTH CHORAL ACADEMY, DONALD† AND WILLIE TYKESON CHAIR**



**Paul Jacobs**, (New York, NY), is the only organist ever to have won a Grammy Award. Having performed on five continents, he combines a probing intellect and extraordinary technical skills with an unusually large repertoire, old and new. "Paul Jacobs is one of the great living virtuosos," praised Anne Midgette in the *Washington Post*, and in *The Economist*, Jacobs was termed "America's leading organ performer." An eloquent champion of his instrument who argues that the organ for too long has been excluded from the mainstream of classical music, Jacobs is known for his imaginative interpretations and charismatic stage presence. Heralded as "one of the major musicians of our time" by *The New Yorker's* Alex Ross, Jacobs has transfixed audiences, colleagues, and critics alike with landmark performances. Jacobs made musical history at the age of 23 when he played Bach's complete organ works in an 18-hour marathon performance on the 250th anniversary of the composer's death.

**DIRECTOR, OBF ORGAN INSTITUTE**



**Adam Lamotte**, (Portland, OR), is well known to audiences throughout the country as a leader of both period and modern ensembles, on violin as well as viola. He has appeared as soloist, concertmaster, and conductor of numerous orchestras, including the Northwest Sinfonietta in Seattle, String Orchestra of the Rockies, Astoria Festival Orchestra, Portland Baroque Orchestra, Maggini String Orchestra, Ars Lyrica, and Mercury in Houston. As part of the Baroque ensemble El Mundo, Lamotte was nominated for a 2012 Grammy Award. He has been hailed by critics as an "especially compelling" musician with "exceptional talent," whose performances are "energetic and exquisite." As artistic director of the Montana Baroque Festival, he has brought world-class period instrument performances to the rural Montana community. Lamotte has cofounded two critically acclaimed ensembles, in Portland and in Houston, and he continues to produce many chamber music and chamber orchestra performances.

**DIRECTOR, BERWICK ACADEMY**



**Sharon J. Paul**, (Eugene, OR), holds the Robert M. Trotter Chair of Music at the University of Oregon, where she serves as director of choral activities and chair of Vocal and Choral Studies. Her teaching includes graduate courses in choral conducting, repertoire, and pedagogy along with conducting the internationally award-winning UO Chamber Choir. Dr. Paul has presented interest sessions at regional, state, division, national, and international conferences. She appears frequently as adjudicator, clinician, and honor choir director throughout the United States and abroad, with recent appearances in Minnesota, California, Colorado, Pennsylvania, Nevada, Utah, Washington, Singapore, and Estonia, and upcoming engagements in Sweden and New Mexico. In the fall of 2014, she received the University of Oregon's Fund for Faculty Excellence Award. Her upcoming book, *Art and Science in the Choral Rehearsal*, is scheduled for publication with Oxford University Press.

**DIRECTOR, UO CHAMBER CHOIR**



**Kathy Saltzman Romey**, (Minneapolis, MN), is director of choral activities at the University of Minnesota, where she oversees the graduate program in choral conducting and conducts choirs. She is also artistic director of the 200-voice Minnesota Chorale, which serves as principal chorus for the Minnesota Orchestra. Romey has served as a staff member to OBF since 1984 and is chorus master of the Festival Chorus, which she prepares for annual concerts, commissions, and recording projects. Active also as a guest conductor, chorus master, and clinician throughout the United States and Europe, Romey has led and prepared programs with the Berkshire Choral Festival, Carnegie Hall Festival Chorus, Internationale Bachakademie Stuttgart, Netherlands Radio Choir, Teatro del Lago Festival Chile, Weimar Bach Academy, and Westminster Symphonic Choir. Romey currently serves on the faculty of the Junges Stuttgarter Bach Ensemble under artistic director Hans-Christoph Rademann. In 2015, she collaborated with conductor Helmuth Rilling in writing his book, *Messiah: Understanding and Performing Handel's Masterpiece*.

**OBF CHORUS MASTER**



### PORTLAND CELLO PROJECT (JUNE 29)

**P**ortland Cello Project (or PCP as their fans affectionately call them) appears all over North America—from punk rock clubs to symphony halls, street party gatherings to exclusive private events. The self-described “horde of cellos” spends more than a quarter of the year on the road spreading their philosophy of bridging communities together through music. With over a thousand pieces in their repertoire, no two shows are alike. For the Oregon Bach Festival performance, the group will be joined onstage by Tyrone Hendrix (Prince, Stevie Wonder) on drums, Farnell Newton (Aretha Franklin, Bootsy Collins) on trumpet, and Patti King (The Shins) vocals.



### TEARS OF JOY THEATRE (JUNE 29)

**T**ears of Joy Theatre’s mission is to produce, develop, and present puppet theater that celebrates the diversity of world cultures, to expand the audience experience through exploration, creation, performance, and honest talk about the theater, and to give performers the confidence to grow and explore. The company was founded in Hawaii in 1971 by Reg and Janet Bradley. In 1973, the Bradleys returned to the Portland area accompanied by Norman and Dale Kaneko and began touring throughout the Northwest. In 1980, Tears of Joy Theatre was reorganized as a not-for-profit corporation governed by a board of directors. Celebrating its 45th year, the company continues to tour widely. In the 2015/2016 season it toured Western Canada, Oregon, Washington, Idaho, Montana, Arizona, and Georgia, and offered a variety of educational programs in the Portland-Vancouver metropolitan area. Tears of Joy Theatre is recognized as one of the nation’s outstanding puppet theaters and is known internationally for its innovation and excellence. Each year, its programs serve over 50,000 children and adults. The theater has received a Washington State Governor’s Arts Award and a Young Audiences Sunburst Award for “exemplary commitment to arts in education.” Four of the theater’s productions have received American puppetry’s highest honor, the Citation of Excellence in the Art of Puppetry from UNIMA-USA. Tears of Joy is currently led by the daughter of the founders, Executive Director Emily Alexander.



