

FEBRUARY 23/24, 2019

Beethoven Symphony No. 9

TONIGHT

Willamette University Chamber Choir
Dr. Wallace Long, Conductor

Newport Symphony Orchestra
Adam Flatt, Conductor

Janice Johnson, Soprano

Laura Beckel Thoreson, Mezzo-Soprano

Les Green, Tenor

Anton Belov, Bass

HUDSON HALL, WILLAMETTE UNIVERSITY

This concert is made possible through the generous support of Dr. & Mrs. H. Clayton Stearns.

Willamette
Master Chorus

Dr. Paul Klemme Artistic Director

We are pleased to support

Willamette Master Chorus



Left to right: Natalie Reidhead, Client Service Associate, Traci Murray, Vice President/Investments, Andrew E. Jones, Vice President/Investments and Branch Manager, and Katjana Sindlinger, Client Service Associate

STIFEL | J&M Wealth Advisory Group

We are committed to developing strong individual relationships while offering wealth management strategies tailored to our clients' specific needs.

Established in 1890, Stifel has grown to become one of the nation's leading wealth management and investment banking firms. We predicate our success on the success of our clients and the communities in which we live and work. Simply, we believe that as individuals, business, and public entities come together, we reach common goals.

(503) 315-4993 | (866) 950-5519 *toll-free*

1174 Cornucopia Street NW, Suite 230 | Salem, Oregon 97304

Stifel, Nicolaus & Company, Incorporated | Member SIPC & NYSE | www.stifel.com



PRESIDENT'S MESSAGE



Although Thanksgiving is long over, I burst with thanks for the bounties of the new year. The Board of Directors started this year with a new Administrator destined to provide reliable and steady service to our audience, our singers, and our board members. Please take a moment to say hello and welcome Jessica Carpenter. She will be in the house, in the hallway, or in the box office, during this concert. She is experienced in the hospitality business and in organization management, and she's a home-grown Salem person to boot. Our first month working together has been all the Board hoped for, and we are optimistic for a successful run with Jessica.

There's nothing to beat the warmth and generosity of good friends. Dr. Klemme and the chorus are blessed with some outstanding ones, several of whom have provided generous sponsorships for this concert. Our overall concert sponsors are Dr. & Mrs. H. Clayton Stearns... thank you so much! We also are thrilled to accept sponsorships for our vocal soloists, for the conductor, and our accompanist. These wonderful sponsoring friends are Peter and Leslie Dinsdale, Tim and Deb Pederson, Jodee and Roger Midura, John and Jane Ross, and Kathleen Walter.

I hasten to point also to the list of supporters who have contributed to our mission for the entire season. Those dear folks are listed on a page further along in this program. Don't hesitate to say "thanks" to all of our contributors.

We are grateful as well for the artistic contributions of two members who compose and/or arrange music for the chorus. Chris Jones and David Schmidt, both singers in the Bass section, have begun to develop a national reputation for their works, and our Salem audience has been able to enjoy these songs right here. Last month the chorus took some time during regular rehearsals to make recordings of two songs, one by Chris and one by David. These recordings will enhance the marketing of the music to other choruses. Recording sessions are not easy; everyone needs to be especially alert to lay down the best tracks possible. We enjoyed this collaboration, and we wish them loads of success.

After this Beethoven concert, the 2018-2019 season has one more offering, the incomparable oratorio *Elijah*, by Felix Mendelssohn. Get your tickets for this final set of performances which will be held on Saturday and Sunday, May 4 and 5, both shows at 3 PM, right here in Hudson Hall.

Our tribute to Dr. Klemme, the 20 for 20 campaign, continues throughout this season. Please approach the box office with your \$20 contribution, or whatever amount is right for you. Also, we are planning a major fund-raising event to cap off this 20th year of Dr. Klemme's leadership. On Saturday, May 18 we will gather at Bryn Mawr Vineyards and Winery in West Salem for a delightful dinner and entertainment. Put that date on your calendar and keep your eyes open as details are released.

Yours in song,
Scott Reichlin, MD

Willamette Master Chorus

BOARD OF DIRECTORS

PRESIDENT
Scott Reichlin, MD

VICE PRESIDENT
Nikolas Ruiz Anderson

SECRETARY
Judy Quenzel

TREASURER
Stephanie Thompson

Karl Anderson
Abby Kahl (Ex-Officio)
Katherine (Kathy) Lauer
Dr. Wallace Long
James (Jim) Perry

STAFF

ARTISTIC DIRECTOR
Dr. Paul Klemme

ACCOMPANIST
Debra Huddleston

ADMINISTRATOR
Jessica Carpenter

HOW TO REACH US

Willamette Master Chorus
PO BOX 585
Salem, OR 97308
phone. 503.580.0406
info@willamettemasterchorus.org
willamettemasterchorus.org





WINTER CONCERT PROGRAM

February 23 & 24, 2019

Johannes Brahms (1833-1897) **Liebesslieder**, Op. 52 (Selections)

*Wenn so lind dein Auge mir
Vögelein durchrauscht die Luft
Sieh, wie is die Welle klar
Nachtigall, sie singt so schön
Ein dunkeler Schacht*

Willamette Master Chorus and Willamette University
Chamber Choir, Dr. Wallace Long, Guest Conductor
Debbie Huddleston and Patty Hurley, Pianists

INTERMISSION

Ludwig van Beethoven (1770-1827) **Symphony No. 9** in D Minor (Choral), Op. 125

*I. Allegro ma non troppo, un poco maestoso
II. Molto vivace
III. Adagio molto e cantabile
IV. Presto*

Janice Johnson, Soprano
Laura Beckel Thoreson, Mezzo-Soprano
Les Green, Tenor
Anton Belov, Bass
Combined Choirs
Newport Symphony Orchestra
Dr. Paul Klemme, Conductor

HUDSON HALL, WILLAMETTE UNIVERSITY

PLEASE NOTE: The Willamette Master Chorus prohibits the taking of pictures or use of recording devices during the concert

TRANSLATIONS

Liebeslieder, Op. 52

Wenn so lind dein Auge mir und so lieblich schauet,
jede lezte Trübe flieht, welche mich umgrauet.
Dieser Liebe schöne Glut, lass sie nie verstieben!
Nimmer wird, wie ich so treu dich ein Andrer lieben.

Vögelein durchrauscht die Luft
sucht nach einem Aste,
und das Herz, ein Herz begehrt's,
wo es selig raste.

Sieh', wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

Nachtigall, sie singt so schön
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz
küsse mich im Dunkeln

Ein dunkeler Schacht ist Liebe
ein gar zu gefährlicher Bronnen;
da fiel ich hinein, ich Armer,
kann weder hören noch sehn,
nur denken an meine Wonnen,
nur stöhnen, in meinem Wehn.

Symphony No. 9 in D Minor ("Choral"), Op. 125

*O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
und freudenvollere.*

Freude! Freude!

Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

When your eyes so gently and so fondly gaze on me,
every last sorrow flees that once had troubled me.
This beautiful glow of our love —do not let it die!
Never will another love you as faithfully as I

A little bird rushes through the air
looking for a branch;
and the heart—it yearns for a heart
where it may blissfully rest.

