

FRIENDS OF CONCERTS AT FIRST

Friends of Concerts at First are individuals and businesses who believe in our mission to present affordable live concerts featuring world-class musicians and the finest repertoire of sacred and classical music for the cultural enrichment, education and enjoyment of all. If you would like to help us grow, you can make a tax-deductible donation using the form below. You can place it in the offering basket or mail it to the church address. We are grateful to the following individuals who have made a commitment to our 17th season:

Angel (\$1,000 and above)

Anonymous
Glenn Biehl in memory of Fey Biehl

Benefactor (\$500-\$999)

John Bredesen in memory of Fran Ross
Lanny & Judy Hochhalter
Adith Moursund

Patron (\$100-\$499)

Anonymous
Miriam Aiken
Sheryl Aydelott in memory of Fey Biehl
Phyllis & Floyd Carter
Dr. Kelly Fitzpatrick in memory of Robert Painter
Nancie Peacocke Fadeley and Shira Fadeley in honor of JoElla Young
Diana Gardener
Carol Johnson in memory of Todd Johnson

Sponsor (\$50-\$99)

Mary Brooner
Lawrence N. Crumb
Barbara Kensler
Patricia E. McAnulty
Duane and Cathy Peltier in memory of Todd Johnson

Contributor (up to \$49)

Bridget Montgomery

Please send me information on upcoming events:

- I would like to be a season sponsor. Included is my tax-deductible contribution \$ _____
in memory of _____
in honor of _____
- I would like to volunteer for Concerts at First. Please send me more information

NAME _____

MAILING ADDRESS _____

EMAIL _____

Recording of UO concerts and events without prior permission is prohibited.

Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE



photo provided by Oregon Bach Festival

guest conductor

The University of Oregon
Chamber Choir
and **University Singers**

First United Methodist Church
Sunday, November 6, 2016 | 3 p.m.



Stabat Mater

I. Stabat Mater dolorosa

Stabat Mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat Filius.

SOLOIST

Amalia Osuga, soprano

There stood the Mother grieving,
Beside the cross weeping,
While on it hung her son.

II. Cuius animam gementem

Cujus animam gementem,
Contristantem et dolentem,
Pertransivit gladius.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!

Quae maerebat et dolebat,
et tremebat dum videbat
Nati poenas incliti.

Whose saddened soul,
Sighing and suffering,
A sword pierced through.

O how sad and how afflicted
Was that blessed Mother
Of the Only-Begotten!

She moaned and wept
And trembled while she beheld
The torments of her glorious Son.

SOLOISTS

Amalia Osuga, soprano
Noelle Goodenberger, soprano
Paul John Rudoj, tenor

III. Quis est homo qui non fleret

Quis est homo qui non fleret,
Christi matrem si videret
In tanto supplicio?

Quis non posset contristari,
piam matrem contemplari
Dolentem cum Filio?

SOLOISTS

Sarah Brauer, alto
Paul John Rudoj, tenor

Who is the man who would not weep
If he should see the Mother of Christ
In such great distress?

Who could not be saddened
If he should behold the Mother of Christ
Suffering with her only Son?

IV. Pro peccatis suae gentis

Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum.

For the sins of his people,
She saw Jesus in torments
And subjected to stripes.

Agostino Steffani
(1654–1728)



Auckland and Tasmanian Symphony Orchestras. His European appearances this season include debuts with the Royal Philharmonic Orchestra, Vienna Symphony and the NDR Radiophilharmonie, and he returns once again to the Iceland Symphony.

In the opera house, Halls' 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 Colorado were so well received that he was re-invited to conduct productions of Handel's *Amadigi* and 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*. Other appearances have included the Handelfestspiele Halle and the Salzburg Landestheater. In spring 2014, he led Handel's *Ariodante* at the Aalto-Musiktheater Essen and he returned last season to conduct Puccini's *Madama Butterfly*.

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 regularly teaches at summer schools and courses.

Visit Matthew Halls on the web at SchwalbeAndPartners.com.



V. Vidit suum dulcem Natum

Vidit suum dulcem Natum
Morientem desolatum,
Cum emisit spiritum.

She saw her own sweet Son,
Whose dying caused his desolation,
While he yielded up his Spirit.

SOLOIST

Dylan Bunten, bass

VI. Eja Mater, fons amoris

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

Oh Mother, fount of love,
Make me feel the force of your grief,
So that I may mourn with you,

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Grant that my heart may burn
In loving Christ my God,
So that I may be pleasing to him.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

Holy Mother, may you do this:
Fix the stripes of the Crucified
Deeply into my heart.

Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.

Share with me the pains
Of your wounded Son
Who deigned to suffer so much for me.

SOLOISTS

Amalia Osuga, soprano
Emma Lynn, soprano
Paul John Rudoj, tenor
Jack Strother-Blood, tenor

VII. Fac me vere tecum flere

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.

Make me truly weep with you,
To suffer with the Crucified
So long as I shall live.

Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.

To stand with you beside the cross,
And to share with you:
This I long for and desire.

SOLOIST

Paul John Rudoj, tenor

VIII. Virgo virginum praeclara

Virgo virginum praeclara, O Virgin all virgins excelling,
 Mihi jam non sis amara, Be not inclement with me now;
 Fac me tecum plangere. Cause me to mourn with you.

SOLOISTS

Sarah Brauer, alto
 Paul John Rudoj, tenor
 Dylan Buntun, bass

IX. Fac ut portem Christi mortem

Fac, ut portem Christi mortem, Grant that I may bear the death of Christ,
 Passionis ejus sortem, Share in his Passion,
 Et plagas recolere. And be ever mindful of his wounds.

SOLOISTS

Amalia Osuga, soprano
 Noelle Goodenberger, soprano
 Paul John Rudoj, tenor

X. Fac me plagis vulnerari

Fac me plagis vulnerari, Let me suffer the wounds
 Cruce hac inebriari of that cross
 Ob amorem Filii. for the love of your Son.

XI. Inflammatus et accensus

Inflammatus et accensus Lest I burn in flames enkindled,
 Per te, virgo, sim defensus May I, through thee, O Virgin,
 In die judicii. Be defended on Judgement Day.

Fac me cruce custodiri, Let me be shielded by the cross,
 morte Christi praemuniri protected by Christ's death,
 Confoveri gratia. cherished by grace.

SOLOISTS

Leanne Merrill, alto
 Luis Rivera, tenor
 Gabriel Elder, bass

XII. Quando corpus morietur

Quando corpus morietur, When my body perishes,
 Fac, ut animae donetur Grant that my soul be given
 Paradisi gloria. the glory of Paradise.

CHAMBER CHOIR

Miya Saito-Beckman and Melanie Haskins, violin
 Kasey Calebaugh, Lauren Culver, and Karlie Roberts, viola
 Chas Barnard, cello
 Julia Brown, organ
 Matthew Halls, conductor

MATTHEW HALLS, CONDUCTOR**ARTISTIC DIRECTOR, OREGON BACH FESTIVAL**

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.

This season marks his fourth as Artistic Director of the Oregon Bach Festival, succeeding founding director Helmuth Rilling. Halls opened the 2016 festival with one of Bach’s most celebrated works, the Mass in B Minor, performed for the first time in the festival’s history on period instruments. Alongside works by Haydn, Schubert and Mendelssohn, the festival also saw Halls conduct the world premiere of Sir James MacMillan’s *A European Requiem* before closing the festival with another great choral work, Brahms’ *A German Requiem*. The Berwick Academy for

Historically Informed Performance, launched under his leadership in 2015, provides a national training program for advanced students and now forms an integral part of the festival.

Increasingly in demand by North American symphony orchestras, Halls has performed with and makes frequent returns to the 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 Mendelssohn, Messiaen, Mozart, Rachmaninov, Tchaikovsky and Tippett. His debut with the Toronto Symphony, in which he led Beethoven’s Ninth Symphony “captured much of the energy and excitement that its first audience must have felt at its premiere nearly 200 years ago” (Toronto Star). He also led Washington, D.C.’s National Symphony in Handel’s *Messiah* and has returned to conduct works by Ravel, Dutilleux, Vaughan Williams, and Mendelssohn.

In 2016-17 Halls’ North American appearances include his New York debut at the Lincoln Center’s Mostly Mozart Festival in a performance with Joshua Bell. He returns to the Lincoln Center later in the season, leading the Mozarteumorchester Salzburg as part of their United States tour. Other North American appearances include the Cleveland Orchestra; Milwaukee, Indianapolis, and Cincinnati Symphonies; Calgary Philharmonic; and residencies at the Universities of Oregon and Maryland.

