A History of the Oregon Bach Festival

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A HISTORY OF THE OREGON BACH FESTIVAL

By

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To my wife Nancy, with love.

To my father and mother, with deepest gratitude.
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ABSTRACT

The Oregon Bach Festival completed its thirty-fifth season of performances in Eugene, Oregon on Sunday, July 11, 2004. Beginning as a summer school program organized by Royce Saltzman in 1970 at the University of Oregon, the Festival’s first season concluded in one concert of German choral music conducted by Helmuth Rilling and a solo organ recital performed by the conductor. Since its inception, the Oregon Bach Festival has involved more than 500,000 concertgoers, 1,000 conducting master class students, 500 Youth Choral Academy singers and hundreds of choral and orchestral musicians.

In spite of its name, the Oregon Bach Festival has strongly supported the commissioning and premiere of new works. The Festival has premiered eight commissioned works and provided the venue for the United States and West Coast premieres of many others. The Festival has also embraced international collaborations, bringing guest artists, ensembles and choirs from around the world to perform in Eugene.

Great concern about the future of the Oregon Bach Festival exists since the co-founders, Saltzman and Rilling recently celebrated their 75th and 71st birthdays respectively. Saltzman’s initial attempt at retirement from the Festival failed in 1997 after two seasons under new leadership, which has reinforced the belief that Saltzman and Rilling may be the only individuals who can successfully operate the Oregon Bach Festival.

This dissertation includes examinations of the founding and initial development of the Oregon Bach Festival, the many component parts of the Festival, the people who support and operate the Festival, the programming and literature performed and the commissions and special projects sponsored by the Festival. Additionally, this project concludes with an examination of the philosophy of the Festival as well as concerns for the future.
CHAPTER 1
INTRODUCTION, PURPOSES AND PROCEDURES

On April 12, 2004, *Newsweek* described summer music festivals as “…a leisurely and inexpensive way to enjoy classical music.”¹ The author included Ravinia, Tanglewood, Sante Fe Opera and the Oregon Bach Festival in her list of places and performances considered the “high notes” of the summer.² Specifically mentioned in the article was the June 25 performance of the *St. Matthew Passion* conducted by Rilling that included a guest ensemble, his Gächinger Kantorei. This national media attention is a stark contrast to the Oregon Bach Festival’s humble beginnings in 1970.

For thirty-five seasons, the Oregon Bach Festival has provided educational and performance experiences for conductors and audiences in Eugene, Oregon. Growing from a summer school session in choral conducting and organ performance concluding with two recitals, the Oregon Bach Festival today offers more than fifty performances and educational events for concertgoers and the community each year. Since its inception, the Oregon Bach Festival has established an international reputation for excellence in performance. Festival ensembles have performed for the American Choral Directors Association (ACDA) National Convention in 1991 and the International Federation of Choral Music (IFCM) World Symposium of 2002 and received the Grammy award for Best Choral Performance for Penderecki’s *Credo*, a co-commission and world premiere. In an effort to preserve and codify its history, this study will focus on the Oregon Bach Festival since its development, beginning with the meeting of the founders Royce Saltzman and Helmuth Rilling in 1969.

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² Ibid.
Purpose of the Study

This study documents and presents in historical perspective the founding, growth and development of the Oregon Bach Festival from its inception to the present by focusing on the following research questions:

1. What events led to the development of the summer festival known today as the Oregon Bach Festival?
2. Who are the people that comprise the Oregon Bach Festival?
   a. Festival staff
   b. Festival ensembles
   c. Friends of the Festival and Board of Directors
   d. The University of Oregon and its School of Music
3. How has literature been programmed for the different facets of the Festival?
   a. Discovery Series
   b. Silva Hall concerts
   d. Commissions and premieres
4. What is the philosophy and purpose of the Oregon Bach Festival?
   a. How have the philosophy and purpose been implemented through programs?
5. What is the future of the Oregon Bach Festival?