See how clear are the waves
when the moon gazes down!
You who are my love,
love me again!

The nightingale sings so beautifully
when the stars twinkle.
Love me, dear heart;
kiss me in the darkness.

Love is a dark pit,
a far too dangerous well;
and poor me, I fell into it.
Now I can neither hear nor see;
I can only remember my delight,
only groan in my misery.

*Oh friends, not these sounds!
Let us instead strike up more pleasing
and more joyful ones!*

Joy! Joy!

Joy, beautiful spark of divinity,
Daughter from Elysium,
We enter, burning with fervour,
heavenly being, your sanctuary!
Your magic brings together
what custom has sternly divided.
All men shall become brothers,
wherever your gentle wings hover.

Whoever has been lucky enough
to become a friend to a friend,
Whoever has found a beloved wife,
let him join our songs of praise!
Yes, and anyone who can call one soul
his own on this earth!
Any who cannot, let them slink away
from this gathering in tears!

Continued on next page

TRANSLATIONS

Continued from previous page

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muß ein lieber Vater wohnen.


Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.

Every creature drinks in joy
at nature's breast;
Good and Evil alike
follow her trail of roses.
She gives us kisses and wine,
a true friend, even in death;
Even the worm was given desire,
and the cherub stands before God.

Gladly, just as His suns hurtle
through the glorious universe,
So you, brothers, should run your course,
joyfully, like a conquering hero.

Be embraced, you millions!
This kiss is for the whole world!
Brothers, above the canopy of stars
must dwell a loving father.

Do you bow down before Him, you millions?
Do you sense your Creator, O world?
Seek Him above the canopy of stars!
He must dwell beyond the stars.




Mendelssohn's
ELIJAH

MAY 4/5, 2019 | 3PM

Elijah, an oratorio by Felix Mendelssohn. This masterpiece of the classical period depicts events in the life of the Biblical prophet Elijah. The semi-staged performance will include an orchestra of local musicians to accompany the chorus and guest soloists

Laura Agüero, Laura Thoreson, Les Green and Anton Belov.

 **TICKETS: \$20-\$30**
WillametteMasterChorus.org
(503) 580-0406

Willamette
Master Chorus

HUDSON HALL, WILLAMETTE UNIVERSITY

Dr. Paul Klemme Artistic Director



Virgil T. Golden
FUNERAL SERVICE &
OAKLEAF CREMATORY

**Thoughtfully dedicated
to those we serve.**

605 Commercial St. SE
Salem, Oregon 97301
503-364-2257 | vtgolden.com

SOLOISTS



Janice Johnson
Soprano

Janice Johnson has appeared with the Oregon Symphony as soloist in Handel's *Messiah*, Mozart's *Requiem* and Beethoven's *Ninth Symphony*. With the Oregon East Symphony, she has sung the Beethoven *Ninth* and Dvorak's *Stabat Mater*. In oratorio, she has been soprano soloist in Verdi's *Requiem*, Beethoven's *Missa Solemnis*, Mendelssohn's *Elijah*, Faure's *Requiem*, and numerous Bach cantatas. She has been a featured soloist with the Third Angle and Fear No Music New Music Ensembles. Ms. Johnson has been a

guest soloist at the Astoria, Cascade and Sunriver Festivals.

Recently, in the fall of 2017, she toured with pianist Jill Timmons to Alaska, Washington, and Texas, performing American songs from classical to Broadway to folk songs.

A native of Maine, she received her musical training at the Eastman School of Music, the Chautauqua Music Festival and the Aspen Music Festival. She teaches at her private studio and has taught at Willamette and Marylhurst Universities.



Leslie Green
Tenor

Tenor Leslie W. Green is in high demand as a soloist in the Northwest. Praised for his seemingly effortless, expressive singing, Mr. Green performs a wide variety of literature ranging from Bach arias to contemporary art songs. Green has appeared throughout the Northwest with many of the finest ensembles and events including Oregon Repertory Singers, Portland Symphonic Choir, Annas Bay Music Festival, Mount Angel Abbey, Willamette Master Chorus, Eclectic Orange Festival in Orange County California, Rose City Chamber Orchestra, Cascade Music Festival, Northwest Mahler Festival, Columbia Chorale, and numerous church concerts and music series.

Mr. Green's recent engagements have included Respighi's *Laud to the Nativity* with Trinity Episcopal Cathedral, a second appearance at the Utrecht Early Music Festival in the Netherlands and highly successful concerts in Boston, Chicago, San Francisco, Minneapolis and New York with Cappella Romana.

Green originally hails from the Midwest where he received a Bachelor of Music in Vocal Performance from Ball State University. He resides in Vancouver Washington and teaches voice at Pacific University as well as working as a clinician and adjudicator. An avid runner, he puts in 14-18 miles in an average week.

SOLOISTS



Laura Beckel Thoreson

Mezzo-soprano

Hailed as “one of the loveliest voices in the Northwest” (Oregon ArtsWatch), mezzo-soprano Laura Beckel Thoreson enjoys a widely varied singing career in the USA and abroad, spanning opera, oratorio, recital, and ensemble performances. She has appeared as a solo guest artist with such groups as Portland Opera, Eugene Opera, Utah Festival Opera, Indianapolis Opera, Augusta Opera, Early Music Vancouver, Oregon Symphony, Naples Philharmonic, Portland Baroque Orchestra, Orchestra Seattle, Oregon Sinfonietta, Newport Symphony Orchestra, Indianapolis Symphony Orchestra, Cincinnati Symphony Orchestra, Lafayette Symphony Orchestra, San Juan Symphony, and many more. An avid proponent of both

early and new music, Ms. Thoreson is a frequent collaborator with composers and chamber ensembles, participating frequently in world premiere performances and appearing on Billboard Top-Ten recordings.

A native of Vancouver, Washington, and graduate of Indiana University’s Jacobs School of Music, Ms. Thoreson was a member of the voice faculty at the University of Portland for three years. She now holds a faculty position at Clark College, and maintains a full private voice studio in the Portland area, in addition to her active performing schedule.



Anton Belov

Baritone

The voice of Baritone Anton Belov has been called “rich and mellifluous” by the New York Times, while the Philadelphia Inquirer described him as “an emerging star.” His recent appearance as the soloist in *Carmina Burana* was described by Florida Weekly as captivating in every way, casting a mystical spell over the audience. Mr. Belov performed throughout the United States appearing with Boston Lyric Opera, Portland Opera, Opera Boston, Opera Delaware, Connecticut Grand Opera, Tacoma Opera, Opera New Jersey, Eugene Opera, as well as Boston Baroque, Opera Orchestra of New York, the Detroit Symphony Orchestra (at Carnegie Hall), the California Symphony, The Oregon Symphony, The Hartford Symphony Orchestra, Las Vegas Philharmonic, Rhode Island

Philharmonic and Colorado Symphony. As the winner of the Young Concert Artists International Auditions, Mr. Belov has appeared with over forty recitals throughout the United States including such venues as Carnegie Recital Hall and the Kennedy Center. A native of Moscow, Anton Belov holds a Doctorate of Music degree from the Boston University, a Bachelor of Music Degree from The New England Conservatory, an Artist’s Diploma and a Master of Music Degree from The Juilliard School. Dr. Belov is an associate professor of music at Linfield College in McMinnville, Oregon.

