ANNOUNCING
The Broadway Symphony/Seattle Chamber Singers
1987-88 Concert Season

CANTATA SUNDAY – August 23, 8:00 pm, University Unitarian Church
CANTATA SUNDAY TWO – September 13, 8:00 pm, University Unitarian Church

ORCHESTRA SUBSCRIPTION I – Music of Mozart, Beethoven, and Bloch. October 4, 3:00 pm, Kane Hall
THE CREATION – World Premiere of Carol Sams new oratorio. November 17, 8:00 pm, Meany Theater
HODIE – Ralph Vaughan Williams’ magnificent setting of the Nativity. December 4, 8:00 pm, December 6, 3:00 pm, location TBA.

SEASON FINALE – Short works of the Baroque and Classical periods for chorus and orchestra. Sunday, June 5, 8:00 pm, Kane Hall

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G.F. Handel
MESSIAH
December 18, 8:00 pm
December 20, 3:00 pm
Kane Hall

SPECIAL EVENTS

J.S. Bach
ST. JOHN PASSION
Good Friday
April 1, 7:00 pm
Meany Theater

P提及 the Columbia Boys Choir
Steve Stevens, conductor
The collaboration of the Broadway Symphony and the Seattle Chamber Singers has become a respected musical force in the Pacific Northwest. This company of volunteer artists is dedicated to the preservation and promotion of musical performances. Each ensemble at the University Unitarian Church, where they enjoy the status of artist-in-residence, and where they further develop their repertoire under Conductor George Shangraw. Membership is by audition, and general auditions for vacant positions are held every August and September. On several occasions each season, smaller ensembles are formed from the main ensembles for the performance of chamber music. Especially important to the Broadway Symphony/Seattle Chamber Singers is the support and presentation of local performing artists and the work of local composers.

George Shangraw, Music Director and Conductor of the Broadway Symphony and Seattle Chamber Singers, is a native of Seattle who founded the chorus (in 1968) and the orchestra (in 1978) in order to give Seattle-area artists and musicians an opportunity to hear and perform great works of music. In addition to acclaimed performances of the classic repertoire for both chorus and orchestra, he has brought to Seattle world premieres of operas, choral works, and symphonies by Seattle’s most gifted composers. Mr. Shangraw has toured Europe as a conductor and keyboard artist; appeared as a guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, and Eastern Texas University Opera; and lectures frequently for the Seattle Opera and Symphony. As Director of Music for University Unitarian Church, Mr. Shangraw is a leader in the performance of sacred music, and as the guiding producer of The Bach Year in Seattle (1965) he brought to our city the world’s most extensive celebration of the music of J.S. Bach.

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The Passion According to Saint Matthew

Johann Sebastian Bach

Mukand Marathe sings the role of the Evangelist or Narrator of the Passion story. Mr. Marathe's concert repertoire ranges from early music to modern jazz, and he has received special praise for his interpretations of Bach and Handel. This season's engagements include the St. John Passion with Musica Sacra, the title role in Britten's St. Nicholas with Munch Art, and Handel's Messiah in California, and his Carnegie Hall debut in Handel's Messiah, with the National Chorale. The New York-born tenor has been a soloist with the Gregg Smith Singers and Alice Parker's Medley. Mr. Marathe has also performed sacred jazz with DJ Briebette, and turned toward extensively singing American art songs. Mr. Marathe has recorded for Vox-Turnabout and Musical Heritage Society.

Marianne Weilman, soprano, was born in Stuttgart, Germany, and received her musical training at the Julliard School of Music. The recipient of many awards and scholarships, she has sung extensively in opera, concert, and recital in Europe and the United States. She is a faculty member of the Western Washington University and the University of Puget Sound. She is a private studio, and gives master classes in vocal repertoire. Ms. Weilman has performed with the Broadway Symphony and the Seattle Chamber Singers on many previous occasions, most recently in Handel's Messiah. She just returned from a visit to Europe, where she was invited to teach master classes in Holland, Sweden, and Denmark.

Michael Delos, bass-baritone, is one of America's busiest young singers with concert and opera credits throughout the United States and Canada. Trained in Vienna, Delos has made a specialty of the Bach repertoire. In the 1985-86 concert season, he performed with the St. Thomas Choir with noted conductor Margaret Hillis, as well as the Christmas Oratorio, the St. John Passion, and the Magnificat in Washington, Oregon, and California. A native of the Seattle Opera since his debut in 1979, Delos also performs regularly with the Seattle Symphony, Chicago Symphony, Pittsburgh Symphony, and the Boston Symphony. Delos has also worked with several contemporary composers, among them Gian-Carlo Menotti and Ned Rorem.