Sources of Data

The majority of primary source materials investigated exist in the Oregon Bach Festival offices located at the University of Oregon and personal files of individuals involved with the Oregon Bach Festival, past and present. Primary sources for the study include university bulletins and catalogs, program books and inserts, newspaper clippings, photographs, correspondence, minutes from board meetings, audio/video publications and interviews. Secondary sources include dissertations, books and journal articles.
Delimitations

The author of this study did not attempt to report the history of the University of Oregon or its School of Music except when relevant to the Oregon Bach Festival. Researchers have documented the histories of different programs of the University of Oregon: the School of Physical Education in Carroll\(^3\); the School of Education in Colvin\(^4\); the Summer Institute for the Combined Study of History and Literature in Curland\(^5\); the Grace Graham Vacation College in Fisk\(^6\); and the School of Law in Peacocke.\(^7\) Additionally, this study does not include detailed examinations of Rilling’s life or master class method since Hansen, a participant in the Oregon Bach Festival conducting master class, described these subjects in detail.\(^8\) Elements of the master class have only be discussed as they pertain to philosophical and educational goals of the Festival. The author of this study did not examine in detail Saltzman’s life since the founding of the Festival because his many involvements with the University of Oregon School of Music, American Choral Directors Association, International Federation of Choral Music and other organizations merit a self-contained study. In its present form, the study does not account for the financial status of the Oregon Bach Festival during its development. Evidence of the Festival’s financial growth has been presented when relevant, especially in regards to special projects and grants; however, no exhaustive examination of the Festival’s financial status since its inception has been performed.

\(^3\) Margaret Maureen Carroll, “A History of the Evolution and Early Development of the School of Physical Education at the University of Oregon 1894-1937” (DED Dissertation, University of Oregon, 1975).


Need for the Study

Studies by Tangen-Foster, Bylander and Wells suggest that historical research examining music festivals, such as the Oregon Bach Festival, is needed. In a qualitative study of the Lionel Hampton Jazz Festival, Tangen-Foster recommended that further research into the ideological and historical background of festivals would provide educators with valuable information in order to create successful educational environments. Bylander documented the Warsaw Autumn International Festival of Contemporary Music 1956-1961 in order to demonstrate the Festival’s importance in the dissemination of new music and musical ideals in Poland; unfortunately, she presented no recommendations for further research. Wells’ analysis of the Music Festival at the Chautauqua Institution from 1874 to 1957 gave an in-depth history of the Festival’s musical and educational achievements as well as the relationship of the Festival to the expansion of public music education. These results of these studies suggest that music festivals often exhibit strong ties to the surrounding culture, both reflecting and influencing the communities around them and musical society as a whole.

According to Phelps, a significant reason for performing historical research is “[a] desire to learn more about the life of a significant music educator, either contemporary or deceased, or the organization, development, and influence of a performing group or professional organization.” The author of this study sought to examine the musical, educational and philosophical elements of the organization known as the Oregon Bach Festival as well as the influence of the founding directors, Royce Saltzman and Helmuth Rilling.


10 Tangen-Foster, “The Lionel Hampton Jazz Festival and the Continuance of the Jazz Legacy: A Qualitative Study”.


12 Wells, “A history of the music festival at Chautauqua Institution from 1874 to 1957”.

Procedures of the Study

The following procedures were employed:

1. Collection of the data and preparation of a bibliography
2. Organization of the data
3. Organization of the dissertation

Preparation of the bibliography was based on: (1) a survey of related research; (2) a survey of materials available in the Oregon Bach Festival archives; (3) newspaper clippings; (4) journal articles; and, (5) interviews with selected patrons, Board members, performing and administrative personnel as well as with directors Saltzman and Rilling. Procedures used to investigate each research question (listed on page 2) are described below.

The research question examining the events leading to the development of the Summer Festival of Music was formulated to document the activities that preceded the organization of the first summer workshops. Archive files, newspaper clippings, journal articles and university bulletins were consulted in order to gather this information. Additionally, personal interviews were conducted with the founders, staff, musicians and patrons.

Questions regarding the operation of the Festival were intended to describe the people and organizations that work for and support the Festival, as well as how they interact with each other and the University. Additionally, the development of the Festival’s support organizations, especially the Friends of the Festival and its Board of Directors, has been examined in order to understand the relationship between the Festival and members of the community and University. The development of the resident ensembles, the Festival Chorus and Festival Orchestra, has also been researched. Information was gathered from Board of Directors’ Meeting minutes, internal documents, program books and personal interviews.

The literature programmed for the Festival was investigated in order to report how compositions were selected and organized for the different performing organizations. Information was collected from program books, program book inserts and personal interviews with the founders and selected staff members. The author also documented commissioned works, premieres and special projects and their impact through archived documents, newspaper clippings and interviews.
The philosophy of the Oregon Bach Festival was studied in order to document the goals and motivations of the organization throughout its history. Information regarding philosophy was obtained through examination of archived files, university bulletins, program books and interviews with selected personnel.

The future of the Oregon Bach Festival was researched in order to document the views of those involved with the Festival regarding the Festival’s plans. Opinions and ideas regarding the transitions of leadership were collected from various sources including archived Board of Directors’ minutes and interviews with administrative and artistic staff, as well as Saltzman and Rilling.

