

# Portland Symphonic Choir

with the Oregon Symphony

Steven Zopfi conducting

perform

Stravinsky's *Symphony of Psalms*

Beethoven's *Choral Fantasy*

Renato Fabbro, piano



October 15, 2011 at 7:30 pm • Arlene Schnitzer Concert Hall

Photo by Michael Jones



Welcome to the 66th annual season of Portland Symphonic Choir! We are thrilled to offer Portland a real treat this year: Stravinsky's **Symphony of Psalms**. The Choir is proud to team up with the incomparable Oregon Symphony to present this exciting work, called the greatest piece of 20th century classical music by Time Magazine. We've paired this with Beethoven's **Choral Fantasy**, and Stravinsky's little-known variations on Bach's **Von Himmel Hoch**, for a delightful evening of virtuosity and music.

Later in the season, you can find us singing again with the Oregon Symphony in a January performance of Haydn's choral masterpiece, **The Creation**, led by Maestro Kalmar. Don't forget our two concerts in St. Mary's Cathedral: Wintersong—our annual multicultural Holiday Concert in December, led by Kathryn Lehmann—and our American Masterworks concert in May, featuring music by Copland, Bernstein, and Whitacre, among others.

Each year, as I look at the list of music PSC gets to share with Portland, I am thrilled to be part of the rich legacy of choral singing that is the Symphonic Choir's heritage. Thank you for joining us. I hope to see you at our concerts this year!

Best Wishes,  
Steven Zopfi

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The Portland Symphonic Choir directed by Steven Zopfi  
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The Portland Symphonic Choir directed by Steven Zopfi

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**Steven Zopfi**  
Artistic Director  
Portland Symphonic Choir

Hailed as one of the leading young conductors in the Pacific Northwest, **Steven Zopfi** serves as Director of Choral Activities at the University of Puget Sound and is the Artistic Director and Conductor of the Portland Symphonic Choir, the official chorus of the Oregon Symphony. Critics have hailed his work as “magical” and “superb” and choirs under his direction have been invited to sing at the local and regional conventions of the American Choral Director’s Association, the Music Educator’s National Conference, and other professional organizations. Zopfi has served on the faculties of Penn State University, the University of Washington, and Pacific Lutheran University.

Zopfi, a native of New Jersey, attended the Hartt School of Music and the University of California at Irvine, and earned a Doctor of Musical Arts degree from the University of Colorado. He taught in the public schools in Vermont and New York and he has served as Vermont State President of the American Choral Directors Association and on the executive boards of the Vermont Music Educators Association and the Washington Choral Director’s Association. He has prepared choruses for Carlos Kalmar, Bernard Labadie, Alastair Willis,

Murray Sidlin, and Peter Schickele and as a singer he has sung for many leading conductors, including Robert Shaw and Sir David Wilcocks. Zopfi has performed with the Prague Philharmonic, The Colorado Symphony, and the New Jersey Symphony and is the founder and past Artistic Director of The Foundling Hospital Singers, The Boulder Schola Cantorum, The Grace Chamber Orchestra, and The Portland Sinfonietta.

Zopfi’s scholarly interests include late twentieth-century American motet composition and the instrumentation of the basso continuo of early seventeenth-century vocal music. Active as an editor of early music, Zopfi is also a passionate advocate for new music, and he has commissioned and conducted the world premieres of music by Edwin Lawrence, Timothy Melbinger, Bryan Johanson, and Judith Zaimont. His music reviews and articles have been published in *The Choral Journal* and his arrangements and editions are published by Colla Voce publishing. Zopfi is in constant demand as a conductor, adjudicator, and clinician and he resides in Puyallup, WA with his wife and step-daughter.



**Kathryn Lehmann**  
Assistant Director  
Portland Symphonic Choir

**Kathryn Lehmann** is a member of the voice faculty at the University of Puget Sound. She earned a Bachelor of Music degree from Pacific Lutheran University and a Master of Music in Voice Performance and Pedagogy at Westminster Choir College in Princeton, New Jersey, where she also served on the faculty for three years.

She was granted the Francis Robinson Award for performance and academic achievement at Westminster and performed actively as a soprano soloist, including singing operatic roles at the Spoleto Festival, Aspen Music Festival and the Bowdoin Festival. She was given the National American Teachers of Singing scholarship for advanced study in voice for recognition of her performances that were a part of the program at the Aspen Music Festival.

Most Recently, Lehmann was the Director of Choral Activities at Pacific Lutheran University. She came to Washington following eleven years in Oregon, where she was the Director of Vocal and Choral Activities at Oregon State University and conducted the OSU Chamber Choir, Madrigal Singers, and the Opera Workshop.

The OSU choirs performed nationally and internationally under Lehmann’s direction, and in 1996 she was given the Stewart Award for faculty development and excellence. Lehmann was also an associate professor on the faculty of the University of Oregon for two years, where she directed the U of O Chamber Choir, taught music education classes and directed the Eugene Chamber Singers. She was a performer and lecturer for the Oregon Bach Festival while in Eugene, studying choral conducting with Helmuth Rilling. She traveled to Stuttgart, Germany to continue her studies of the Choral music of Bach at the Internationaee Bach Akademie.

