The Broadway Symphony and
The Seattle Chamber Singers
George Shangrow, Conductor

present

Johann Sebastian Bach's
MAGNIFICAT IN D-MAJOR
AND
ORCHESTRAL SUITES
I AND IV

September 29, 1985  3:00 p.m.
Meany Hall, University of Washington Campus

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The Broadway Symphony and The Seattle Chamber Singers are now entering their seventh and seventeenth seasons, respectively. Under the dynamic leadership of their founder and musical director, George Shangrow, the two ensembles have achieved great respect and status in the artistic community of the Pacific Northwest, and continue to lead the way in featuring local soloists and composers. The Broadway Symphony and Seattle Chamber Singers produce their own annual concert seasons, independent of government and academic affiliations, and have goals to become a fully professional performing arts group. During calendar years 1985, these dedicated musicians will have produced and performed over 32 concerts of the music of J. S. Bach, in honor of his 300th birthday. These were in addition to their regular season programming in both 84-85 and 85-86! Above all else, love of music and energetic, entertaining performances are what the Broadway Symphony and Seattle Chamber Singers give to their audiences.

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Ann Erickson has often been a featured soprano soloist with the Seattle Chamber Singers. She has performed in several of the Bach Year cantatas and in former seasons did solo work in the several Handel oratorios produced by the Chamber Singers. Presently she is one of the lead-singers at University Unitarian Church and teaches in elementary school music programs.

Carmen Leon makes her debut with the Broadway Symphony and Seattle Chamber Singers with this performance of the Bach Magnificat. She has rich experience in baroque oratorio. She recently was the featured soloist with the Opus 4 Quartet, and is currently the mezzo-soprano soloist at Trinity Episcopal Church in Seattle.

Barton Nye Green was the tenor soloist in two of the Broadway Symphony — Seattle Chamber Singers Bach extravaganzas: The St. John Passion and the Mass in b-minor. Green is a student at the University of Washington in vocal performance, and a member of the Collegium Musicum. He will be the new tenor soloist at St. Paul’s Episcopal Church in Seattle, and is scheduled to solo with several of the Seattle area’s choral ensembles during 1985-86.

Norman Smith, bass, has returned to Seattle after enjoying a successful career in Opera in Essen, Germany. He studied music at the University of Washington working principally with Leon Leshiner. He has performed extensively in the Northwest, including leading roles with U of W Opera. He is the bass soloist at St. James Cathedral in Seattle.

The Seattle Chamber Singers

George Shangrow, Conductor

Soprano I
Shannon Ahern
Belle Chenault
Crisa Cugini
Laurie Flint
Jill Kraakmo
Margaret Marshall
Barbara Parsons
Elena Richmond
Liesl Rombouts
Heather Smith
Jeanne Van Bronkhorst
Susanna Walsh
Soprano II
Laila Adams
Kyla DeReme
Pamela Hill
Kathe Kern
Stephanie Lathrop
Nancy Lewis
Judy Mahoney
Nancy Robinson
Nancy Shasteen

Alto
Marta Chaloupka
Glória Derbawka
Dell Gossett
Kristina Haight
LaAnne Hargis
Paula Hoot
Mary Beth Hughes
Ruth Libby
Suzi Means
Laurie Medill
Janet Reed
Mary Siebert
Nedra Slaunton
Chane Thomas
Kay Verelius
Jane Vosk
Luna Wilcox

Tenor
John Addison
Ronald Haight
Stephen Kellogg
Phil Mortenson
Tom Nesbit
Christoph Sahn
Jerry Sams
Gene Patterson
Ted Rosenberger

Bass
John Behr
Gustave Blazek
Timothy Braun
William Calbert
Andrew Danilich
Dexter Day
John Edwards
Rick Fenske
Craig Frykje
Mark Haight
William Irving
Brian McGee
Robert Schlipperoort
Roger Schmeecke
Richard Wykoff

The Broadway Symphony

George Shangrow, Conductor

The String sections in the Broadway Symphony practice regular rotation of personnel, therefore names are listed alphabetically within the section.

