



One of today's leading young conductors, Matthew Halls was named Oregon Bach Festival Artistic Director Designate August 24, 2011 and became the Festival's Artistic Director July 15, 2013.

The word "versatile" is often applied to musicians; in the case of the British conductor Matthew Halls, it is particularly well deserved. Although he first came to prominence as a keyboard player and early music conductor, Halls, still in his thirties, 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.

In 2013, he made his Toronto Symphony debut, performing a critically acclaimed interpretation of Beethoven's Ninth Symphony, a work he calls "the heart and soul of the modern symphonic tradition." He first led Washington, D.C.'s National Symphony in 2011, with performances of Handel's Messiah returning the following season to lead works by Ravel, Dutilleux and Vaughan Williams. Other recent and upcoming North American engagements include appearances with the Houston Symphony Orchestra, Colorado Symphony Orchestra, Los Angeles Chamber Orchestra, Ottawa's National Arts Centre Orchestra, and the Seattle Symphony Orchestra, in repertoire from Bach and Handel to Mozart, Beethoven, Mendelssohn, Rachmaninov, Tippett and Kernis.

In July 2011 he appeared for the first time at the Oregon Bach Festival. Such was the impact of his performances here, he was immediately asked to succeed Helmuth Rilling as artistic director. He has since returned annually and has now assumed the leadership post.

European orchestras are equally eager to welcome Halls to their podiums, including the BBC Scottish Symphony, Bergen Philharmonic, Bremen Philharmonic, Frankfurt Radio Symphony, Iceland Symphony, Northern Sinfonia, RTE National Symphony, Tonkünstler Orchestra NÖ, and regular appearances in Austria and on tour with the Salzburg Mozarteum Orchestra. He is also invited to Australia to conduct the Melbourne Symphony and West Australian Symphony Orchestras.

In the opera house, Halls has appeared with companies such as the Handelfestspiele Halle and the Salzburg Landestheater. His debut performances of Handel's *Rinaldo* with Central City Opera Colorado were so well received that he was reinvited to conduct not only Handel's *Amadigi* but also Puccini's *Madama Butterfly*. His operatic repertoire covers Renaissance, Baroque and Classical works, but also extends to later works, with a particular focus on Britten. 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*. In spring 2014 he leads Handel's *Ariodante* at the Aalto-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, 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. Following his time in Oxford, he has held positions as Artistic Director of the King's Consort and the Retrospect Ensemble, which he founded in 2009. 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.
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UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE



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Oregon Bach Festival ARTISTIC DIRECTOR **MATTHEW HALLS**
 guest conductor

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

Sponsored in memory of Dorothy Bergquist

Beall Concert Hall
 Sunday, November 17, 2013 | 3 p.m.



Take Him, Earth, for Cherishing (1963)**Herbert Howells**
(1892-1983)**Hymn to St. Cecilia (1942)**Heather Bachelder and Carolyn Quick, soprano
Alyse Jamieson, mezzo-soprano
Riley Forrest, tenor
Alex Johnson, bass
Chamber Choir**Benjamin Britten**
(1913-1976)**INTERMISSION****Mass in C minor, K.427 (417a)****Wolfgang Amadeus Mozart**
(1756-1791)**Kyrie (Andante moderato)**

Alishia Piper, soprano

Gloria (Allegro vivace)**Laudamus te (Allegro aperto)**

Heather Bachelder, soprano

Gratias (Adagio)**Domine (Allegro moderato)**

Kathleen Murphy-Geiss and Alishia Piper, soprano

Qui tollis (Largo)**Quoniam (Allegro)**Heather Holmquest, soprano
Kathleen Murphy-Geiss, soprano
Ray Jackson, tenor**Jesu Christe (Adagio) – Cum Sancto Spiritu****Credo (Allegro maestoso)****Et incarnates est (Andante)**

