Johann Sebastian Bach
Johannes Passion
The Passion According to St. John
Orchestra Seattle and Seattle Chamber Singers are celebrating their 25th anniversary!

Led by founder and music director George Shangrow, OS/SCS is a 15-member semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers, and highly skilled amateurs. Since our founding in 1989, OS/SCS has been at the center of Seattle cultural life and has provided artistically challenging and musically rewarding performances for both Northwest audiences and artists.

OS/SCS is distinguished by its reputation as one of Seattle’s most accomplished interpreters of the music of Handel and Bach and for championing the works of Northwest composers. We have performed or premiered major orchestral works by Northwest composers during every concert season.

Our 25th Anniversary Season opened with Beethoven’s 9th Symphony and concluded with Brahms’ Requiem and our fall Baroque Court concert. This Christmas season we performed two seasonal works, Monteverdi’s 1610 Vespers and Bach’s Christmas Oratorio.

We look forward to performing selected works from Bach’s Christmas Oratorio

Please plan to join Orchestra Seattle on April 24th for As Aftershow tickets. Honk at Shorecrest Performing Arts Center. A variety of music by this popular composer will be performed. Our 25th anniversary season comes to an exciting close with an all-choral program featuring Carissima’s Jeptha on May 13 and an orchestral grand finale on May 22.

George Shangrow

George Shangrow, Conductor, is Music Director of Orchestra Seattle and the Seattle Chamber Singers, a position he has held since 1989 when he founded the organization. His repertoire includes music of all eras with special emphasis on the Baroque and 20th-century literature. He has been featured guest conductor with the Sapporo (Japan) Symphony, Seattle Symphony, Oregon Symphony, Northwest Chamber Orchestra, and other ensembles. He has conducted the world premieres of six operas in addition to the classical opera repertoire, primarily of Mozart. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978. As a professor, Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. With his ensembles he has toured Europe several times and has performed throughout the United States as a chamber musician. As a keyboardist he is a sought after accompanist and has appeared in recital with many Northwest artists. He has performed extensively abroad with the Cohan-Shangrow Duo. Mr. Shangrow has recorded with Voyager Records, Edel Records, and Lyman Digital Recording. Northwest music lovers also know George as a broadcast host on Classic KING-FM.

Wish List

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- Laser printer
- CD Player
- File cabinets
- Typewriter table

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JOHANNES SO PASSION
THE PASSION ACCORDING TO ST. JOHN

April 1, 1994, Good Friday at 8:00
First Free Methodist Church

PART ONE

INTERMISSION

PART TWO

Alan Bennett as Evangelist
Michael Delos as Jesus
Catherine Haight as soprano
Emily Lunde as alto
Stephen Wall as tenor
Brian Box as baritone

Special thanks to The Boeing Company, KING FM, Western Pianos,
the German Consulate, First Free Methodist Church, and Ron Haight.
Orchestra Seattle
George Shangrow, music director
Orchestra Seattle operates on a basis of rotating seating; musicians are listed alphabetically.

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Sandra Schink

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Deborah Daoust
Beatrice Dolf
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Katherine McWilliams

CELLO
Evelyn Albrecht
Julie Reed, principal
Matthew Wyard

BASS
Allan Goldman, principal
Josephine Hansen

FLUTE
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Tim Scott

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Stef-Albert Bothms

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Robert Reckley

Seattle Chamber Singers
George Shangrow, music director

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Belle Chenault
Elizabeth Cusick
Crissa Cugini
Mildred Culp
Dana D. Duraskoff
Ann Erickson
Christina Fairweather
Lucinda Freece
Denise Fredrickson
Meg Harrison
Patricia Hokinson
Jill Krause
Alexandra Miletta
Jennifer Miletta
Paula Rimmer
Meryl Soely
Pamela Slusper
Barbara Stevens
Liesel Van Cleef
Gwen Warren
Margaret Wright

ALTO
Sharon Agnew
Margaret Alspaugh
Kay Benningfield
Luna Bitter
Jane Blackwell
Marta Chalupka
Penny Deputy
Jane Fox
Mary Beth Hughes
Sharon Lawrence
Jane Lund
Suzi Means
Laurie Medill
Ann Mirzel
John Ellen Reed
Nancy Shasteen
Nedra Slauzon
Vicky Thomas

TENOR
David Adams
Dexter Day
Bradley A. Esparza
Ron Haight
Doug Maclle
Thomas Nesbitt

BASS
Paul Benningfield
Gustave Blazek
DeWayne Christenson
Andrew Danby
Douglas Durasoff
Dick Eshby

Program Notes
George Shangrow

The Passion story has been presented in Christian churches since the fourth century. These presentations were in dramatic form with several readers handling the different characters: Christ, the Evangelist, the various individuals, and the crowd (turbas). As early as the ninth century, instructions as to interpretation appeared: moving, held back, and to be sung higher. It was around this time that the tradition of the Evangelist being sung by a tenor or higher voice and that 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 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 Kirche. He probably composed some of the work during his time at Kothen incorporating many of the techniques 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 those of St. John and 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 most valuable movements 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 melody accompanied by continuo or orchestra (recitative and arioso), arias with obbligato 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 of the other individual characters sing only 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 Judgment Hall unseen in any setting of the Passion before or since.

