

Johann Sebastian Bach

*The Passion According to
Saint Matthew*



*The Broadway Symphony and Seattle Chamber Singers
George Shangrow, conductor*

*with the Columbia Boys Choir
Steve Stevens, conductor*

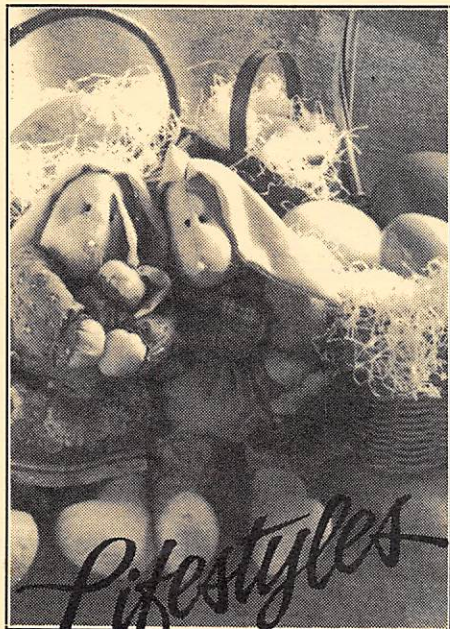
The collaboration of the **Broadway Symphony** and the **Seattle Chamber Singers** has become a respected musical force in the Pacific Northwest. This company of volunteer artists is dedicated to the presentation of exciting and polished musical performances. Each ensemble rehearses at University Unitarian Church, where they enjoy the status of artists-in-residence, and where they further develop their repertoire under Conductor George Shangrow. 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 Shangrow, 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 audiences 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. Shangrow 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. Shangrow is a leader in the performance of sacred music, and as the guiding producer of The Bach Year in Seattle (1985) he brought to our city the world's most extensive celebration of the music of J.S. Bach.



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The Broadway Symphony/The Seattle Chamber Singers The Columbia Boys Choir

George Shangrow, conductor

The Passion According to Saint Matthew Johann Sebastian Bach

Mukund 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 Amor Artis, Handel's Acis and Galatea, 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 Melodious Accord, 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.

Marianne Weltmann, soprano, was born in Stettin, Germany, and received her musical training at the Julliard School of Music. The recipient of many awards and fellowships, she has sung extensively in opera, oratorio, and concerts in Europe and the United States. She is on the faculties of Western Washington University and the University of Puget Sound, has a private studio, and gives master classes in vocal repertoire. Ms. Weltman 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 Browne, tenor, is currently Director of Choral Activities at Portland State University and is the conductor for the Portland Symphonic Choir. He is a leader in advanced music education in the Pacific Northwest, and his recently participated in a faculty exchange with a Mexican university. Mr. Browne is in demand as a tenor soloist throughout the Pacific Northwest and last 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.

Peter Kechley interprets the role of Jesus in this St. Matthew Passion. For over fifteen 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 one-act 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 Cantata Sundays and having performed as a soloist in many of the cantatas and major works.

Carmen Leon, 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 oratorio, which she says is her first love. Upcoming engagements include a performance of Ravel's Chansons Madecasses for the Ladies Musical Club Brown Bag Lunch Series at the main 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 3:00 p.m.

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 noted conductor Margaret Hillis, as well as the Christmas Oratorio, the St. John Passion, and the B-minor Mass in Washington, Oregon, and California. A mainstay of the Seattle Opera since his 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 Gian-Carlo Menotti and Ned Rorem.

Good Friday, April 17, 1987
Meany Theater

PROGRAM NOTES by George Shangrow

The St. Matthew Passion consists of two large parts each framed by a pair of grand choruses. The opening and final choruses of part one each contain a chorale melody sung by the Boychoir. In the first chorus, Bach is calling upon humankind to gather to share in the Passion story. Over this text (and incredible counterpoint) he places the chorale tune "O Lamb of God Unspotted" as an emotional counterpoint to the tragedy which follows. The use of double chorus and orchestra gives Bach the possibility of dialogue in chorus, two possible different characters for the chorus, as well as more effective crowd scenes in the choral parts.

The opening dramatic recitative begins the Last Supper portion of the work. Note from the beginning the words of Jesus are always accompanied by a "halo" of strings — this is in contrast to the St. John Passion, but direct heritage to earlier works such as the Seven Last Words by Schutz.

As this first section continues Bach contrasts the opening chorale asking what crime Jesus has done with the scene of elders, scribes, and priests suggesting that He not be killed during the feast. Then follows the disciples chastisement of Christ and the woman who anoints Him with oil and His rebuke of the disciples comments. The ensuing alto recitative and aria complete the section with deeply personal comments on the preceding actions. This "form" of story section followed by aria and recitative dominates the entire work. Following the musical and dramatic elements of narrative with this in mind will help clarify the progressions 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 text exactly 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 later in piece where Judas will once again greet Christ as "Rabbi."

