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SOLO ARTISTS

A highly sought-after stage actress and concert soloist, soprano Joyce Allison has performed extensively as a soloist with many opera companies and theaters throughout Europe, including the Maggio Musicale, Bologna Opera, and the Dresden Festival. She also has performed at the Teatro alla Scala and the Vienna State Opera. Allison has been a featured soprano in many orchestras, including the London Symphony Orchestra and the New York Philharmonic. In addition to her concert work, she has appeared in several opera productions, including leads in Puccini's "La Bohème" and Verdi's "Aida." Allison has received critical acclaim for her recordings of the operatic repertoire, and her CD "Soprano" is considered a must-listen for fans of the Baroque period.

PROGRAM NOTES

In the first chapter of the Gospel of Luke, Mary bursts into joyful song to celebrate her appointment as the virgin mother when the angel visits her to impart this divine message. Mary is soon to give birth to John, the Baptist. Mary has recently learned that she will become the mother of Jesus, and the first phrase of her song of praise in Latin is "Magnificat anima mea, Dominum." ("My soul doth magnify the Lord") It is clear from this that the song has become known as "The Magnificat," and it's text, in English and in Latin, has received the entire range of musical treatments over the past millennium. The word "magnifying" settings to complex and dramatic arrangements for choirs, soloists, and all kinds and combinations of instruments. Almost every great church composer has composed settings of this canticle. In this performance, the original Latin text is accompanied by instrumental and choral settings from each of four different composers of the Baroque period, (the period of music history from 1600 to 1750). As you listen, let your spirit be lifted by the beauty of these settings and the wonder of the blessings you enjoy, especially this marvelous music!

HENRY PURCELL

Magnificat, from Morning and Evening Service, Z. 230

Henry Purcell was born in London around 1659 and died there on November 25, 1695. This setting of the Magnificat, originally part of Purcell's Morning and Evening Service in B flat major, is performed here by a capella choir in a transcription of the key of C.

King James II's Attorney General referred to Henry Purcell as "the Orpheus Britannicus... a greater musical genius England never had." Composer, organist, and bass and contratenor singer, he ranked among the most important European composers of the Baroque period and among the greatest of all English composers. Purcell excelled in every musical field he entered, composing operas and incidental music for plays; odes and anthems for church; parodic operas, and anthems for sacred music; and secular songs, chamber music, and keyboard pieces. He was exceptionally skilful in setting the English language and employed to particularly fine effect the ground bass, in which every-musical-phrase melodies are accompanied by a bass line made up of notes of the scale. It is unfortunate that his music is heard relatively rarely today, though Dido and Aeneas, his operatic masterpiece written for a full-scale opera, and Dido and Aeneas, his operatic masterpiece written for a full-scale opera, is still regularly performed at the English opera that is still regularly staged.

By the age of eight, Purcell was already writing music. He became a chorister at the Chapel Royal in 1668, and studied composition with John Blow, the organist of Westminster Abbey, whom he succeeded in 1672 as the organist of the Chapel Royal. He also sang in the choir and was later appointed organ maker andappointed organ maker and appointed organ maker and organist of the king's instruments. He died in 1695, probably of tuberculosis.

Purcell set the English text of the Magnificat for four-part choruses that alternates between stanzas and stanzas (first stanza soprano and alto, second stanza alto and bass; and first and second alto, tenor, and bass). The "Glory be to the Father..." is a canonical (round) for four voices, which is accompanied by the bass and which features surprising harmonies!

MARC-ANTOINE CHARPENTIER

Magnificat in G Major

Charpentier was born in Paris around 1623, and died there on February 24, 1704. In addition to vocal soloists and chorus work, this work is a massive piece, with an orchestra, producing both vocal and instrumental music for churches, private chapels, and concerts. He also wrote many theater compositions, including incidental music for plays, chamber operas, and other projects. Charpentier was an important figure in the transition from the French court style to the French court style, and was appointed master of music at the Jesuit Church of St. Louis and later at the Sainte-Chapelle. In Charpentier's music, the choruses are often extended sections for four-part chorus. Note the composition's many contrasts: solo (solo voices give way to ensembles and small ensembles in the opening and in the closing). This work is a large work, with a large number of voices, numbers, works, producing both vocal and instrumental music for churches, private chapels, and concerts.

ANTONIO VIVALDI

Magnificat, RV 610

Vivaldi was born March 4, 1678, in Venice and died July 28, 1741, in Vienna. In addition to vocal soloists and choruses, this work is scored for 24 voices, strings and continuo.