Sarah Benzinger, soprano

Sanctus (Largo – Allegro comodo)**Benedictus (Allegro comodo)**Heather Bachelder, soprano
Alyse Jamieson, mezzo-soprano
Riley Forrest, tenor
Tom Dasso, bass
University Singers and Chamber Orchestra**University Singers**Sharon J. Paul, conductor
Christopher S. Olin, conductor
Jace Saplan, assistant conductor
Hung-Yun Chu, rehearsal pianist**SOPRANO**Rebecca Chen
Bridget Dolan
Lauren Duplessie
Kelsey Gregory
Mikaela Jaquette
Emma Knox-Hershey
Mahsheed Massarat
Alana McKenzie
McKenzie Messer
Kathleen Murphy-Geiss
Alishia Piper
Megan Prehm
Camille Robinson
Kate Schreiner
Kelsey Spelich**ALTO**Maklyn Baley
Erin Batali
Moriah Bishop
Mary Bradbury
Natalie Carrigan
April Dimmick
Julia McCallum
Leanne Merrill
Ruthie Millgard
Anna Neufeld
Marisa Quinn
Helen Rawlins
Katy Schakols
Austin Skelton
Courtney Stinson
Miranda Taylor-Weiss
Glenna Unfred
Joslyn Vargas
Peyton Zeigler**TENOR**Ethan Alvarez
Chris Boveroux
Jake Buhlmann
Scott Carroll
James Crawford
Ryan Dixon
Andrew Edwards
Dante Haruna
Kyle Ludwig
Austin Mahar
Jace Saplan
Joshua Searl
Austin Walker
Daniel Wesselink
Blair Westbrook**BASS**Austen Allen
Chris Almasie
Matthew Brown
Kelvin Close-Kung
Colin Cossi
Andrew Dodson
Connor Eagleton
Gabriel Elder
Nathan Engelmann
Zeke Fetrow
Zachary Fitzgerald
Kodiak Hast
Alex Kenton
David Kinkennon
Ian Magill
Alec Malnati
Tim McCoy
Conor O'Brien
Brian Reece
Nathan Stevens
Burl Tonga
Brendan York
Calvin Yue
Adam Zukaitis**Chamber Choir**Sharon J. Paul, conductor
Zeke Fetrow, asst. conductor**SOPRANO**Heather Bachelder
Anna Breuer
Nikki Forrest
Noelle Goodenberger
Madison Kettwig
Madisen McBride
Amalia Osuga
Carolyn Quick**ALTO**Katrina Allen
Julianne Graper
Siera Kaup
Anna Kincaid
Alyse Jamieson
Ruthie Millgard
April Phillips**TENOR**Chris Boveroux
Donovan Cassell
Daniel Cruse
Riley Forrest
Ray Jackson
Jace Saplan
Jack Strother-Blood
Miles Thoming-Gale**BASS**Matt Blumenstein
Jeffrey Boen
Tom Dasso
Zeke Fetrow
Jasper Freedom
Alex Johnson
Alex Lindquist
John Shields
Kevin Wyatt-Stone**Sponsored in memory of Dorothy Bergquist**

Dorothy Bergquist was a beloved singer and teacher. She came to Eugene in 1964 when her husband Peter took a position with the School of Music. She was the soprano soloist in the first Eugene Symphony performance in 1965 and in the ESO's 1978 performance of Mahler's Resurrection Symphony at Mac Court. Dorothy was active in

the School of Music as a soloist with Royce Saltzman's Schola Cantorum, a member of Hal Owen's Consort, and was among the first soloists with the Oregon Bach Festival. She performed in recital with Jim Miller and was a memorable participant in School of Music April Fool's concerts. Dorothy made one entrance feet-first, when she sang "That Old Black Magic" standing on her head on top of a grand piano as it rose from the basement to the stage level. She brought a clear-eyed, playful attention to students in her private studio, regional colleges, and in her choirs that cultivated the joy of singing in so many.

KYRIE

Lord have mercy upon us.
 Christ have mercy upon us.
 Lord have mercy upon us.

GLORIA

Glory be to God on high, and on earth peace, goodwill towards men.
 We praise Thee, we bless Thee, we worship Thee, we glorify Thee.
 We give thanks to Thee for Thy great glory.
 O Lord God, heavenly King, God the Father Almighty, O Lord, the only begotten Son, Jesus Christ, Lord God, Lamb of God, Son of the Father.
 Thou that takest away the sins of the world, have mercy on us, receive our prayer. Thou that sittest at the right hand of the Father, have mercy on us.
 For Thou only art the Lord, Thou only art holy, Thou only art most high.
 Jesus Christ, with the Holy Ghost, in the Glory of the Father, Amen.

CREDO

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds.
 God of God, light of light, very God of very God, begotten not made, being of one substance with the Father, by whom all things were made. Who for us men, and for our salvation, came down from heaven.
 And was made incarnate by the Holy Ghost of the Virgin Mary, and was made Man.

SANCTUS

Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of Thy glory. Hosanna in the highest.