ARTISTIC DIRECTOR'S PROGRAM NOTES

Welcome to the 2019 Willamette Master Chorus Winter Concert. The mission statement of the WMC expresses a commitment to excellent choral music performance through collaboration with other arts groups. This afternoon I am pleased to invite the Newport Symphony and the Willamette University student choral ensembles to the stage. The WMC has an ongoing musical relationship with the Newport Symphony and their director Adam Flatt. This will be our fifth performance with this Oregon Coast arts treasure. The students of Willamette University are regular guests of the WMC. Every four years we combine to present G. F. Handel's masterpiece "*Messiah*". Since this is an anniversary year, I thought it would be wonderful if we could present Beethoven's masterpiece, "Ode to Joy." Welcome to our Newport and Willamette friends!

As an appetizer to the Beethoven symphony, I have invited our founding director, Dr. Wallace Long, to conduct five pieces from the *Liebeslieder Walzer* by Johannes Brahms. These short and delightful love waltzes were originally conceived as "house music" with four-hand piano accompaniment. This afternoon the WMC joins with the WU Chamber Choir along with our accompanists Debbie Huddleston and Patty Hurley.

The "*Liebeslieder Walzer*" (Love Song Waltzes) encompass thirty-three short love songs spread out over two opus numbers. They are songs in Ländler style for Soprano, Alto, Tenor and Bass with piano four hands. The lyrics come from Georg Friedrich Daumer's "*Polydora*", a compilation of folk songs and love poems. Franz Schubert is the model for these pieces although Brahms did not completely embrace the high Viennese waltz style.

His works produce an amazing variety of moods through key, rhythm and dynamic shift. As can be expected, each piece is in 3/4 time and the subject of love is explored with a wide swath. There are simple stories, passionate outbursts, brooding melancholy, and songs of deep devotion.

I direct your reading to Kurt Alexander Zeller's fantastic notes on the Ninth Symphony of Ludwig van Beethoven.

—Paul Klemme

LUDWIG VAN BEETHOVEN

1770—1827

Symphony No. 9 in D minor, ("Chorale"), Op. 125

COMPOSED: 1824

Even though Beethoven had already produced eight stunning masterpieces in the symphonic form, nothing could have prepared the Viennese public for what it was about to experience at the premier of Beethoven's Ninth Symphony on 7 May 1824 – a giant work that extended the symphonic form to over an hour in length and took Beethoven's characteristic tendency to tack a coda onto everything to Broddingnagian proportions as the composer appended a giant *Schluss-Chor*, or "closing chorus," to his symphony that was long enough to be a stand-alone cantata. The concept (despite its foreshadowing in the composer's own *Choral Fantasia*) appeared to be revolutionary; another example of Beethoven blowing open the musical world as the Viennese

public had understood it, and indeed many of the composers who came after Beethoven saw the work as the towering pinnacle that dwarfed all their own efforts to be innovative.

But for Beethoven, the Ninth Symphony may well not have been revolutionary at all, but rather the product of the lifelong evolution of an idea that already had been an ambition back when he was a talented beginner in Bonn. In 1793, Friedrich Schiller's wife received a letter from a friend in Bonn, saying, "I have preserved a setting of the *Feuerfarbe* for you on which I should like your opinion. It is by a young man of this place, whose musical talent is becoming known, and whom the Elector has just sent to Haydn in Vienna. He intends to compose Schiller's *Freude* verse by verse. I expect something perfect, for as far as I know he is wholly devoted to the great and the sublime." Although Beethoven did not set the entire *An die Freude* at that time (probably because Haydn set him other tasks), the letter is evidence that Schiller's ode was of interest to Beethoven from a very early age.

Nor was the tune which ultimately dominated the choral section of the Ninth Symphony and has become the work's most famous theme a new idea, created especially for that purpose. Beethoven first penned the melody as a tune for the song "Gegenliebe," written in 1798 but not published. He later recycled the melody as the theme for the choral part (to a text by Christoph Kuffner) in his 1808 Fantasia in C minor for Piano, Chorus, and Orchestra, Op. 80, a fascinating work that bears so many resemblances to the Ninth Symphony of 15 years later that it is regarded by some as a study for the later work. And another theme from the symphony, that of the Scherzo, had been kicking around Beethoven's

mind since it first showed up in his sketchbooks in 1815 — originally intended to be a fugue subject. In short, although the Ninth Symphony may have seemed an unprecedented work to its early hearers, it was built on ideas Beethoven had cultivated over many years, some of them over his entire compositional career.

And this brings us to one possible way of looking at the Ninth Symphony — as a metaphor for the attempt to express a musical idea. Certainly this work has been pressed into service as a metaphor for just about every nonmusical idea known to mankind (including being appropriated to represent both the Communist proletarian worker in Stalin's Soviet Union and triumphant anti-Communism in the fall of the Berlin Wall, or to demonstrate at once Aryan supremacy according to Adolf Hitler's culture ministers and also resistance to fascism according to Arturo Toscanini) — why not view it as expressing the concerns of a musician?

Indeed, although plenty of writers have opined that the opening of the first movement, with its 16 bars of "empty" open fifth, functions as a symbol for monumental despair or some other portentous meaning, to other listeners the hushed noodling on the fifth between A and E sounds like nothing so much as a stylized version of a symphony orchestra tuning up before it launches into the first theme, the thunderous descending arpeggio outlining one of the basic building blocks of Western music, the minor triad. Every instrumentalist practices this arpeggio every day — although perhaps not in Beethoven's distinctive double-dotted rhythm. "What," one can almost hear Beethoven demanding, "can there be left to say with a minor triad?"

Of course, he answers his own question with that double-dotted rhythm. So often with Beethoven,

it is the rhythmic germ of a motive, rather than its pitcontent, that makes it truly distinctive, and it turns out that every significant motive in this first movement involves the rhythmic imbalance of a dot (or tie). The over-dotted rhythm of the first-theme arpeggio (already foreshadowed in the first 16 bars, where the rhythm was disguised by having the double-dotted value be a rest, thus making only the second and third elements of the rhythm audible) will recur throughout the movement, sometimes without the original arpeggio, and sometimes arpeggiating in the opposite direction, as in the ascending B-flat major arpeggio just before Beethoven opens the development section with a placid restatement of the opening "tuning" music of open fifths, into which he soon slips a major third, creating a mood that is cheerfully tranquil rather than tensely anticipatory.

Indeed, as the development continues and toys with the dotted figures from the first theme and the second theme (a more lyrical tune originally introduced in the wind choir), it seems notably more cheerful than the exposition. Developing motives, after all, is what Beethoven the musician does. But just as he seems happily occupied in his workshop, toying with his various themes, inspiration seems to fail him. Three times, the development section appears to be steaming right along, when suddenly the woodwinds seem to run out of ideas. The texture thins, the forward motion slows, and then they just peter out — only to have the strings rush in with a completely new idea. One can almost hear the composer crumple up the sketch and start over with a clean sheet. The third time this threatens to happen, the winds get frustrated and repeat a fragment of the second theme over and over, spinning their wheels until there is a fortissimo outburst of a few choice

expletives as the composer just gives up on the development and returns to the almost totally unprepared recapitulation in a towering rage.