Kathryn Lehmann has taught public school vocal music at the elementary and secondary levels in the Clover Park and Puyallup School districts in Washington. As a public school educator, she directed performing groups at Music Educator conventions at the state and regional levels in the Pacific Northwest, gaining a reputation for her expertise in developing the voice in a choral setting. She is in demand as a clinician through the Pacific Northwest and the West Coast.

# Stravinsky - Bach - Beethoven

Steven Zopfi, *conductor*

Portland Symphonic Choir - Steven Zopfi, *Artistic Director*

Oregon Symphony - Carlos Kalmar, *Artistic Director*

**Igor Stravinsky**                      ***Chorale Variations on Bach's Vom Himmel Hoch***                      1956  
*Choral*    *Variation three*  
*Variation one*                                      *Variation four*  
*Variation two*                                      *Variation five*  
  
Portland Symphonic Choir  
Oregon Symphony

**Igor Stravinsky**                      ***Symphony of Psalms***                      1930  
*Movement one*  
*Movement two*  
*Movement three*  
  
Portland Symphonic Choir  
Oregon Symphony

## Intermission

**Johann S. Bach**                      ***Orchestral Suite No. 1, BWV 1066***                      c. 1725  
*1. Overture*                                      *6. Menuet I*  
*2. Courante*                                      *7. Menuet II*  
*3. Gavotte I*                                      *8. Vourrée I*  
*4. Gavotte II*                                      *9. Vourrée II,*  
*5. Forlane*                                      *10. Passepied II*  
*11. Passepied II*  
  
Oregon Symphony

**Ludwig v. Beethoven**                      ***Fantasy in C minor***                      1808  
***for piano, chorus and orchestra, Op. 80***  
  
Renato Fabbro, piano  
Portland Symphonic Choir  
Oregon Symphony  
  
Kari Burgess, soprano  
Catherine Robinson, soprano  
Irene Weldon, mezzo  
Brian Haskins, tenor  
Phill Hurley, baritone  
Dwight Uphaus, bass

## ***Chorale Variations on Vom Himmel hoch da komm' ich her* by J.S.Bach**

This arrangement for mixed chorus and orchestra was composed in September of 1956, when Stravinsky needed another work to pair with a performance of his *Canticum Sacrum* in St. Mark's, Venice. The first variation was written in New York on December 29, 1955, the second during the next few days. The last three variations and the chorale followed in Hollywood between January 20 and February 9, 1956. The first performance took place in Ojai, California on May 27, 1956 and was conducted by Robert Craft, to whom the work is dedicated.

Bach wrote these *Choral Variations* in 1746-1747 during his time in Leipzig; he published them for two-manual organ and pedals in 1748. The Bach *Variations* are all in the key of C. Stravinsky however, used a series of related keys: *Chorale in C major*, *Variation I in C major*, *Variation II in G major*, *Variation III in D flat major*, *Variation IV in G major* and *Variation V in C major*. Bach brings in the chorus in *Variations II to V*, assigning the chorale melody to the voices in unison and giving the work something of the character of a cantata.

In the second *Variation*, he treats the chorale melody as four separate phrases, then arranges for each phrase to be preceded by its inversion, played by a trombone or trumpet. The inversions of the first and third phrases are sounded by the first trombone as a canon from the fifth below; the inversions of the second and fourth phrases are sounded by the second trumpet as a canon a fifth interval above.

The canon of Bach's third *Variation* is based on the interval of the seventh. Stravinsky adds a new canon at the seventh, at the distance of a quarter note after every note in all of the four phrases of the chorale melody. This canon is compounded of two directions of interval; it is sounded by the trombone and the trumpet, the latter always at the seventh above and the former always at the seventh below. The new canon has a different design in each phrase.

Kathryn Lehmann

## ***Symphony of Psalms* by Igor Stravinsky**

**Igor Stravinsky (1882-1971)** is one of the most significant composers of twentieth-century music. His three great ballets—*The Firebird*, *Petrouchka*, and *The Rite of Spring*—were composed between 1910 and 1913. They featured fragmented and repeated melodic figures, sharp and powerful rhythms, and tonal and harmonic effects that were extremely different from the Romanticism of the century before.

With the onset of World War I, Stravinsky fled the hostilities of Russia for Switzerland, where he changed musical course, writing in what historians call his "Russian style." He used stories and legends from Russian folklore, rhythms from Russian peasant dances, and melodies based on old Russian folk songs. As war cut music budgets, Stravinsky responded to fiscal reality by stripping his compositions down to their barest essentials, using minimal forces to achieve his musical goals. During this Russian period, Stravinsky composed his first choral masterpiece, *Les Noces*. After the war, Stravinsky entered what many call his "Neoclassical period," a term that Stravinsky himself insisted means "absolutely nothing." The *Symphony of Psalms* belongs to this period, which was characterized by emotional restraint, transparency of texture, symmetrical organization, and repeated musical fragments. Stravinsky experimented with his Neoclassical style until 1950, when he tried a new direction of compositional writing, joining the twelve-tone movement of the twentieth century begun by Arnold Schoenberg in 1920.