BENEDICTUS

Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

TAKE HIM, EARTH, FOR CHERISHING **NOTES**

November 22, 2013 marks the fiftieth anniversary of the assassination of President John F. Kennedy. In 1964 British composer Herbert Howells was commissioned to compose a piece honoring JFK to be premiered at the American-Canadian memorial service held at the Washington Cathedral. Howells turned to a poem by 4th-century writer Prudentius, a text that Howells had been drawn to originally after the tragic death of his own nine-year old son in 1935. Through harmonic and textural manipulations, Howells brilliantly breathes life into Prudentius' timeless consideration of the nature of life and death. (Sharon J. Paul)

Take Him, Earth, for Cherishing (Prudentius: 348-413)

Take him, earth, for cherishing, To they tender breast receive him. Body of a man I bring thee, Noble even in its ruin.	Not though ancient time decaying Wear away these bones to sand, Ashes that a man might measure In the hollow of his hand:	Take him, earth, for cherishing, To thy tender breast receive him. Body of a man I bring thee, Noble in its ruin.
Once was this a spirit's dwelling, By the breath of God created. High the heart that here was beating, Christ the prince of all its living.	Not though wandering winds and idle Drifting through the empty sky, Scatter dust was nerve and sinew, Is it given to man to die.	By the breath of God created. Christ the prince of all its living. Take, O take him, Take him, earth, for cherishing.
Guard him well, the dead I give thee, Not unmindful of His creature Shall He ask it: He who made it Symbol of His mystery.	Once again the shining road Leads to ample Paradise; Open are the woods again, That the Serpent lost for men.	
Comes the hour God hath appointed To fulfill the hope of men, Then must thou, in very fashion, What I give, return again.	Take, O take him, mighty Leader, Take again thy servant's soul. Grave his name, and pour the fragrant Balm upon the icy stone.	

PERSONNEL SYMPHONY + CHOIRS

University of Oregon Chamber Orchestra
 David M. Jacobs, conductor
 Zeke Fetrow, assistant conductor

<p>VIOLIN I Samuel Taylor concertmaster Christopher Stark asst. concertmaster Bashar Matti Elyse Hudson Holly Roberts Michael Weiland</p>	<p>VIOLA Annissa Olsen, principal Hannah Breyer Tommi Moore Avery Pratt</p>	<p>FLUTE Sarah Benton, principal</p> <p>OBOE Laura Goben, principal Megan Zochart</p>	<p>TROMBONE John Church, alto Seth Arnold, tenor Stephen Young, bass</p>
<p>VIOLIN II Christopher Ives, principal Lesslie Nuñez Emily Schoen Mary Evans Amara Sperber</p>	<p>CELLO Kathryn Brunhaver, principal Natalie Parker Pecos Singer Jennifer Jordan</p> <p>BASS Milo Fultz, principal Kyle Sanborn Rhys Gates</p>	<p>BASSOON Raquel Vargas Ramirez, principal Katharine Cummings</p> <p>HORN Eric Grunkemeyer, principal Kelsi McGlothlin</p> <p>TRUMPET Casey Riley, principal Steven Sharp</p>	<p>TIMPANI Adam Dunson</p>

HYMN TO ST. CECILIA **NOTES**

While scholars debate the true existence of St. Cecilia, poets and composers have created tributes to the patron saint of music for hundreds of years. Benjamin Britten, by happenstance born on St. Cecilia's day 100 years ago (November 22, 1913), completed his Hymn to St. Cecilia (based on poetry by his friend W.H.Auden) in 1942, during the second World War. An avowed pacifist living in a time of conflict, Britten's music expresses the dual imagery found throughout Auden's poem: innocence versus evil; conformity versus non-conformity (perhaps an allusion to Britten living an openly gay lifestyle in the 1940s); and the destruction of life versus the restorative power of music. (Sharon J. Paul)

Hymn to St. Cecilia text cont'd next page...

Hymn to St. Cecilia (W.H. Auden: 1907-1973)

I

In a garden shady this holy lady
 With reverent cadence and subtle psalm,
 Like a black swan as death came on
 Poured forth her song in perfect calm:
 And by ocean's margin this innocent virgin
 Constructed an organ to enlarge her prayer,
 And notes tremendous from her great engine
 Thundered out on the Roman air.