The Passover supper itself is the only real aria sung by Jesus in the entire work. Accompanied by the halo of strings, it is one of the most beautiful moments in the work. After the commenting soprano recit. and aria comes one of the more descriptive of Jesus' recits. 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 sprightly string accompaniment which turns very sober for the end of the section.

Next comes an illustration of Bach's use of keys 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 Jesus telling him that he will three times deny Him. The following chorale, "I will stand beside Thee", is set one-half step lower signifying the personal loss humankind must endure through the example of the denial.

The next accompanied recit. and aria have a solo tenor paired with chorus II singing a chorale melody. The cello-bass repeated note pattern symbolizes the trembling tormented heart. The combination of recorder and english horn in canon is the first of the truly unique orchestrations Bach uses in the work. The wonder of these two movements is found in the great contrast between the uneasiness 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 constantly downward arpeggio figure — except when the text speaks of God's uplifting mercy. In the aria, the setting of the words so agrees with the voice that the opening ascending sixth on "gladly" just rolls off the tongue. The wonderful chromaticism describing "Kreuz und Becher" in contrast with the second section of the aria's "His lips with milk and honey flowing" show Bach's unending desire to heighten the emotional meaning of the text with all the devices at hand — he even change the tonality from minor to major.

Leading to the end of Part One are the Evangelists 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 Jesus and Judas, Jesus is recognized and taken.

The grief-filled duet which follows contains many canons and is reminiscent of chorale melody. Like the opening chorus with its interrupting questions from chorus II, the crowd (of disciples) interrupts the duet saying "Loose Him, halt ye, bnd Him not!" This leads into the double chorus depicting the oath "May lightning and thunder in ruin engulf them". Here Bach's use of antiphonal choruses — with rapidly changing harmonies — is amazing for its time.

After a highly charged dramatic recit. comes the final chorus to the first part: "O Man, Bewail thy Grievous Sin" 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 chorus here.

Part Two opens with an unusual dialogue between the alto

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PROGRAM NOTES

soloist and chorus II. Note that with each entrance of the chorus the harmonies grow stranger and, in a way, move further away — the chorus/solo ends on a singularly unresolved note with the alto asking "Ah, where has my Jesus gone?"

The drama is continued including the introduction of the two false witnesses — who sing a very bizarre duet. Jesus, however, remains silent. The tenor recit accompanied in another unusual orchestration by oboes and arpeggiando gamba has exactly 39 strokes — symbolizing the scourging of Jesus. In the aria we have once again the great contrasts in text setting the give emotional meaning to the words patience, shame, scorn, and false tongues.

Jesus' trials in the Judgement Hall follow with some of the early crowd outbursts. Here, as in the later crowd scenes, it is the job of the Evangelist to keep the drama taut. Bach keeps the story moving by keeping the Evangelist's interjections brief and exciting. The chorale which ends this section has a particularly bittersweet feeling to it.

Next comes the actual denial by Peter. After being questioned by two people and by a third group of people — all of whom Peter tells he does not know who this man (Christ) is, the cock crows. In the original clefs in which the piece was written, the last line of Peter, "Ich kenne des Menschen nicht," and the immediately following line "And immediately the cock crew," were identically written notes.

The Evangelist words "And Peter went out and wept bitterly" and the ensuing alto aria with violin obbligato are two of the most intimate moments in the work.

A very worldly return to the story comes with Judas trying to return the 30 silver pieces to the priests. The attempt is in vain as the priests tell him that in no way can he absolve himself of the deed that he has done — and in the weird duet for the two priests they say they cannot even put the "blood-money" in the treasury. Judas hangs himself and another solo with violin obbligato follows in great contrast to the previous one.

The trial proceeds. After an outburst response of "Barabam!" by the crowd when Pilate asks which prisoner he should set free comes the "Crucify Him!" chorus. This is a fugetta with a very angular, strange subject tonally describing the ugliness of the crowd and the act of crucifixion.

The heart of the entire work follows in the soprano recit. and aria "For love of me is my Saviour dying". This aria is accompanied only by obbligato flute and two english horns. As the piece ends and a calm mood is established, the Evangelist interrupts and the crowd repeats the crucify chorus, but this time a whole step higher in pitch increasing the crowd's fervor

and tension!

Pilate's attempts at ridding himself of guilt are thwarted by the polyphonic crowd chorus "His blood is on all of us and on our children" and the alto recit and aria depict the weeping of our hearts. The soldiers dress Christ in a purple robe and crown of thorns and mock him (listen for the flutes) saying "We hail thee, O King of the Jews" and then they spat upon Him and smote Him upon the head with a reed — then follows the Passion Chorale.

When Christ is being led to be crucified, a man named Simon comes to carry his cross. This is depicted in an incredible bass aria accompanied by viola da gamba. The difficult chords and ornaments, string crossings and dotted rhythms show the feeling of the cross being dragged down the street. The text speaks of sharing the burden with Christ as Christ shares peoples burdens. The length of the aria gives a feeling of the length of the ordeal.