Organization of the Study

Chapter 1: Introduction: Purposes and Procedures. In this chapter, the purpose, need, procedures and organization of the study are presented.

Chapter 2: Review of Related Literature. Included in this chapter is an examination of the existing literature documenting the history of music festivals and related organizations in the United States and abroad.

Chapter 3: The Foundation and Development of the Festival. In this chapter, the author outlines the events leading to the founding and development of the Summer Festival of Music, also known as the Baroque Festival of Music and since 1982 as the Oregon Bach Festival. This chapter also contains documentation of the events leading to the initial interactions of the founders, Saltzman and Rilling, as well as the relationship to the University of Oregon graduate program in choral conducting.

Chapter 4: Component Parts of the Festival. The component parts of the Festival developed since the founding are explored in this chapter. The author describes each series' role in the overall Festival framework as well as the participating populations. Since many of the named series appearing in recent seasons of the Festival were untitled until recently, the events that would have been classified in the past under today's headings and how they contributed to the establishment of many successful Festival subdivisions are examined as well.

Chapter 5: The People of the Oregon Bach Festival. The individuals and groups that make the Festival successful each year are examined in this chapter, specifically regarding their
development, populations and contributions. These groups include but are not limited to: the year-round Festival staff; the seasonal faculty and staff; the Friends of the Festival; the Festival Guild; the Board of Directors; the volunteers; and, the Festival Orchestra and Chorus.

Chapter 6: Themes, Programming and Literature. This chapter consists of an examination of the literature performed throughout the Festival as listed in the program books. The Oregon Bach Festival staff created a list of works that includes the composer, title and performance year, but was organized by composer rather than chronologically by year. A chronological list exists in Marian Donnelly’s publication; however, it only lists repertoire until 1994 because of its date of publication. An appendix contains a list of repertoire performed through 2003 by the Festival ensembles and various artists as it was listed in the program books.

Chapter 7: Commissions, Premieres and Special Projects. In this chapter, the author inspects the major projects of the Oregon Bach Festival; specifically, the eight works commissioned by the Festival in the past thirty years, the many works premiered by the Festival and other special projects like tours and performances outside of Eugene. Each project has been investigated in order to more clearly understand the Festival’s focus on new music and outreach.

Chapter 8: Philosophy and Future. The author explores the philosophy and goals of the Oregon Bach Festival in this chapter as well as how the philosophy has developed and been implemented throughout the years. Also investigated are the philosophies of the founders, Saltzman and Rilling, and how these philosophies worked together to inspire the unique facets of the Festival. Additionally, the author examines possibilities for the future of the Oregon Bach Festival, which has been a point of great concern for many involved as the festival celebrates its thirty-fifth anniversary with the original artistic and executive directors still actively involved.

CHAPTER 2

REVIEW OF RELATED LITERATURE

“Festival-goers are incurable optimists. We never give up hope that music will sound better elsewhere. To do us justice, very often it does.”

Music festivals have been part of Western culture for decades, providing musical experiences and actively promoting education through workshops, clinics and performances. Festivals throughout the world annually deliver commissioned works and new compositions to the musical community and public. Guest artists often collaborate in performance with local talent, creating a rich atmosphere that engages local participants and concertgoers in innovative and often unique ways. In 1966, Dennis Gray Stoll, author of *Music Festivals of the World* wrote, “The United States is undergoing a great musical resurgence, in which Festivals are being given a leading part. It is good that she is using her wealth to this fine end, which will not only benefit the American people, but will fertilize and strengthen the culture of the world.”

*Grove Music Online* defines a festival as:

A generic term, derived from the Latin *festivitas*, for a social gathering convened for the purpose of celebration or thanksgiving. Such occasions were originally of a ritual nature and were associated with mythological, religious and ethnic traditions. From the earliest times, festivals have been distinguished by their use of music, often in association with drama. In modern times, the music festival, frequently embracing other forms of art, has flourished as an independent cultural enterprise, but it is still often possible to discover some vestige of ancient ritual in its celebration of town or nation, political or religious philosophy, living or historical person. The competitive music festival has also retained combative features reminiscent of festival events of former times.


