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Jesu, meine Freude (BWV 227)

Johann Sebastian Bach
(1685-1750)

Jesu, meine Freude
Es ist nun nichts Verdammliches
Unter deinem Schirmen
Denn das Gesetz
Trotz dem alten Drachen
Ihr aber seid nicht fleischlich
Weg mit allen Schätzen
Gute Nacht, o Wesen
So nun der Geist
Weicht, ihr Trauergeister

Julia Brown, organ
Chamber Choir

INTERMISSION

Requiem

Gabriel Fauré
(1845-1924)

Introit and Kyrie
Offertory
Sanctus
Pie Jesu
Agnus Dei
Libera Me
In Paradisum
Cole Blume, tenor
Sarah Derhalli, soprano
Jacob Laws, baritone
Julia Brown, organ
University Singers
University Symphony Orchestra

The word “versatile” is an apt description for British conductor Matthew Halls. He first came to prominence as a keyboard player and early music conductor, but Halls is now better known for his dynamic and intelligent work with major symphony orchestras and opera companies, and for his probing and vibrant interpretations of music of all periods.

2014 marked his inaugural season as Artistic Director of the Oregon Bach Festival, succeeding founding director Helmuth Rilling. His inaugural Festival included performances of Verdi’s Requiem, Monteverdi Vespers as well as his own reconstruction of Bach’s St. Mark Passion. Summer 2015 saw the Oregon Bach Festival launch the Berwick Academy for Historically Informed Performance under his leadership, a new national training program for advanced students.

Increasingly in demand by North American Symphony orchestras, for his 2013 debut with the Toronto Symphony he led Beethoven’s Ninth Symphony, which “captured much of the energy and excitement that its first audience must have felt at its premiere nearly 200 years ago” (Toronto Star). Mr. Halls first led Washington, D.C.’s National Symphony in performances of Handel’s Messiah, returning the following season to lead works by Ravel, Dutilleux and Vaughan Williams, and he opened their 2014-15 subscription season with a program including Mendelssohn’s Symphony No. 2 (“Lobgesang”). Many of the other North American orchestras that have been keen to invite him – and to invite him back – include the Calgary Philharmonic, Cleveland Orchestra, Houston Symphony, Indianapolis Symphony, Los Angeles Chamber Orchestra, National Arts Centre Orchestra, Philadelphia Orchestra, Seattle Symphony, and the Utah Symphony in repertoire from Bach and Handel to Beethoven, Kernis, Mendelssohn, Messiaen, Mozart, Rachmaninov, Tchaikovsky and Tippett.

European orchestras are equally eager to welcome Halls to their podiums. In spring 2014 he made a triumphant debut with Concentus Musicus Wien, substituting on short notice for Nikolaus Harnoncourt in an acclaimed performance of Haydn’s Seasons. He has also appeared with the BBC Scottish Symphony, Bergen Philharmonic, Frankfurt Radio Symphony, Iceland Symphony, Musica Viva Moscow, Northern Sinfonia, RTE National Symphony, Tonkünstler Orchestra NÖ, and regular appearances in Austria and on tour with the Salzburg Mozarteum Orchestra. This season he is invited to Australia to conduct the Adelaide, Melbourne and West Australian Symphony Orchestras.

In the opera house, his repertoire covers Renaissance, Baroque and Classical works, but also extends to later works, with a particular focus on Britten. His debut performances of Handel’s Rinaldo with Central City Opera Oregon were so well received that he was reinvited to conduct not only Handel’s Amadigi but also Puccini’s Madama Butterfly. His associations with both the Netherlands Opera and Bayerische Staatsoper have included productions of Verdi’s Luisa Miller, Britten’s Peter Grimes and Bellini’s Norma. Halls’ appearances have included the Handelfestspiele Halle and the Salzburg Landestheater. In spring 2014 he led Handel’s Ariodante at the Alte-Musiktheater Essen.