Stravinsky began writing the *Symphony of Psalms* early in 1930. The year before, the Boston Symphony had commissioned Stravinsky and four other prominent composers to write major works honoring the orchestra's fiftieth anniversary. Reluctant to compose a work in the traditional symphonic form, Stravinsky decided to compose a score for mixed choir and large orchestra, including two pianos but without clarinets, violins or violas.

In his *Autobiography*, Stravinsky explained his approach to the work, writing that he wanted to "increase the media at my disposal. I finally decided on a choral and instrumental ensemble in which the two elements should be on equal footing, neither of them outweighing the other. I sought for my words, since they were to be sung, among those which had been written for singing. And quite naturally my first idea was to have recourse to the psalms." Just before finishing, Stravinsky wrote in a letter a description of the piece: "It is not a symphony in which I have included psalms to be sung. On the contrary, it is the singing of the psalms that I am symphonizing." The three movements of the *Symphony of Psalms* are played without pause. Movement one is a setting of Psalm 38's

poignant prayer: "Hear my prayer, O Lord, and give ear unto my cry." Movement two is Psalm 39. Movement three is the Psalm 150 text that omits the sixth line of "Praise Him with the timbrel and dance," ending instead with "Let everything that hath breath praise the Lord."

Stravinsky made these comments regarding his choice of psalm texts: "The juxtaposition of the three psalms is not fortuitous. The prayer of the sinner for divine pity (prelude), the recognition of grace received (double fugue), and the hymns of praise and glory (*Allegro symphonique*) are the basis of an evolutionary plan. The order of the three movements presupposes a periodic scheme and in this sense realizes a 'symphony.' For a periodic scheme is what distinguishes a 'symphony' from a collection of pieces with no scheme but one of succession, as in a suite."

In the *Symphony of Psalms*, Stravinsky uses the compositional device of interlocking thirds to unify the work. In the first movement, the minor third motive appears in the accompaniment part, played by the low strings and the harp. In the second movement, the theme of the instrumental fugue resurrects a motive from the second of Stravinsky's *Three Pieces for String Quartet*, and uses some of the thirds inverted into sixths. In the third movement, the opening "Laudate" uses a different treatment of the third, with interlinked, overlapping major and minor thirds, the revelation of the minor third being delayed until the end of the phrase which is then harmonized with a major third. This preoccupation with the interval of a third is used to help interrelate the material in the *Symphony's* different movements and to achieve an impression of stylistic unity.

The *Symphony of Psalms* begins with the oboe and bassoon playing an uninflected line supported by sharp chords, giving the opening of the piece a stark and remote atmosphere. This same uninflected line is then played by the piano. The alto line follows and rocks back and forth between two adjacent pitches, over and over. The movement shifts as all voices sing "Quoniam advena" on very wide intervals; it shifts back as the sopranos and tenors repeat the original two-note rocking motive.

A solo oboe begins the second movement. This becomes a double fugue with an angular theme. Stravinsky takes this theme, adds four more voices in the orchestral parts, then has the sopranos state the subject of the choral fugue and works this to include the entire choir. The two fugues continue their own development until near the end, when the choir and orchestra come together to complete the movement. The third movement

contains dramatic contrasts, starting with a slow section that opens with a whisper of the text “Alleluia” and progresses to the legato statement *Laudate*. Stravinsky chose Psalm 150 for the text of this movement and set the psalm in a completely new way. Writing about this later, he explained that a “*compelling reason was my eagerness to counter the many composers who had abused these magisterial verses as pegs for their own lyric-sentimental feelings.*”

After the restrained opening musical statements of the first two words of the psalm, Stravinsky builds up the excitement and intensity in the faster middle section of the movement. After an ascending scale in the flutes, oboe, and sopranos, he gives the sopranos a quiet four-note ostinato figure at a slower tempo that brings the entire symphony to a close.

Kathryn Lehmann

### **The First Orchestral Suite by Johann Sebastian Bach**

**The First Orchestral Suite by Johann Sebastian Bach (1685-1750)** was composed in Cöthen, where Bach was Kapellmeister at the court of Prince Leopold. In his *Orchestral Suites*, or ‘*Ouvertüren*’ as they are sometimes known, Bach displays the influence of the mid-seventeenth century genre of the French ‘*Ouverture*.’ Originating from Lully and his contemporaries, this form developed into an independent suite of dance movements taken from an opera or ballet and preceded by the overture of the work in question. It was not long before suites were composed independently of any opera or ballet. Bach extended the opening movements of his own *Suites* into large and highly developed works, making full use of both the fugal style of Lully and his contemporaries and the more Italian influence of the concerto. The movements that follow the overture are based on the various French dance movements that were

common during the Baroque period—the gavotte, minuet and bourée, for example. Bach composed four *Orchestral Suites*, which all contain movements unrelated to dances. They all begin with an overture in the form of A1 – B – A2.

