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The Broadway Symphony/Seattle Chamber Singers would deeply appreciate your gift of support. Contributions may be sent to: BS/SCS, 2115 N. 42nd, Seattle, WA 98103, (206) 547-0427.

1988

The Broadway Symphony and The Seattle Chamber Singers

Apr. 10: Bach's Music from the Court at Kothen II
2:00 pm Olympic 4 Seasons Hotel

May 8: Bach's Music from the Court at Kothen III
2:00 pm Olympic 4 Seasons Hotel

May 15: Orchestral works by Mozart, Holst, Robert Kechley
8:00 pm Kane Hall, UW

Jun. 5: Schubert Mass in E-Flat
Vaughan Williams Flos Campi
8:00 pm Kane Hall, UW

For concerto details and ticket information call 547-0427.
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BARTON GREEN returns as tenor soloist for the Broadway Symphony/Seattle Chamber Singers with whom he has been a major soloist for works of Bach (St. John Passion in 1985, Magnificat, B Minor Mass and Christmas Oratorio, Haydn’s The Seasons, Ralph Vaughan Williams’ Hodie, and Handel’s Messiah). A graduate of the University of Washington, Eugene Ormandy, and Otto Kessel with the Seattle Opera. With the Tacoma/Pierce County Opera, he sang the role of Tamino in The Magic Flute and Jenik in The Bartered Bride. Recent engagements include Carmen with Seattle Opera and the role of the Prince in Prokofiev’s Love for Three Oranges in Berkeley, California.

PETER KECHELEY has been a featured soloist with the Seattle Chamber Singers for over fifteen years, and has done solo work for several Seattle area churches and synagogues. Peter’s operatic credits include performances in the world premieres of operas by Carol Sams and Huntley Beyer and extensive work with the University of Washington Opera Theatre, as well as being a preview artist for Seattle Opera. He also played an instrumental role in the BSSC’S BACH YEAR, having programmed all of the Cantata Sundays and performed as soloist in many of the cantatas and major works.
THE BROADWAY SYMPHONY
George Shangrow, conductor

VIOLIN
Jeffrey Forbes
Debbie Kirkland
Fritz Klein, concertmaster
Diane Lange
Eileen Lusk
Avron Maltesky
Jeane Nadreau
Leif-Ivar Pedersen, principal
Sandra Schink
Erich Schweiger
Kenna Smith
Gayle Strandberg

CELO
Gary Anderson
Colleen Loewen
Rebecca Parker, principal
Julie Reed Wheeler

VIOLA DA GAMBA
Timothy Scott

BASS
David Couch, principal
Allan Goldman

VIOLA
Beatrice Dolf
Katherine McWilliams
Timothy Prior
Sam Williams, principal
Nancy Winder

FLUTE
Claudia Cooper
Jeneen Shigley, principal

OBEO
Huntley Beyer
M. Shannon Hill, principal

BASSOON
William Schink

CONTRABASSOON
Michel Jolivet

LIBRARIAN
Timothy Prior

PERSONNEL MANAGER
Eileen Lusk

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THE SEATTLE CHAMBER SINGERS
George Shangrow, conductor

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Jane Blackwell
Belle Chenault
Crisa Cugini
Kyla De Remer
Pamela Hill
Kathe Kern
Jill Kraakmo
Mary Ann Landsverk
Margaret Marshall
Penny Nichols
Liesel Rombouts
Janet Sing
Nancy Williamson

ALTO
Laila Adams
Luna Bilzer
Marta Chaloupka
Jan Dayton
Deanna Fryhle

Mary Beth Hughes
Ruth Libbey
C. Jane Lund
Suzi Means
Laurie Medill
Susan Miller
Anita Proudfoot
Nancy Robinson
Nancy Shanteen
Kay Verelius

TENOR
Ron Haight
Dennis Meehan
Phil Mortenson
Tom Nesbitt
Tom Penrod
David Reyes
Geoffrey Roberts
Tim Southwell

BASS
Ken Arkin
John Behr
Jim Brigham
Allan Charttrand
Andrew Danichik
Craig Fryhle
G. Tim Gejio
Ken Hart
Randy Johnson
Skip Satterwhite
Robert Schilperoot
John Stenseth
Rick Wyckoff

ASSISTANT CONDUCTOR
Belle Chenault

Earth Day, April 22, 1988

Evangelist ........ Mukund Marathe
Jesus ........ Brian Box
Soprano ........ Catherine Haight
Alto ........ Mira Frohnmayer
Tenor ........ Barton Green
Bass ........ Peter Kechley

Good Friday, April 1, 1988
Meany Hall

This concert is being broadcast live on Classic KING-FM 98.1
The Passion story has been presented in Christian churches since the 4th Century. These presentations were in dramatic form with several readers handling the different characters: Christ, the Evangelist, the various individuals, and the crowd (turba). As early as the 9th century instructions as to interpretation appear: moving, held back, and to be sung higher. And around this same time the tradition that the Evangelist be sung by a tenor or higher voice and the Christ be sung by a bass or lower voice was established. The Passion story was presented between Palm Sunday and Easter Sunday and in Leipzig was used for the Good Friday vespers service.