Violin 1 and II
Karen Beemster
Danielle Foucault
Delphine Frazier
Fritz Klein
Concert Master
Diane Lange
Eileen Lusk, principal second violin
Avron Maletsky
Margaret Olson
Robin Petzold
Phyllis Rowe
Kerina Smith
Anne Snow
Rebecca Soukup

Viola
Stanley Dittrich
Beatrice Dolf
Rose Lange
Alice Leighton
Timothy Prior
Sam Williams, principal
Vidoncello
Gary Anderson
Rosemary Berner
Vera Groom
Rebecca Parker
MaryAnn Tapiero, principal
Ronald Welch
Julie Wheeler

Bass
David Couch, principal
Allan Goldman
Jo Hansen
Connie Van Winkle
Flute Co-principal
Erie Adams
Janene Shigley
Oboe
Huntley Beyer (oboe d’amore)
Shannon Hill (oboe d’amore)
Calyx Hoag
Sarah Wiener
Don Williams

Bassoon
Daniel Hershman
Francine Peterson
Paul Rafanelli
Trumpet
William Berry
Gary Fladmo
David Hensler, principal
Timpani
Daniel Oie
Harpischord
Robert Keechley
Organ
James Denman
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and
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Courante
Gavotte I and II
Forlane
Minuet I and II
Bourree I and II
Passepied I and II

Orchestral Suite No. IV in D Major, BWV 1069
Ouverture
Bourree I and II
Gavotte
Minuet I and II
Rejouissance

INTERMISSION

Magnificat in D Major, BWV 243
Chorus
Mezzo-soprano aria
Soprano aria
Chorus
Bass aria
Mezzo-soprano and tenor duet
Chorus
Tenor aria
Mezzo-soprano aria
Chorus ( trio)
Chorus
Chorus

Bach sets the text "and his (sic) mercy is from generation unto generation to them that fear him" by emphasizing the contrast between fear and mercy. When the singers sing "timidibus" the music is harmonically confused. But this tremulousness is followed by melodic consolation from the strings and flutes.

Movements six, seven, and eight form a thematic unit, at the center of the whole Magnificat. Here the Christmas theme of the dramatic reversals effected by God are given their most obvious and marvelous treatment in the text and the music. The Chorus enters to sing "He has shown strength in His arm" with a fist clenching theme. When the proud are scattered Bach disperses the word "dispersit" between different sections of the chorus and orchestra creating a musical image of disjunction. The movement comes to a climax and then is dramatically closed with a sudden adagio setting of the words "the imagination of their hearts." In this way the music caricatures the proud as supremely pompous. The sound pulls up with great dignity, but the listener is well advised to recollect that pride cometh before a fall.

The tenor aria presents just this sentiment as the words "he hath put down the mighty from their seat and exalted the humble" are sung. The music sweeps downwards as the powerful are dumped out of their thrones, and leaps upwards with the word exaltavit.

The fall of the proud and powerful is complete in movement eight. Pompousness has disappeared. The humble poor amble into view, with a foolishly cheerful theme played by pizzicato cellos and flutes. All that is humble, ordinary, and usually forgotten is here displayed as triumphant. Bach's comprehension of the comedy of the Gospels is nowhere else so brilliantly portrayed. Death, darkness, the roman empire, papal impudence, and all forms of false power are vanquished. The homey prevails. The zen-like conclusion to this movement tells you what happened to the rich.

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After musically making present past generations, future generations, and the choir of angels, Bach concludes the Magnificat by repeating the music of the opening chorus when the words are sung "as it was in the beginning, is now and ever shall be, world without end. Amen." All voices past, present, future, on heaven and on earth are joined where we began, with praise.

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"The end of all our exploring will be to arrive where we started and know the place for the first time."

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Program Notes on the Orchestral Suites by Gary Fladmark

Suite No. 1 in C Major, BWV 1066

Most, if not all, of the orchestral music of Johann Sebastian Bach comes to that segment of his career spent in Cöthen, the capital of a principality within the Duchy of Anhalt. Bach moved there in December of 1717, and the time spent in Cöthen represented a time away from his active service in the Lutheran Church.