### BROOKLYN RIDER (JULY 2)

**H**ailed as “the future of chamber music” (*Strings*), Brooklyn Rider offers eclectic repertoire in gripping performances that attract legions of fans and draw rave reviews from classical, world, and rock critics alike. “They are four classical musicians performing with the energy of young rock stars jamming on their guitars, a Beethoven-goes-indie foray into making classical music accessible but also celebrating why it was good in the first place” (*Pittsburgh Post-Gazette*).

In fall 2018, Brooklyn Rider released *Dreamers*, with Mexican jazz vocalist Magos Herrera, on Sony Music Masterworks. The recording includes gems of the Ibero-American songbook as well as pieces written to texts by Octavio Paz, Rubén Darío, and Federico García Lorca. This season, Brooklyn Rider will also debut their *Healing Modes* project, which presents Beethoven’s *String Quartet No. 15*, Op. 132, alongside new commissions by Reena Esmail, Gabriela Lena Frank, Matana Roberts, Caroline Shaw, and Du Yun.

Brooklyn Rider celebrated its tenth anniversary in 2015 with the groundbreaking multi-disciplinary project *Brooklyn Rider Almanac*, for which it recorded and toured 15 specially commissioned works, each inspired by a different artistic muse. Last season, Brooklyn Rider released an album with Anne Sofie von Otter entitled *So Many Things*, on Naïve Records, which includes music by Colin Jacobsen, Caroline Shaw, John Adams, Nico Muhly, Björk, Sting, Kate Bush, and Elvis Costello, among others. They toured material from the album and more in the U.S. and Europe, including stops at Carnegie Hall and the Opernhaus Zürich.

Following performances at the Jacob’s Pillow Dance Festival, the quartet toured the U.S. with choreographer Brian Brooks and former New York City Ballet prima ballerina Wendy Whelan, performing *Some of a Thousand Words*.

# GUEST ENSEMBLES

OREGON BACH FESTIVAL

# 2019

## BROOKLYN RIDER, continued

Other recent recording projects include *Spontaneous Symbols* (2017), *The Fiction Issue* (2016) with music by Gabriel Kahane, *A Walking Fire* (2013) on Mercury Classics, *The Impostor* (2013) with Béla Fleck on Deutsche Grammophon/Mercury Classics, plus the much praised *Brooklyn Rider Plays Philip Glass* (2011) on the composer's Orange Mountain Music label. Violinist Johnny Gandelsman launched In a Circle Records in 2008 with the release of Brooklyn Rider's eclectic debut recording, *Passport*, followed by *Dominant Curve* in 2010, and *Seven Steps* in 2012. A long-standing relationship between Brooklyn Rider and Iranian kamancheh player Kayhan Kalhor resulted in the much-praised 2008 recording *Silent City*.

[www.brooklynrider.com](http://www.brooklynrider.com), [facebook.com/BklynRider](https://facebook.com/BklynRider), [twitter.com/Brooklyn\\_Rider](https://twitter.com/Brooklyn_Rider)



## DANCEABILITY INTERNATIONAL (JULY 5)

**D**anceAbility is a unique contemporary dance method founded in 1987 by Alito Alessi and Karen Nelson. DanceAbility International has been under Alito's leadership since 1989 and is headquartered in Eugene, OR.

DanceAbility International's mission is to create opportunities for people with and without disabilities to dance and move together, guided by the vision that through dance and movement, people from very diverse backgrounds experience the art of being together. Their focus is to work with all people, in any combination of people, rather than directing attention to disability. DanceAbility seeks to eliminate barriers that separate and isolate people from each other. In this way, a common ground for creative expression for all people is cultivated. There are 600 DanceAbility teachers worldwide, with communities in 45 countries. Through dance and movement, inclusive DanceAbility communities experience the benefit of being together in physical activity and artistic expression. This changes the perception and experience of relationships between all people. Mutual learning facilitates an equal evolution of society.

Founder Alito Alessi's work has been supported by Fulbright and Guggenheim fellowships, as well as choreographer's fellowships from the National Endowment for the Arts and the Oregon Arts Commission. DanceAbility's awards include the Essl Foundation's Zero Project and the Ashoka Foundation's Impact Transfer Program 2019. They were the featured company for the International Day of Dance 2017 convention in Shanghai, China. Through the U.S. State Department's Arts Envoy Program, DanceAbility has taught and performed around the world.

In Oregon, DanceAbility has worked in partnership with the Oregon Bach Festival, University of Oregon Department of Dance, Jordan Schnitzer Museum of Art, City of Eugene's Recreation Services, The Arc Lane County, and Opal Center for Arts & Education.



### NEW YORK POLYPHONY (JULY 11)

Praised for a “rich, natural sound that’s larger and more complex than the sum of its parts,” (National Public Radio) New York Polyphony is one of the foremost vocal chamber ensembles active today. The four men, “singers of superb musicianship and vocal allure,” (*The New Yorker*) give vibrant, modern voice to repertoire ranging from Gregorian chant to cutting-edge compositions. Their dedication to innovative programming, as well as a focus on rare and rediscovered Renaissance and medieval works, has not only earned New York Polyphony two Grammy nominations and wide acclaim, but also helped to move early music into the classical mainstream.

New York Polyphony tours extensively, participating in major concert series and festivals around the world. Noteworthy engagements include debut performances at London’s Wigmore Hall and The Royal Concertgebouw in Amsterdam, and the European premiere of the *Missa Charles Darwin*—a newly commissioned secular Mass setting based on texts of Charles Darwin by composer Gregory Brown—at the Museum für Naturkunde in Berlin. They have been featured on *Performance Today* for American Public Media, *Footprints to Paradise: A Medieval Christmas* for Public Radio International, and BBC Radio 3’s *In Tune*. In January 2017, as part of Miller Theatre at Columbia University’s Early Music Series, New York Polyphony premiered *The Vespers Sequence*, a multi-movement setting of the Byzantine evening prayer service composed for the ensemble by Ivan Moody.

Commissioning new works has been central to the mission of New York Polyphony since their founding in 2006. Both in performance and on recording, the ensemble has demonstrated a commitment to presenting contemporary compositions that explore the boundaries between ancient and modern music. Future projects include *The Bitter Good* by American composer Gregory Spears, for which the quartet was awarded a 2016 Commissioning Grant from Chamber Music America.



