

JOHANN SEBASTIAN BACH

JOHANNES-PASSION

The Passion According to St. John

Evangelium

Handwritten musical score for the beginning of the Johannes-Passion by J.S. Bach. The score is written on multiple staves, including vocal lines and instrumental parts. The lyrics are written below the vocal lines. The first line of lyrics is: "Vincit sed non abiecit nos, sed nos abiecit." The score is in G major and 3/4 time. The handwriting is in a cursive style typical of the 18th century.

Broadway Symphony/Seattle Chamber Singers
George Shangrow, conductor

April 1, 1988

7:00 pm

Meany Hall, UW

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 artists and audiences a chance to hear and perform great works of music. In addition to acclaimed performances of the classical music repertoire for both chorus and orchestra, he has brought to Seattle world premieres of operas, choral works, and symphonies by Seattle's most gifted local composers. Mr. Shangrow has toured Europe as a conductor and keyboard artist; appeared as a guest conductor with the Seattle Symphony, the Northwest Chamber Orchestra, and East 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.

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. Recent 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.

Baritone **BRIAN BOX** interprets the role of Jesus in this *St. John Passion*. He is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. He recently performed Mahler's *Songs of a Wayfarer* for a performance of Nureyev and Friends with the Oregon Symphony under the direction of Maestro Shangrow, and in March repeated the performance with the Broadway Symphony. Mr. Box has performed with the Broadway Symphony/Seattle Chamber Singers in such works as Bach's *Christmas Oratorio*, *Coffee Cantata*, *Peasant Cantata*, and *Hunting Cantata*. He has also sung for two years with Seattle Opera's Education Program, performing children's opera throughout the state.

CATHERINE HAIGHT, 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 *Jauchzet Gott in allen Landen*.

MIRA FROHNMAYER studied at the Frankfurt Hochschule and in Berlin, West Germany. She received music degrees from the University of Oregon and New England Conservatory in Boston. Ms. Frohnmayer 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 solo performances in numerous oratorios, festivals and recital appearances. Ms. Frohnmayer has recorded works with Daniel Pinkham and Helmuth Rilling. Presently she is chairman 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, he has been seen in *Tosca*, *Eugene Onegin*, and *Otello* 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 KECHLEY 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 BS/SCS' BACH YEAR, having programmed all of the Cantata Sundays and performed as soloist in many of the cantatas and major works.

THE BROADWAY SYMPHONY

and the

SEATTLE CHAMBER SINGERS

George Shangrow, conductor

present

JOHANN SEBASTIAN BACH

JOHANNES-PASSION

The Passion According to St. John

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

PROGRAM NOTES by George Shangrow

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 *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 the other individual characters are sung the *recitativo 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 unseen 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 librettists 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, Keiser, 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 Gefagnis..." 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 Barabam!" continues with the beautiful and reflective "Betrachte" and the amazing tenor aria "Erwäge". This first set concludes with the mocking chorus

The Young Chang is the official piano of the Broadway Symphony/Seattle Chamber Singers. They are provided for us by Western Piano & Organ, Young Chang's largest representative in the United States.

"Sei gegrusset" where the soldiers bow and curtsy 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 Barrabam chorus and a textual reinforcement. The following aria for bass "Eile!" 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 gegrusset" is the "Schreibe nicht" chorus where the crowd instructs Pilate not to 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 Konig" and "In meines Herzens Grunde", 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, lass dein lieb' Englein". 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 genius. 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.)

We use the Barenreiter edition for today's performance. This is taken directly from the Neue Bach Gesellschaft.

ACKNOWLEDGMENTS

The Chaloupka Family, for their hospitality; Maurine Eggertsen, volunteer coordinator; Ron Haight, drayage; Rick Lyman, audio engineer; Randall Jay McCarty; Kristina Newman, harpsichord tuning; Peter Newman, Classic KING-FM 98.1; The Rev. Dr. Rebecca Parker; The SAFECO Insurance Companies, poster printing; Kay Verelius, poster design; The Rev. Nancy Winder.

ATTENTION MUSIC LOVERS

The Broadway Symphony/Seattle Chamber Singers needs your expert assistance. We need volunteers to help out in a variety of ways — from answering telephones in our office to preparing bulk mailings to ushering at concerts — the list is endless! If you are interested in donating your time and talent to become a member of our volunteer family, please call the office at 547-0427 and our volunteer coordinator, Maurine Eggertsen, will contact you.