In this *First Orchestral Suite*, the first section (A1) is very majestic, featuring the dotted rhythms and rapid scalic upbeats (*tirades*) of the French style; the central quick section (B) unites fugue and ritornello in lively Italianate concerto movements. The soloists in this first suite are two oboes and a bassoon. All the other movements are in the usual binary dance form. Perhaps the most striking movement of the suite is *Gavotte II*, in which unison violins and violas repeat what sounds like a military call.

Kathryn Lehmann

### **Fantasia for Piano, Chorus, and Orchestra, Op. 80**

In 1808, Beethoven fulfilled his ambition of adding a choral finale to a large symphonic work. He composed his *Choral Fantasy* for piano, chorus, and orchestra as a fitting end to a subscription program that included the *Fifth* and *Sixth Symphonies*, the *Fourth Piano Concerto*, three movements of the *Mass in C*, and a concert aria. Often viewed as a sketch for the later *Ninth Symphony*—a work that is also crowned by a choral ending—the *Fantasia* is part piano concerto, part improvisation, and part theme and variations.

The work begins with an extended piano solo in an improvisational style, a tradition of concerts at that time. Beethoven did not have time to complete this section for the premiere, and improvised the opening at the first concert. He notated the part much later, and his extended, virtuosic, composed introduction is the one that we use tonight. The orchestra then enters quietly in the low strings, followed by a brief

dialog between orchestra and piano. After a few horn calls echoed by the oboes, the piano states the principal theme borrowed from the melody of one of Beethoven’s early songs, *Gegenliebe*. The main body of the work involves restatements of the theme for the piano, individual instruments, and the orchestra.

After a series of increasingly complex variations, Beethoven begins the last section of the work, the choral section, by recalling the opening orchestral introduction, complete with horn calls, before he introduces a vocal variation with six soloists. The text is a tribute to the art of music, and was commissioned by Beethoven to fit the already existing music. Beethoven would later write to his publisher, requesting permission to change the text, saying that the text was written “*in a very short time*” and later added “*of a night.*” The chorus then takes up the combined melody and text and the piece speeds up at the end to a grand finale.

Steven Zopfi

**Renato (Ron) Fabbro** received both Bachelor of Music and Master of Music degrees in piano performance from the University of Colorado at Boulder, where he studied with Larry Graham and Angela Cheng. As a fellowship recipient, he was awarded a Doctor of Musical Arts degree from Rice University, where he studied with John Perry. Dr. Fabbro has performed at the Aspen Music Festival, Sarasota Music Festival, Boulder Bach Festival, Colorado Mozart Festival, Idyllwild Arts Academy, and the University of Texas at San Antonio Summer Music Institute.

As a collaborative pianist, Ron has performed chamber music recitals with internationally acclaimed violinist Frank Huang and Northwestern University clarinet professor Steven Cohen. As part of the Martingale Ensemble, he recently recorded a CD for MSR Classics of music by Claude Debussy and Gustav Mahler with members of the Oregon Symphony. Concerto performances include those with the Denver Philharmonic Orchestra, Fort Collins Symphony, Grand Junction Symphony, Colorado University Orchestra, and Grand Junction Youth Symphony.

Frequently in demand as an adjudicator and master class clinician, Ron has judged competitions nationally and has given master classes for the Oregon Music Teachers Association, Clark County Music Teachers Association, and Marylhurst University. He has won prizes in several national competitions, including the Fort Collins Symphony National Young Artist Competition, Young Pianists Competition, MTNA Young Artist Piano Competition, and Lee Piano Competition. He also won the Colorado State Music Teachers Association Collegiate Piano Competition and the Colorado University Honors Compe

Dr. Fabbro has taught at Rice University and at the University of Texas at San Antonio Summer Music Institute. He currently serves on the faculty at the University of Portland.



Renato Fabbro

## Interview in the on-line Oregon Music News, October 10, 2011- by James Bash

Now in his ninth season as the artistic director of the Portland Symphonic Choir, Steven Zopfi will direct the choir and the Oregon Symphony in a program of works by Bach, Beethoven, and Stravinsky this Saturday (October 15th) at 7:30 pm at the Arlene Schnitzer Concert Hall. During his tenure, Zopfi has kept the 120-voice ensemble at the top of its game, and this concert should show off the choir at its best, because the program consists of Stravinsky's *Symphony of Psalms* and his rarely heard *Chorale Variations on Vom Himmel Hoch*, plus Beethoven's *Choral Fantasy*, which was a precursor to several of themes in his *Ninth Symphony*. Also on the program is Bach's *Orchestral Suite No 1*.