As if to try to dispel all the angst, Beethoven places his Scherzo movement next (usually it is the third movement in his symphonies). It opens with stark octaves in another dotted rhythm, octaves which, in an eight-measure introduction, again outline the D minor triad — though the third of the triad is given only to the timpani solo, announcing that the timpani will be a major player in this movement. Indeed, sometimes it seems that the Scherzo is a battle between the timpani, which want to bang away on the opening octave motive, and the rest of the orchestra, led by the strings, which want to turn it into the beginning of an eerily hushed fugato. The noisy drums take a break during the Trio section, announced by the first arrival in the symphony of the bass trombone (on a high D), in which the wind and brass choirs come to the fore, often in small combinations.

The slow movement that follows is one of Beethoven's most sublime creations and appears, at first blush, to be full of blissful repose. Yet over even this tranquil peace there hovers a sense of uncertainty. There are two principal themes, both lovely; and for quite some time it seems the composer can't make up his mind between the first one, a *cantabile* Adagio chorale tune in common time, first presented in the strings with the wind choir echoing phrase endings, and the second, a graceful triple-time Andante dance introduced by the violas and second violins. Beethoven vacillates between the two tunes in differing meters, which don't bear any relation to one another; indeed, musicologists have shown that they appeared quite separately in his sketchbooks, as if the composer for a while entertained two completely different themes for a slow

variation-form movement — and, not being able to choose between them, ultimately presented them together in the same movement.

Suddenly, the peaceful *détente* of the third movement is shattered by a chaotic and cacophonous outburst Wagner famously called a "fanfare of terror," in which the tonic triad of the entire symphony (D minor) viciously attacks and overpowers the tonic triad of the movement that has just concluded (B-flat major). It is hardly surprising Wagner appreciated the gesture — it is fundamentally dramatic and would be right at home as the opening of an operative action scene. Equally operative is the response: an admonitory solo line from the bass strings alone, sounding for all the world like a reproachful recitative from a baleful dramatic baritone with extremely poor diction. As in a standard *recitativo accompagnato* of Beethoven's time, the orchestra interrupts or punctuates the bass "vocal" line with brief responses and commentary — first for the "fanfare of terror" again, and then quotations from each of the preceding three movements: the open fifths of the first movement, the fugato theme of the second, and the chorale-like them of the third. Each time the bass strings reject the musical idea the orchestra offers, until the winds suggest a couple of bars of a new one, a square but cheerful little march. "That's it!" the basses cry, enthusing in a small flourish of coloratura and signaling their complete satisfaction with the V-I authentic cadence that inevitably ends a recitative.

And they are off, humming away on one of the most famous "earworm" tunes of all time. As more instruments pick up the tune and join them, they resume their usual role of providing a bass counterpoint to "the tune" and soon the whole orchestra is joining in energetically. But again, the lack

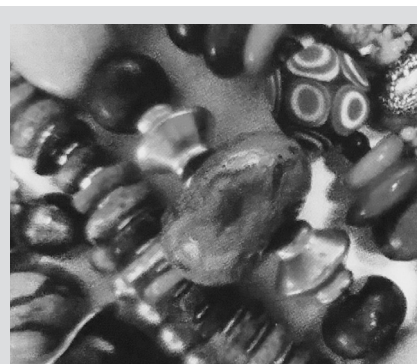
of confidence that has nagged at the whole symphony reappears, the march falters, and, like a recurring nightmare, the "fanfare of terror" rushes in once more.

This time, it is a *real* baritone who rebukes the storm, like Moses, parting the Red Sea, with the words (apparently Beethoven's own), "O friends, not these sounds! Rather let us strike up more pleasant ones — more joyful ones," in which the singer's recitative begins and ends with exactly the same phrases that the earlier instrumental "recitative" had used. And, after three and a half movements of struggle to find the perfect working out of his musical ideas, the addition of the human voice (or perhaps of human words) seems to be the key that unlocks the figurative floodgates of imagination for Beethoven; the movement is truly off and running as first the baritone and then the solo quartet and chorus sing Schiller's words from *An die Freude* to Beethoven's famous tune.

There is one more puzzling interruption, in this symphony littered with instances of one musical idea running out of steam and being replaced by another, when the chorus reaches a roadblock at "und der Cherub steht vor Gott" and has to wait while the parade of the military march accompanying the tenor solo passes by. But this isn't just any march — its characteristic use of the triangle, cymbals, and bass drum marks it as an example of what its Viennese audience would have considered "Turkish music," a genre inspired by the military music of the Ottoman janissaries. In Beethoven's day, the Viennese hadn't forgotten that it was their very gates in 1683 that the centuries-long Turkish advance into Christian Europe finally had been turned back, and they certainly would have recognized the reference to one of Austria's most ancient enemies (final peace with the

Turks was not concluded until 1791). But Beethoven and Schiller answer even the Turks with a re-statement of the "Freude, schöner Götterfunken" tune, including these sentiments: "Your [Joy's] magic re-unites what custom strictly separated; all men shall be brothers, wherever your soft wing lingers. Be embraced, ye millions — let this kiss be for the whole world!" From there to the end, the "Turkish" elements are seamlessly grafted onto the triumphant progress of Beethoven's principal tune, truly making joyful brothers of the disparate musical cultures.

© 2010, Kurt-Alexander Zeller



THE GIVING GEMS

*Jewelry to wear that
supports charity*



Judy Quenzel

863 Creekside Drive SE
Salem, Oregon 97306

(610) 812-8473

judyquenzel@gmail.com
TheGivingGems.com

*Willamette
Master Chorus*



SAVE the DATE

Gala 2019

Saturday, May 18

Please save the date for the chorus's annual fundraising event.

A special evening of celebration and generosity honoring Dr. Paul Klemme's 20 years directing the Willamette Master Chorus featuring dinner, wine, auction and music performed by musicians from the chorus.

BRYN MAWR
VINEYARDS

5935 Bethel Heights Road NW, Salem, OR 97304

Cocktail Attire

GRACE GOUDY DISTINGUISHED ARTISTS SERIES 2018-19

Billy Childs, jazz piano,

Five-time Grammy Award-winner,
including 2018 Best Jazz Instrumental Album

and the Ying String Quartet

Precarious balance where sheer agony and triumphant
beauty intersect — *Washington Post*



Friday, April 5, 2019, 7 p.m.

Hudson Hall, Mary Stuart Rogers Music Center

Master Classes: Saturday, April 6, 11 a.m., Hudson Hall.
Admission is free and open to the public.

