

Johann Sebastian Bach

1 6 8 5 - 1 9 8 5

Mass in B Minor

The Soloists



*Ellen
Frohnmayer*

Ellen Frohnmayer has had an international singing career. She grew up in St. Cloud, Minnesota, and graduated with honors from Beloit College in Wisconsin. Her advanced musical training was under Margaret Henshaw at the Curtis Institute of Music in Philadelphia.

During student years, Ellen Frohnmayer appeared with the Pittsburgh Symphony in the Brahms *Requiem* and toured Berlin as soloist with the Bethlehem Bach Choir. She spent summers apprenticing with the Santa Fe Opera, singing chamber music at the Marlboro Festival in Vermont, and singing the leading role in Cavalli's *Scipio Africanus* at the Central City Opera in Colorado.

In 1976 Ellen Frohnmayer made her European debut as soloist with the orchestra of the Aix-en-Provence Festival in France, under Stanislas Skrowaczewski. She remained in Europe and became recognized as a Mozart soprano, singing a long list of leading roles in many German opera houses.

Mrs. Frohnmayer now lives in New Orleans, where she teaches voice at Loyola University and is active in the concert life of the community. She and her husband Phil maintain a busy schedule of duet recitals all over the United States.

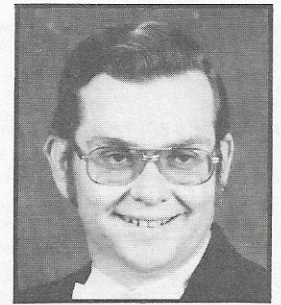


*Mira
Frohnmayer*

Mira Frohnmayer, mezzo-soprano, received degrees in music from the University of Oregon and New England Conservatory of Music in Boston. Her studies also include training at the Frankfurt Musik Hochschule and in Berlin, West Germany. She is presently Chairman of Vocal Studies at Pacific Lutheran University in Tacoma, Washington.

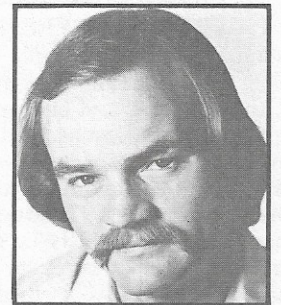
Ms. Frohnmayer has premiered works at the American Guild of Organists' National Convention and the American Society of University Composers' National Convention. She has been soloist in numerous oratorios, festivals and recital appearances in this country and in Europe. Of her invitational performance at Fountainebleau in France, "La Republique" reported: "Mira Frohnmayer, a mezzo-soprano, possesses ample and unquestionable musicality. Her singing is truly beautiful and profound." Of her performance in Verdi's *Requiem*, The Tacoma News Tribune stated, "full-throated, silvery, and ever so musical . . . the high point of the evening." The Seattle Post Intelligencer reported of her role in the premiere of Northwest Composer Bern Herbolzheimer's opera, *Aria da Capo*, "a singer of experience with a voice of beauty of timbre". Ms. Frohnmayer has recorded works with Daniel Pinkham and Helmuth Rilling.

She has been alto soloist in Bach's *B Minor Mass* many times. Most recently, she performed the work with Pacific Lutheran University's famed Choir of the West and the Northwest Chamber Orchestra at St. Mark's Cathedral in Seattle.



*James
Stanard*

James Stanard teaches class and studio voice and directs the opera workshop at Humboldt State University. Dr. Stanard holds a B.A. from Brigham Young University, an M.S. from Montana State University and a D.M.A. from the University of Oregon. He has performed with the Central City Opera, the San Francisco Spring Opera and the Humboldt Light Opera companies. He has appeared as Rodolfo in Puccini's "La Boheme" and as Werther in Massenet's "Werther". He has sung with various symphony orchestras in the western United States, performing Mendelssohn's "Elijah," Bach's "Magnificat," Kodaly's "Te Deum" and Haydn's "Lord Nelson Mass". As a founder and director of the Humboldt Light Opera Company, Dr. Stanard has been actively involved in more than thirty productions.



*Ellison E.
Glattly*

Ellison E. Glattly, the newest member of the Southern Oregon State College Music Faculty, has a background of intensive studies in voice, cello and conducting. He has his Bachelor's and Master's degrees in voice and conducting from San Diego State University and is a Doctoral candidate in choral conducting and literature at the University of Colorado, Boulder.