In addition to his work with the Portland Symphonic Choir, Zopfi is the Director of Choral Activities at the University of Puget Sound where he also conducts the Adelphian Concert Choir. Zopfi has a Bachelor degree in music education from the Hartt School of Music, a Master of Music degree in conducting from the University of California at Irvine, and Doctor of Musical Arts in choral conducting from the University of Colorado. I spoke with him over the phone last week. Here is our conversation:

### What got you started conducting?

**Zopfi:** I can remember it to the day. I was a freshman in high school. My mother was a teacher in New Jersey. She had a couple of days to attend the education association convention, which going to be held in another town. She didn't want to leave me at home; so she invited me to come along. So while we were checking in at the registration desk at the convention center, I could hear a choir singing in the background. I had always sung in choirs and enjoyed it, but I had never thought all that much about what I was going to do later in life. But when I heard that choir, I asked my mom if I could find out where the choir was. She thought that was okay and asked that I return in about 45 minutes. I said, "Sure," and took off like a bloodhound following his nose. I came upon this giant ballroom that could seat around 5,000 people. It had parquet floors and a huge chandelier. Up front on the stage was the New Jersey All State High School Choir doing a dress rehearsal. My mom had to come find me about two hours later.

I knew while I was sitting there that I wanted to know how to make that sound.

### Is there a conductor who has been a big influence for you?

**Zopfi:** Probably the biggest influence has been Robert Shaw. Just after coming out of college, I sang under his direction. He was the first conductor at that level that I had ever worked with. I had sung with professional conductors before, but nobody of his stature. It was eye-opening. He was a force of nature.

### Tell us about your upcoming concert with the Oregon Symphony.

**Zopfi:** The concert came about because I wanted to do Stravinsky's *Symphony of Psalms*, and the choir hasn't performed it for many years. It's an iconic work that is always on the list of great choral-orchestral pieces. I think that *Time Magazine* named it the top classical piece of the Twentieth Century. So it was time to do it again with the Oregon Symphony.

I was looking for a piece to pair it with, and that's how I came up with Beethoven's *Choral Fantasy*. That gives us a big piece in the first half, the *Symphony of Psalms*, and a big piece in the second half, the *Choral Fantasy*.

Thinking through Stravinsky's *zeitgeist* (inspiration), where he was as a composer, in that neo-classical style – looking back at traditional models and spooling them outwards. I've always linked Stravinsky and Bach in my mind. They are very similar in how they use architecture, thematic plans, key relationships, the ability to start with little bits and pieces and finding connections to larger pieces

and chunks. That's how I came up with Bach's *Orchestral Suite No. 1*, and it would make a nice segue to the Beethoven.

### Tell us more about the *Symphony of Psalms*.

**Zopfi:** Serge Koussevitzky asked Stravinsky to write this piece, in 1926, for the 50th anniversary of the Boston Symphony. Koussevitzky had also asked other composers to write pieces for the orchestra's anniversary as well, but none of the other pieces involved a choir. Stravinsky, when he first set out to write it, was firm in that he wanted a choir, and he wanted the choir to have equal footing with the orchestra. So he had to find a text. He found *Psalms 150* "Praise the Lord..." and he wanted the symphonic form with three movements. So he came up with a three-arch form. He had a sacred text: a prayer for mercy for sinners, the second movement is a double fugue about Grace received, and the third is a prayer of praise. And, although you expect the third movement to end with a great explosion of sound, you get this mystical, quiet ecstasy on the outside sections of the movement and a crazy explosion in the middle. That's Stravinsky. He finds a way to do things differently.

### What about Stravinsky's *Chorale Variations on Vom Himmel hoch?*

**Zopfi:** I was struggling to find another piece when Charles Calmer, the artistic administrator of the Oregon Symphony, suggested Stravinsky's *Chorale Variations on Vom Himmel hoch*. Since we will have Bach introducing the Beethoven, this will be Stravinsky's version of Bach.

Stravinsky looked at Bach's variations on *Vom Himmel hoch*, which is a Christmas chorale tune. Bach wrote organ variations on it. So Stravinsky took that and basically orchestrated it and twisted it around. In his version the choir and the lower strings – viola and basses – pretty much do the chorale tune. The other instruments of the orchestra – especially the woodwinds – play these highly ornamented, canonic lines, and Stravinsky goes through every permutation – at the second, at the fourth, at the ninth, and retrograde – and smashes them all together. Stravinsky opens this piece with the brass section playing the chorale tune in a basic harmonization. Then there are five variations of which the choir sings in four of them.

Stravinsky wrote this a 12-tone serial work in 1955 and 1956 as a companion piece for his *Canticum Sacrum*, which he composed for St. Mark's Cathedral in Venice, but *Vom Himmel Hoch* is about as far away as you can get from *Canticum Sacrum*.

### How about the Bach and the Beethoven pieces?

**Zopfi:** I wanted something fairly short, and the Bach *Orchestral Suite* is about 15 or 16 minutes. It has a light, dance style in the French style of that period. I didn't want something too heavy, because the Beethoven has a lot of power in it. I wanted something that would be an appetizer for the Beethoven. I wanted something that was purely instrumental, but not a frivolous piece. The Bach's *Orchestral Suites* are just perfect.