Ticket info:

willamette.edu/go/goudy

503-370-6255

music-info@willamette.edu



Festival Chorale
OREGON

Solveig Holmquist, Founding Artistic Director



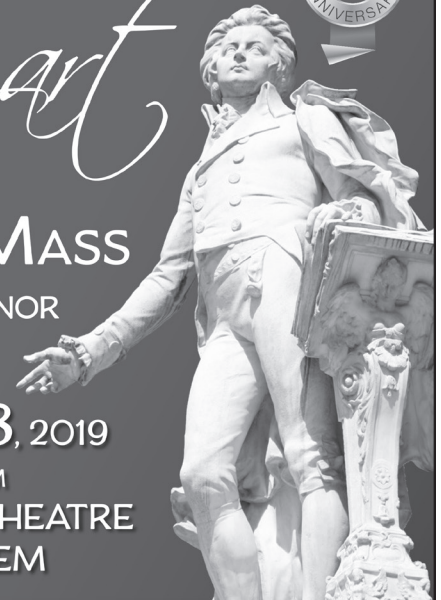
Wolfgang Amadeus

Mozart

GREAT MASS IN C MINOR

APRIL 28, 2019
4:00 PM

ELSINORE THEATRE
SALEM



Tickets: \$25 general, \$35 mezzanine, \$20 seniors, \$10 students.



www.festivalchorale.org

WILLAMETTE UNIVERSITY CHORAL DEPARTMENT

The Willamette University Choral Department is made up of four student ensembles, three of which will perform this evening.

Chamber Choir

Directed by **Dr. Wallace Long, Jr.**, the Chamber Choir is a 42-voice mixed ensemble that performs throughout the Northwest. In 2004, Archbishop Desmond Tutu invited the choir to perform in South Africa. Music from the choir's South African tour is featured on their fifth CD *Thula Sizwe: A Celebration of Hope. The New Moon*, released in 2010, is a compilation of recordings from 2006-2010. Their most recent 3-disk CD, *Stars*, was released in September 2015, is comprised of recordings from 2010-2015. The Willamette Chamber Choir has performed at the Northwest Regional Convention of the American Choral Directors Association (ACDA) many times, most recently in Portland in 2018.

SOPRANO

Lauren Alexander
Miranda Bernhard
Sophie Gourlay
Anya Grimm
Aubrey Harris
Lena Heumann*
Clarissa Lincoln
Alexandra Meyer**
Helena Middleton
Gabby Wagstaff

ALTO

Alexa Anderson**
Katie Bordona
Kate Grobey
Olga Melendez Valdes*
Amina Nelson
Kelli O'Brien
Faith Osterland
Ariana Pippert
Becca Sullivan
Maura Tomassetti
Anika Vanderwal

TENOR

Nicholas Costa
Forrest Deters*
Alex Foufos
Evan Kohne
Sam Johnston**
Peter McCabe
Miles Rigby
Kylar Southcott
Sam Strawbridge

BASS I

Thomas Carpenter
Parker Drew
Noah Greenfield**
John Hochstetler
Nicholas Hoyt
Daniel King
Stuart Suwabe
Kyle Ward*
John Paul Welch

* Section leader

** Assistant Section leader

Voce Feminile

Directed by Professor **Chris Engbretson**, Voce Feminile is an ensemble of singers that performs music written exclusively for treble voices in regular concerts throughout the year. Literature ranges from classic masters (Renaissance and before) through contemporary arrangements. The group has performed at the American Choral Directors Regional convention, with the Salem Concert Band and with Dramatic Vocal Arts on campus.

ALTO

Sophia Abegglen
Dani Abraham
Hannah Anderson
Annie Armstrong
Dakota Barksdale
Olivia Brady
Anna Duley
Zahra Erickson
Caitlin Forbes
Jamie Kana
Alanna Kelly
Alex Kennedy
Piper Lehr

Rhea Martin

Jessie Radcliffe
Zoe Reimann
Ally Roden
Teresa Straughn

SOPRANO

Lexie Camacho
Ellis Cobb
Abby Ferguson
Rosalind Fraser
Isabella Lamb
Clarissa Lincoln

Male Ensemble

The Male Ensemble Willamette, under the direction of Professor **Paul Klemme**, performs literature that draws from the best of barbershop, do-wop, popular and classical music. Male Ensemble is open to all Willamette University students who wish to experience the joy of making music but may not have had extensive choral experience. This ensemble provides a wonderful opportunity to develop individual music skills.

Reed Bertan
Joseph Carriere
Matt Craghead
William Gupton
Yoojin Kim
Alexander Knorr
Evan Kohne
Ethan Levitt

Bryce O'Connor
James Redfern
Miles Rigby
Eli Sher
Thomas Tuttle
Alanna Kelly
Alex Kennedy
Piper Lehr

THE NEWPORT SYMPHONY ORCHESTRA



The Newport Symphony Orchestra at the Ocean is the only year-round, professional symphony orchestra on the Oregon coast. Home base for the orchestra is the 328-seat Newport Performing Arts Center, just a few steps away from the gorgeous Oregon seashore in historic Nye Beach.

Adam Flatt is the Music Director and Conductor of the NSO. David Ogden Stiers served as the Resident Conductor since its beginnings until his death in 2018. The NSO began in 1989 as the Yaquina Chamber Orchestra, later

shortened to the Yaquina Orchestra. The name Newport Symphony Orchestra was adopted in 2004. The NSO performs a popular series of concerts at the Newport Performing Arts Center during its September through May regular season, and special events in the summer months including its hugely popular annual free community concert on July 4.

VIOLIN I

Irene Gadholt
Concertmaster

Alistair Kok
*Associate CM**

Rita Brown

Pamela Moro

Ron Paul

VIOLIN II

Ken Combs
Principal

Alberta Barnes, Asst. *Principal**

Richard Henrickson

Meghan Van Cleave

Esther Shim

VIOLA

Shelley Mathewson *Principal**

Toby Loftus
*Asst. Principal**

John Leuthauser

Karen Vincent

CELLO

Sherill Roberts
*Principal**

Erik Velasquez

Adrienne Welsh

BASS

Karl Blaeuer
Principal

Rob Busey

FLUTE/PICCOLO

Erin Adair
Principal

Adrian Dee

Roxanne Shoemaker

OBOE/ENGLISH

HORN

Pablo Izquierdo
Principal

Mitch Jimori

CLARINET

Alexis Howard
*Principal**

Lisa Taylor

BASSOON

Chad Alexander
Principal

Adam Farmer

HORN

Dave Kruse
*Principal**

Benjamin Garrett

Jon Holloway

Justin Stanley

TRUMPET

Bret Randolph
*Principal**

Bradley Capshaw

TROMBONE

Ryan Chaney
*Principal**

John Wharton

John Ohnstad

TIMPANI

Will Reno

PERCUSSION

Jim Irving

Joe Kennedy

Elijah Thompson

PIANO

Debbie Huddleston

Patty Hurley

WILLAMETTE MASTER CHORUS

SOPRANO I

Aimée Amend*
Jenine Betschart
Elizabeth Borrego
Holly Butler
Tory Campbell
Cassie Canfield
Emilie Cochran
Caitlin Clark
Abigail Garber
Madison Hall
Jill Jungwirth
Karmyn Sindlinger
Katjana Sindlinger
Caitlin Tolleson

SOPRANO II

Deborah Butler
Karen Hansson
Lisa Hylton
Laura Kittelson
Cammy Monroy
Jill Poverud
Helen Shafran
Bethany Staats
Suzanne Stevens
Amber Traver