### THE OREGON TERRITORY ENSEMBLE (JULY 12)

Led by pianist/composer Darrell Grant, the Oregon Territory Ensemble formed in 2014 for the Portland Jazz Composers Ensemble’s release of the album *The Territory*. Cellist Hamilton Cheifetz has performed from Germany to Beijing with notable collaborators as far ranging as the Takacs Quartet and Paquito d’Rivera. Vocalist Marilyn Keller is a member of the Black Swan Classic Jazz Band whose jazz, gospel, and blues work is frequently showcased in concerts, musical theater, and on numerous recordings. Kirt Peterson, bass clarinet/tenor saxophone, is a sought-after performer throughout the Northwest. Juilliard-educated trumpeter Thomas Barber tours frequently with Dirty Revival and also leads and composes for Spiral Road. With a master’s degree in music from the New England Conservatory, Tyson Stubelek is a drummer and educator committed to spreading positivity through music. Multi-instrumentalist, composer, bandleader, author, and app developer John Nastos has toured with the Grammy-winning artists Diane Schuur and Esperanza Spalding. Bassist Eric Gruber is recognized for his harmonically innovative solos, driving rhythms, and superb sense of time. Vibraphonist Mike Horsfall has performed with Chuck Redd, Leroy Vinegar, Rebecca Kilgore, and Gary Hobbs and has recorded with Pink Martini and the Nu Shooz Orchestra.



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The Baroque Orchestra will perform during the *All-Handel Concert* and the *Discovery Series*.

**FLUTE**

Wilbert Hazelzet  
Principal  
*Amsterdam, The Netherlands*  
Joshua Romatowski  
*Renton, WA*

**OBOE**

Debra Nagy  
Principal  
*Cleveland, OH*  
Curtis Foster  
*Bellingham, WA*  
Caroline Giassi  
*Big Flats, NY*  
Brandon Labadie  
*Portland, OR*  
Kathryn Montoya  
*Pittsburgh, PA*

**BASSOON**

Marc Vallon  
Principal  
*Madison, WI*  
Steve Vacchi  
*Eugene, OR*

**HORN**

Andrew Clark  
*Ladysmith, BC, Canada*  
Sadie Glass  
*Sacramento, CA*

**TRUMPET**

Kathryn Adduci  
Principal  
*Cookeville, TN*  
Jens Jacobsen  
*Missoula, MT*  
Melissa Rodgers  
*Long Beach, CA*

**TIMPANI**

Mark Goodenberger  
Principal  
*Ellensburg, WA*  
Tim Cogswell  
Principal  
*Junction City, OR*

**VIOLIN**

Marc Destrubé  
Concertmaster  
*Bowen Island, BC, Canada*  
Christine Beckman  
*Olympia, WA*  
Alice Blankenship  
*Eugene, OR*  
Chloe Fedor  
*New York, NY*  
Rachel Hurwitz  
*Berkeley, CA*  
Carrie Krause  
*Bozeman, MT*  
Katherine Kyme  
*Oakland, CA*  
Sam Park  
*Beaverton, OR*  
Stephen Redfield  
*Hattiesburg, MS*  
Holly Roberts  
*Eugene, OR*  
Robin VanDyke Dubay  
*Portland, OR*

**VIOLA**

Adam LaMotte  
Principal  
*Portland, OR*  
Jason Fisher  
*Arlington, MA*

**VIOLA (cont'd)**

Hillary Oseas  
*Beaverton, OR*  
Lindsey Strand-Polyak  
*Santa Monica, CA*

**VIOLONCELLO**

Sarah McMahon  
Principal  
*London, England*  
Annabeth Shirley  
*Salem, OR*

**CONTRABASS**

Kristin Zoernig  
*Oakland, CA*

**KEYBOARD**

Jacques Ogg  
Principal  
*Bunde, The Netherlands*

**LUTE**

Simon Martyn-Ellis  
Principal  
*Boston, MA*

**NAMED ORCHESTRA CHAIRS**

**CONCERTMASTER**

The Bradshaw and Holzapfel Family Foundation

**PRINCIPAL SECOND VIOLIN**

Robert E. and Mary Ellen McNutt

**PRINCIPAL FLUTE**

Josephine and Peter Von Hippel

**PRINCIPAL OBOE**

Nonnie and Paul† Cole

†Deceased

**PRINCIPAL HORN**

Jack† and Jill Overley

**PRINCIPAL TRUMPET**

Robert E. and Mary Ellen McNutt

**PRINCIPAL KEYBOARD**

Tom Phinney and Marian Rice†,  
in honor of Boris Kleiner

**PRINCIPAL HARP**

Jane Scheidecker and Duane Partain

## OBF MODERN ORCHESTRA

2019

The Modern Orchestra will be featured during *Mozart Requiem and Symphony No. 29*, *Bach in Motion, Recomposed: Bach, The Cello Suites, SFYCA*, and *Berlioz: Romeo & Juliet*.

**FLUTE**

Martha Long  
Principal  
*Portland, OR*  
Jaqueline  
Cordova-Arrington  
*Eugene, OR*  
Zachariah Galatis  
*Portland, OR*

**OBOE**

Henry Ward  
Principal  
*Buffalo, NY*  
Kelly Gronli  
*Portland, OR*  
Joseph Peters  
*Raleigh, NC*

**CLARINET**

Todd Kuhns  
Principal  
*Portland, OR*  
Marc Dubac  
Principal  
*Portland, OR*  
John Klinghammer  
*Kansas City, MO*

**BASSOON**

Steve Vacchi  
Principal  
*Eugene, OR*  
Ann Kosanovic Brown  
*Newberg, OR*  
Daniel Yim  
*Albany, OR*  
Bronson York  
*Eugene, OR*

**HORN**

Joe Berger  
Principal  
*Milwaukie, OR*  
Matthew Berliner  
*Seattle, WA*  
Michael Stiles  
*Bloomington, IN*  
Alicia Waite  
*Beaverton, OR*  
Carol Williams  
*Milwaukie, OR*