Mr. Glattly has been a featured soloist with the Roger Wagner Chorale and the William Hall Chorale on tour.

His operatic repertoire includes leading roles in "The Flying Dutchman," "Manon," "La Boheme," "Cosi Fan Tutti," "The Ballade of Baby Doe," "The Magic Flute" and "Carmen". Most recently, he played the title role in our own Rogue Opera production of "Don Giovanni". His solo credits include the bass-baritone solos in performances of the Brahms *Requiem*, Handel's *Messiah*, Haydn's *Creation*, *Belshazzar's Feast*, the Mozart *Requiem*, the Verdi *Requiem* and the *St. Matthew Passion*. He just completed performing Copland's Old American Songs with the Rogue Valley Symphony.

Mr. Glattly also enjoys the lighter side of music and has performed leading roles in "Showboat," "Oklahoma," "Kismet," "Finnian's Rainbow," "Shenandoah" and "The Unsinkable Molly Brown".

In addition to his duties as Assistant Professor of Music, Mr. Glattly is the conductor of the SOSC Concert Choir and Director of the SOSC Opera Theatre. Together with Rogue Opera, he is producing, directing and conducting a SOSC production of Menotti's Christmas opera, "Amahl and the Night Visitors" to be presented next month. You may also have seen him playing cello with the Rogue Valley Symphony.

The Oregon String Quartet



LAWRENCE MAVES, *violinist*, has been a member of the faculty of the University of Oregon School of Music since 1958. Born in Salem, Oregon, he studied with George Boughton at the University of Oregon where he received his Bachelor's and Master's degrees, and he is a diploma graduate of the Juilliard School of Music where he studied with Eduoard Déthier. Maves was the founding conductor of the Eugene Symphony Orchestra and also conducted the University Symphony for many years. Currently he conducts the University Sinfonietta. As a violinist he has served as concertmaster of the Oregon Bach Festival since its inception in 1969. He has appeared as soloist with the Eugene Symphony, the Oregon Symphony, and numerous civic symphonies. He is a founding member of the University of Oregon Trio and performed with that ensemble from 1958 to 1982. In addition to performing as a soloist and chamber musician in the Pacific Northwest, he has performed in New York City and in Europe.

WILLIAM HUNT, *violinist*, is concertmaster of the Oregon Mozart Players chamber orchestra of Eugene. A native of Eugene, he studied violin with Lawrence Maves and chamber music with Robert Hladky at the University of Oregon where he received his Bachelor's degree. Hunt later earned his Master's degree in performance from North Texas State University studying with James Lerch. As a teacher he is a member of the faculties of North Eugene High School and Lane Community College. Formerly concertmaster of the Eugene Symphony, Hunt has also performed in orchestras in Fort Worth, Minneapolis, and St. Paul. He performs frequently as soloist with orchestras and as a recitalist. In chamber music he was a former member of the University of Minnesota String Quartet and the Artemus String Quartet.

BERNARD McWILLIAMS, *violinist*, received degrees from the University of Southern California and the University of Maryland before obtaining the Doctor of Musical Arts degree from the University of Iowa. He studied viola with Glen Swan, Sanford Schonbach, Joel Berman, and William Preucil. For-

merly a member of the faculties of Southern Illinois University and the University of Montana, McWilliams joined the faculty of the University of Oregon in 1980. He has participated in several music festivals including the nationally recognized festival at Red Lodge, Montana, and has a primary interest in chamber music, performing numerous programs annually. He has been a member of the Westside String Quartet (Los Angeles), the Baroque Arts String Quartet (Washington, D.C.), the Illinois String Quartet, and the Montana String Quartet. McWilliams also appears frequently as a soloist and has served as principal violist of several orchestras. He has performed with the Carmel Bach Festival, the Oregon Bach Festival and presently is the principal violist of the Eugene Symphony and the Oregon Mozart Players chamber orchestra.