ALTO I

Carol Ann Armstrong
Madelon Morrow
Debbie Buchanan
Shannon Campbell
Sara Chaison
Abby Kahl †
Priscilla Lindsey *
Judy Quenzel
Diane Swan
Sue Wack
Kathleen Walter

ALTO II

Alea Belish
Riley Davis ‡
Leah Estep
Patty Hurley
Allison Knotts
Margaret Kreder
Ashley Lindsay
Jodee Midura
Cynthia Stinson
Stephanie Thompson

TENOR I

Scott Bean
Alan Hemenway
Michael Kelley
Tim Pedersen
Barney Plisko
Michael Ripp
Mike Whalen
Kent Wilson

TENOR II

Teresio Caldwell
Hunter Griffen
Marc Hayden
Andrew Jones
Robert Morrison
Scott Reichlin
Rishi Sheshadri
John Ross
Jim Taylor*

BASS I

David Baden
Brewster Coleman
Lance Dicker
Robert Geist
Chris Jones*
Ryan LeGrand
Mark Lindsey
Paul McKean
Nikolas Ruiz Anderson
David Schmidt
Kris Stenson
Jon Walton
Jeff White

BASS II

Tommy Davis
Mark McKelvie
Miles Rigby
Michael Swan
Ryan Swan
John Wack
John Wright



*Beautiful Music
Feeds Your Soul*
**To Feed Your Body,
Head to LifeSource!**
Eat Well Be Happy

LifeSource
Natural Foods

2649 Commercial St SE
503-361-7973
LifeSourceNaturalFoods.com
Open 8am-9pm, even Sundays!



A beautiful garden
is easy when you start with healthy
plants, fresh from your local grower.
Come to us for plants, plant care
products and good advice.

Egan Gardens
9805 River Rd. NE Salem, OR
(503) 393-2131
www.egangardens.com

WILLAMETTE MASTER CHORUS

Leadership Biographies



Dr. Paul Klemme
Artistic Director

Paul Klemme is presently in his twentieth year as director of the Willamette Master Chorus. His full-time position is Director of Music Ministries at St. Paul's Episcopal Church in Salem, where he conducts four choirs and serves as parish organist. He completed his doctor of musical arts degree at the University of Washington and was a member of the Washington State University faculty from 1988-1997. He also served as conductor of the Washington

Idaho Symphony Chorale in Pullman, Washington from 1990-1996 and the Spokane Symphony Chorale from 1997-1998. He is a member of the adjunct faculty at Willamette University where he directs Male Ensemble Willamette and teaches organ. Dr. Klemme has sung in the all-professional Oregon Bach Festival Chorus in Eugene and Cantores in Ecclesia in Portland.



Dr. Wallace Long Jr.
Founding Director

Wallace H. Long, Jr. has been director of choral/vocal activities at Willamette University in Salem, Oregon, since 1983. Dr. Long founded the Willamette Master Chorus in 1985 and was its director for the first thirteen years of its existence. Dr. Long sings professionally with Male Ensemble Northwest and has performed as a member of the Oregon Bach Festival Chorus, and the Festival Singers of the Robert Shaw Choral Institute. Groups under his direction have performed for state conferences of the Oregon Music Educators Association, Northwestern Regional Conventions for the American Choral Directors Association, national conventions of the International Association of Jazz Educators, and the Music Educators National Conference. In the summer of 2003 his Willamette University Chamber Choir participated

in a performance tour of South Africa at the request of Archbishop Desmond Tutu.

In May of 2006 he conducted a 250-voice choir and professional orchestra in a performance of the Haydn's *Mass in the Time of War* in Carnegie Hall. Several members of the Willamette Master Chorus and Chamber Choir joined him for this special performance. A frequent vocal/choral adjudicator, clinician and guest conductor, he is an active supporter of public school music in the northwest and conducted the Wyoming All State Chorus in 2010. In October 2015 he conducted an Honor choir in Alaska and judged a Choral Festival in Flagstaff, Arizona, in February of 2016.



Debra Huddleston
Accompanist

Debra Huddleston studied at the Mozarteum in Salzburg, Austria, finishing her degree in organ at the Hartt School of Music in Hartford, Connecticut. She later returned to receive a master's degree in piano accompanying. Ms. Huddleston has accompanied choirs on European tours, performances in the White House, and in choir festivals. She has worked with many notable conductors, including Richard Proulx (Chicago Cathedral), Leo Nestor (Shrine in Washington, D.C.), Don Neuen (Chrystal Cathedral), Dale Warland (Warland Singers), James Litton (American Boy Choir) and Helmuth Rilling (Oregon Bach Festival). Currently she is Director of Music at the First Presbyterian Church in Woodburn

and former adjunct faculty at Linfield College and George Fox University. Ms. Huddleston also directs the Silvertones, a mixed community choir, and the Salem Madrigal Singers.

With flutist Sandy Duffy Norman, Ms. Huddleston has recorded a CD, *Whisper in the Moonlight*. She also has a solo piano CD, *Vienna Spice, Christmas on a Bösendorfer*. She is one third of Halcyon Trio Oregon (with Joan Paddock, trumpets, and Jackie Van Paepeghem, soprano). The group toured Norway in the summer of 2007, with concerts in Troidhaugen (Edvard Grieg's home) and Sletta. They have also performed in many locations throughout the West Coast.

Ms. Huddleston is a Bösendorfer Educational Artist.

Share Your Love of Great Music!



Whether it's a company outing, a family celebration or just a group of good friends getting together to enjoy an outstanding Willamette Master Chorus concert – take advantage of our new group savings program. What better way to share the love of great music?

Groups of 10 or more enjoy the following benefits:

- A discount of 10-15% on all concerts
- No order processing fees
- Convenient parking and easy access to Hudson Hall
- Preferred seating, keeping your group together
- Personal escort to assist your group with seating and accessibility needs

For more information and to make reservations, please contact the Willamette Master Chorus office at 503-580-0406.



HELTZEL WILLIAMS PC

DEEP ROOTS. BROAD BRANCHES.

For more than a century, our lawyers have served as trusted advocates and problem-solvers for individuals and businesses in the greater Salem-Keizer area and throughout Oregon.

BUSINESS
EMPLOYMENT

ESTATE PLANNING
PROBATE

LITIGATION
REAL ESTATE

CLARK B. WILLIAMS • DAVE ROTH • BARBARA JO SMITH • DEB LUSH • ANDREW CAMPBELL
TRICIA OLSON • ERIN PASCUAL • HANNAH WARNER • NICK MISHIMA • CASEY MURDOCK

PIONEER TRUST BUILDING • 117 Commercial Street NE • Fourth Floor • Salem, Oregon 97301 • T: 503-585-4422 • VISIT US AT HELTZEL.COM

Retirement Security

Financial Planning for Your Values and Your Future

John Hess-Yoder, CFP® and Beulah Hess-Yoder, CLTC

Salute the

Willamette Master Chorus

We are pleased to sponsor their production of

Felix Mendelssohn's *Elijah* in the Spring of 2019

8655 SW Citizens Dr. #102
PO Box 1010
Wilsonville, OR 97070

www.myretirementsecurity.net
Telephone: 503-682-0303
Toll-free: 8008886053
Fax: 503-682-3285

Investment advisor representative of Investment Advisors, a registered investment advisor and a division of ProEquities, Inc. Securities offered through ProEquities, Inc., a registered broker-dealer. Member FINRA and SIPC. Retirement Security, Inc. is independent from ProEquities, Inc. John Hess-Yoder is licensed to discuss with and/or offer financial services to residents of AZ, CA, IA, ID, IN, KS, MI, NV, OH, OR, PA, TX, and WA.