Halls is represented on disc with Handel’s Parnasso in Festa, winner of the Stanley Sadie Handel Recording Prize, released by Hyperion. On Linn Records, he has recorded a set of four Bach Harpsichord Concertos conducted from the keyboard, which Gramophone welcomed as “joyful and invigorating”; and Bach’s Easter and Ascension oratorios, as well as award-winning discs of Purcell’s Sonatas in Three and Four Parts.

Matthew Halls was educated at Oxford University and subsequently taught at the University for five years. Passionately committed to education and working with young musicians, he has taught regularly at summer schools and courses.

For more listings of reviews, recordings and concert dates, please see hazardchase.co.uk

The Artistic Director position is endowed by J. Peter and Mary Ann Moore.

Photo by Eric Richmond
THE UNIVERSITY OF OREGON ORCHESTRA PROGRAM

David M. Jacobs, conductor

The University of Oregon Symphony Orchestra program is one of the most robust university programs on the west coast and is made up of three orchestras.

The University Symphony is the flagship orchestra made up of the finest string, wind, brass, and percussion players at the University and performs repertoire spanning a broad time frame encompassing a wide variety of musical styles. The UOSO is committed to a robust musical experience for both students and audiences. Audiences enjoy thoughtful and exciting programming delivered by fresh musical talent, while students gain valuable experience by playing the finest repertoire, collaborating with living composers, guest conductors, and soloists. Members of the UOSO do not merely “put on concerts,” but are also encouraged to better understand and appreciate the music they perform, as well as the music-making process itself. The UOSO performs six symphonic programs throughout the academic year and also collaborates regularly with the University Singers and serves as the pit orchestra for UO Opera. Repertoire highlights include Mozart Symphony #41, Beethoven Symphony #5, Brahms Symphony #1, Tchaikovsky Symphony #4, Bruckner Symphony #4, Mussorgsky Pictures at an Exhibition, Rimsky-Korsakov Scheherazade, and Ravel Daphnis et Chloe.

The Oregon Camerata is a highly select chamber orchestra made up of performance majors from the UOSO. The Camerata is the most advanced ensemble in the orchestra program using the player pool concept, often employing single string, wind, brass, and percussion parts. The Camerata also operates using a professional model work flow only rehearsing four to five times before performing. Repertoire highlights include, Copland- Appalachian Spring (original 13 instrument version), Daugherty- Flamingo, Crumb- Vestiges of a Distant Time, model work flow only rehearsing four to five times before performing. Repertoire highlights include, Copland- Appalachian Spring (original 13 instrument version), Daugherty- Flamingo, Crumb- Vestiges of a Distant Time, and Bach- Overture from Orchestral Suite #3.

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The Campus Orchestra is a string orchestra designed for students from all academic disciplines to participate in a low-stress orchestra which rehearses one night a week. It allows students from other majors to continue to practice secondary instruments. Repertoire highlights include, Britten- Simple Symphony, Stamitz- Mannheim Symphony, and Bach- Overture from Orchestral Suite #3.

The University of Oregon School of Music and Dance is the flagship music program in the state, and one of the finest programs in the region offering Bachelors, Masters, and Doctoral degrees in Music. There are approximately 500 music majors and 80 faculty.

uosymphony.com

Jesus, meine Freude

Although the precise origins of Bach's motet *Jesus, meine Freude* are not certain, scholars agree that it was likely composed in 1723 for the funeral of Johanna Maria Kees, the widow of Leipzig's postmaster. A 17th-century hymn tune by Johann Crüger forms the melodic scaffolding upon which much of the music is organized. The odd-numbered movements use a six-verse hymn text by Johann Franck entreating one to follow Jesus through life's many perils. As commentary on this message, the even-numbered movements set text from Paul's *Epistle to the Romans*, reminding people that maintaining faith in Jesus is the only path that will free them from the bonds of death.