Beethoven's *Choral Fantasy* is an masterpiece that gives listener's a foretaste of his *Ode to Joy*. It is a variation piece in which a theme is stated and then goes through permutations in which each instrument gets a chance to shine. They get to do their version of the theme.

### Who will be the soloists in the Beethoven?

**Zopfi:** Kari Burgess and Catherine Robinson are the soprano soloists. Irene Weldon is the mezzo, Brian Haskins tenor, Phill Hurley baritone, and Dwight Uphaus bass.

(cont. page 7)

**And the choir's accompanist, Renato Fabbro, is the featured pianist in the Beethoven?**

**Zopfi:** I'm so thrilled that we get to feature him, because he's such a phenomenal pianist. He has a doctorate from Rice University and has performed at music festivals and with orchestras across the country, and he teaches at the University of Portland.

**Your wife, Kathryn Lehmann, is the assistant conductor of the Portland Symphonic Choir, what is her role as assistant conductor?**

**Zopfi:** Her role with the Portland Symphonic Choir is to take rehearsals when I'm not available, to lead sectionals, to help with planning and programming, and conduct in some of the concerts. She's a very, very experienced choral conductor. She directed choirs at Oregon State University and Pacific Lutheran University. She's a choral pedagogue and a vocal pedagogue and has been a professional singer for many years. She has also been a fellow at Aspen and a singer at the Spoleto Festival. She knows her stuff.

**It would be really interesting to hear the two of you discuss or debate what the best way is to conduct a certain piece of music.**

**Zopfi:** That's a wonderful part of our marriage. We are constantly debating what is going to work in a certain situation. She has no problem critiquing my approach and I do the same with her. It's been fun!

## Portland Symphonic Choir

Portland Symphonic Choir is Portland, Oregon's oldest and largest independent choral organization. Its mission is "to sing the great works of choral music with excellence and passion." Established in 1945, the Portland Symphonic Choir is currently directed by Dr. Steven Zopfi. The Choir presents its own concert series each year in addition to regular performances as the official chorus of the Oregon Symphony.

The choir has an impressive international reputation because of regular tours to Europe and Australia, as well as appearances in the Northwest and the United States. Most recently the choir sang Mozart's *Requiem* at the Jablonec Music Festival in Czech Republic and at the famed Rudolfinum Concert Hall in Prague. The Choir has appeared at the Cascade Festival of Music in Bend, Oregon, as guests of the Oregon Ballet Theatre, Portland Youth Philharmonic and the Boston Pops, and at the national convention of the American Choral Directors Association in San Antonio, Texas.

Membership in the Portland Symphonic Choir is based upon stringent auditions in which current and prospective members must demonstrate comprehensive vocal abilities and proficiency in sight singing. Singers selected for

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membership in the volunteer ensemble come from all walks of life throughout the Portland-Vancouver region.

The Portland Symphonic Choir is committed to promoting excellence in the tradition of choral music through education and service to the community. In late 80's and early 90's, the Choir inaugurated the Portland Symphonic Girlchoir and the Portland Symphonic Boychoir. Now independent organizations, the two groups provide choral experience for over 200 youths in the region. During the summer of 2002, the Portland Symphonic Choir sponsored a cultural exchange tour by the "Sparrows" children's choir of the Czech Republic. In the summer of 2005, the Choir began a new tradition of Summer Sings! Each summer, singers are invited to sing along with the Symphonic Choir as it reads through some of the great choral works – just for fun!

Portland Symphonic Choir also commissions and premieres choral works of Northwest and nationally known composers. It has had the privilege of performing music by such notable artists as Jacob Avshalomov, Morten Lauridsen, Tomas Svoboda, and Bryan Johanson. Several of our recent concerts have celebrated American music and its rich history of song.

At the end of last season, a long-time member of the Choir retired from the Choir. It's with sadness that we say goodbye to Barbara Gazeley, but at the same time we're happy to have had her companionship as we made great music over the years. We wish her well and hope to see her in our audience from time to time.

Godspeed to Barbara!

# Portland Symphonic Choir

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### Board Members

Margaret Braun  
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### Choir Administrative Staff

Dale Webber  
*Choir President*  
Mark A. Petersen  
*General Manager*  
Cindy Scheel  
*Development Director*  
Wayne Carlon  
Cameron Griffith Herbert  
*Choir Librarians*  
Diana deTar  
*Auditions coordinator*  
Katherine Lefever  
*Membership coordinator*

“Under the direction of Steven Zopfi, the chorus’ artistic director, the music emerged songfully, step by step, with beautifully balanced textures, subtle colorings... and some grand, Handelian climaxes...”