Thanks to you, our supporters!

PRESENTING SPONSOR

This concert is made possible through the generous support of Dr. & Mrs. H. Clayton Stearns

CONDUCTOR'S CHAIR SPONSOR

John & Jane Ross

ACCOMPANIST CHAIR SPONSOR

Roger & Jodee Midura

SOLOIST SPONSORS

John & Jane Ross
Peter & Leslie Dinsdale
Tim & Deb Pederson
Kathleen Walter

BENEFACTORS \$1000 AND UP

Myra Brand & Bert Kersh
Compton Family Foundation
Peter & Leslie Dinsdale
Doug & Gloria Gingerich
John & Beulah Hess-Yoder
Armin & Norma Klemme*
Paul Klemme & Susan Hale
Carol Keefer
Wilmar & Karen Kohne
William & Linda Lange
Lillis Larson
Kathy Lauer
Roger & Jodee Midura
Northwest Distribution & Storage
Phil & Jennifer Olson
Gary & Catherine Pederson
Tim & Deb Pederson
Jim and Marion Perry
Emma Phillips
Neale & Judy Quenzel
Scott & Kay Reichlin
John and Jane Ross
Roxanne Shoemaker*
Michael & Cinda Snyder
Clayton & Patricia Stearns
Fred & Stephanie Thompson
Uptown Music
Marge Walling
Kathleen Walter

ENTHUSIASTS \$500-\$999

John & Jeanne Arana
Howard & Jean Baumann
Hal & Judy Boyd
Kathleen Cody
Lance Dicker
Delia Miller*
Janet Snyder
James Taylor
Joe & Eileen Taylor

SUSTAINERS \$250-\$499

Maurice & Debra Collada
Tom & Suzy Hammer
Kay Knott
Sandra Krause
Ellen Langsather
John & Elisabeth Mills
Dave & Pat Moss
Bob Muir
Eleanor Parker
Ron & Joyce Peters
AnnYvonne Walker
Ruth Young

SUPPORTERS \$100-\$249

Gerald & Judy Ahmann
Carol Ann Armstrong
Ruth Aschkenasy
George Bachik
& Gayle McMurria Bachik*
Jenine Betschart
Alan Bennett
Ordena Bond*
Gary & Diane Buckley
Orin Bruton
Cynthia Butler
Jennifer Butler
Brad & Nancy Cain
John Daniels
Robert D'Cruz
Valerie Duncan
Walter Farrier
Kathy Fletcher
Leola Flocker*
Rich & Renetta Frederick
Nadine Gaiser
Thomas Gingerich
Stanley Graven
Ed & Sue Hallett*

Karen Hansson
Paula Hartwig*
Marlene Haugland*
Margaret Hughes
Patricia Hurley
Andrew Jones
Chris Jones
Abby Kahl
Spencer Karel Law
Melynda Kohl*
Doug & Lana Kröll*
Ray & Keeta Lauderdale
Priscilla Lindsay
Ward Lofgren
Maralynn Maltz
Archibald Millis
Raquel Moore*
Robert Morrison
Don & Kristi Negri
Bruce & Kathleen Patterson
Hazel Patton
Cindy Peck
Ruth E. Petersen
Nikolas Ruiz Anderson
John & Jean Sherbeck*
Michael Skinrud*
Ivan Slivkoff
George & Elsa Struble*
Loraine S. Stuart*
Paul Suter*
Michael & Diane Swan
James & Bergen Todd
Jean Urbanski*
Karen Vincent & Fred Dayton
Ruth L. Walton
Michael Whalen
Marilyn Wilbur
Don & Connie Wildfang
Barbara Jo Woods
John (Albert) Wright

CONTRIBUTORS UP TO \$99

Julie Amen
Aimee Amend*
Alea Bellish
Kirstie Bingham
Michelle Binker
Mary Blankenship
Evan Bosch
Milo & Mary Brooks
Jessica Carpenter
Luis & Mondisa Castro
Bruce Coleman
Bob & Debbie Deenin
Michael Diebold
Macherie Doerfler
Dallas Dubke
Christine Dungan
Robert Ehrhart
Marjorie Anne Ferry*
Gary Frame*
Leslie Francis
Kay Gerard
Meg Gustafson
Emil Graziani*
Henrietta Griffitts
Ed & Sue Hallett
Mona Hayes
Karen Heuberger*
Steve & Erika Haner
Lyndsey & Gerald Houser
Gideon Jameson
Judith Janzen*
Richard & Karen Jensen
Karen Johnson
Pete & Cindy Kalogeras
Ron Kelemen
Dorothy Kerzel
Kathy Lambert
Patricia Love
Chris McCarty
Sara McDowell
Margaret McKean*
Mark McKelvie
Judith Mears
Yvonne Montgomery
Ted & Marguerite Moore
Justin Murray
Thomas Paterson
Erika Poston
Dave & Cheri Posedel
Chris Rasmussen

Jeanne
Rockwell-Kincanon
Patricia Rehm
Catherine Ross
Alex & Elaine Sanchez
Irene Schlabach
Sue Ellen Scott
Helen Shafran
Katjana Sindlinger
Barbara Stebbins-Boaz
Cynthia Stinson
Sara Swentik
Ryuji & Karen Torihara
Amber Traver
Devin Vinoray
Leah Volkov
Jon Walton
Elizabeth Walton Potter*
Penelope White*
Scott & Shannon White
Victoria Wilson
Sandra Wiscarson*
Kalynn & Riley Wright

VOLUNTEERS

Christine Bogdanow
Judith Chien
Mark Chien
Anne Dooley
Val Guerrazzi
Melissa Hayden
Catherine Heaton
Terry Hurley
May Knotts
Bob Muir
Bev Olson
Chris Ottoson
Jim Perry
Marion Perry
Neale Quenzel
Jane Ross
Jim Sellers
Roxanne Shoemaker
Pam Sullivan
Don Wence

Contributions received April 1, 2018 - January 31, 2019 If we have misspelled or incorrectly listed your name in our donors list, please accept our apologies. Corrections may be made by email or telephone. info@willamette-masterchorus.org | 503.580.0406

* Indicates a donation to celebrate Dr. Paul Klemme's 20th Season with Willamette Master Chorus

EUGENE CONCERT CHOIR & ORCHESTRA

DIANE RETALLACK, ARTISTIC DIRECTOR AND CONDUCTOR

FAURÉ REQUIEM

WORLD PREMIERE
PERFORMANCE

"If You Fall I Will Carry You"
by media music composer
Efisio Cross

Fauré Requiem *Vaughan Williams Serenade to Music*
Paul McCartney "Celebration" from Standing Stone

Sunday, February 24, 2019 2:30 pm Silva Concert Hall, Hult Center

EUGENE VOCAL ARTS

The Peace of Wild Things

Sensitive contemporary choral repertoire will heighten our awareness of our precious environment as we reflect on what "Earth Day" means to us and future generations.