Michael Delos

Good Friday, April 17, 1987

The Columbia Boys Choir

The Columbia Boys Choir was founded by Steve Stevens in January 1985 to provide vocal choral and instrumental training to high school boys aged 13 to 18. Auditions are held twice a year: September and March. For more information, call 773-6610.

ACKNOWLEDGEMENTS

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Leading to the end of Part One are the Evangelistic sections describing Jesus praying in the garden and none of the disciples staying and watching with Him. Then the soldiers and priest come for Him and, in one of the most dramatic moments in the Evangelist part, Judas says "the one I kiss is He" — and in an almost tender exchange between Judas and Jesus, Jesus is recognized and taken.

The grief-filled duet which follows contains many canons and takes with the possibility of being performed by soloists on different characters. Follows with its interrupting questions from chorus II, the crowd (of disciples) interrupts the duet saying "Loose Him, hail, re, b, b, b, b Him not!" This leads into the double chorus depicting the oath "May lightning and thunder in vain engrave them". Here Bach's use of antiphonal choruses — with rapidly changing harmonies — is astonishing for its time.

For a higher dramatic recit, comes the final chorus and double chorus "O Man, Bewail Thy Grosssin" in the most beautiful setting Bach did of this chorale tune. This chorus was originally written to be the opening chorus to the St. John Passion (in a key one half step lower), but Bach abandoned that idea and used it as a hopeful closing chorale here.

Part Two opens with an unusual dialogue between the alto and tenor and tenor recitative dominates the entire work. Following the musical and dramatic elements of narrative with this in mind will help clarify the progression in the work as well as explain the length of some of the pieces.

With a gentle chorus the disciples ask Jesus where the feast will be held and with his answer — again in direct contrast to the mood of the chorus — He says that one of them will betray Him, which Judas has already done. The disciples now ask, Lord, is it I? and in the chorus Bach sets this exact text eleven times, leaving the question from the 12th disciple, Judas, for the next recitative. Judas asks, "Is it I, Rabbi?" with this different text Bach sets up the actual betrayal in piece where Judas will go to Peter, this chorale as "Rabble".

The Passover supper itself is the real altar sung by Jesus in the entire work. Accompanied by the halo of strings, it is one of the most beautiful lines of work. After the commenting soprano recit and aria comes one of the most descriptive of Jesus' predictions. Notice the upward moving scale which starts in the cello and ends in the Evangelist when they go up the Mount of Olives. Also Bach scatters the sheep with a very splendid string accompaniment which tones very sober for the end of the section.

Next comes an illustration of Bach's use of key to make a philosophical point: the joyful chorale extolling the virtues of the Saviour/Shepherd is set in E Major. Immediately following is Peter's declaration that he will be absolutely faithful to Jesus whatever happens, and then to add to his sorrow, he will three times deny Him. The following chorale, "I will stand beside Thee", is set one-half step lower signifying the personal loss (and, of course, the entire work) in the place of the detail.

The next accompanied recit and aria have a solo tenor paired with chorus II offering a chorale melody. The cellos hums repeated note pattern symbolizes the trembling tormenting heart. The combination of recorder and english horns in canon is the choicest of melodies over the two previous works. The wonder of these two movements is found in the great contrast between the qualities of the aria and the consoling comfort of the chorale.

The bass recit, "The Saviour falls down before His Father" has the strings in a constant tremolo — except when the text speaks of God's uplifting mercy. In the aria, the setting of the words agree with the voice that the opening ascending sixth on the word "judge" just rolls off the tongue. The wonderful chromaticism describing "Kneu und Pecher" in contrast with the second section "Dips with milk and honey flowing" show Bach's unending desire to heighten the emotional meaning of the text with all the devices at hand — be it even change the tonality from minor to major.

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HISTORICAL NOTES

The tradition of presenting the Passion story on good Friday began in Dresden about 1650. The Passion play was organized as a series of chorales from the text of the Gospel of St. Matthew, chapters 26 and 27, in the German translation by Martin Luther. Additional texts, for the arias and some choruses, were written especially for the work by Picander, one of Bach's literary friends. The music alone is perfectly beautiful; the text is strong and meaningful; today, that Bach combined the music with the text is the aspect which makes the St. Matthew Passion stand out as the greatest work ever composed in the history of western music. Please follow your translations, not just to follow the story, but to gain more insight into the genius of Johann Sebastian Bach.