Bach's orchestral music seems to define itself rather tightly into three classifications—concerto grosso as represented by the six works dedicated to the Margrave of Brandenburg, Four Suites for Orchestra, and the Concerti for Solo and Duo instruments. As the purist looks at the suites, the conclusion can be reached that Bach was commonly held concept of the suite was not what Bach intended by his venture into the form. The common Baroque suite is a series of dances arranged in order of allemande, courante, sarabande, and gigue with optional extra dances. Bach composed the French Ouverture style (slow, dotted rhythm — fast fugato — slow, dotted rhythm) with his collection of dances. He purposely chose the title Ouvertures in French to identify his suite, a seeming allusion to the style popularized by Lully before him. Music writer Kay Jaffee has even gone so far as to compare Bach's orchestral suite to the collections of music of Teitshkovich ballets or the compilations of dance music from popular Broadway shows which typically feature an overture-like section followed by "Intermezzo" of dance music from the particular larger work.

Of the four suites, Nos. 2 and 3 are most frequently heard and movements such as the Air from the third suite have become all-time favorites among concert audiences, spawning a variety of transcriptions and arrangements. Suites I and 4 are far less known and represented, but nevertheless contain charming musical materials.

Suite No. 1 in C Major is scored for woodwinds and strings. It consists of seven movements:

Ouverture, Courante, Sarabande, Gavotte I and II, Gigue I and II, and Gavotte II and I.

Suite No. 4 in D Major is only a five-movement work, beginning as do each of the other three suites with an overture. This is followed in turn by Bourrees I and II, a Gavotte, Minuets I and II, and a Gigue.

Rejoicing (rejoicing)? Evidence tends to suggest that this suite was actually the second of the four to be composed. However, the remaining three were composed in the first movement of the first movement of his Cantata #110, Umser Mund sei voll Lachen, a practice not uncommon for this time. The date of the cantata has been established as 1729. It is conjectured that the suite was completed about the same time, thereby placing it second in the order of composition among the four suites, and again atypical of the form in general.

These two works lack the popularity of the other two suites in the set, but they contain much beautiful and entertaining music. They have nothing provided musicians with food for investigative pursuits, and they provide remarkable insights into Bach as a secular composer, a different and refreshing view of the master.

Program Notes on Magnificat by Rebecca Dr. Rebecca Parker

Among the many delights of Bach's music is the brilliant way in which Bach gives musical expression to a religious sensibility. As an interpreter of the theme of Christian theology Bach goes beyond the illustrative drama we enjoy in Handel, to become a profound commentator on the meaning of the texts he sets. The subtlety and sensibility of Bach's religious insights transcends dogmatics—his music is not a vehicle to give expression to a truth higher than art. In his work we find a perfect integration of belief and aesthetic, so much so that we might say in Bach's music it is revealed that belief itself is an aesthetic, a way of feeling and structuring the world that is simultaneously intellectual, emotional, and sensual.

In this capacity to create a highly integrated icon of structures of religious feeling Bach stands at the pinnacle of a tradition. Luther, the theologian whose rebellious-exquisite enunciation the reformed tradition chaux was part of was a great lover of music, who composed hymn tunes in between his battles with the Catholic Church.

"God has preached the gospel through music, too, as may be seen in all, all of whose compositions flow freely, gently, and cheerfully, are not forced or cramped by rules, and are like the song of the fitch," Luther is reported to have said. The protestant spirit is one of freedom and cheer, and generally (at least in its natural innocence) hostile to constractive rulers. Luther's family and friends often gathered to sing, and Josquin de Prez (d. 1521) was a particular favorite. It is in that spirit to whom traditionally the saying has been ascribed:

He who loves not women, wine, and song Remains a fool his whole life long.

The theological understanding of music attributed to music related to the shape of the soul. Thus joyful music created a joyful soul. If music was inane, corrupt, unintegrated, dogmatic, restrictive these unpleasant qualities would pollute the soul exposed to the music.
Augustine argues that music has the power to create in the soul a state of grace or a state of corruption depending on how one uses it. Besides, he says it embodies rhythms and structures of wholeness or disruption.

Bach was well acquainted with these theories of music, and appears to have been quite interested in them. Writing by the book in his library, among his books was one by a contemporary physician who translated theological notion to physiology. He contended that the body’s cardiovascular system was a network of vibrations. If the body’s internal rhythms were out of sorts a person would be ill. Health was restored when the body’s blood vessels vibrated in harmony. Music, he reasoned, was a form of physiological therapy.