ROBERT HLADKY, *cellist*, joined the University of Oregon faculty in 1961. Born in Oklahoma, he began music study with his father at age four. He received his Bachelor's degree from Oklahoma State University and then studied in New York City with Luigi Silva of the Juilliard School of Music. Hladky received his Master's and Doctor of Musical Arts degrees, including the coveted Performer's Certificate, from the Eastman School of Music. At Eastman he studied with Silva, Gabor Rejto and Ronald Leonard. Hladky served on the faculties of Ohio Wesleyan University and the Eastman School of Music prior to coming to Oregon. He was principal cellist and soloist several seasons with the Columbus Symphony, the Eastman Chamber Orchestra, the Oklahoma City Symphony and the Eugene Symphony, and is presently principal cellist of the Oregon Mozart Players. He has been the featured soloist with many other orchestras including the Rochester Philharmonic, the Oregon Symphony, the Cascade Symphony, the Boise Philharmonic and the Billings Symphony. Hladky also enjoys festivals and chamber music: he has also been principal cellist with the Oregon Bach Festival, the Red Lodge Music Festival and the Peter Britt Festival. He has been a member of the Duvall Trio, the University of Oregon Trio, the Oklahoma String Quartet, and has performed on the Eastman Faculty Artist Series and as a guest artist with the Los Angeles String Quartet.

Program Notes

Mass in B Minor, BWV 232 Johann Sebastian Bach

Dresden, July 27, 1733

To Your Royal Highness I submit in deepest devotion the present slight labor of that knowledge I have achieved in **musique**, with the most wholly submissive prayer that Your Highness will look upon it with Most Gracious Eyes, according to Your Highness's World-Famous Clemency and not according to the poor composition; and thus deign to take me under Your Most Mighty Protection.

These are the words of Johann Sebastian Bach advertising in petition for the part-time post of Court Composer to Augustus III in Dresden. Enclosed with the petition were the vocal and instrumental parts of a **Missa** in b minor.

In 1733, Augustus II, Elector of Saxony and King of Poland, had died, leaving the throne to his son, who was a patron of music and the arts. During the period of court mourning no anthems or cantatas had been sung in the churches of Saxony, and for Bach this meant a relief from his church-music duties. He had devoted this time to the composition of the b minor **Missa**.

Augustus III had become a Catholic to enhance his role as King of Poland, so Bach tactfully chose portions of the Mass which Catholic and Lutheran churches held largely in common. He composed a **Missa** which, like all Lutheran Masses of the time, consisted of only the **Kyrie** and **Gloria** of the Latin Ordinary. His desire to make a strong impression on the Dresden court, however, resulted in an elaborate work overlong for either Protestant or Catholic service.

Unfortunately, Bach chose a bad time to present his petition; the Elector was preoccupied with a rebellious political situation in Poland, and the request for post of Court Composer was ignored. Bach had to wait until 1736 to achieve the honorific title he wanted.

Not until a few years before his death (c. 1747-49) did Bach expand the **Missa brevis** of 1733 into a full scale Mass. To the **Missa** he added a **Credo** which he set to music under the Lutheran designation **Symbolum Nicenum**. Only the "Credo in unum Deum" and "Confiteor" sections seem to be original; the other sections are parody movements created by inserting Latin words into the movements of sacred and secular cantatas he had composed earlier.

The oldest section is the **Sanctus** in D which he had composed in 1724 for a Christmas service, and which, in accordance with Protestant usage, comprised only "Sanctus" and "Pleni sunt coeli". The **Osanna** and **Benedictus**, which belong with the **Sanctus** in the Roman Catholic Mass, were grouped with the concluding **Agnus Dei** and "Dona nobis pacem". Again, these closing sections are adaptations of earlier cantatas.

Bach's original aim seems to have been to bring together a collection of large-scale mass movements to serve as models, but in the end he created a single, unified, multimovement work on an unprecedented scale. Bach's vast knowledge of the musical repertory was a decisive factor behind his art. He had studied the types and styles of composition of his contemporaries, and he had a sound idea of the past, especially the Latin polyphonic music extending back to Palestrina. The Mass in B Minor thus became a summation and culmination of his life's work. Bach composed the **Mass** without the urgency of an impending performance. (Only the **Sanctus** has a documented performance during his lifetime.) He dealt with the tenets of his Christianity and offered the homage of his art in the form which represented the supreme act of Christian adoration. His reflective conception and balancing solutions are an expression of individual and universal idealism and faith.