The Lutheran church continued the Roman tradition of not allowing elaborate music during the six weeks of Lent. This obviously proved a boon for church composers because it allowed a large amount of time and concentration for the large works needed for Passion and Easter time. With the St. John Passion, Bach presented his first major work during his new job as Cantor of St. Thomas Church. He probably composed some of the work during his time at Kothen — incorporating many of the techniques of instrumental and chamber composition he had developed there — but the bulk of the work was composed during the three weeks prior to the presentation.

Of the five Passion settings composed by Bach, only the St. John and the St. Matthew remain intact. Bach himself repeatedly performed only these two works so it would seem that the loss of the works may not be so much a problem. Scholars feel that Bach did not think the other works were as good as the two mentioned and that he probably took the more valuable movements and sections from them and used them in other pieces. The change to a grand setting of the Passion with choruses, arias, different singers, and large instrumental forces came as a result of the creation of opera, oratorio, and cantata forms in the 17th century. The devices of monody accompanied by continuo or orchestra (recitative and accompagnato), arias with obligato instruments, extensive choral movements, and polyphonic arrangements of choral melodies were all adopted for use in the Passion settings.

The recitative obviously advances the story. In the St. John Passion the Evangelist, Christ, and all the other individual characters are sung the recitative secco (only keyboard and cello). The chorus writing is one of the great features of this Passion. The turba choruses (crowd scenes) during the second part of the work provide a dramatic setting in the Judgement Hall uneaten in any setting of the Passion before or since. The chorale settings form a sort of idealized congregation — in Bach's time it is probable that the congregation sang along on the chorale melody. The texts of the chorales reflect the personal feelings of the listeners as a reaction to the story at any given time.

The arias are musical settings where text and music combine to isolate and explore a single emotional idea in a self-contained form. These works heighten the story in an emotional way that relates directly to the Gospel story but has text from another source. There are a number of libertines that have written texts for the Passions, but by far the most well known of these is Barthold Heinrich Brockes. Settings of Brockes Passion have been composed by Händel, Telemann, Kreiser, and Mattheson — all of them famous at the time — and all performed in Hamburg on four different days of Holy Week in 1719.

The musical form of the work does not well conform to that of the Gospel text. It is through the genius of Bach, not St. John, that the work as a whole has a form and is so well able to convey the emotion inherent in the meaning of the Gospel. The center of the work is the chorale "Durch dein Gegen..." which contains the text central to the understanding and religious meaning of the Passion. Around this chorale the various choruses form a large frame. The music of the surrounding choruses is virtually identical with different texts. The relationships between the texts of the similar choruses is an interesting one from an emotional point of view which the listener should investigate.

The choruses "Wir haben ein Gesetz" and "Lasset diusen los" frame the central chorale. It always feels to me that the height of dramatic irony is displayed here in the inflexibility of humankind. Outside of these two works are the crucify choruses, "Kreuzige, Kreuzige" and "Weg, weg mit dem". Framing these are two sets of pieces. The earlier one starting with "Nicht dienen, sondern Barrabani!" continues with the beautiful and reflective "Betrachte" and the amazing tenor aria "Erwage". This first set concludes with the mocking chorus "Sei gegnusser!" where the soldiers bow and curtsey to Christ referring to him as the "King of the Jews" in a very nasty way (as represented in the fast wind parts.)

The corresponding set after the "Weg, weg" chorus begins with "Wir haben keinen Konig" — certainly a musical reflection of the Barrabani chorus and a textual reinforcement. The following aria for bass "Eilt" with its fascinating interjections by the chorus provides a dramatic directive towards Golgatha — and an almost direct opposite to the arias before mentioned. Finally, the chorus with the identical music to that of "Sei gegnusser" is the "Schreihe nicht" chorus where the crowd instructs Pilate not to put the inscription above the cross. Note the ironic combination with the "Glockens" chorus depicting the soldiers' earlier mocking. These choruses, and the two framing chorales "Ach, grosser Konig" and "In meines Herzens Grund", form the great central core of the John Passion. As the framework extends, we see that the outer frames contain most of the arias and other chorales finally leading to the grand opening and closing choruses. Not included is the very last chorale "Ach Herr, las dein lieb Engelien". This very simple, straightforward statement Bach found to be the best way to contain or sum up the tremendous emotional content of the musical and scriptural work.