An appreciation of Bach’s music is deepened when we understand that he composed from a perspective that understood music to have the power to make the sick well, and to bring souls into harmony with the body. Bach’s setting of the Magnificat text gives evidence of Bach’s ability to embody the meaning of grace, and to create music that functions to impart grace to the listener. The Magnificat text is the canticle sung by Mary in the Gospel according to Luke at the moment when she greets her kinswoman Elizabeth. Each woman—one old, past the age of childbearing, and one young, and virginal—is expecting to give birth to a child who could not possibly be the woman, like certain foremothers before them, Hannah and Sarah, who was impossible to do so, are caretakers of a mysterious knowledge. Their knowledge is that the impossible can and does happen. Mary, on discovering she is pregnant goes to visit Elizabeth who has also conceived. When Elizabeth sees Mary, her baby leaps for joy in her womb, and Mary responds with her song of joy.

The Magnificat text celebrates the way in which God turns the world upside-down. It’s recurring theme is that the Divine conspires to reverse the ordinary established structure, to disrupt the flow of determinism and fate, and to inaugurate surprising transformations. The powerless become powerful, and the powerful are debased. The hungry have a feast and the rich find themselves empty-handed. All that is considered unimportant, those deemed insignificant or degraded becomes the locus of supreme value. Mary and Elizabeth themselves are testimony to God’s preference for turning the tables. As women they experienced themselves to be outsiders, to be shunned by society. The mysterious secret they bear is that they are not outsiders at all, but co-conspiators with the Divine Disturber.

Bach’s Magnificat was first performed on Christmas Day, 1723, during evening Vespers. The music celebrates the cosmic reversal that Christmas commemorates. The all-powerful, supreme, transcendent God has abased—all heaven in favor of earth. The King of the Universe abnegates the throne in order to materialize as a helpless infant wandered at by animals, peasants, and simpletons. Incommensurable to all but the chosen, rejected, and estranged, the Christian vision is essentially a cosmic notion: that nothing is the way we expect it to be. Bach’s music carries this theme.

The opening chorus is buoyant, exuberant and celebrative, and is followed by a warmer more intimately gracious aria which leads into a third movement that is even more interior, and dark. The descent of God to earth is thus, perhaps, musically symbolized as a movement into depth. One can imaginatively superimpose the brilliant choir of angels singing to the shepherds over the opening chorus, which comes to the ear like a burst of light and the subsequent journey of the shepherds to kneel in the dark interior of the barn is echoed by the movement to closeness and intimacy. God happens in the music.

Bach’s setting of the third movement text, “For God has opposed the opulent state of his (sic) servant, and henceforth I will be called by all blessed,” is particularly marvellous. All but the last two words are sung by the solo soprano in a beautiful melody intertwined with the oboe. On the last two words (omnes generationes) the chorus enters becoming the many generations lauding Mary. One can almost visualize the flowering growth of a family tree as each entrance of the theme climbs up steeply, over and over again. The dramatic, eloquent reversal of Mary from solitary obscurity to communal reverence is thus celebrated with musical power.

The fourth movement gives expression to profound confidence in the Divine. It is the only aria to use a bass soloist, the music embodies a feeling of being “grounded.” The foundation accompaniment in the cello and double-bass functions as a ground bass as its ricercar theme is repeated throughout the movement, evoking a sense of security.

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Minuet I and II
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Passepied I and II

Orchestral Suite No. IV in D Major, BWV 1069
Overture
Bourree I and II
Gavotte
Minuet I and II
Rejouissance

INTERMISSON

Magnificat in D Major, BWV 243
Chorus
Mezzo-soprano aria
Soprano aria
Chorus
Bass aria
Mezzo-soprano and tenor duet
Chorus
Tenor aria
Mezzo-soprano aria
Chorus (trio)
Chorus
Chorus

Bach sets the text “and his (sic) mercy is from generation unto generation to them that fear him” by emphasizing the contrast between fear and mercy. When the singers sing “timetibus” the music is harmonically confused. But this tremulousness is followed by melodic consolation from the strings and flutes.