The text translation booklets were printed through the courtesy of SAFECO Insurance Companies. In order that they may be used for future performances of the St. Matthew Passion, please deposit the booklets in the boxes which have been provided for this use and are placed near the exits. If you would like to keep a booklet, we ask a $3.00 donation.
PROGRAM NOTES

by George ShawGrow

The St. Matthew Passion consists of two large parts each
rafted by a pair of grand choruses. The opening and final
choruses are two movements that take place in the church
Boyschoir. In the first part, Bach is calling upon mankind
to gather in prayer and worship in the Passion story. Over
this text (and in the rest of the Passion) the themes are
phantom clouds that hover above the earth. The second
chorus, “O Lamb of God Unspotted” as an emotional counterpoint to
the tragic which follows. The use of double chorus and orchestra
creates a sense of the group’s capability and the opening of
different characters for the chorus, as well as more
effective creative elements in the chorus.

The opening dramatic recitative begins the Last Supper
portion of the work. Note from the beginning the words of
Jesus as He always accompanied by a “halo” of strings: this is in
corso to the St. John Passion, but not in direct recitation
to the mood of the chorus — He says that one of them will betray
him. This chorus is the most beautiful and flowing of the
chorus. Each of the choruses contains a set of recitatives
and arias the complete the section with deeply personal comments
on the preceding actions. This “form” of story section
followed by ari and recitative dominates the entire work.

The musical and dramatic elements of narrative with
this in mind will help clarify the progression in the work as
well as explain the length of some of the pieces.

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and arias.

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HISTORICAL NOTES

by Kay Venner

Passion contains a great variety of musical forms, but
the spiritual foundation of the work is the text from the
cameo of St. Matthew, chapters 26 and 27, in
the German translation by Martin Luther. Additional
text, for the arias and some choruses, were written specially
for the St. Matthew Passion by Bach. The text
contains the passion story only, two of which
survive (the St. John being the other). The St. Matthew
and tenures.

Mozart’s adulation of his own work is thwarted
by the polyphonic crowd chorus “His Blood is on all of us and on
our children’s children. He shed it for our hearts. The soldiers dress Christ in a purple robe and crown
of thorns and mock him (literally for the future) saying “We
hail thee, King of the Jews” and then they spit upon
him and mock him. Then they take him up upon a reed — then follows the
Passion to sing the words, “When Christ is being led to crucified, a man named
Simon comes to carry his cross. This is depicted in an intellectual and
dramatic way; creating a vivid picture. The difficult
cordes and ornaments, strings crossing and dotted rhythms show the feeling of the cross being dragged down
the street. The text speaks of sharing the burden with Christ. Christ
shares people’s burdens. The length of the aria gives a feeling
of the feeling of the ordeal.

Mocking crowd chorus ask Jesus why, if He is God, He
can’t take Himself down from the cross. Another unusual
occasion that the crowd presents to Jesus with
interrogations from the second chorus asking where
“they should go — to Jesus” and asking the
next section is the death of Christ. Here, for the
first time, Christ’s words are not accompanied by
the strings, but only by the continuous organ and cellos. With constant harassment
by the crowd, Jesus cries out His last words and dies
followed by the final, and most moving setting of the passion
curse.

With a burst of virtuoso continuo writing comes the
earthquake and the opening of the graves. This struck
terror in the hearts of the greedy wealthy and
the crowd as “and lo this was the Son of God.” Bach sets this text in
two bars of musical dynamic — perhaps the two most wonderful in
the entire work.

The story is completed with a beautiful bass recit and aria,
but the aria and string accompaniment are
once more with a very
nude chorus intimates to Pilate that if there are no guards
around him, then he himself will come in the night and
steal His body saying that He has been resurrected. Pilate
permits his permission for watchmen, and they are put in place as
the one who committed the act, and then
bear the body to the tomb. Then he will get back to level
a four-part recit and chorus bids Jesus good-night in a very
sad, yet peaceful manner. The closing chorus “Here at the grave” is
published on Good Friday and
there has been no resurrection. The work concludes with
a deeply moving yet uplifting tragic feeling.
The Broadway Symphony/The Seattle Chamber Singers
The Columbia Boys Choir

George Shangraw, conductor

The Passion According to Saint Matthew
Johann Sebastian Bach

Mokandur Marathe sings the role of the Evangelist or Narrator of the Passion story. Mr. Marathe's concert repertoire ranges from early music to modern jazz, and he has received special praise for his interpretations of Bach and Handel. This season's engagements include the St. John Passion with Musica Sacra, the title role in Britten's St. Nicolas with Toronto Opera, Handel's Acis and Galatea, and his Carnegie Hall debut in Handel's Messiah, with the National Choral. The New York-born tenor has been a soloist with the Gregg Smith Singers and Alice Parker's Melodies and Hymns, and has performed sacred jazz with Dave Brubeck, and has toured Europe extensively singing American art songs. Mr. Marathe has recorded for Vox-Turnabout and Musical Heritage Society.

