

ORCHESTRA SEATTLE • SEATTLE CHAMBER SINGERS

GEORGE SHANGROW, MUSIC DIRECTOR

# JOHANN SEBASTIAN BACH JOHANNES *en* PASSION

THE PASSION ACCORDING TO ST. JOHN





## Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and Seattle Chamber Singers are celebrating our 25th anniversary!

Led by founder and music director George Shangrow, OS/SCS is a 125-member semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers, and highly skilled amateurs. Since our founding in 1969, OS/SCS has been at the center of Seattle musical life and has provided artistically challenging and musically rewarding opportunities 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 continued with Brahms's *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 have performed special birthday celebrations for J.S. Bach and Handel.

Please plan to join Orchestra Seattle on April 24th for *An Afternoon with Haydn* 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 Carissimi's *Jephthe* 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 1969 when he founded the organizations. 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

Orchestra Seattle and Seattle Chamber Singers needs office equipment donations to help reduce costs. Turn your unwanted office items into a tax deduction! Please call our office at (206) 682-5208 if you are interested in contributing any of the following items:

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
# JOHANN SEBASTIAN BACH JOHANNES PASSION THE PASSION ACCORDING TO ST. JOHN

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

## PART ONE

### INTERMISSION

## PART TWO

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



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Special thanks to The Boeing Company, KING FM, Western Pianos,  
the German Consulate, First Free Methodist Church, and Ron Haight



## 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 (turba). As early as the ninth century instructions as to interpretation appear: moving, held back, and to be sung higher. It was around this time that the tradition of the Evangelist be 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. Thomaskirche. He probably composed some of the work during his time at Köthen 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 *accompagnato*), 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 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 librettists that 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 Händel, Telemann, Keiser, 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 Gefängnis...' 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 du diesen 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 diesen, sondern Barrabam!' continues with the beautiful and reflective 'Betrachte' and the amazing tenor aria 'Erwäge.' This first set concludes with the mocking chorus 'Sei gegrüßet' where the soldiers bow and curtsy 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' chorus begins with 'Wir haben kein König' certainly a musical reflection of the Barrabam chorus and a textual reinforcement. The following aria for bass 'Eilt' 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 work 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 Performand 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. Haight 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 Faure'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 *Tannhauser* and *Die Meistersinger*. Mr. Wall has soloed with the Seattle Symphony led by

Gerard Schwartz in Mendelssohn's *Lobegesang*. 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 Boheme* 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 Oregon Symphony for 19 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!



## Orchestra Seattle

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George Shangrow, music director

Orchestra Seattle operates on a basis of rotating seating, musicians are listed alphabetically.

### VIOLIN

Susan Abrams  
Carlos A. Flores,  
concertmaster  
Sue Herring  
Deb Kirkland,  
principal 2nd  
Fritz Klein  
Danette Lee  
Gregor Nitsche  
Druska Salisbury  
Sondra Schink

### VIOLA

Deborah Daoust, principal  
Beatrice Dolf  
Alice Leighton  
Katherine McWilliams

### CELLO

Evelyn Albrecht  
Julie Reed, principal  
Matthew Wyant

### BASS

Allan Goldman, principal  
Josephine Hansen

### FLUTE

Kate Alverson, principal  
Kirsten James-McNamara

### OBOE/ENGLISH

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Terry Pickering

### BASSOON

Chris Harshman

### CONTRA BASSOON

Michel Jolivet

### VIOLA DA GAMBA

Tim Scott

### ORGAN

Stef-Albert Bothma

### HARPSICHORD

Robert Kechley

## Seattle Chamber Singers

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George Shangrow, music director

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Elizabeth Criswell  
Crissa Cugini  
Mildred Culp  
Dana B. Durasoff  
Ann Erickson  
Christina Fairweather  
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Meg Harrison  
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Jill Kraakmo  
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Jennifer Miletta  
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Barbara Stevens  
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Gwen Warren  
Margaret Wright

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Luna Bitzer  
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Marta Chaloupka  
Penny Deputy  
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Laurie Medill  
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Nancy Shasteen  
Nedra Slauson  
Vicky Thomas

### TENOR

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

### BASS

Paul Benningfield  
Gustave Blazek  
DeWayne Christenson  
Andrew Danilchik  
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**Orchestra Seattle and Seattle Chamber Singers**  
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