The **Mass** follows the plan called Neopolitan cantata Mass, in which the major parts are divided into several segments set as self-contained numbers, in this case arias, duets and choruses. The **Kyrie**, an expression of the consciousness of guilt and a plea for compassion, falls into three sections in accord with the text. The first "Kyrie eleison" begins with a monumental homophonic choral introduction. A gigantic, insistent fugue, introduced first in the orchestra and then taken up by the chorus, concludes this section. Many of the choruses are fugues, a style of writing in which a small theme, played off against itself in continued suspension, leads in the end to an expression of unity. The objective character of the **Mass**, however, always assumes a more personal and intimate character when the text refers to Jesus; and refer-

ences to Christ, the second member of the Holy Trinity, are also always in the form of duets. The contrasting "Christie eleison", a duet for two sopranos accompanied by violins in unison and continuo, is an example of this music symbolism. The second "Kyrie eleison" is a fugue in the **stile antico**, or ancient style; this is an imitation of Renaissance vocal polyphony with no independent instrumental parts except the **basso continuo** (continuous bass). This style recurs in other movements later in the **Mass** and presents a deliberate contrast of archaic and modern styles.

With the **Gloria** the principal key of the **Mass** moves from B minor to D major. (Only five of the twenty-four movements are in the key by which the Mass is known.) Bach organized the enormous proportions of his **Mass** into contrasting formal structures and divisions based on text. The eight movements of the **Gloria** are symmetrically organized into three subgroups. The first section, made orchestrally brilliant by three trumpets and timpani, comprises the chorus "Gloria in excelsis Deo", the aria "Laudamus te", and the chorus "Gratias agimus". They are a jubilant offering of glory, thanks, and praise to God. The center of the **Gloria** is formed around the text "Qui tollis peccata mundi", in which Jesus Christ is asked for forgiveness. On either side are paeans to Christ the Son sung by solo voice. The final section, the aria "Quoniam tu solus sanctus" and the chorus "Cum Sancto Spiritu", which are connected together, close the **Gloria** with a festive return of brass and percussion.

The **Symbolum Nicenum** has an even more symmetrical construction, and in this section Bach's fondness for symbolism is copiously revealed. Two choruses open and two close the **Symbolum**; both pairs begin with a movement in **stile antico** ("Credo in unum Deum" and "Confiteor") with melodies based on Gregorian plain-song as part of the counterpoint, and are followed by a concerted movement with full orchestra ("Patrem" and "Et expecto"). These pairs of choruses frame two solo pieces, the duet "Et unum Deum" and the aria "Et in Spiritum Sanctum". These in turn frame the central part of the **Credo**, the three choruses "Et incarnatus est", "Crucifixus," and "Et resurrexit," which express in a most affecting manner the incarnation, crucifixion and resurrection of Christ. The inverted symmetry and cyclic arrangement of the nine movements with Jesus' sacrifice, the "Crucifixus," at the center, relates to the cross as symbol of the Christian faith.

Bach interprets through music symbolism the graphic as well as the theological content of the text. The shape of each tune is guided by the meaning of the words. He symbolizes the continuity of Christian tradition by using Gregorian chant in the "Credo in unum Deum" and "Confiteor". To the text "and in one Lord, Jesus Christ" ("Et in unum Dominum") Bach provides a duet with the melody lines set in close imitation, and at "descendit de coelis" the strings make a superb downward sweep. The musical motive which symbolizes the spirit of the Holy Ghost in the "Et incarnatus est" hovers above the waiting world in the middle and high range of the orchestra until the moment of incarnation, when it descends with God into the bass. The "Crucifixus," built over a four-measure **basso ostinato** (a repeated phrase-length melody), establishes a feeling of grief by use of the "Baroque sigh" heard on the third syllable of the text. This falling figure recurs repeatedly throughout the movement. The ending of the "Crucifixus" depicts the burial of Jesus by having the voices sing at the sepulchral ("sepultus") bottom of their range and at the same time, through an unexpected change of key, to suggest the hope of resurrection, which bursts forth in the next chorus ("Et resurrexit") like a dance of joy.