**TRUMPET**

Doug Reneau  
Principal  
*Beaverton, OR*  
Sarah Viens  
Principal  
*Eugene, OR*  
Steve Conrow  
*Portland, OR*  
Dylan Girard  
*San Francisco, CA*

**TROMBONE**

Amanda Hudson  
Principal  
*Fort Collins, CO*  
Brittany Lasch  
Principal  
*Bowling Green, OH*  
Henry Henniger  
*Eugene, OR*  
Lars Lampbell  
*Portland, OR*

**BASS****TROMBONE**

Charles Reneau  
Principal  
*Portland, OR*  
Scott Thornton  
Principal  
*San Francisco, CA*

**TUBA**

Joe Ready  
Principal  
*Portland, OR*

**TIMPANI**

Mark Goodenberger  
Principal  
*Ellensburg, WA*  
Ian Kerr  
Principal  
*Portland, OR*  
William Reno  
*Portland, OR*

**PERCUSSION**

Tim Cogswell  
Principal  
*Junction City, OR*  
Robert Brudvig  
*Albany, OR*  
Taylor Long  
*Portland, OR*  
Brian Scott  
*Eugene, OR*

**VIOLIN**

Sarah Kwak  
Concertmaster  
*Tigard, OR*  
Elizabeth Baker  
Principal Second Violin  
*Ranchos de Taos, NM*  
Keiko Araki  
*Portland, OR*  
Lucia Atkinson  
*Portland, OR*  
Julie Claire Ayer  
*San Clemente, CA*  
Blayne Barnes  
*Seattle, WA*  
Alice Blankenship  
*Eugene, OR*  
Ron Blessinger  
*Portland, OR*  
Ruby Chen  
*Portland, OR*  
Emily Cole  
*Portland, OR*  
Jonathan Dubay  
*Portland, OR*  
Jenny Estrin  
*Portland, OR*  
Lynne Finch  
*Beaverton, OR*  
Matthew Fuller  
*Salem, OR*  
Erin Furbee  
*Portland, OR*  
Rachel Hurwitz  
*Berkeley, CA*  
Nelly Kovalev  
*Portland, OR*  
Suzanne Leon  
*Mill Valley, CA*  
Lisa McWhorter  
*Eugene, OR*  
Sam Park  
*Beaverton, OR*

**VIOLIN (cont'd)**

Vali Phillips  
*Tigard, OR*  
Stephen Redfield  
*Hattiesburg, MS*  
Holly Roberts  
*Eugene, OR*  
Chien Tan  
*Portland, OR*  
Alwyn Wright  
*Eugene, OR*

**VIOLA**

Gareth Zehngut  
Principal  
*Minneapolis, MN*  
Jennifer Arnold  
*Portland, OR*  
Lauren Elledge  
*Eugene, OR*  
Arnaud Ghillebaert  
*New York, NY*  
Carrie Holzman-Little  
*Pasadena, CA*  
Leah Ilem  
*Portland, OR*  
Charles Noble  
*Milwaukie, OR*  
Holland Phillips  
*Beaverton, OR*

**CELLO**

Marilyn de Oliveira  
Principal  
*Portland, OR*  
Meeka DiLorenzo  
Principal  
*Seattle, WA*  
Eric Alterman  
*Eugene, OR*  
Kathryn Brunhaver  
*Eugene, OR*  
Ken Finch  
*Beaverton, OR*  
Trevor Fitzpatrick  
*Portland, OR*  
Antoinette Gan  
*Portland, OR*  
Dane Little  
*Pasadena, CA*  
Anne Ridlington  
*Corvallis, OR*

**CONTRABASS**

Dave Williamson  
Principal  
*St. Paul, MN*  
Kevin Brown  
*Newberg, OR*  
Don Hermanns  
*Portland, OR*  
Christopher Kim  
*El Paso, TX*  
David Parmeter  
*Mulino, OR*  
Jason Schooler  
*Portland, OR*

**KEYBOARDS**

Douglas Schneider  
Principal  
*Salem, OR*  
Scott Allen Jarrett  
Principal  
*Portland, OR*

**HARP**

Jennifer Craig  
Principal  
*Tualatin, OR*  
Matthew Tutsly  
*Portland, OR*

Oregon Bach Festival instrumentalists come from orchestras across the United States, as well as from the music faculty of the University of Oregon.

The Festival Chorus is comprised of professional singers, many of whom are choral conductors from across the United States and beyond. The chorus' repertoire includes the choral works of Bach, as well as oratorios from the 19th and 20th centuries.

**SOPRANO**

Rachel Carlson  
*Silver Spring, MD*  
Margaret Carpenter Haigh  
*Charlotte, NC*  
Victoria Fraser  
*Anchorage, AK*  
Linh Kauffman  
*Minneapolis, MN*  
Elisabeth Marshall  
*Ithaca, NY*  
Olivia Miller  
*St. Charles, IL*  
Arwen Myers  
*Portland, OR*  
Kathryn Radakovich  
*Denver, CO*  
Brittany Rudoi  
*Eugene, OR*

**ALTO**

Rebecca Blackwell  
*Minneapolis, MN*  
Sarah Brauer  
*Portland, OR*  
Rhianna Cockrell  
*Rileyville, VA*  
Daniel Cromeenes  
*San Francisco, CA*  
Elizabeth Eschen  
*Brookline, MA*  
Kerry Ginger  
*Durango, CO*  
Kim Leeds  
*Boston, MA*  
Laura Williams  
*Denver, CO*

**TENOR**

Erik Gustafson  
*Durango, CO*  
David Kurtenbach  
*San Francisco, CA*  
Wilson Nichols  
*New York, NY*  
Paul John Rudoi  
*Eugene, OR*  
Steven Soph  
*Denver, CO*  
Gene Stenger  
*New Haven, CT*  
Gregorio Taniguchi  
*Long Beach, CA*  
Timothy Westerhaus  
*Spokane, WA*

**BASS**

Christopher Besch  
*Houston, TX*  
Ryan Downey  
*Redwood City, CA*  
Christopher Gilliam  
*Davidson, NC*  
Michael Hix  
*Albuquerque, NM*  
Luc Kleiner  
*Los Angeles, CA*  
Enrico Lagasca  
*New York, NY*  
David Mann  
*East Lansing, MI*  
Ross Tamaccio  
*Baltimore, MD*

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# UNIVERSITY OF OREGON CHAMBER CHOIR

The University of Oregon Chamber Choir is a highly select mixed chamber ensemble specializing in a cappella repertoire from the 16th through the 21st century. The UO Chamber Choir will be featured during *Mozart Requiem and Symphony No. 29*, *Bach in Motion*, and *Berlioz: Romeo & Juliet*.