The chorale settings form a rather idealized congregation— in Bach’s time it is possible that the congregational singing 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 librettists who have written text for the Passions, but by far the best known of these is Barthold Heinrich Brockes. Settings of Brockes’ Passion have been composed by Handel, Telemann, Reiser, and Mattheson—all of them famous at the time—and all of them performed in Hamburg on four different days of Holy Week in 1719.

The musical form of the work does not conform well to that of the Gospel text. It is through the genius of Bach, not Saint 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 Gelingen...’ which contains the text central to the understanding and religious meaning of the Passion. Around this chorale are a number of large and small choral features. 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 explore.

The choruses ‘Wir haben ein Gesetz’ and ‘Lasset dem Giebel’ frame the choral central. It always feels to me that the height of dramatic irony is displayed here in the inflexibility of humankind. Outside of these two works the chorales ‘Krustige’ and ‘Weg, weg mit dem’ framing these are two sets of pieces. The earlier one starting with ‘Nicht, dieselben, sondern Barrahaini’ continues with the beautiful and reflective ‘Betrachte’ and the amazing tenor aria ‘Erwage’. This first set concludes with the mocking chorale ‘Sei gegrusset’ where the soldiers bow and curse to Christ, referring to him as ‘King of the Jews’ in a very nasty way as represented in the fast wind parts.

The corresponding set after the ‘Weg, Weg’ choral begins with ‘Wir haben kein Koenig’ certainly a musical reflection of the Barabam chorus and a textual reinforcement. The following aria for bass ‘Elle’ with its fascinating interjections by the chorus provides a
dramatic directive towards Golgotha and almost a direct opposite to the aforementioned arias. Finally, the chorus with the identical music to that of ‘Sei gegrüsset’ is the ‘Schreibe nicht’ chorus where the crowd instructs Pilate to not put the inscription above the cross. Note the ironic combination with the ‘Greetings’ chorus depicting the soldiers’ earlier mocking. These choruses, and the two framing chorales ‘Ach, grosser König’ and ‘In meines Herzens Grunde,’ form the central core of the St. 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, lass dein. lieb’ Engelein.’ 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 as well as giving a greater appreciation for Bach’s genius. We perform the work in German because Bach wrote it in German and the individual words do not fit with the musical intention when performed in another language: The Evangelist is a storyteller supreme, and at his command the various personages and crowds make their interjections. As in any good drama, timing of cues is of 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 St. 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 tonight’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 larger forces had been available to Bach, he would have used them, and partly because of the fact that our hall is much larger and has much drier acoustics than the St. Nicholas Church in Leipzig (where the work was first presented).

We use the Bärenreiter edition for tonight’s performance. This is taken directly from the Neue Bach Gesellschaft.

Guest Artists

Alan Bennett, lyric tenor, is a native of North Carolina and received his Bachelor of Music in Voice Performance and Master of Music in Choral Conducting degrees from the University of North Carolina at Greensboro. As a member and soloist with the Robert Shaw Festival Singers he toured southwest France in the summers of 1988, 1989 and 1992 and has recorded on the Telarc label with this group. Mr. Bennett was also a featured soloist on “Music in Medieval Europe” released by Focus Records as a companion to a book of the same title by Jeremy Judkin. He has a diverse repertoire which centers around oratorio, including Bach’s Evangelist roles, concert performances and art-song recitals.

An active performer, some of his recent appearances include a Messiah in Washington D.C. In the past two years he has performed with Basically Bach of Chicago, appeared with the Oratorio Society of New York in a Carnegie Hall performance of Handel’s Israel in Egypt, as well as performing cantatas of Boismortier with the Winthrop Fleet of Los Angeles. In addition he sang the Evangelist role in the Christmas Oratorio with the Baltimore Choral Arts Society and Lukas in Die Jahreszeiten in a concert conducted by Thomas Dunn and performed Mahler’s Songs of a Wayfarer and in February, Britten’s Serenade. Last year he sang the role of Evangelist in Orchestra Seattle and Seattle Chamber Singers production of the St. Matthew Passion.

Michael Delos, bass, has appeared throughout the United States, Canada and Europe, dividing his time between opera and the concert platform. A Northwest native; Mr. Delos has appeared extensively with Orchestra Seattle/Seattle Chamber Singers, most recently in the 1990 presentation of Bach’s Christmas Oratorio and the 1993 performance of the St. Matthew Passion. He has made frequent Seattle opera appearances since his debut in the 1978-79 season, and is also a welcome guest artist with the New York City Opera, Chicago Opera Theater and Hawaii Opera, as well as the companies of Salt Lake, Portland, Vancouver, Las Vegas, and St. Louis. In the winter of 1991, Mr. Delos appeared with the Opera of Monte Carlo, Monaco in Stravinsky’s Rake’s Progress, garnering international acclaim.
Catherine Haight, soprano, is known to Seattle audiences for her performances of baroque music, especially the Cantatas and Passions of Bach and Oratorios of Handel. Ms. Häight most recent appearance with Orchestra Seattle and Seattle Chamber Singers was as soloist in Monteverdi’s *1610 Vespers*, and Bach’s Birthday Celebration.