THE BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS

George Shangrow, *conductor*
Sara Hedgpeth, *business manager*
2115 North 42nd
Seattle, WA 98103
(206) 547-0427

THE BROADWAY SYMPHONY

George Shangrow, conductor

VIOLIN

Jeffrey Forbes
Debbie Kirkland
Fritz Klein, concertmaster
Diane Lange
Eileen Lusk
Avron Maletsky
Jeanne Nadreau
Leif-Ivar Pedersen, principal
second
Sondra Schink
Erich Schweiger
Kenna Smith
Gayle Strandberg

VIOLA

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

CELLO

Gary Anderson
Colleen Loewen
Rebecca Parker, principal
Julie Reed Wheeler

VIOLA DA GAMBA

Timothy Scott

BASS

David Couch, principal
Allan Goldman

FLUTE

Claudia Cooper
Janeen Shigley, principal

OBOE

Huntley Beyer
M. Shannon Hill, principal

BASSOON

William Schink

CONTRABASSOON

Michel Jolivet

LIBRARIAN

Timothy Prior

PERSONNEL MANAGER

Eileen Lusk

The Broadway Symphony has the policy of regular rotation for orchestral seating; therefore, our personnel are listed alphabetically in each section.

THE SEATTLE CHAMBER SINGERS

George Shangrow, conductor

SOPRANO

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

ALTO

Laila Adams
Luna Bitzer
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 Shasteen
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 Chartrand
Andrew Danilchik
Craig Fryhle
G. Tim Gojio
Ken Hart
Randy Johnson
Skip Satterwhite
Robert Schilperoot
John Stenseth
Rick Wyckoff

ASSISTANT CONDUCTOR

Belle Chenault

OUR CONTRIBUTORS AND PATRONS

SUSTAINER (over \$500)

The Boeing Company
Richard Dwyer
SAFECO Insurance Companies
Western Pianos & Organs

BENEFACTOR (\$250-\$499)

Anonymous
Carol Blakey
Dr. Denis Bouvier
Alex & Norma Cugini
Dean Drescher
Maurine Eggertsen

PATRON (\$100-\$249)

Anonymous
Dr. Hugh Beebe
Kathryn & Steven Bergenholtz
Rosemary Berner
Vladimir & Marta Chaloupka
Crissa Cugini
Kathleen Dyer
Marvin Evans
Mary Hood Evans
Robert E. Frey, Jr.
Ron & Cathy Haight
James Hattori
Jackie Hightower
Alan K. Jones
Kathe Kern
Fritz Klein
Bill Maschmeir
Martha Mattus
Brian McGee
Janet & William Mock
Bruce & Gretchen Parker
Larry Scott
Kenneth M. Snider

SPONSOR (\$50-\$99)

Gary Anderson
Best Products Foundation
Vance M. Blackwell
Sylvia Cameron
Beatrice Dolf
Ben Eggertsen
P.E. Gladfelter
Michael James
Barbara Krohn
Eileen Lusk
Suzi Means
Laurie Medill
Brian Milbrath
Susan Miller
Marjorie Munday
Ray & Rita Nadreau
Edward Nesbitt
Rebecca Parker
Liesel Rombouts
Jerry & Carol Sams
George Shangrow
Rita Seeley
Nedra Slavson
Wes Uhlman & Assoc.
United Technologies Corp.
David & Reba Utevsky
Kay Verelius
Earl & Bernice Wheatley

FRIEND (\$25-\$49)

Anonymous
Laurie Y.J. Aleona
Roberto & Marisa Altschul
Tom Atkins
Richard & Thelma Berner
Robert & Rosemary Bezzo
Jane Blackwell
Marylou Block
Daniel & Pat Bretheim
Phoebe Caner
Annette Cleaves
Jane Crigler
F. Bruce Danielson
Mark & Mary Ann Derr
Lake City Drug
Todd & Josephine Fast
David & Michele Ferguson
Larry Gockel
Dave Goldman
Geoff & Laura Groshong
Phil Harrison
Sara Hedgpath
Jackie Herschberg
John & Ellen Hill
Debra Holland
Jean & George Immerwahr
Demar & Greta Irvine
Kathryn Kerns
Susan Lanker-Brandschutz
Joan Lundquist
Robert Lusk
Charles & Violet Lutz
Naomi Maasberg
Margaret Marshall
Microsoft Corporation
Dan & Grace Morris
Cay Mortenson
Carol Nieman
Robert & Mary Paine
Deborah & Jeff Parsons
Jack & Jessie Paterson
Leif-Ivar Pederson
Betsy Presley
Paula Rimmer
Geoffrey Roberts
William Schilperoort
Sondra Schink
Fritz & Roberta Scholz
John Shimer
Betty Strehlau
Shear Style
Doreen & Tom Tumblyn
Myrmie & Ruben Van Kempen
Delores Verelius
Dr. Susan Vlasuk
William & Audrey Weitkamp
Allyn & Joan Wirrick