The **Sanctus**, in two consecutive movements, is a beatification of God. It opens with the singers majestically echoing and re-echoing, "Holy, holy, holy" (the six voices used in this chorus may have been inspired by the six wings of the Seraphims in Isaiah 6); a jubilant fugue on the words "Pleni sunt coeli" concludes. The **Osanna**, for double chorus, was originally a movement in a secular choral cantata performed as a serenade during a visit of the King to the city of Leipzig, but within the **Mass** it forms as glorious a piece of religious music as any written specifically for the purpose. The **Osanna** is heard after both the **Sanctus** and **Benedictus**. Both times it is followed by a slow aria for only a few performers, which is an effective contrast as well as appropri-

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Mass in B Minor

*Sunday, November 24, 3:00 p.m. and Monday, November 25, 7:30 p.m.
Medford Senior High School Fine Arts Auditorium*

Mass in B Minor, BWV 232

Johann Sebastian Bach
(1685 — 1750)

Missa
(Kyrie, Gloria)

INTERMISSION

Symbolum Nicenum
Sanctus
Osanna
Benedictus
Agnus Dei
Dona nobis pacem

Lynn Sjolund, conductor
Ellen Frohnmayer, soprano
Mira Frohnmayer, mezzo soprano
James Stanard, tenor
Ellison Glattly, bass-baritone

Obbligati

Carol Adee, Sherrill Kannasto, flute
Karen Strand, Pablo Izquierdo, oboe, oboe d'amore
Lawrence Maves, violin
Ann Obenour, bassoon
George Recker, Larry Hudson, Steve Thickett, trumpet
David Adee, horn

Continuo

Robert Hladky, cello
Paula McFadden, bass
Ann Obenour, bassoon
Paul Olsen, harpsichord and organ

Rogue Valley Chorale and Chamber Orchestra

Translation

MISSA

KYRIE

1. Chorus

Kyrie eleison.

Lord, have mercy upon us.

Duet: Soprano and Contralto

Christe eleison.

Christ, have mercy upon us.

Chorus

Kyrie eleison.

Lord, have mercy upon us.

GLORIA

4. Chorus

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

Glory be to God on high, and on earth, peace, goodwill toward men.

5. Solo: Contralto

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

We praise thee, we bless thee, we worship thee, we glorify thee.

6. Chorus

Gratias agimus tibi propter magnam gloriam tuam,

We give thanks to thee for thy great glory,

7. Duet: Soprano and Tenor

Domine Deus, rex coelestis, Deus pater omnipotens, domine fili unigenite Jesu Christe altissime; domine Deus, agnus Dei, filius patris,

O Lord God, heavenly King, God the Father Almighty, the only begotten Son Jesus Christ most high: O Lord God, Lamb of God, Son of the Father.

8. Chorus

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

Thou that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer.

9. Aria: Contralto

Qui sedes ad dexteram patris, miserere nobis.

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

10. Aria: Bass

Quoniam tu solus sanctus; tu solus dominus, tu solus altissimus, Jesu Christe.

For thou only art holy; thou only art the Lord; thou only art most high, O Christ.

11. Chorus

Cum sancto spiritu in gloria Dei patris. Amen.

With the Holy Ghost, in the glory of God the Father. Amen.

INTERMISSION

SYMBOLUM NICENUM

12. Chorus

Credo in unum Deum,

I believe in one God,

13. Chorus

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

The Father Almighty, Maker of heaven and earth, and of all things visible and invisible.

14. Duet: Soprano and Contralto

Et in unum Dominum Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deum,

And in one Lord Jesus Christ, the only begotten Son of God, Begotten of his Father before all worlds, God of God, *lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialiam patri; per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis,* 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,

15. Chorus

Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man,

16. Chorus

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est,

And was crucified also for us under Pontius Pilate, suffered and was buried,

17. Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis.

And the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of God the Father, and he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end.

18. Aria: Bass

Et in spiritu sanctum, dominum et vivificantem, qui ex patre filioque procedit, qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.

And I believe in the Holy Ghost, the Lord, the giver of life, Who proceedeth from the Father and the Son, Who with the Father and Son together is worshiped and glorified, Who spake by the Prophets. And I believe in one holy catholic and apostolic church.

19. Chorus

Confiteor unum baptismum in remissionem peccatorum, et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

20. Chorus

Sanctus, sanctus, sanctus, dominus Deus Sabaoth, pleni sunt coeli et terra gloria ejus.