The 11-movement work reveals a chiastic symmetry, a beautiful mirrored structure which serves to highlight the fugue in the central movement. The first and eleventh movements present similar chorale settings employing verses one and six respectively of the Franck text. The second and tenth movements share musically identical material, setting Romans 8:1 and Romans 8:11. The third and ninth movements set verses two and five of Franck's hymn, both employing musical flourishes to dance around the chorale melody. The fourth and eighth movements are trio settings, with text from Romans 8:2 and 8:10. The fifth and seventh movements present dramatic settings that incorporate the chorale tune, using Franck's verses three and four. All of this points to the animated fugue of the centrally placed sixth movement, highlighting text from Romans 8:9 emphasizing the importance of leading a spiritual life, as opposed to living in the world of the flesh. Bach further highlights the importance of the sixth movement through his use of compositional proportions, leading us to the beginning of this central movement in 209 measures, and after the message is delivered, guiding us to the end of the piece in a nearly symmetrical 208 measures. SJP

TEXTS AND TRANSLATIONS

*Jesu meine Freude*, BWV 227
Johann Sebastian Bach (1685-1750)

1. Chorale

Jesus, meine Freude,  
Meines Herzens Weide,  
Jesu, meine Zier,  
Ach wie lang, ach lange  
Ist dem Herzen bange  
Und verlangt nach dir!  
Gottes Lamm, mein Bräutigam,  
Außer dir soll mir auf Erden  
Nichts sonst Liebers werden.

1. Chorale

Jesus, my joy,  
my heart’s delight,  
Jesus, my treasure,  
how long, ah, how long  
my heart is troubled  
and longs for you!  
God’s lamb, my bridegroom,  
besides you, nothing else on earth  
shall become dearer to me (Johann Franck)

2. Chorus

Es ist nun nichts Verdammliches an denen,  
die in Christo Jesu sind,  
die nicht nach dem Fleische wandeln,  
sondern nach dem Geist.

2. Chorus

There is now nothing condemnable in them  
who are in Christ Jesus,  
who walk not according to the flesh,  
but according to the Spirit. (Rom 8:1)
3. Chorale
Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Läßt den Satan wittern,
Läßt den Feind erbittern,
Mir steht Jesus bei.
Ob es itz gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

3. Chorale
Under your protection
I am free from the storms
of all my foes.
Let Satan curse and swear,
let the Foe become bitter,
Jesus stands by me.
If a storm suddenly crashes and flashes,
if sin and hell suddenly frighten me,
Jesus wants to protect me. (Johann Franck)

4. Trio
Denn das Gesetz des Geistes,
der da lebendig macht in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.

4. Trio
For the law of the Spirit
which gives life in Christ Jesus
has made me free from the law
of sin and death. (Rom 8:2)

5. Chorale
Trotz dem alten Drachen,
Trotz des Todesrachen,
Trotz dem alten Drachen,
Trotz dem alten Drachen,
Erde und Abgrund muss verstummen,
Gottes Macht hält mich in acht;
Ich steh hier und singe
Tote Welt, und springe,
Trotz des Todesrachen,
Trotz dem alten Drachen,
Bin ich vor den Stürmen
Unter deinem Schirmen
Denn ich vor deinem Schutz
Zu dir, Herr Jesus.

5. Chorale
Despite the old dragon,
death’s jaws,
and despite fears as well,
even though the world might rage and burst,
I will stand here and sing,
in utterly confident peace.
God’s might holds me in awe;
earth and abyss must become silent,
even though they still grumble. (Johann Franck)

6. Chorus
Ihr aber seid nicht fleischlich, sondern geistlich,
so anders Gottes Geist in euch wohnet.
Wer aber Christi Geist nicht hat,
der ist nicht sein.