Experience Sara Teasdale's heart-wrenching poetry as expressed in "There Will Come Soft Rains" by Ēriks Ešēnvalds and feel as if you are within "Cloudburst" by Eric Whitacre. Whitacre will also take us through the whimsy of e e cummings' limericks in his "Animal Crackers." And our hearts will find rest in Wendell Berry's poem "The Peace of Wild Things," set by Oregon composer Joan Szymko.



featuring composers
Joan Szymko and Eric Whitacre

Friday, April 12, 2019 7:30 pm Beall Concert Hall, U of O

Hult Center Box Office **541-682-5000** or **EugeneConcertChoir.org**

Willamette Master Chorus Music Anytime!

If our concert has resonated with you we invite you to take the incredible sound of the Chorus home or spread cheer with a gift to the music lover on your list.

Glazing Ice

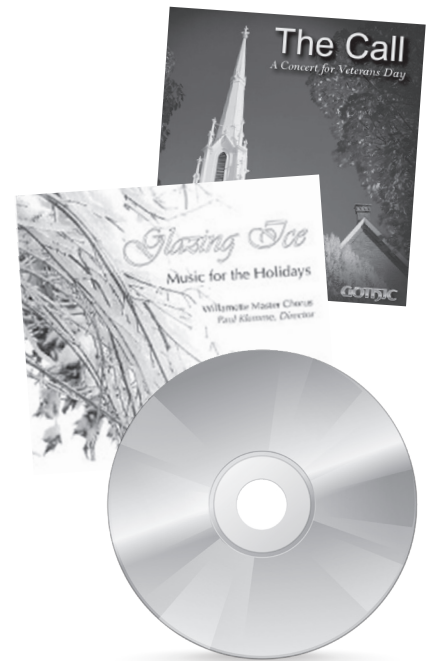
Take home or share the gift of holiday music

Gloria in Excelsis Deo!, Blessed Jesu, I Saw Three Ships, In the Bleak Midwinter, Puer Natus Est, O Little Town of Bethlehem, The Virgin Mary Had a Baby Boy, Le Sommeil de l'Enfant Jesus, Lux Arumque, Hiney Ma Tov, I Came From Light, Jingle Bells, Deck the Hall, Willamette Winter Suite (premiere recording by David Metzger)

The Call

A concert for honoring our veterans

The Call, The Star Spangled Banner, Armed Forces Medley: The Pride of America!, Oregon, My Oregon, Workin' for the Dawn of Peace, A Just and Lasting Peace, Dirge for a Soldier, Battle Hymn of the Republic, Statue of Liberty, Deep River, A Letter to My Father, Soldiers' Hymn, God Bless America



On Sale Now in the Lobby \$20 ea.

Also available online at: WillametteMasterChorus.org

2018/19
SALEM SEASON

OREGON SYMPHONY
IN SALEM
Smith Auditorium
Willamette University

Peer Gynt

FRIDAY, MAY 10, 2019 | 7:30 PM

Carlos Kalmar, conductor

- Jane Archibald, soprano

Mozart: *Don Giovanni* Overture

- Britten: Les Illuminations

Grieg: *Peer Gynt*

The redemptive journey of Peer Gynt, from his humble peasant village to the troll-infested mountains of Norway.

Order your tickets today!
orsymphonysalem.org | 503-364-0149

MOVING MUSIC FORWARD

2018/19 Season in Salem presenting sponsored by Capital Manor



CAPITAL FINANCIAL PLANNERS LLC

Personalized Wealth Management

— S I N C E 1 9 8 4 —



Barrigan W. Nelson, CFP® | Chad S. Campbell, CTEA®

www.capfina.com | 503-585-1067

K M S FINANCIAL SERVICES, INC.



TOYOTA SUBARU
CHEVROLET CADILLAC

**JUST OFF
THE SALEM
PARKWAY!**



**PROUD TO SUPPORT
THE ARTS!**



ALL NEW
2019 Toyota Camry

2019 Chevrolet
Silverado



ALL NEW
2019 Subaru Ascent
8 Passenger!



783 Auto Group Ave. NE
Salem, Oregon

888-277-1913

**OVER 1000
NEW VEHICLES
TO CHOOSE
FROM!**

VIEW OUR ENTIRE INVENTORY OF NEW
& PRE-OWNED MODELS AT

capitolauto.com



Forty-Eighth Annual
**MOUNT ANGEL ABBEY
BACH FESTIVAL**



Introducing artistic director:
Alon Goldstein

Join us for three nights featuring
Bach and his influence on future
composers. From Bach to Beethoven
to Brahms and, even, Bernstein.

Featuring: Alon Goldstein, piano;
Bergmann Duo; Fine Arts Quartet;
Big Horn Brass

July 24-25-26, 2019

5:20 PM Sing vespers with the monks
6 PM Church performance
6:30 PM Picnic supper
8 PM Feature performance

*General admission \$60/night – General subscription \$140/3 nights
Patron: Reserved premium seating \$125/night – \$375/3 nights
All tickets include the picnic buffet and wine.*

www.mountangelabbey.org/bach • Tickets available online
Telephone 503.845.3064 • bach@mountangelabbey.org

CHEMEKETA MUSIC PRESENTS

Acclaimed Artist Series



Boston Brass

Monday, March 4, 2019

Chanticleer

Tuesday, April 16, 2019

**7:30 pm • Chemeketa Auditorium, Building 6
4000 Lancaster Drive NE**

General admission \$25—Season Subscriber \$100
Discounted rates available for Seniors & Students

**Questions about tickets, subscriptions
or to become a sponsor—music@chemeketa.edu**
Sponsors and Subscribers receive priority seating.

go.chemeketa.edu/musicseries |



EO/AA/ADA/Title IX institution

*Willamette
Master Chorus*



Dr. Paul Klemme is a member of the adjunct teaching faculty at Willamette University and director of music ministries at St. Paul's Episcopal Church in Salem.

20 *for* **20**

DOLLARS

SEASONS

**Make a \$20 donation in
celebration of
20 great seasons.**

We're celebrating Dr. Paul Klemme's 20 seasons as artistic director of the Willamette Master Chorus with a special giving opportunity. Your donation of \$20 or more today provides direct support to the mid-valley's premier auditioned choral ensemble. For over 20 years the chorus has enriched the cultural life of our community by bringing audiences the finest in choral masterworks from the Renaissance through the 21st century. Your gift today helps ensure that it's here for 20 more.

**Make Your \$20
Donation Today!**

WillametteMasterChorus.org/donate



Live Local. Bank Local.

Nationally recognized for safety
and soundness in the heart of Salem.



**PIONEER
TRUST BANK**

Member FDIC / Equal Opportunity Lender



*Salem's Community
Partner Since 1924.*

Main Office: (503) 363-3136 | **Medical Center Office:** (503) 399-1083 | **Online:** www.pioneertrustbank.com