Holy, holy, holy, Lord God of Hosts, heaven and earth are full of thy glory.

OSANNA, BENEDICTUS

21. Chorus

Osanna in excelsis.

Hosanna in the highest.

22. Aria: Tenor

Benedictus qui venit in nomine domini.

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

AGNUS DEI et DONA NOBIS PACEM

23. Aria: Contralto

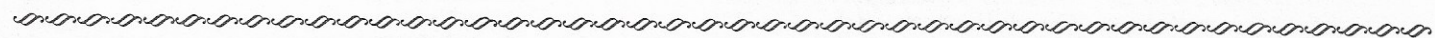
Agnus Dei, qui tollis peccata mundi, miserere nobis.

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

24. Chorus

Dona nobis pacem.

Grant us peace.



Continued from page 3

ate to the restrained texts of the **Benedictus** and the **Agnus Dei**. The final "Dona nobis pacem" is a note-for-note repetition of the chorus of gratitude ("Gratias agimus tibi") that stands at the center of the **Gloria**. The rounding provided by this repetition is a satisfying conclusion to the **Mass** and evidence that Bach was concerned for the structure of the entire work. But of more than

musical significance, this prayer for peace can also be understood as a prayer of gratitude, an expression of confidence that the peace prayed for would be given to those who seek it.

No performance of the entire **Mass in B Minor** was given until 1834, when it was interpreted at the Berlin Singakademie. It was not published as a complete entity until 1845.

Program notes written by Keith Campbell. Mr. Campbell is a music specialist with the Medford Public Schools.

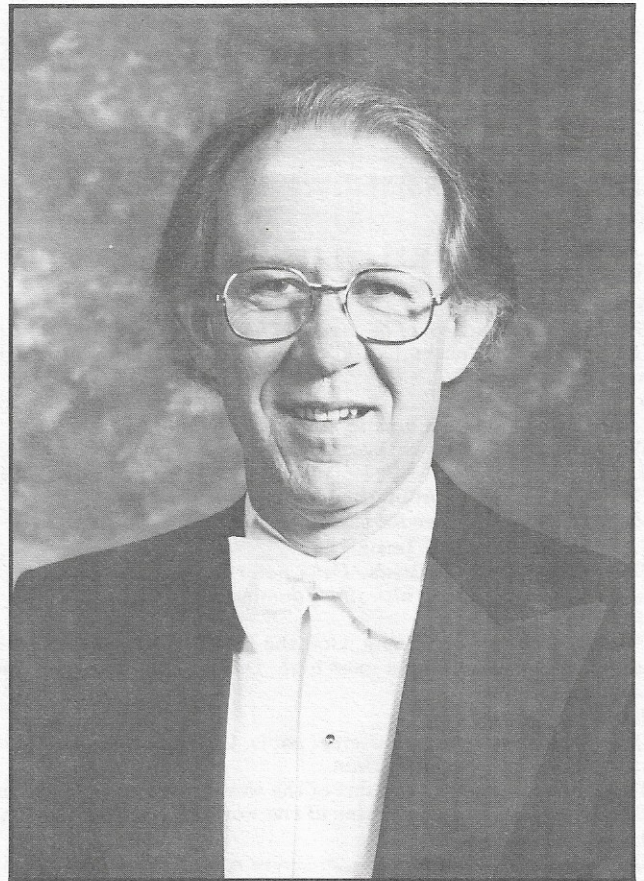
Chorale Director

Lynn Sjolund, founder and director of the Rogue Valley Chorale, has been a member of the Medford School District staff since 1956. During that time he has gained a reputation as one of the Northwest's most widely recognized choral conductors, conducting festivals in Oregon, Montana and California.

A graduate with bachelor and master degrees from the University of Oregon, Sjolund has served as a graduate assistant and choral director of the University of Oregon German Center for Music Education in Ludwigsburg, Germany. His high school choirs have appeared on the NBC radio program, "Voices of Christmas," and have presented many Broadway musicals and Christmas dinners.

Currently the president of the Northwest Division of the Music Educators National Conference, he is serving as a member of the group's National Executive Board. He has been elected president of the Oregon Music Educators Association twice, and has served that organization in many capacities.