6. Chorus
You, however, are not carnal, but spiritual,
If indeed God’s Spirit dwells in you.
But anyone who does not have Christ’s spirit,
does not belong to him. (Rom 8:9)

7. Chorale
Weg mit allen Schätzen!
Du bist mein Ergötzten,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
Ich steh hier und singe
in gar sicher Ruh.
Gottes Macht hält mich in acht;
Und Abgrund muss verstummen,
Von allen meinen Feinden
ich mich frei gemacht.

7. Chorale
Away with all treasures!
You are my delight,
Jesu, my pleasure!
Away, you vain honors,
I do not want to hear you;
remain unknown to me!
Misery, distress, cross, shame, and death
shall not, though I must suffer greatly,
separate me from Jesu. (Johann Franck)

UNIVERSITY OF OREGON CHORAL PROGRAM
Sharon J. Paul, Director of Choral Activities

The University of Oregon choral program provides a dynamic and enriching environment for choral musicians of all ability levels. Consistently promoting choral excellence while fostering a sense of community, each season hundreds of singers - both music majors and non-majors alike - form four choirs to study and perform a diverse body of outstanding choral repertoire.

The Chamber Choir is a highly select mixed chamber ensemble of 24—32 voices specializing in a cappella repertoire from the sixteenth through twenty-first centuries. Comprised of undergraduate and graduate students, the UO Chamber Choir has garnered international acclaim in recent years, winning First Prize at the 2013 Fleischmann International Trophy Competition at the Cork International Choral Festival in Cork, Ireland, and taking top honors in two categories at the 2011 Tallinn International Choral Festival in Tallinn, Estonia. In May, 2015, the Chamber Choir was one of 10 choirs worldwide invited to compete at the 14th International Chamber Choir Competition in Marktoberdorf, Germany, where they received second prize overall, won a special prize for the best interpretation of the compulsory work, and were the only student group to achieve a Level I recognition for an “excellent performance at the international level.” Following the competition, they were honored to serve as the rehearsal choir for the International Masterclass for Choral Conductors at the Bavarian Music Academy under the leadership of Volker Hempfling (Germany) and Jonathan Velasco (Phillipines). In 2014 the Chamber Choir became a resident ensemble at the Oregon Bach Festival, performing each summer under the direction of Matthew Halls and Helmuth Rilling. In addition, they have performed through juried audition at state and divisional conferences for the American Choral Directors Association and the National Association for Music Education.

Repertoire Singers serves as a recital and laboratory chorus for the graduate students in conducting. They perform choral works from all styles and periods in concert once or twice each term.

University Singers is the premier large choral ensemble on campus, with a choral tradition at the University of Oregon extending back to 1945. The University Singers perform choral music from all periods and styles, with concerts both on and off campus. Members are experienced singers representing a wide variety of majors from across campus. The University Singers frequently have the opportunity to perform with instrumental ensembles such as the University Symphony Orchestra, the Oregon Wind Ensemble, and the Eugene Symphony Orchestra.

The Women’s Choir is a select ensemble for women’s voices that is open to all university students. Singers from diverse backgrounds come together each quarter to study women’s choral music and perform on university choral concerts. Recent performances have featured repertoire ranging over four centuries, including many languages, styles, and cultures. The women’s choir is dedicated to providing a collaborative learning environment where students can develop their singing voices and pursue musical excellence.

The intensive training provided by the choral program complements the core curriculum of the School of Music and Dance, and balances the broad spectrum of liberal arts disciplines offered at the University of Oregon.

music.uoregon.edu/programareas/ensembles/choir
8. Trio
So aber Christus in euch ist, 
so ist der Leib zwar tot
um der Sünde willen;
der Geist aber ist das Leben
um der Gerechtigkeit willen.

9. Chorale
Gute Nacht, o Wesen,
Das die Welt erleesen,
Mir gefällst du nicht!
Gute Nacht, ihr Sünden,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterliebe,
Gute Nacht gegeben.