In listening to the Passions, as in listening to opera, it is important to follow the text translation. Bach is a master at setting text in recitative and so knowing what each word means as it is being sung can truly heighten the enjoyment of the music at the same time it gives a greater appreciation for Bach's works. We perform the work in German because Bach wrote it in German. The individual words do not fit with the musical intention when the work is performed in another language. The Evangelist needs to be regarded as storyteller supreme. The roles of the various personages and crowds are interjected at his commands, and, as in any good drama, cue pick up is the essence in conveying the emotional content. Bach's "lead-ins" to the various choruses are especially fine.

Although Bach made several changes to the St. John Passion, he ultimately returned to the original as he had composed it in 1723. This is unusual for Bach as most of the time he absolutely stuck with any revisions he had made. The work was done repeatedly by Bach in Leipzig over the next 27 years as was the St. Matthew Passion. For the John Passion, both Bach's score and the Leipzig performance materials have come down to us intact so scholars have the sources needed for accurate study of the work.

For today's performance we are using a chorus that would be perhaps one and one-half to two times the size of Bach's forces, and, accordingly, the orchestra is correspondingly larger. This decision is based partly on the musical demands of the work which make me think that if Bach had had available the larger forces he probably would have used them, and partly on the fact that our hall is much larger and has much drier acoustics than the St. Nicolas Church in Leipzig (where the work was first presented.)

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Avron Malesky
Jeanne Nadreau
Leif-Ivar Pedersen, principal second
Sondra Schink
Erich Schweiger
Kenna Smith
Gayle Strandberg

CELLO
Gary Anderson
Colleen Loewen
Rebecca Parker, principal
Julie Reed Wheeler

VIOLA DA GAMBA
Timothy Scott

BASS
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Allan Goldman

FLUTE
Claudia Cooper
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OBOE
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M. Shannon Hill, principal

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JOHANN SEBASTIAN BACH
JOHANNES-PASSION
The Passion According to St. John

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Jesus ....... Brian Box
Soprano ....... Catherine Haight
Alto ....... Mira Frohnmayer
Tenor ....... Barton Green
Bass ....... Peter Kechley

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CATHERINE HAIGH, soprano, is a graduate of Seattle Pacific University who teaches voice in North Seattle and frequently adjudicates at vocal competitions. She has appeared as soloist with the Broadway Symphony/Seattle Chamber Singers on several occasions, most recently singing the role of Hanne in Haydn’s Die Jahreszeiten (The Seasons). During the BACH YEAR, Catherine performed as soloist in many of the Cantata Sunday concerts, including the performance of the soprano solo cantata Tauchtet Gott in allen Landen.

MIRA FROHNMAHER studied at the Frankfurt Hochschule and in Berlin, West Germany. She received vocal degrees from the University of Oregon and New England Conservatory in Boston. Ms. Frohnmaher has premiered works at the American Society of University Composers’ and the American Guild of Organists’ National Conventions. She has won critical acclaim from the press in the United States and Europe for her performances and recital appearances. Ms. Frohnmaher has recorded works with Daniel Pinkham and Helmuth Rilling. Presently she is chairwoman of vocal studies at Pacific Lutheran University.

BARTON GREEN returns as tenor soloist for the Broadway Symphony/Seattle Chamber Singers with whom he has been a major soloist for works of Bach (St. John Passion in 1985, Magnificat, B Minor Mass and Christmas Oratorio), Haydn’s The Seasons, Ralph Vaughan Williams’ Hodie, and Handel’s Messiah. A graduate of the University of Washington, Eugene Ormandy, and Otto cell with the Seattle Opera. With the Tacoma/Pierce County Opera, he sang the role of Tamino in The Magic Flute and Jenik in The Bartered Bride. Recent engagements include Carmen with Seattle Opera and the role of the Prince in Prokofiev’s Love for Three Oranges in Berkeley, California.

PETER KECHELY has been a featured soloist with the Seattle Chamber Singers for over fifteen years, and has done solo work for several Seattle area churches and synagogues. Peter’s operatic credits include performances in the world premieres of operas by Carol Sans and Hunley Beyer and extensive work with the Washington University Opera Theatre, as well as being a preview artist for Seattle Opera. He also played an instrumental role in the BSSCS’ BACH YEAR, having programmed all of the Cantata Sundays and performed as soloist in many of the cantatas and major works.

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1988
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May 8: Bach's Music from the Court at Kothen III
2:00 pm Olympic 4 Seasons Hotel

May 15: Orchestral works by Mozart, Holst, Robert Kechley
8:00 pm Kane Hall, UW

Jun. 5: Schubert Mass in E-Flat
Vaughan-Williams Flos Campi
8:00 pm Kane Hall, UW

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Johann Sebastian Bach
Johannes-Passion
The Passion According to St. John

Broadway Symphony/Seattle Chamber Singers
George Shangrow, conductor

April 1, 1988 7:00 pm Meany Hall, UW