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Ann Erickson has often been a featured soprano soloist with the Seattle Chamber Singers. She has performed in several of the Bach Year cantatas and in former seasons did solo work in the several Handel oratorios produced by the Chamber Singers. Presently she is one of the lead-singers at University Unitarian Church and teaches in elementary school music programs.

Carmen Leon makes her debut with the Broadway Symphony and Seattle Chamber Singers with this performance of the Bach Magnificat. She has rich experience in baroque oratorio. She recently was the featured soloist with the Opus 4 Quartet, and she is currently the mezzo-soprano soloist at Trinity Episcopal Church in Seattle.

Barton Nye Green was the tenor soloist in two of the Broadway Symphony — Seattle Chamber Singers Bach extravaganzas: The St. John Passion and the Mass in b-minor. Green is a student at the University of Washington in vocal performance, and a member of the Collegium Musicum. He will be the new tenor soloist at St. Paul's Episcopal Church in Seattle, and is scheduled to solo with several of the Seattle area's choral ensembles during 1985-86.

Norman Smith, bass, has returned to Seattle after enjoying a successful career in Opera in Essen, Germany. He studied music at the University of Washington working principally with Leon Listner. He has performed extensively in the Northwest, including leading roles with U of W Opera. He is the bass soloist at St. James Cathedral in Seattle.

The Seattle Chamber Singers

George Shangrow, Conductor

Soprano I
Shannon Ahern
Belle Chenaux
Crisa Cugini
Laurie Flint
Jill Kraakmo
Margaret Marshall
Barbara Parsons
Elena Richmond
Liesel Rombouts
Heather Smith
Jeanne Van Bronkhorst
Susanna Walsh
Soprano II
Lalla Adams
Kyla DeRemer
Pamela Hill
Kathe Kern
Stephanie Lathrop
Nancy Lewis
Judy Mahoney
Nancy Robinson
Nancy Shasteen

Alto
Marta Chaloupka
Gloria Derbawka
Dell Gossett
Kristina Haight
LaAnne Hargis
Paula Hood
Mary Beth Hughes
Ruth Libbey
Suzi Means
Laurie Medill
Janet Reed
Mary Siebert
Nedra Slauzon
Chaine Thomas
Kay Verelius
Jane Vosk
Luna Wilcox

Tenor
John Addison
Ronald Haight
Stephen Kellogg
Phil Mortenson
Tom Nesbit
Christoph Sahn
Jerry Sams
Gene Patterson
Ted Rosenberger

Bass
John Behr
Gustave Blazek
Timothy Braun
William Calbert
Andrew Danilich
Dexter Day
John Edwards
Rick Fenske
Craig Frykle
Mark Haight
William Irving
Brian McGee
Robert Schlipperport
Roger Schmeeke
Richard Wykoff

The Broadway Symphony

George Shangrow, Conductor

Vidina I and II
Karen Beemster
Danielle Foucault
Delphine Frazier
Fritz Klein
Concert Master
Diane Lange
Eileen Lusk, principal second violin
Avron Mal estsky
Margaret Olson
Robin Petzold
Phyllis Rowe
Kerina Smith
Anne Snow
Rebecca Soukup

Viola
Stanley Dittmar
Beatrice Dolf
Rose Lange
Alice Leighton
Timothy Prior
Sam Williams, principal
Vlaovanello
Gary Anderson
Rosemary Berner
Vera Groom
Rebecca Parker
MaryAnn Tapiero, principal
Ronald Welch
Julie Wheeler

Bass
David Couch, principal
Allan Goldman
Jo Hansen
Connie Van Winkle
Flute, Co-principal
Erin Adams
Jannen Shigley
Oboe
Huntley Beyer (cobe d'amore)
Shannon Hill (cobe d'amore)
Calyx Hoag
Sarah Weimer
Don Williams

Bassoon
Daniel Hershman
Francine Peterson
Paul Raffaneli
Trumpet
William Berry
Gary Fladmo
David Hensler, principal
Timpiani
Daniel Del
Harpsichord
Robert Kechnley
Organ
James Denman
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