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 Bergen Philharmonic, Berlin Konzerthausorchester, Royal Northern Sinfonia, Royal Scottish National Orchestra, the RTE National Symphony and the Tonkünstler Orchestra, also making regular appearances in Austria and on tour with the Salzburg Mozarteum Orchestra. Further afield, Halls has performed in Australia with the Adelaide, Melbourne and West Australian Symphony Orchestras and in Russia with Musica Viva Moscow. With a re-invitation from the Adelaide Symphony Orchestra, Halls spends a period in Australia again in 2017, also conducting the

UNIVERSITY OF OREGON CHORAL PROGRAM

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 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 (Philippines). 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 choir 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.

INTERMISSION

Messe solennelle en ut dièse mineur, op. 16

Louis Vierne
(1870–1937)

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord have mercy,
Christ have mercy,
Lord have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.

Glory to God in the highest.
And on earth peace
to all those of good will.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

We praise thee. We bless thee.
We worship thee. We glorify thee.

Gratias agimus tibi
propter magnam gloriam tuam.

We give thanks to thee
according to thy great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Lord God, Heavenly King,
God the Father almighty.

Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.

Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.

Thou who takest away the sins of the world,
have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.

Qui sedes
ad dexteram Patris,
miserere nobis.

Thou who sittest
at the right hand of the Father,
have mercy upon us.

Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.

For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.

Cum Sancto Spiritu
in gloria Dei Patris. Amen.

With the Holy Spirit
in the glory of God the Father. Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.

Holy, holy, holy,
Lord God of Hosts.

Pleni sunt coeli et terra
gloria tua.

Heaven and earth are full
of thy glory.

Hosanna in excelsis.

Hosanna in the highest.

Benedictus

Benedictus qui venit
in nomine Domini.

Blessed is He who comes
in the name of the Lord.

Hosanna in excelsis.

Hosanna in the highest.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.

Lamb of God,
who takest away the sins of the world,
have mercy upon us.

Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

Lamb of God,
who takest away the sins of the world,
grant us peace.

UNIVERSITY SINGERS

Julia Brown, organ
Matthew Halls, conductor

**CHAMBER CHOIR**

Sharon J. Paul, conductor

SOPRANO

Claire Buchanan
Noelle Goodenberger
Emma Lynn
Nadia Medeiros
Amalia Osuga
Morgan Paige
Rachel Petty
Alycia Thatcher

ALTO

Maklyn Baley
Daphne Barnum
Erin Batali
Sarah Brauer
Alexa McCuen
Leanne Merrill
Helen Rawlins
Carly Walker

TENOR

Ben Larson
Kyle Ludwig
Evan Miles
Everett Nash
Luis Rivera
Paul John Rudoi
Jack Strother-Blood

BASS

Beau Baumann
James Brown
Dylan Bunten
Gabriel Elder
Jasper Freedom
David Johnston
Ian Magill
Matthew McConnell
Christopher G. McGinley

UNIVERSITY SINGERS

Sharon J. Paul, conductor
Hung-Yun Chu, rehearsal pianist

SOPRANO

Brittany Case
Sarah Derhalli
Elise Engelmann
Lauren Huttula
Blair Lang
Susannah Manton
McKenzie Messer
Sheena Moore
Abigail Prawitz
Tracy Reasoner
Elizabeth Reynaud
Nikki Sandoval
Chloe Smithson
Allie Thompson
Ellie Van Hattem
Abbie Winn
Hannah Wolf

ALTO

Celeste Dax
Maddy Gourlay
Alyssa Hauser
Kelly Hefty
Mikaela Jaquette
Lily Kirwan
Taryn Lacy
Kelsy Loyd
Arie Markowitz
Julissa Martinez
Mahsheed Massarat
Pascale Rich
Malia Scharer
Marjorie Sheiman
Hannah Tooley
Kyra Wilson
Laura Young

TENOR

Seth Berdahl
Jake Buhlmann
Bradley Burdick
Nathan Case
Connor Eyler
Evan Hathaway
Ransom Hovecamp
Evan Miles
Paul John Rudoi
Joshua Simon
Ryan Strong
Winston Wang
Blair Westbrook

BASS

Christopher Almasie
Justus Armstrong
Brogan Bracelin
Zari Crier
Kevin Dempsey
Alexander Gao
Lincoln Hopkins
Dane Johnsen
Augustus Kerzic
Jeremy King
Andrew Lester
Evan McCarty
Christopher G. McGinley
Alex O'Ryan
Benjamin Pramuk
Ismael A. Sandoval