## SOPRANO

Cera Babb  
*Wilmington, DE*  
Kasey Eck  
*Eugene, OR*  
Bailey Halleen  
*Salem, OR*  
Sheena Moore  
*Mapleton, OR*  
Tracy Reasoner  
*Corvallis, OR*  
Elizabeth Reynaud  
*Portland, OR*  
Alycia Thatcher  
*Eugene, OR*

## ALTO

Katrina Allen  
*Eugene, OR*  
Daphne Barnum  
*Tokyo, Japan*  
Lydia Burkett  
*Eugene, OR*  
Naomi Castro  
*Eugene, OR*  
Kelly Hefty  
*Hillsboro, OR*  
Marjorie Sheiman  
*Portland, OR*  
Jamie Smith  
*Eugene, OR*  
Isabel Valle  
*Eugene, OR*  
Elena Zilar  
*Eugene, OR*

## TENOR

Ransom Hovekamp  
*La Grande, OR*  
Carson Lott  
*Seattle, WA*  
Easton Marks  
*Eugene, OR*  
Matthew McConnell  
*Medford, OR*  
Evan Miles  
*Salem, OR*  
Daniel Yim  
*Eugene, OR*

## BASS

Blake Balmaseda  
*Dundee, OR*  
Beau Baumann  
*Springfield, OR*  
Robert Bohall  
*Eugene, OR*  
James Brown  
*Gresham, OR*  
Ely Cleland  
*Eugene, OR*  
Zari Crier  
*Salem, OR*  
Jared Fischer  
*Asheville, NC*  
Javier Jimenez  
*Eugene, OR*  
Mark King  
*Saipan, Northern  
Marianas Islands*  
Payton Lommers  
*Eugene, OR*

emv:

JUL 30  
to  
AUG 9  
2019:

## VANCOUVER BACH FESTIVAL

**JUL 30** Bach Complete Brandenburg Concertos Pt. 1 at the Chan Centre

**JUL 31** Bach Complete Brandenburg Concertos Pt. 2

**JUL 31** Bach Sonatas & Chamber Music at 1pm

**AUG 01** Faure Requiem

**AUG 01** Chopin Preludes feat. Byron Schenkman fortepiano at 1pm

**AUG 02** Bach Cantatas (BWV 12, 39, 161)

**AUG 02** Mozart String Trios at 1pm

**AUG 06** Palestrina, Monteverdi & More Song of Songs

**AUG 06** Bach Clavierübung III - the Organ Mass feat. Alexander Weimann at 1pm

**AUG 07** Handel Early Cantatas feat. Amanda Forsythe soprano

**AUG 07** Before Bach: 17th Century Music for Strings & Winds at 1pm

**AUG 08** Strozzi 17th Century Divas feat. Suzie LeBlanc & Dorothee Miels soprano

**AUG 08** Shostakovich Preludes feat. David Jalbert piano at 1pm

**AUG 09** Purcell Hail Bright Cecilia Pacific Baroque Orchestra at the Chan Centre

All concerts at Christ Church Cathedral  
at 7:30pm unless otherwise noted

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OREGON BACH FESTIVAL

# 2019

STANGELAND FAMILY

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ENDOWED BY THE STANGELAND FAMILY FOUNDATION

**S**tangeland Family Youth Choral Academy, Oregon Bach Festival's foundation educational program for youth, is a pinnacle artistic experience every summer for 80 or so high school choral musicians from across the country. Under Dr. Anton Armstrong, conductor of the renowned St. Olaf Choir and director of SFYCA over the last 21 years, this life-changing and impressive program has provided unrivaled opportunities to thousands of pre-college students.

Please see insert for the 2019 participant roster.



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**DRAGON & THE NIGHT QUEEN**  
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ENSEMBLE

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**LUNA MISTICA**  
W/ JUAN LUQUI