Ms. Haight has recently appeared with the Pacific Northwest Ballet in their production of Carl Orff’s *Carmina Burana*, which they performed as part of the APEC Conference. She has been a soloist in PNB’s productions of Fauré’s *Requiem* and Mendelssohn’s *A Midsummer Night’s Dream*. In addition to her frequent appearances with Orchestra Seattle and Seattle Chamber Singers and Pacific Northwest Ballet, Ms. Haight is a featured soloist with various groups in the area, including the Bellevue Chamber Chorus, the Whatcom Community Chorale, and City Cantabile Choir.

Northwest Native Emily Lunde, alto, made her solo debut with Orchestra Seattle/Seattle Chamber Singers in their 1989 presentation of Bach’s *B minor Mass*. Ms. Lunde makes frequent solo appearances with many other Northwest ensembles: she has soloed in Seattle Symphony’s Baroque series under the baton of Gerard Schwartz, was the featured soloist with City Cantabile Singers in the world premiere of Fred West’s oratorio in celebration of Earth Day, *Upon this Land*, and was heard in the Pacific Northwest Ballet production of *A Midsummers Night’s Dream*. Emily’s solo appearances with the New Whatcom Choral Society of Bellingham include Handel’s *Messiah* and the Dvorak *Mass in D*.

Stephen Wall, tenor, is a resident singer of the Pacific Northwest. He has appeared often with Orchestra Seattle and Seattle Chamber Singers, including performances of Bach’s *St. Matthew Passion*, *St. John Passion*, and the *B minor Mass*. He has performed with Seattle Opera in Wagner’s *Tannhäuser* and *Die Meistersinger*. Mr. Wall has soloed with the Seattle Symphony led by Gerard Schwartz in Mendelssohn’s *Lohegesang*. His association with Mr. Schwartz includes appearances with the Vancouver British Columbia Symphony in performances of music by Bach and Wagner.

Mr. Wall has sung elsewhere in the Pacific Northwest area with the Bellevue Philharmonic, Seattle Bach Festival, Seattle Choral Company, Northwest Chamber Orchestra, and the Everett Symphony, as well as with the orchestras of Spokane and Yakima. He has performed in Stravinsky’s *Les Noces*, Mussorgsky’s *Boris Godunov*, Rossini’s *La Cambiale di Matrimonio*, in Samson, Messiah and Saul by Handel, and as Edgardo in Donizetti’s *Lucia di Lammermoor* with the Victoria Civic Opera and in Verdi’s *Aida* – all in this past season! In addition, Mr. Wall was chosen to perform Rodolfo in *La Bohème* for the inaugural season of the Utah Festival Opera, for which he received rave reviews.

Brian Box, baritone is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with Orchestra Seattle and Seattle Chamber Singers as a soloist in cantatas and oratorios. Among his credits are performances of Brahms’ *Four Last Songs* with the Western Washington University Orchestra and the leading role in Dominic Argento’s opera *Postcard from Morocco* at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. and Seattle Opera’s education program and made his Seattle Opera solo debut as the Corporal in *The Daughter of the Regiment*.

Tim Scott, Viola de Gamba
Tim Scott has been a member of the Orégon Symphony for 18 years. Mr. Scott has studied viola de gamba in Europe. He has regularly performed the Bach Passions at the Oregon Bach Festival with Helmut Rilling.

Special Request
Since our formation in 1969, Orchestra Seattle and Seattle Chamber Singers has been a community group. OS/SCS was formed by interested, local musicians and continues to be supported by committed musicians and the music-loving public.

Throughout our 25 year history, OS/SCS has striven to keep ticket prices at an affordable rate while offering innovative, high-quality performances. However, ticket prices cover only about half of the cost of presenting the music we enjoy so much. In honor of our silver anniversary, we are asking that you consider a gift to Orchestra Seattle/Seattle Chamber Singers. We are counting on your support to keep the music playing for another 25 years!
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Orchestra Seattle and Seattle Chamber Singers
George Shangrow, music director

Franz Joseph Haydn
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April 24, 1994 • 3:00 pm
Shorecrest Performing Arts Center

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J.S. BACH
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Jeffrey Cohan, George Shangrow

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Order your tickets early for this special event!

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1610 Vespers and Bach’s Christmas Oratorio
Every year, we perform several special birthday celebrations for J.S. Bach and Handel.

Please join us at Seattle on April 24th for As Afternoon with Handel at Shorefront Performing Arts Center. A variety of music by this popular composer will be performed. Our 25th anniversary season comes to an exciting close with an all-choral program featuring Carissima’s Jeptha on May 13 and an orchestral grand finale on May 22.

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