Sjolund studied conducting with John Stehn and George Boughton, violin with Eric Koker and George Boughton, and voice with Exine Bailey and Clyde Keutzer. His choral experience has been under Donald Allton, Max Reisinger, Roger Wagner, Paul Salamunovich, and Eric Ericson.



Rogue Valley Chorale Board of Directors

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Rogue Valley Chorale



The Rogue Valley Chorale was founded in 1973 to fill a need for serious choral music in the Rogue Valley. From the first season with 45 singers, the group has grown in numbers and excellence.

Major compositions which have been performed by the Chorale are the Requiems of Brahms, Verdi, Mozart and Fauré; The Lord Nelson Mass and Heiligmesse of Haydn; Respighi's "Laud to the Nativity"; Vaughn Williams' Mass in G, as well as many shorter works. The performance of Bach's Mass in B minor has been the most difficult and extensive work the group has undertaken.

The group has received grants from the Oregon Arts Foundation, Carpenter Foundation and Medford Junior Service League.

The Chorale is made up of trained singers who donate their time and talent as well as financial support to the group. Admission is on the basis of audition, and members come from all over the Rogue Valley.

The Rogue Valley Chorale has appeared at the Northwest Conference of the Music Educators National Conference and has been the featured chorus in many Peter Britt Festival programs. As a part of the festival, they have sung works by Randall Thompson, Francis Poulenc, George Gershwin, Schutz, Bach, Mozart and many others.

Lynn Sjolund, music consultant for the Medford School District and director of vocal music at Medford Senior High School, has been the Chorale's director since its formation.

Chorale Members

Sopranos

Joanna Branvold
Suzanne Cusick
Kay Dunlap
Connie Fisher
Karen Foster
Kathy Gordon
Leslie Hall
Mary Anne Harbison
Mary Kay Harmon
Jane Harrison
Diane Hedges
Leila Horne
Carolyn Jones
Peggy Larson
Marvelle Lawrence
Shirley Nelson
Alice Nykreim
Susan Olson
Jeannine Stephan
Deborah Tingle
Darlene Vandenberg
Linda Wegner
Idris White

Tenors

Dale Borum
J. Cobb Colley
John Ferris
Dick Frisbie
Paul Hedges
*Ron Hollensted
Edward Houck
Bob Lieberman
William Matthews
Dan McKenna
Aubrey Nash
Milton Nelson
John Rowan
Aaron Thayer
Bill Walden
Dan Walden

Altos

Mary Jo Bergstrom
Joani Bristol
Nicki Buchta
Doris Frisbie
Donna Converse
*Judy Cushing
Donna Daniels
Kristy Dennian
Kathleen Dougherty
Jean Dyrud
Charleen Fike
Esther Gilsdorf
Barbara Hewitt
Barbara Johnson
Bunny Johnson
Kathy Love
Nancy Mason
*Diane Newland
Brenda Philips
Nancy Purdy
*Doris Sjolund
Marjorie Swanson

Basses

James Branvold
Robert Burton
Keith Campbell
Don Carlon, Jr.
Jerry Darby
Chris Dyer
Carroll Graber
Steve Haskell
Douglas Jantzi
Richard Johnson
Minor Matthews
Baldassare Mineo
*Russell Otte
Boyd Peters
James Post
Dick Swanson
David Underwood
Charles Watson
Paul Worth

* Rehearsal Assistants

Jill Bray, Rehearsal Accompanist

*This performance of Bach's B Minor Mass was made possible,
in part, by the financial contributions of these donors:*

Mr. and Mrs. Samuel S. Poirier
Joani Bristol
John and Lynne Forsyth
Charles L. Kaufman, M.D.
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Gladyce L. Hardman
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Vera Christensen
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Peter and Phoebe Noyes
Bob and Frances Kerns Baccus
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Esther L. Gilsdorf
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Jacqueline Dougherty
Cleve and Linda Twitchell
Margaret T. Ewing
Taylor and Margaret Reedy
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George and Agnes Flanagan
Mr. and Mrs. Stuart E. Foster
Rev. and Mrs. Robert E. Osman
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Dr. Earl and Rosemary Parrish
Ron and Joanne Weatherford
Donald and Diane Cowan
Mr. and Mrs. Ward L. Lampkin
Dan and Beth Gilman
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Mr. and Mrs. William G. Purdy
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Lynn and Doris Sjolund
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