ASSOCIATE (to \$24.00)

Lynn Adams
Sharon Agnew
Mary Frances Aldrich
Megan Alexander
Teresa Allen-Martin
Greta Anderson
Douglas Anderson, PS
Ade Avondo
Frank Ayers
Robb & Rachel Baucom
Ced Bergquist
Bob Bernstein
Arthur & Dorothy Bestor

Anna Bezzo-Clark
Christina Bielski
Cecilia H. Birkeland
Carla Black
Matthew Blackwell
Susan Bocek
John Bradford
Julina Breidford
Kaye Brunson
Anna Buck
J.S. Bullion, Jr.
Alice Burgess
Stephen Burr
Helen Buttemer
David Caloff
Chuck Campbell
Marilyn Carlton
Lois Chapman
Diane Chaumley
John Leon Chelminiak
John Chenault
Julie Clark
John Clarke
Lisa Clary
Sue Clauson
Scott Cochran
Patricia Copeland
Dr. Richard Corlett
John Cornethan
Steve Crandall
Anthony Cresci
Josephine Cugini
Nancy Cushwa
Norma Dahl
Virginia Day
Dexter Day
John Dayton
Hoyt Demers
Kyla De Remer
Bonnie Devera
Tess Diblasi
Darryl Duke
Fred & Emmy Easton
Susan Edmonds
Beth Fairclough
Dan Fienez
Duncan Foley
John Folkrod
Doug Frank
Joan French
Dorothy Fuhrman
Duane Furnish
Tim & Pamela Gadsby
Charlie & Josie Gardner
William Giddings
Fran Glaub
The Rev. & Mrs. L.D. Gordon
D. Ian Grant
Carol Gulan
Joan Haga
Jim Hammond
Craig Harper
John Haywood
Lani Henderson
Gayle Henry
Marcie Hobbs
Kathlyn Hoover
Linda Howard
Laurence Huestis
Bill Hunnicutt
Beryl Ingram-Ward
Paul Jensen
Lois Johnson
Deni Johnson
David & Liz Ann Jones
Libby Keefer
Larry Kees

OUR CONTRIBUTORS AND PATRONS

ASSOCIATE (to \$24.00)

Chester Kingsbury
Fred & Olga Klein
Ken Kranning
Julia Lawrence
Martha Leche
Jamie Lecker
Denise Leclair
Ruth Little
Debbie Livingston
Peggy Lockman
Nora MacDonald
Laura McDowell
Helen McGough
Cheryl McIntosh
Margaret McLane
Conn McQuinn
Brady Mertz
Georg & Norma Meyers
The Rev. Peter and Mary Moore
Maria Moroney
Dick Morrill
Allen & Elizabeth Moses
Marian Mowatt
J. Rick Murchie
Ellen Murray
Jeanne Nadreau
Burton Nessel
Maura O'Brien
Susan O'Brien
Rochelle Ogershok-Jackson

Betsy Page
Kathy Pallas
Joleen Palmer
Katie Payne
Dee C. Ferguson
Richard Perrigo
Aves Pickering
Robert Pope
Barbara Post
Elizabeth Pound
Art Pringle
Richard & Joan Reed
Miriam Reed
Dave & Sally Roberson
Phyllis Rosalli
Michael Rosella
H.K. Rowe
Phyllis Rowe
Charlotte Salesak
Robert & Eleanor Sanders
Alex Sargeant Photography
Kurt & Barb Schauer mann
Van Schilperoort
Singe Schilperoort
Bob Schilperoort
Susan Schilperoort
Lisa Schulz
Jan Schwert
Susan Scott
John Sears
Julianne Seeman
Reba Shangrow
Julie Simpson
Zo Ann Sites

Janet Sittig
Howie Slauson
Eugene & Marcia Smith
Holly Smith
Daniel Snare
Linda Snider
Kaye Stafford
Elaine Stanovsky
John Stenseth
Ralph & Marilyn Stevens
Richard Strinsky
Duane Swank
Mary Ann Swenson
Amy Swingen
David Thompson
Sheri Tonn
Patricia Walker
Tom Walker
Rosita Walsh
Mark & Insook Webber
Jim & Pam Webber
Eric Westberg
Kevin White
Irene White
John J. Wickman
Bill & Carol Wiesenbach
Dennis Williams
Bill Wilmot
Alvhild Winder
Mildred Winder
Nancy Winder
Sue Todd Yates
Florencia Zaballero

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 concert details and ticket information call 547-0427