Marina Weihmuth, soprano, was born in Stuttgart, Germany, and received her musical training at the Julliard School of Music. She is the recipient of many awards and scholarships, and she has sung extensively in opera, oratorio, and concerts in Europe and the United States. She is on the faculty of the Western Washington University and the University of Puget Sound, and has a private studio, and gives master classes in vocal repertoire. Ms. Weihmuth has performed with the Broadway Symphony/Seattle Chamber Singers on many previous occasions, most recently in Handel's Messiah. She just returned from a visit to Europe, where she had been invited to teach master classes in Holland, Sweden, and Denmark.

Bruce Brown, tenor, is currently Director of Choral Activities at Portland State University and is the conductor for the Portland Symphony Chorale. He is a leader in advanced music education in the Pacific Northwest, and he has performed extensively as a guest conductor. He is currently pursuing a degree in Church Music from the Westminster Choir College. Mr. Brown is in demand as a tenor soloist throughout the Pacific Northwest and has appeared with the Seattle Chamber Singers/Broadway Symphony in 1984 for a Beethoven program. He received his Doctor of Musical Arts from the University of Washington and has held teaching posts in Ohio, Arizona and Oregon.

Michael Delos, bass-baritone, is one of America's busiest young singers, with concert and opera credits throughout the United States and Canada. Trained in Vienna, Delos has made a specialty of the Bach repertoire. In the 1985 Tri-centenary year, he performed the St. Matthew Passion with the University of Washington, as well as the Christmas Oratorio, St. John Passion, the Bach-Mass in Washington, Oregon, and California. A member of the Seattle Opera since its debut in 1979, Delos also performs regularly with the opera companies of Chicago, Vancouver, Portland, Honolulu, Spokane, and Boise. Delos has also worked with several contemporary composers, among them Giacinto Scelsi and Omero Rosati.

Peter Kochley interprets the role of Jesus in this St. Matthew Passion. For over twenty years he has been a featured soloist with the Seattle Chamber Singers, and has done solo work for several Seattle-area churches and synagogues. No stranger to the operatic stage, Peter most recently performed roles in all three of the operas that were premiered last spring by the Broadway Symphony. He played an instrumental role in the BACH YEAR, having programmed all twelve of the Cantatas over the past two seasons as part of his Cantatas and major works.

Carman Jones, mezzo-soprano, has appeared frequently as a guest soloist with the Broadway Symphony/Seattle Chamber Singers as well as with several other groups in the area. Her wide-ranging repertoire emphasizes Bach oratorios, which she says is her first love. Upcoming engagements include a performance of Ravel's Chansons Mademoiselle for the Ladies Musical Club of Brown Dress Lunch Series at the chief branch of the Seattle Public Library (Monday, May 11 at noon) and a recital at Trinity Episcopal Church at Eighth and James, on Sunday, June 14 at 3:30 p.m.

THE BROADWAY SYMPHONY
Georg Shangraw, conductor

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Debbie Kirkland
Dane Lange
Eilen Lusk
Tim Curry
Karl Smit
Gary Sitman

VIOLA
Katherine McWilliams
Stephanie Road
Karina Sharpe
Sam Williams

CELLO
Phyllis Allport, continuo
Rebecca Parker
Joh Reeder Wheeler

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Viola
David Cohen
Alice Abram
Alan Goldman

ORCHESTRA II
Flute
Cynthia Cooper
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THE SEATTLE CHAMBER SINGERS
George Shangraw, conductor

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Soprano
Mary Jane Leons
Margarie Marshall
Lillete Runtz
Arno Van Brincken

Alto
Nancy Keesler
Sara Smith
Nancy Shasten
Keri Verrill

Tenor
Roger Hult
David Reyer
Jerry Lewis

BASS
Steve Braut
Ken Hart
Skeet Spitz

CHORUS II
Soprano
Ludmila Adams
Janet Blackwell

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Janet Ellen Reed

BASS
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THE COLUMBIA BOYS CHOIR
Steve Stevens, founder, director

Good Friday, April 17, 1987
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SEASON FINALE – Short works of the Baroque and Classical periods for chorus and orchestra. Sunday, June 5, 8:00 pm, Kane Hall

ORCHESTRA SUBSCRIPTION II – Symphony No. 29 of Mozart and Stravinsky’s “Apollo.” January 31, 3:00 pm, Kane Hall
SEATTLE CHAMBER SINGERS – A concert of virtuoso works for a capella chorus. Saturday, February 20, 8:00 pm, University Unitarian Church
ORCHESTRA SUBSCRIPTION III – World premiere of music by Huntley Beyer and Charles Ives’ Symphony No. 3. Sunday, March 6, 3:00 pm, Kane Hall
ORCHESTRA SUBSCRIPTION IV – Robert Keethley’s Symphony No. 2 (world premiere) and Mozart’s “Linz” Symphony. Sunday, May 15, 8:00 pm, Kane Hall

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