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Featuring **Oregon Symphony &**
Oregon Repertory Singers

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Encore broadcast on
Sunday, September 27th at 4pm PT



Hosted & Produced by
Brandi Parisi

PROGRAM

***Illumina le tenebre* by Joan Szymko (b. 1957)**

Performed by Oregon Repertory Singers, October 2017

Conducted by Ethan Sperry



This work is a setting of “Preghiera al Crocifisso” (“Prayer before the Crucifix”), one of the oldest prayers of St. Francis. Many manuscripts indicate that it was created as he prayed before the painted iron crucifix in the church of San Damiano, near Assisi, which he frequented shortly after his conversion. Composer Joan Szymko had the opportunity to visit this church in the summer of 2005, and discovered the prayer while kneeling in front of the very same cross that St. Francis did centuries before. First composed for the Chamber Choir of First Unitarian Church in Portland, Oregon, this prayer asks for universal needs, faith, hope, perception, charity, in order to truly follow God’s will.

*Cast your light into the darkness of my heart.
Give me right faith, firm hope,
Perfect charity and profound humility.
Lord, give me
Wisdom and perception
So that I may do what is truly your holy will.*

***Prayer* by Morten Lauridsen (b. 1943)**

Performed by Oregon Repertory Singers, October 2017

Conducted by Ethan Sperry

The text of Morten Lauridsen’s *Prayer* is a poem by Dana Gioia. Gioia wrote “Prayer” as an elegy or benediction for his first son, who died at four months. Lauridsen’s setting of the poem has evolved through the years: initially appearing in 2007 as a solo song for baritone and piano, the material was quickly developed into a longer and more elaborate choral work. Gioia notes that in his original work, “the poem never overtly states its subject matter or occasion. The personal emotions are communicated only indirectly through the imagery.” The text of Dana's Gioia's beautiful poem "Prayer", from danagioia.com/prayer, follows.

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PROGRAM

*Echo of the clocktower, footstep
in the alleyway, sweep
of the wind sifting the leaves.*

*Jeweller of the spiderweb, connoisseur
of autumn's opulence, blade of lightning
harvesting the sky.*

*Keeper of the small gate, choreographer
of entrances and exits, midnight
whisper travelling the wires.*

Kyrie from Mass in G Minor by Ralph Vaughan Williams (1872-1958)

Performed by Oregon Repertory Singers, April 23, 2016

Conducted by Ethan Sperry

This Kyrie is the first of five movements in the Mass in G Minor by Ralph Vaughan Williams. The translation of the Latin text is "*Lord, have mercy. Christ, have mercy. Lord, have mercy.*" Written in 1921, this mass is scored for double choir and four soloists, with dedications to the Whitsuntide Singers and fellow composer Gustav Holst. The use of modern idiom, in conjunction with an older liturgical style, has contributed greatly to its continued success. In his later years, Vaughan Williams toed the line between agnosticism and atheism. But despite not being a professing Christian, Williams was never deterred from writing such a religious piece. "*There is no reason why an atheist could not write a good mass.*" he insisted.

About Oregon Repertory Singers

Oregon Repertory Singers is a premier choral arts nonprofit organization founded in 1974. We consist of a professional-caliber adult choir that performs three annual programs, and an education- and performance-based youth choir music program unmatched in the region for children ages 4 - 18.



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PROGRAM

Symphony No. 6 in A Minor, "Tragic" by Gustav Mahler (1860-1911)

Performed by Oregon Symphony, November 16th, 2019

Conducted by Carlos Kalmar



Mahler's Sixth Symphony, composed in 1903 and 1904, is darkly profound, a stark contrast to the upbeat place he was in life during its creation. Sometimes referred to by the nickname "*Tragische*" or "*Tragic*" the work has been praised for its stirring message of helplessness and tragedy. The wistfully nostalgic themes of the Andante carry over into a much "weightier" scherzo, which Mahler has described as "*children's voices [that] become more and more tragic, and at the end there is one fading little voice, whimpering.*" The finale is the longest in any work by Gustav Mahler, and with each strike of the hammer it emphasizes the profound sense of loss that can be found in the work. There is no escape from the fate that Mahler has conjured up through this darkly powerful piece.

About Oregon Symphony

Adventurous programming. Inspiring collaborations. Bridging art forms. Connecting lives. Sparking conversation. Every day, and with each exhilarating performance, the Oregon Symphony is moving music forward.



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Program

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