Mocking crowd choruses ask Jesus why, if He is God's son, he can't take Himself down from the cross. Another unusual orchestration in the alto recit and aria follows with interruptions from the second chorus asking where "they" should come — to Jesus' arms.

The next section is the death of Christ. Here, for the only time, Christ's words are not accompanied by the strings, but only by the continuo organ and cello. 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 chorale-tune.

With a burst of virtuoso continuo writing comes the earthquake and the opening of the graves. This struck terror in the hearts of those present and the captain of the guard says "Truly this was the Son of God". Bach sets this text in two bars of choral music — perhaps the two most wonderful in the entire work.

The story is completed with a beautiful bass recit and aria, but not quite. The crowd comes in once more and with a very rude chorus intimates to Pilate that if there are no guards around Jesus' tomb, His disciples will come in the night and steal His body saying that He has been resurrected. Pilate gives his permission for watchmen, and they are put in place as the stone is rolled across the opening of the tomb thus sealing it.

A four-part recit and chorus bids Jesus good-night in a very sad, yet praiseful manner. The closing chorus "Here at the grave we all sit weeping" ends the work — on Good Friday. There has yet been no resurrection. The work concludes with a deeply moving yet unfinished tragic feeling.

HISTORICAL NOTES

by Kay Verelius

The tradition of presenting the Passion story on good Friday began in the Middle Ages. Priests would recite or chant the words from the Gospels, different men each taking a character part. It was usual practice for a low-voiced man to read the words of Christ, and a higher voiced man to do the narrative. The congregants (usually brothers of the order, but sometimes the people of the parish) were given the parts of the disciples and the high priests and the crowds of the Jerusalem streets. This practice continues to the present day in most liturgical churches, but the high point of the Passion format was reached in 1728, with Bach's St. Matthew Passion. Bach wrote five different versions of the Passion story, only two of which survive (the St. John being the other). The St. Matthew

Passion contains a great variety of musical forms, but the spiritual feeling is consistent throughout the work. Bach took the text from 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; but the way that Bach combined the music with text is the aspect which makes the St. Matthew Passion stand out as the greatest sacred 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.

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The Columbia Boys Choir was founded by Steve Stevens in January 1985 to provide choral and vocal training and experience of the highest caliber to boys aged 7 to voice-change. Auditions are held three times a year: September, December, and March. For more information, call 774-6610.

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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.

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 virtuosic 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 Kechley's Symphony No. 2 (world premiere) and Mozart's "Linz" Symphony. Sunday, May 15, 8:00 pm, Kane Hall

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

SUBSCRIBE NOW!

Choose any five concerts for only \$30.00

or

Subscribe to the entire season for only \$55.00

THIS SPECIAL LOW PRICE VALID ONLY THROUGH JUNE 15!

G.F. Handel MESSIAH

December 18, 8:00 pm
December 20, 3:00 pm
Kane Hall

SPECIAL EVENTS

TICKETS

\$10.00 general
\$8.00 st/sr

J.S. Bach ST. JOHN PASSION

Good Friday
April 1, 7:00 pm
Meany Theater

Clip and mail today to: BS/SCS, 2115 North 42nd, Seattle, WA 98103 · (206) 547-0427

PLEASE SEND ME

_____ Full Season at \$ _____

_____ Half Season at \$ _____ (Choose Five)

- | | | |
|-----------------------------------|----------------------------------|---------------------------------|
| <input type="checkbox"/> Aug. 23 | <input type="checkbox"/> Dec. 4 | <input type="checkbox"/> Mar. 6 |
| <input type="checkbox"/> Sept. 23 | <input type="checkbox"/> Dec. 6 | <input type="checkbox"/> May 15 |
| <input type="checkbox"/> Oct. 4 | <input type="checkbox"/> Jan. 31 | <input type="checkbox"/> June 5 |
| <input type="checkbox"/> Nov. 17 | <input type="checkbox"/> Feb. 20 | |

Name _____

Address _____

City _____ Zip _____

PRICES:	GENERAL	STUDENT/SENIOR
Full Season:	\$55.00	\$45.00
Half Season:	\$30.00	\$20.00
Special Events:	\$10.00	\$ 8.00

_____ Messiah at \$ _____ (Choose Date)

Dec. 18 Dec. 20

_____ St. John at \$ _____

TOTALS ENCLOSED \$ _____

Check enclosed or Charge AMEX/MC/VISA

_____ Exp. _____

Phone - Day _____

Phone - Eve _____

The Broadway Symphony and Seattle Chamber Singers proudly announce that digitally-mastered cassettes of this evening's performance will be available for only \$6.00 per cassette (three tapes) plus \$2.00 shipping/handling. If you are interested in obtaining this set, please indicate your name, address, and method of payment in the space provided above. Clip and mail to: BS/SCS, 2115 N. 42nd, Seattle 98103.