# BERWICK ACADEMY

FOR HISTORICAL PERFORMANCE  
ENDOWED BY ANDREW AND PHYLLIS BERWICK

OREGON BACH FESTIVAL

# 2019

## FACULTY

### VIOLIN

Marc Destrubé  
*Vancouver, BC, Canada*

Katherine Kyme  
*Oakland, CA*

### VIOLA

Adam LaMotte  
*Portland, OR*

### CELLO

Sarah McMahan  
*London, UK*

### DOUBLE BASS

Kristin Zoernig  
*SF Bay Area, CA*

### FLUTE

Wilbert Hazelzet  
*Amsterdam, The Netherlands*

### OBOE

Debra Nagy  
*Cleveland, OH*

### BASSOON

Marc Vallon  
*Madison, WI*

### HORN

Andrew Clark  
*Ladysmith, BC, Canada*

### TRUMPET

Kathryn Adduci  
*Cookeville, TN*

### KEYBOARD

Jacques Ogg  
*Bunde, The Netherlands*

### LUTE

Simon Martyn-Ellis  
*Boston, MA*

### MUSICOLOGY

Marc Vanscheeuwijck  
*Lowell, OR*

## PARTICIPANTS

### VIOLIN

Alyssa Campbell  
*Ann Arbor, MI*

Ryan Cheng  
*Rochester, NY*

Elana Cooper  
*Ashland, OR*

Phoebe Gelzer-Govatos  
*Ann Arbor, MI*

Pauline Kempf  
*Chicago, IL*

Marie Nadeau-Tremblay  
*Montreal, QC, Canada*

Elizabeth Phelps  
*Seattle, WA*

Cheng Wei Hsieh  
*Houston, TX*

Andrew Wong  
*San Francisco, CA*

Alyssa Wright  
*Yountville, CA*

### VIOLA

Seth Van Embden  
*Evanston, IL*

Sarah Kwok  
*Delta, BC, Canada*

Namgon Lee  
*Baltimore, MD*

### CELLO

Stephen Moran  
*East Setauket, NY*

Cullen O'Neil  
*Kalamazoo, MI*

Eliana Zimmerman  
*Velly Cottage, NY*

### DOUBLE BASS

Adam Maloney  
*Chicago, IL*

Patrick Raynard  
*Glenview, IL*

### FLUTE

Heather Beaty  
*Vancouver, BC, Canada*

Maximilian St. George  
*East Providence, RI*

### OBOE

Sarah Bates-Kennard  
*Miami, FL*

William Traylor  
*Austin, TX*

### BASSOON

Aaron Goler  
*Ithaca, NY*

Catalina Guevara Klein  
*Costa Rica/Canada*

### HORN

Chris Price  
*Montreal, QC, Canada*

Michael Stiles  
*Bloomington, IL*

### TRUMPET

Eric Beale  
*Palmerston, Northern Territory, Australia*

Roman Golovanov  
*New York, NY*

### KEYBOARD

Curtis Pavey  
*Highlands Ranch, CO*

Michael Peterson  
*Castro Valley, CA*

Ki Fung (Ken) Yeung  
*Bloomington, IN*

### LUTE

Adrian Murillo  
*San Francisco, CA*

Sebastian Quintero  
*San Francisco, CA*

**N**amed after founding executive director Royce Saltzman, Oregon Bach Festival’s Saltzman Sustaining Endowment helps to fund the operations of this world-class festival in perpetuity, fueling the growth of artistic and educational programs and ensuring that people of all ages have opportunities to experience and perform classical music through the Festival. OBF gratefully acknowledges all the donors to the Endowment and extends a special thank you to the following leadership donors and those in whose honor we have named a chair or program.

- |   |                                   |                                     |
|---|-----------------------------------|-------------------------------------|
| Anonymous (2)                                 | Lorry I. Lokey                    | Doris Scharpf†                      |
| Janet Bell                                    | Gary P. Long and Rudolph Saavedra | Jane Scheidecker and Duane Partain* |
| Andrew and Phyllis Berwick*                   | Robert E. and Mary Ellen McNutt*  | Carol Schirmer                      |
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## HINKLE ENDOWMENT

The Hinkle Distinguished Lecture Series Endowment was established through generous underwriting from W.H. “Hal” Hinkle, an alumnus of the Festival’s Master Class in Conducting.

## LUTES SUSTAINING FUND

The Don and Donnie Lutes Sustaining Fund was established to further support the mission of Oregon Bach Festival through the estate of longtime OBF patrons Don and Donnie Lutes.

## WILDISH ENDOWMENT

The Thomas E. Wildish Endowment was established to further support the mission of Oregon Bach Festival and was named after the Eugene business leader and former OBF board president.





# ROYCE AND PHYLLIS SALTZMAN SCHOLARSHIP FUND

# 2019



**R**oyce and Phyllis Saltzman have led the effort to make OBF a world leader in music education since the Festival's inception. The Stangeland Family Youth Choral Academy, a resident program for high school singers, was founded in 1998 and remains a core program of OBF's education initiative. More than half of youth accepted into the Academy require financial assistance to participate.

In order to meet this need, in 2015, OBF announced the Royce and Phyllis Saltzman Scholarship Fund, led by a \$250,000 challenge gift from an anonymous donor. This generous donor has also documented an intention to donate a \$500,000 bequest to support scholarships.

Donations to grow this endowed fund transform the lives of OBF's youngest choral singers. Please make checks payable to Oregon Bach Festival with "Saltzman Scholarship Fund" on the memo line. Thank you for helping sustain this life-changing program! Please join us in recognizing the generous contributions of the donors who have helped get us reach our goal.

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In July 2013, Helmuth Rilling retired as OBF's artistic director. He dedicated 44 summers of his life to creating something precious and lasting: an internationally acclaimed musical and educational enterprise described as "without equal." The Rilling Endowment is our promise to Helmuth that education will remain at the heart of the Festival. Gifts may be sent to the UO Foundation, 1720 East 13th Avenue, Suite 410, Eugene, OR 97403. Please make checks payable to Oregon Bach Festival with "Rilling Endowment" on the memo line. You may also donate online at [OregonBachFestival.org](http://OregonBachFestival.org). To learn more, contact Gretchen Farrar at [gfarrar@uoregon.edu](mailto:gfarrar@uoregon.edu) or 541-346-1324.

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Oregon Bach Festival sincerely appreciates those listed on the following pages, whose generosity has made the 2019 Festival possible. Sponsors and grantors are listed below. Members of the Conductor's Society, each of whom has contributed \$2,500 or more, appear on page 116. Friends of the Festival and other donor listings begin on page 119. Contributions received after April 15, 2019, will be acknowledged in the 2020 program book. From all of the artists and staff of the Festival, thank you for your support!

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# OBF LEGACY SOCIETY

## WHY JOIN THE LEGACY SOCIETY?

# 2019

The Legacy Society recognizes and thanks generous individuals who have remembered the Oregon Bach Festival in their estate plans in a multitude of ways—through their wills, retirement plans, life income plans, and many other creative planned giving arrangements. By leaving your legacy to the OBF, you receive the satisfaction of supporting an art form about which you care deeply while creating a strong future for music and education.

In appreciation for your gift to support the OBF's future excellence, you will be invited to attend events specially planned for your enjoyment, among other benefits.

We hope that you, too, will join this very special group of OBF supporters!

Please let us know if you have included the OBF in your estate plans so that we may thank you during your lifetime. If you haven't yet completed your plans and would like help doing so, please contact Jesse Visser, Senior Director of Gift Planning at visser@uoregon.edu or (541) 346-6084.