According to his own account, within a year of his ordination to the priesthood in 1703, Antonio Vivaldi, Italian composer and master violinist, no longer wished to celebrate mass, possibly due to physical strain, but continued to compose devotional music for the church. It may be, however, that Vivaldi was feigning illness — he is said to have left the altar at times in order to write down a musical idea. In the year of his ordination, Vivaldi was appointed maestro di violino at the Ospedale della Pietà, one of the most important institutions for the education of poor girls across Europe. The institution was home for the illegitimate daughters of noblemen and their numerous mistresses; it was generously endowed by the girls’ parents, who were well-cared for; and the musical standards were high. Many of Vivaldi’s 250 concerti were exercises that he would play with his talented students. He was associated with the Pietà, usually as music director, until 1740, when he was succeeded by Andrea Gallini, who took over the continuing concerts and concertos (a type of music that gained popularity upon the “competition” between a small orchestra and various solo instruments) for weekly concerts, and establishing an international reputation. Vivaldi also spent time in other cities, from 1713 on, and traveled to Rome, Malta, and elsewhere to supervise his performances. About 1740 he took a position at the court of Emperor Charles VI in Vienna.

Vivaldi’s setting of the Magnificat is for four-part choruses, soloists, and orchestra. It consists of six brief numbers, with the last number sung in this performance by the chorus and two soloists. "Et exultavit" is sung by soprano, alto, and tenor soloists in turn, who are joined by the chorus at the words, "ornes generantes" ("all generations"). "Et misericordia" is a sorrowful section, with the word "timidissimam" ("fear that fear") being emphasized through long, sustained notes, descending lines, and harsh chromaticism. The final number, "Magnificat," is scored in octaves for the voices, soloists, and for their accompanying instruments. The words "He has put down" are set to descending lines, and the words "and has exalted" is set to ascending lines. "Esurientes implevit" is a duet for two soprano soloists, who fill "me”; for an "impassioned" (perhaps a better word for d’impazioned) effect with an abundance of rapidly-running notes. "Sicut locutus" is set imitatively for soprano, alto, and bass, and the full chorus returns to conclude the work with the "Gloria patri."
SOLO ARTISTS

A highly sought-after stage actress and concert soloist, soprano Joyce Allison has performed extensively as a soloist with many orchestras, opera companies and theater groups, including the Teatro Magistrale, Bellevue Opera, Cascade Symphony, The Musical Company, Eastside Musical Theater, NOISE, Seattle Opera Guild, and the Sydney Opera. As a concert soloist, she is especially noted for the privilege of singing under the batons of Robert Shaw, Joseph Varner and James DePreist, performing works including the Mass in B minor, St. John Passion and St. Matthew Passion. Ms. Allison has said of her work that it is "especially satisfying" and her "soaring soprano and playful demeanor are all one could ask for in a heroine." Building on the foundation of her degree in music performance, Miss Allison also serves as choral director, composer, writer and private vocal instructor, teaching out of her home in Kirkland. She specializes in vocal technique and personalized coaching in many styles.

One of the Pacific Northwest's premier mezzo-sopranos, Emily Luke is a seasoned performer with the area's finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Luke also performed regularly with the Pacific Northwest Ballet in their productions of The Nutcracker and A Midsummer Night's Dream. Her repertoire runs the gamut from early music to classical and contemporary works. Her influences range from Bach and Handel to contemporary composers. Ms. Luke is a native of Seattle and studied at the University of Washington.

Tener Jerry Samas has been an active soloist and chamber musician with the Seattle Symphony for over two decades, performing with the area's finest ensembles from the early years of the ensemble through the present. With OSSCS he has been a featured soloist in most of the great Handel oratorios, as well as Bach cantatas and works of Mozart and other masters of the chorale repertoire. Mr. Samas studied voice at Pomona College and the University of California at Santa Barbara, and since that time has sung with many of the choral groups in the day area and the Pacific Northwest. Barbara Steven Tackel, a native of Seattle, has been a professional singing career as resident baritone in St. Gallen, Switzerland. His travels led him back to the United States, where he sang leading roles with Seattle Opera, Boston Opera, Arizona Opera, New York City Opera, and many other opera houses. His performances of Richard Strauss' early opera Guntram (with Eve Queler and the Opera Orchestra of New York), in the title role in Don Giovanni, and as Dr. Bartolo in Il Barbiere di Siviglia (with the Seattle Opera Orchestra), are some of his most notable achievements. As a concert soloist, Mr. Tackel has been featured with the Seattle, Sapporo, and Spokane Symphonies, Orchestra Seattle Seattle Chamber Singers, and numerous others on the East Coast and in Europe.

PROGRAM NOTES

In the first chapter of the Gospel of Luke, Mary bursts into joyful song when she goes to visit her cousin Elizabeth, who is soon to give birth to John the Baptist. Mary has recently learned that she will become the mother of Jesus, and the first phrase of her song in praise of Latin is "Magnificat anima mea, Dominum," ("My soul doth magnify the Lord") and this verse has therefore become known as "The Magnificat," and its text, in English and in Latin, has received the entire range of musical treatments over the past 500 years. In this performance, Ms. Allison has chosen each of the four different composers of the Baroque period (the music period history from 1600 to 1750). As you listen, let your spirit sing as well, with your own version of this song for the blessings you enjoy, especially this marvelous music!

HENRY PURCELL

Magnificat, from Morning and Evening Service, Z. 230

Henry Purcell was born in London around 1659 and died there on November 21, 1695. This setting of the Magnificat, originally part of Purcell's Morning and Evening Service in B flat major, is performed here by a capella choir in a transposition to the key of C.