10. Chorus
So nun der Geist des,
der Jesum von den Toten auferwecket hat,
ein euch wohnet,
so wird auch derselbige,
den in euch wohnet,
der Jesum von den Toten auferwecket hat,
so wird auch derselbige,
den in euch wohnet,
der Jesum von den Toten auferwecket hat,
so wird auch derselbige,
den in euch wohnet,
der Jesum von den Toten auferwecket hat,
so wird auch derselbige,
den in euch wohnet,
der Jesum von den Toten auferwecket hat,
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den in euch wohnet,
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so wird auch derselbige,
den in euch wohnet,
der Jesum von den Toten auferwecket hat,
Requiem in D minor

Gabriel Fauré (1845-1924)

The Requiem as a musical genre made its first appearances in history during the Renaissance. After bearing the impassioned requiems of Mozart, Berlioz, and Verdi, audiences had come to expect spectacle, drama, and moments of hellfire at a Requiem performance. Each of these gargantuan pieces contains a lengthy "Dies Irae" section – or "Day of Wrath."

Considering the expectations of the audiences of the time, the pastoral and tranquil setting of the Requiem by Gabriel Fauré must have come as quite a shock.

Composed between 1887 and 1890, Fauré's Requiem has become one of the composer’s most performed works. Some scholars speculate that the work was composed as a result of Fauré losing his parents, but he explicitly denied any such implications. For Fauré, the Requiem was not a personal expression of loss but rather a composition he wrote "for the pleasure of it." The work is accessible to people of all walks of life, of all faiths, and of all ages. It is precisely the work's refusal to give answers to age-old questions regarding life and death that makes it so captivating a century after it was written.

The version we are performing this evening is a rearrangement of Fauré's original orchestration for chamber orchestra prepared by John Rutter. The work was later scored for full orchestra, and while that work has become very popular, the original chamber version offers a unique and intimate experience to modern audiences not found in the full orchestral version.

The work opens with a solemn Introit and Kyrie. From the opening d minor chords, the work has a serious and grave nature before blossoming into a brilliant F major climax in the first few bars. The theme is made explicit from the outset. Fauré expresses redemption and human consolation. The Offertory, added later, is the most contrapuntal (containing independent melodies occurring simultaneously) of the movements, perhaps a nod to Palestrina and the great mass composers of the past. The Sanctus contains some of the most colorful writing in the entire Requiem – including a beautiful violin solo under heavenly chords in the chorus.

The Pie Jesu is a solo set for Soprano. It is a prayer to Jesus, and is the most intimate moment in the piece. The Angus Dei begins with large sweeping lyrical melodies in the orchestra and chorus before dissolving into one of the piece's most heavenly chords in the chorus.

The work so touching is that Fauré's setting is so universally accessible. It neither condemns humanity nor celebrates it. It simply contemplates the divine and eternal nature of all of us in which Fauré believed so strongly. EH

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**Requiem aeternam dona eis, Domine:**

*Rest eternal grant to them, O Lord,*

*et lux perpetua luceat eis.*

*May light eternal shine upon them.*

**Domine Jesu Christe, Rex gloriae,**

*Dominus Deus Sabaoth*

*A hymn befits thee, O God in Zion.*

**Libera me,**

*Deliver me, O Lord, from death eternal,*

*et lux perpetua luceat eis.*

*Deliver me, O Lord, from death eternal,*

*et lux perpetua luceat eis.*

**Pie Jesu Domine,**

*Give them rest.*

*Pie Jesu Domine,*

*dona eis requiem sempiternam.*

*May eternal rest grant to them, O Lord,*

*et lux perpetua luceat eis.*

*Rest eternal grant to them, O Lord,*

*et lux perpetua luceat eis.*

**Agnus Dei,**

*A Lamb of God, who takest away the sins of the world,*

*grant them rest.*

*Domine Jesu Christe,*

*For the heavenly and eternal rest,*

*in his Requiem, Fauré calls on all of us to contemplate the eternal and mysterious. What makes *