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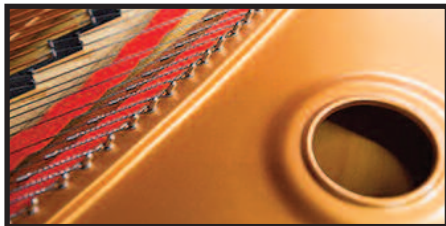
The Festival's highest honor is presented to individuals who have made exceptional contributions to OBF's mission. In recognition of their remarkable and long-standing support, the 2019 Saltzman Award honors Joan Kropf and Alan Yordy. Supporters of OBF for over three decades, including service on the Friends of the Festival Board of Directors, Joan and Alan are committed advocates of the arts throughout our community. They are particularly passionate about the young singers of SFYCA and the future of classical arts education. They generously supported the 2010 SFYCA Tribute CD, and in 2012, helped sponsor the commission of *Paume, doux lit froissé* by Stanford Scriven to commemorate SFYCA's 15th anniversary. More recently, Alan and Joan led a quiet campaign to create a permanent scholarship fund for SFYCA participants, honoring Royce and Phyllis Saltzman. They are dedicated to ensuring OBF's mission of excellence and its enduring commitment to education in the arts.

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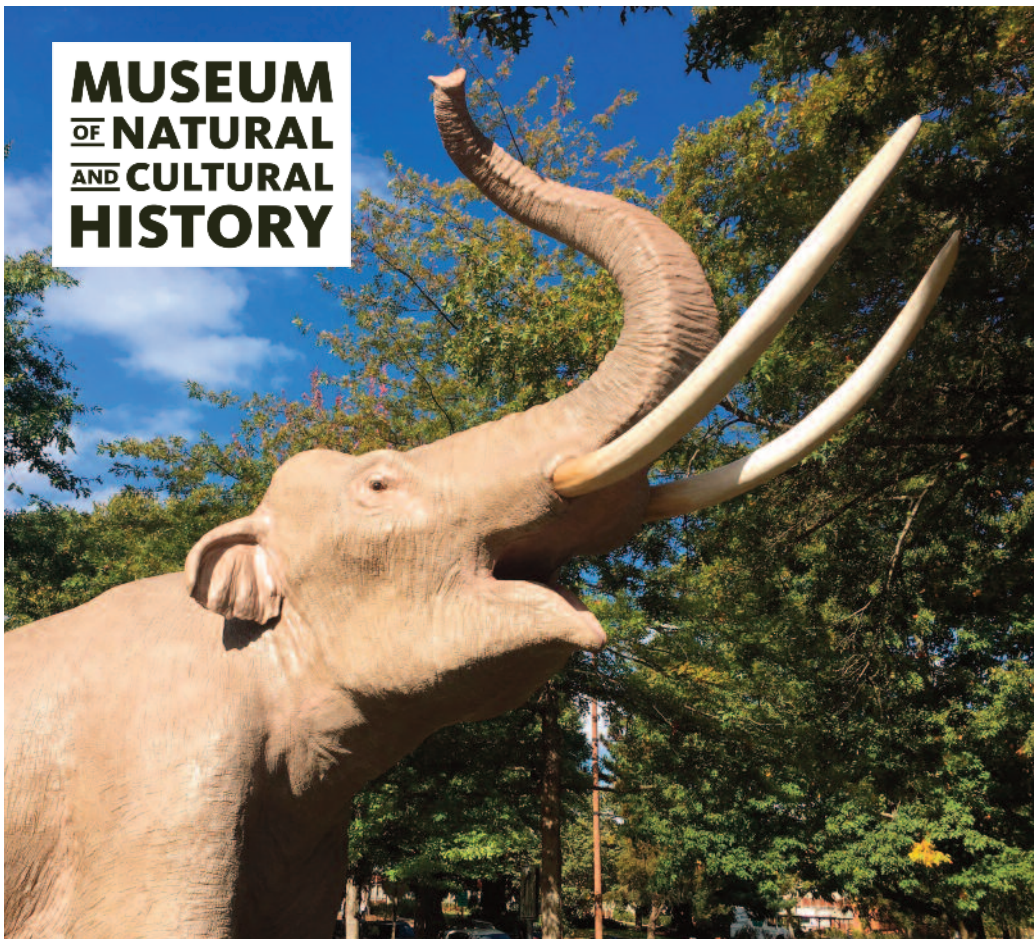


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*\*List as of April 15, 2019*  
†Deceased

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## GLOSSARY OF TERMS

Throughout this book, you will periodically find terms and phrases that might lead you to ask “What does that mean?” Our Glossary is here to help. Consider this page “Music Terminology 101.” This short list contains words that regularly appear on the preceding pages, but it’s far from a complete reference. While at OBF, if you come across a word or phrase you don’t know, just ask us! We’re happy to help you find your answers, as we continue to strive to give you the best concert-going experience possible.

**Adagio, Allegro, Largo**

In slow tempo, in brisk tempo, in very slow tempo.

**Alto**

Second-highest choral voice category. Sings at a higher range than a tenor and lower than a soprano.

**Aria**

An accompanied composition, performed by a single singer as an interlude within an opera, oratorio, or cantata.

**Appoggiatura**

A musically dissonant note played on a strong beat to create tension before resolving to a more expected pitch.

**B Section**

A segment of music intended as contrast to the preceding A section. Sometimes the B section appears between two A sections, in ternary form (ABA). Other times, the B section follows the A section to conclude the piece, in binary form (AB).

**Baritone**

Most common male vocal range. Sings higher than a bass and lower than a tenor, with moderate overlap.

**Baroque**

Style of concert music originating from the 17th and mid-18th centuries. Characterized by virtuosity, improvisation, and the beginnings of modern harmony. Johann Sebastian Bach is considered an archetypal composer of the late Baroque period.

**Bass**

Male vocalist who sings in the lowest range.

**Cantata**

Liturgical chamber music composed for voice. Very popular in the German Lutheran church. Shares the narrative intent of an oratorio.

**Chromatic**

Using notes that are foreign to the home key. Chromaticism became popular in the Romantic Era, adding elements of dissonance and surprise.

**Classical**

Style of concert music originating from the mid-18th century. Lighter, clearer texture than Baroque music and is often less complex. Dominated by Haydn, Mozart, and Beethoven.