**David Stabler,  
The Oregonian**

## Singers

### Soprano 1

Brandee Austin-Cone  
Margaret Braun  
Carol Corchero  
Gail D'Aloisio  
Dorothea Gauer Lail  
Christina Gipson  
Cameron Griffith Herbert\*\*  
Bonnie Johnson  
Lauren McCune  
Jen Milius  
Sue Nelson  
Patricia Rehm  
Morgan Roe  
Theresa Swanson  
Lucy Yandle

### Soprano 2

Kathy Austen  
Joy Bongiorno  
Kari Burgess  
Cara Cantonwine  
Hallie Clark  
Kendra Friar  
Nan Haemer  
Wendy Hein  
Margaret Kilzer \*  
Katherine Lefever  
Kathryn Lehmann  
Emily Matus-Borges  
Sue-Del McCulloch\*  
Donna Mihnos \*  
Ramona Moore \*  
Mary Nelson \*  
Alexa Stuart  
Laura Whittemore

### Alto 1

Kristen Caldwell  
Nancy Curtin  
Diana de Tar  
Helen Deitz\*\*  
Kathy Ganske  
Kendra Killian-Davis  
Janelle Manske  
Deborah Murray  
Lindsay Ray  
Catherine Robinson  
Carol Rossio  
Sharon Smith  
Mary Lane Stevens  
Irene Weldon  
Trisha Williams

### Alto 2

Betsy Cooper  
Jamie Freyer  
Maria Hein  
Kari Liebert  
Lois Maxwell  
Rachel Portnoy Bradley  
Colleen Renison  
Laura Robson  
Ashley Salisbury  
Rhonda Slinkard  
Marianne Sweeney \*  
Kathy Teyler Jarrett  
Melissa Thomas  
Kate Withiam  
Deborah Wright

### Tenor 1

Brett Bargmann  
Carl Dahlquist  
David Foley  
Stephen Fountain  
James Hook  
Andy Isbell  
Gerard Nelson  
Jason O'Neill-Butler  
Josh Weir  
Mark Woodward

\*\* Section Leader

\* On leave for October concert

### Tenor 2

Dave Cuny  
Jon Garrow  
Brian Haskins  
Daniel Hibbett  
Jerome Patrick Larkin  
Michael Murray  
Ralph Nelson  
Will Richards  
Matthew Schick  
Gary Shannon\*\*  
Mark Simmer  
Dale Webber

### Bass 1

Chris Brown  
John Eismann  
Don Fales  
Gary Gross  
Phill Hurley  
Bill Klatz  
Daniel Knauss  
Jim Maddry  
John Nicol  
Tom Rocks  
Ariel Shai Rogson  
Jim Saunders  
Rik Simmonds  
Eric Smith  
Scott Sorensen-Jolink  
Aaron Waggoner  
Lorin Wilkerson

### Bass 2

Don Alrick  
Brooke Benfield  
Wayne Carlon  
Dan Dalzell  
Paul Elison\*\*  
Oscar Fernandez  
Jerry Gilkerson  
Tom Hard  
Phil Joslin  
Mark Petersen  
John Salmon  
Bill Scott  
Dwight Uphaus