Blond Aphrodite rose up excited,
 Moved to delight by the melody,
 White as an orchid she rode quite naked
 In an oyster shell on top of the sea;
 At sounds so entrancing the angels dancing
 Came out of their trance into time again,
 And around the wicked in Hell's abysses
 The huge flame flickered and eased their pain.

*Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.*

II

I cannot grow;
 I have no shadow
 To run away from,
 I only play.

I cannot err;
 There is no creature
 Whom I belong to,
 Whom I could wrong.

I am defeat
 When it knows it
 Can now do nothing
 By suffering.

All you lived through,
 Dancing because you
 No longer need it
 For any deed.

I shall never be
 Different. Love me.

*Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.*

III

O ear whose creatures cannot wish to fall,
 O calm of spaces unafraid of weight,
 Where Sorrow is herself, forgetting all
 The gaucheness of her adolescent state,
 Where Hope within the altogether strange
 From every outworn image is released,
 And Dread born whole and normal like a best
 Into a world of truths that never change:
 Restore our fallen day; O re-arrange.

O dear white children casual as birds,
 Playing among the ruined languages,
 So small beside their large confusing words,
 So gay against the greater silences
 Of dreadful things you did: O hang the head,
 Impetuous child with the tremendous brain,
 O weep, child, weep, O weep away the stain,
 Lost innocence who wished your lover dead,
 Weep for the lives your wishes never led.

O cry created as the bow of sin
 Is drawn across our trembling violin.
 O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still
 Long winter of our intellectual will.

That what has been may never be again.

O flute that throbs with the thanksgiving breath
 Of convalescents on the shores of death >

O bless the freedom that you never chose.
 O trumpets that unguarded children blow
 About the fortress of their inner fore.

O wear your tribulation like a rose.

*Blessed Cecilia, appear in visions
 To all musicians, appear and inspire:
 Translated Daughter, come down and startle
 Composing mortals with immortal fire.*

Mass in C minor, K.427 (1783)

Wolfgang Amadeus Mozart (1756-1791)

Mozart's Mass in C Minor originated as a votive offering for his new wife, Constanze. He intended to perform it when he and his bride visited Salzburg together for the first time in the summer of 1783. The mass was not yet finished, however, and it must have been filled out with other music at the performance on August 25. Mozart never did complete the work, and it stands as a magnificent torso of what would have been the most imposing mass between J. S. Bach and Beethoven. It was planned as a succession of separate choruses, arias and ensembles, like Bach's Mass in B Minor. Mozart completed only the Kyrie, Gloria, Sanctus, and Benedictus. In the Credo only the voices and principal instrumental parts were written in full; the rest of the Credo and the Agnus Dei were never composed. (Today's performance features a completion by scholar Helmut Eder.)

The Mass in C Minor far surpasses anything Mozart had previously written for the church in expressive depth and technical complexity. It sometimes retains the operatic style found in his earlier church music, notably in the soprano solo, "Et incarnatus est," which was written for Constanze herself to sing. But Mozart's new acquaintance with Bach and Handel in the early 1780s is clearly mirrored in the monumental choruses in four, five, and even eight parts. The elaborate counterpoint in these pieces also comes into play in the ensembles for solo voices. The orchestra is substantial, but always functions as an accompaniment, except in the "Et incarnatus est," where three woodwinds join the soprano with elaborate obbligatos. It is a great pity that Mozart did not complete the mass, but even unfinished, it stands with Mozart's Requiem and Haydn's late masses as one of the chief monuments of church music in the classic period. (Peter Bergquist)

MASS IN C minor, **TRANSLATIONS**

KYRIE

Kyrie eleison.

Christe eleison.

Kyrie eleison.

GLORIA

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te, adoramus te, glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens, Domine Fili unigenite, Jesu Christe, Domine Deus,
 Agnus Dei, Filius Patris.

Qui tollis peccata mundi miserere nobis, suscipe deprecationem nostram. Qui sedes ad dexteram Patris,
 miserere nobis.

Quoniam tu solus Dominus, quoniam tu solus Sanctus, tu solus Altissimus.

Jesu Christe, Cum Sancto Spiritu in gloria Dei Patris, Amen.

CREDO

Credo in unum Deum, Patrem omni-potentem, factorem caeli et terrae, visibilium omnium et invisibilium.

Et in unum

Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, con substantialem Patri,
 per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de caelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

BENEDICTUS

Benedictus, qui venit in nomine Domini. Hosanna in excelsis.

Mass in C minor, translations cont'd next page...