**Concerto**

Composition featuring the virtuosity of a lead instrument or a smaller section of the orchestra. Carries the melody, while the remaining ensemble plays the accompaniment in a contrasting manner.

**Diatonic**

Using only the notes that belong to the home key. Diatonic music is more predictable for the listener and involves less dissonance than chromatic music.

**Forte**

A marking on written music that instructs the musician to play or sing loudly.

**Fugue**

Musical composition in which one or two themes are repeated or imitated by successively entering voices, and contrapuntally developed in a continuous interweaving of the voice parts.

**Mezzo-Soprano**

Middle of the female soloist’s vocal range. Overlaps the soprano and contralto ranges.

**Motet**

A short piece of sacred choral music, typically polyphonic and unaccompanied.

**Piano**

A marking on written music that instructs the musician to play or sing quietly.

**Recitative**

Narrative and dialogue parts of opera and oratorio, sung in the rhythm of ordinary speech. Can be accompanied or unaccompanied.

**Ritornello**

A reoccurring section of music that alternates different episodes of contrasting material. In a concerto, the full orchestra (*tutti*) plays the ritornello while the soloist plays the contrasting episodes.

**Romantic**

Style of concert music originating from the late 18th and early 19th centuries. Characterized by freedom of form and design, and dramatic contrasts of dynamics and pitch. Well known composers include Chopin, Wagner, and Schubert.

**Oratorio**

Religious, historical, or mythological narratives dramatized with extensive musical accompaniment. Often used to explore ethical challenges facing society and the individual, and to consolidate emerging ideology into culturally relevant formats.

**Semiquavers**

The British-English name for a sixteenth note.

**Serenade**

A placid, romantic composition played by a small ensemble at social events or to complement another musical piece.

**Sinfonia**

A 17th- or 18th-century orchestral piece used as an introduction, interlude, or postlude to an opera, oratorio, cantata, or suite.

**Sonata**

A composition featuring individual instruments, played with or without accompaniment, in self-contained sections and harmonized in a variety of forms, depending on musical era. Less grandiose than the concerto, the intent was to showcase the virtuosity of the lead instruments.

**Soprano**

Female vocalist who sings the highest range.

**Tenor**

Male singing voice between baritone and countertenor.

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OREGON BACH FESTIVAL

# 2019

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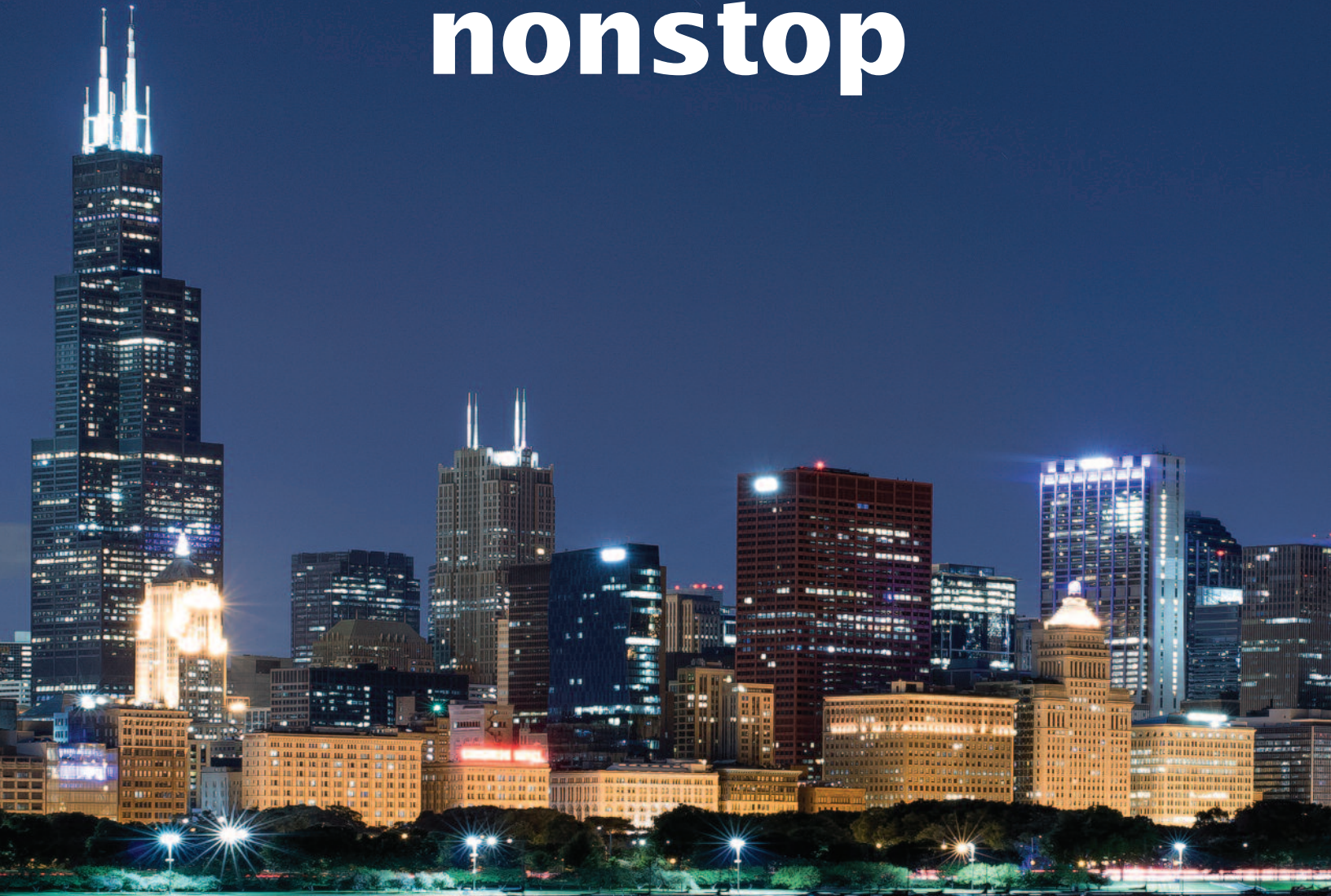
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