## Musicians of the Oregon Symphony

### Carlos Kalmar

Jean Vollum Music  
Director Chair

### Gregory Vajda

Harold & Arlene  
Schnitzer  
Resident Conductor  
Chair

### Jeff Tyzik

Principal Pops  
Conductor

### Norman Leyden

Tom & Gretchen Holce  
Laureate Associate  
Conductor Chair

### Violin

Peter Frajola

Del M. Smith and Maria  
Stanley Smith Associate  
Concertmaster Chair

Erin Furbee

Harold & Jane Pollin  
Assistant Concertmaster  
Chair

Chien Tan

Truman Collins, Sr.  
Principal Second Violin  
Chair

Dolores D'Aigle

Assistant Principal  
Second Violin

Fumino Ando

Keiko Araki

Clarisse Atcherson\*\*

Ron Blessinger

Lily Burton \*

Ruby Chen

Emily Cole

Julie Coleman

Eileen Deiss

Lisbeth Dreier\*

Jonathan Dubay

Gregory Ewer\*\*

Daniel Ge Feng

Lynne Finch

Kathryn Gray

Mary Ann Coggins Kaza

Shin-young Kwon

Eileen Lande

Ryan Lee

Sarah Roth\*\*

Deborah Singer

Inés Voglar

Raffaella Wahby\*

### Viola

Joël Belgique

Maybelle Clark  
Macdonald Fund  
Principal Viola Chair

Charles Noble

Assistant Principal

Jennifer Arnold

Silu Fei

Leah Ilem

Stephen Price

Brian Quincey

Viore Russo

Martha Warrington

### Cello

Nancy Ives

Mr. & Mrs. Edmund  
Hayes, Jr. Principal Cello  
Chair

Marilyn deOliveira

Assistant Principal

Kenneth Finch

Trevor Fitzpatrick

Gayle Budd O'Grady

Timothy Scott

David Socolofsky

### Bass

Frank Diliberto

Principal

Edward Botsford

Assistant Principal

Donald Hermanns

Brian Johnson

Jeffrey Johnson

Jason Schooler

### Flute

Alicia DiDonato Paulsen

Bruce & Judy Thesenga  
Principal Flute Chair\*

### Oboe

Martin Hebert

Principal

Karen Wagner

Assistant Principal

Kyle Mustain

### English Horn

Kyle Mustain

### Clarinet

Yoshinori Nakao

Principal

Todd Kuhns

Assistant Principal

Mark Dubac

### E Flat/Bass Clarinet

Todd Kuhns

### Bassoon

Carin Miller Packwood  
Principal

Evan Kuhlmann

Assistant Principal

Robert Naglee

### Contrabassoon

Evan Kuhlmann

### Horn

John Cox

Principal

Joseph Berger

Associate Principal

Graham Kingsbury

Assistant Principal

Mary Grant

Alicia Waite

### Trumpet

Jeffrey Work

Principal

David Bamonte

Assistant Principal,  
Musicians of the Oregon  
Symphony Richard  
Thornburg Trumpet  
Chair

Steve Conrow\*

Micah Wildinson\*\*

### Trombone

Aaron LaVere

Principal

Robert Taylor

Assistant Principal

Charles Reneau

### Bass Trombone

Charles Reneau

### Tuba

JáTtik Clark

Principal

### Timpani

Jonathan Greeney

Principal

### Percussion

Niel DePonte

Principal

Matthew McKay

### Harp

Jennifer Ironside

Principal

### Principal Librarian

Joy Fabos

### Associate Librarian

Julie Collura

### Stage Manager

Christopher Beleele

### Director of Musician

Resources

Bridget Kelly

### Orchestra Personnel

Manager

Martha Warrington

\*Acting

\*\*Leave of absence



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Contributions to the Portland Symphonic Choir keep this glorious music alive in our community. Gifts of all sizes and kinds—whether cash, securities, or in-kind services—make all the difference to us.

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Marc Walters  
Steven Zopfi

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Dorothea Gauer Lail  
Mary Lane Stevens  
Ronni S Lacroute  
Stephen McCarthy  
Michael Murray  
Joan Muth  
James Saunders  
Mark Simmer  
Sally Sollazzo  
Marianne Sweeney

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Kathryn L. Ganske  
Barbara Gazeley  
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Malle Kollom  
Sue-Del McCulloch  
Mary Nelson  
John Salmon  
Kate Thompson  
Sterling Vasquez  
Aaron Waggoner  
April Walker

##### \$100 to \$249

Alexander Albertine  
Dale B. Webber  
James Bash  
Donavan Burkert-Kerr  
Betsy Cooper  
Diana de Tar  
Diane Fressola  
Kathryn Garrett  
Richard Gerstl  
Jerry Gilkerson  
Julie Grandstaff  
Margaret Gunn  
Kristi Heinsov  
Nora Helfand  
Daniel Hibbett  
Catherine Holder  
Katherine Holt  
Helga Joyce  
Kendra Killian-Davis  
Bill Klatz  
Katherine Lefever  
Richard Lloyd-Jones  
Michael Marchand  
Donna Mihnos  
Albert and Ginnie McBride  
Priscilla Nelson

Anne Parr  
Barry Purnell  
Linda Reisser  
Thomas Rocks  
John Rowe  
John M. Sollazzo  
Scott Sorensen-Jolink  
Jane Stevens  
Peter Stuart  
John Tuohey  
John Vlazny  
Diane Withiam  
Kirke Wolfe  
Constance Zopfi

##### Up to \$99

John Allen  
Don Alrick  
Kathy Austen  
Phillip Ayers  
Scott Baker  
Frances Barnes  
Kay Boswell  
Margaret Braun  
Chris Brown  
Sandy Bumpus  
Gerald Calbaum  
Scappose Chiropractic  
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Gail D'Aloisio  
David Doede  
Thomas Dymowski  
Mary E. Evjen  
David Foley  
Vanessa Giacometti  
David Heim  
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Jeanne Wieber  
Norma Withiam  
Lucy Yandle

While every effort has been made to verify the accuracy and completeness of this list, we invite you to contact our Development Director, Cindy Scheel, with any additions or corrections at: [development@pschoir.org](mailto:development@pschoir.org) or 503-223-1217.

# Portland Symphonic Choir

**Save these dates for PSC's fabulous 2011-2012 season!**



## Wintersong!

Featuring Gerald Finzi's *Magnificat* and seasonal music from all over the world  
 December 3, 2011 at 7:30 pm  
 December 4, 2011 at 1:30 pm  
 in St Mary's Cathedral



## Haydn's *The Creation*

January 21 & 22, 2012 at 7:30  
 in Arlene Schnitzer Concert Hall  
 performed with Oregon Symphony,  
 Carlos Kalmar conducting



## American Masters

May 5, 2012 at 7:30 pm and  
 May 6, 2012 at 1:30 pm  
 St Mary's Cathedral



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