King James II's Attorney General referred to Henry Purcell as "the Orpheus Britannicus...a greater musical genius England never had." Composer, organist, and bass and counter-tenor singer, he ranked among the most prominent and influential figures of the Baroque period, and among the greatest of all English composers. Purcell excelled in every musical field he entered, composing operas and incidental music for plays; oratorios; church music; anthems and cantatas; and sacred music; and secular songs, chamber music, and keyboard pieces. He was exceptionally skilled in setting the English language and employed to particularly fine effect the ground bass, in which he composed many of his most famous works. After his death, Purcell's music remained largely unpublished, and it was not until 1700 that a comprehensive collection of his works was published, including Orpheus Britannicus, a work that established him as one of the most influential composers of his time. Purcell's music has had a lasting impact on the development of English music, and his legacy continues to inspire musicians and composers today.

The performance of Purcell's Magnificat in the Baroque period is a testament to his enduring legacy and continued influence in the world of music. The Magnificat, a text that has been set to music by many composers over the centuries, is a beloved and popular work that continues to be performed and recorded today. The performance of Purcell's Magnificat in the Baroque period is a testament to his enduring legacy and continued influence in the world of music. The Magnificat, a text that has been set to music by many composers over the centuries, is a beloved and popular work that continues to be performed and recorded today. The performance of Purcell's Magnificat in the Baroque period is a testament to his enduring legacy and continued influence in the world of music. The Magnificat, a text that has been set to music by many composers over the centuries, is a beloved and popular work that continues to be performed and recorded today.

ANTONIO VIVALDI

Magnificat, RV 610

Vivaldi was born March 4, 1678, in Venice and died July 28, 1741, in Vienna. In addition to vocal soloists and choruses, this work is scored for 20 voices, strings and continuo.

According to his own account, within a year of his ordination to the priesthood in 1703, Antonio Vivaldi, Italian composer and master violinist, no longer wished to celebrate mass, possibly due to objections raised by his fellow priests. However, he was allowed to pursue his passion for music, and he continued to compose and perform in his own ensemble. Vivaldi had achieved great success and acclaim as a composer, and he was able to support himself financially through his work as a composer and performer. He was also known for his exceptional skill as a violinist and teacher, and he founded the Scuola di Musica, a music school in Venice, which became famous for its innovative approach to teaching and training musicians.

Vivaldi was known for his prolific output and musical innovations, and he was considered a leading figure in the Baroque period. His compositions included concertos, operas, and chamber music, and he is perhaps best known for his set of 48 violin concertos, known as the "Four Seasons." These concertos are widely regarded as among the greatest works of the Baroque period and continue to be performed and studied today.

Vivaldi's influence extended beyond his own time, and his music has had a lasting impact on the development of classical music. His compositions continue to be performed and studied by musicians and music lovers around the world, and his legacy lives on through the many composers and musicians who have been inspired by his work.

The performance of Vivaldi's Magnificat in the Baroque period is a testament to his enduring legacy and continued influence in the world of music. The Magnificat, a text that has been set to music by many composers over the centuries, is a beloved and popular work that continues to be performed and recorded today. The performance of Vivaldi's Magnificat in the Baroque period is a testament to his enduring legacy and continued influence in the world of music. The Magnificat, a text that has been set to music by many composers over the centuries, is a beloved and popular work that continues to be performed and recorded today. The performance of Vivaldi's Magnificat in the Baroque period is a testament to his enduring legacy and continued influence in the world of music. The Magnificat, a text that has been set to music by many composers over the centuries, is a beloved and popular work that continues to be performed and recorded today.

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Baptiste Lully (who was King Louis XIV's director of music), but Charpentier was considered by many to be Lully's musical equal, and one of the most influential composers of his time. Although he never held a position as the musical establishment of Louis XIV, he achieved considerable esteem through his musical ability, productivity, and versatility. He is known for his ability to adapt his music to various forms and occasions, producing both vocal and instrumental music for churches, private chapels, and concerts. He also wrote many theater compositions, including incidental music for plays, chamber operas, and arias for soloists. He is remembered for his influence on the French court and for his influence on the music of the time. His music was also widely performed in other parts of Europe, and his influence extended well beyond his own time. Charpentier's music has continued to be performed and studied today, and he is remembered as one of the most important and influential composers of the Baroque period.
MAGNIFICAT
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Sunday, December 3, 2000 • 3:00 PM
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HENRY PURCELL
1659-1695
Magnum Christi, from Morning and Evening
Service in B-flat, Z. 230

MARC-ANTOINE CHARPENTIER
1645-1704
Magnum Christi in G Major
Robert McPherson, tenor; Jerry Sams, tenor
Steven Tachell, baritone

ANTONIO VIVALDI
1678-1741
Magnum Christi in G minor, RV 610

JOHANN SEBASTIAN BACH
1685-1750
Magnum Christi in D, BWV 243

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