2 Ibid., 301.

The author has focused this review of literature on the modern music festival as found in North America and Europe in order to describe the development and philosophy of major festivals both in the United States and abroad. The primary focus will be upon non-competitive festivals of a recurring nature, which represents the present status of the Oregon Bach Festival. Specifically, the related literature occurs in the following order: international, national and state music organizations; music festivals outside of the United States; and, music festivals in the United States. In his dissertation on the Utah Music Educators Association, Meredith gives substantive reasons for the inclusion of information related to music organizations:

Music education associations have served the needs of American music educators in a variety of significant ways since the latter part of the nineteenth century. Through the sponsorship of professional seminars, meetings, and informative publications, these organizations provide their membership with opportunities for professional growth, insight into new literature and research in music education, and a valuable forum for the expression of a collective philosophy of music education.\(^4\)

Music festivals contribute similar benefits to their participants, thus meriting a better understanding of the philosophy and development of major music organizations.

**International, National and State Music Organizations**

Prichard investigated the events leading up to the International Federation for Choral Music’s (IFCM) founding and first ten years of its existence through a series of in-person interviews, taped interviews and a thorough investigation of the organization’s publication, *The International Choral Bulletin*.\(^5\) Through her documentation of events, descriptions of organizational structure and development, transcriptions of interviews and recommendations for the future, Prichard demonstrated the work of the IFCM as it contributes to the unification of diverse peoples:

Choral singers the world over have experienced the awesome power of singing together to uplift and unite human beings. The International Music Council of UNESCO


has, in fact, recognized that there are more people in the world involved in choral singing than in any other group activity. This unifying power, rooted in the human spirit and unbounded by convention, culture, politics, or language, is an ideal medium, then, for global collaboration.

International choral exchange has already made significant contributions to human understanding and to fostering the highest standards of the choral art. Global exchange needs to be further promoted through widespread knowledge of such organizations as the International Federation for Choral Music, and the opportunities for involvement they offer.  

The IFCM sponsors the International World Symposium on Choral Music, a recurring event featuring performances, seminars and clinics with conductors and choirs from around the world. The Cantats are events also sponsored by the IFCM that bring choirs from diverse regions of the world to perform with and for each other. This cross-fertilization of diverse cultures, styles and ideas is a valuable contribution to choral music, and one that the organizers of the Oregon Bach Festival have often sought to create.

De Journett documented the founding and development of the American Choral Directors Association (ACDA) from 1957 to 1970. By first examining and cataloging issues of the organization’s publication, the *Choral Journal*, De Journett created research questions that he would later submit to prominent members of the ACDA for further investigation and review. Beginning as an honorary organization open through invitation only, the self-appointed committee of Robert Landers, Archie Jones and Maynard Klein initially approved fifty-eight charter members to an organization called the American Choirmasters Association in 1958. In 1959, this number grew to 134 when the “steering committee” held its first organizational meeting in Kansas City, Missouri where they adopted a Constitution and By-Laws for the American Choral Directors Association. De Journett organized his dissertation into two major parts: Part I chronologically described the events beginning with the founding of the organization through 1970; and, Part II documented the organizational structure and operation of the ACDA. The organization sponsored national and regional conventions and later, as it expanded, offshoot

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6 Ibid., 1.


8 Ibid., 19-25.

9 Ibid., 26-34.
state associations that “…featured various activities including choral performances, luncheon meetings, reading sessions, choral workshops, madrigal festivals, and church music clinics.” The American Choral Directors Association represents a national music organization with an established philosophy and set of goals that has guided its growth for more than 40 years. The ACDA’s success is due in large part to the implementation of the organizational philosophy established early in its development.

Willson documented the history of the Arizona Music Educators’ Association (AMEA) from its beginnings in 1939 until 1983, noting specifically the evolution of its involvement in the sponsorship of festivals.

In its beginnings, AMEA was directly responsible for the organization and functioning of the all-state chorus and orchestra. While the state level organization was not directly involved with the local festivals, the four districts of AMEA sponsored various events. As AMEA and ABA merged in the mid-1950s a philosophic change occurred in regards to festival responsibilities. AMEA no longer accepted the role of an active festival sponsor.

Willson reports the organization’s lack of a developmental philosophy proved problematic to many of its members; however, there “…have been officers and leaders with foresight and well founded philosophies of music education,” that have guided the organization successfully to meet immediate needs and goals as they arose. In spite of no explicit statements of organizational philosophy, Willson established the following goals to be important: a unified music educators’ association; musical activities; opportunities for in-service and teacher development; no competition in music education; and, political involvement. Willson's work also demonstrated that when an organization does not clearly or completely state a philosophy, historical research can define and codify organizational philosophy and goals.

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10 Ibid., 73-74.


12 Ibid., 153.

13 Ibid., 157-158.
Music Festivals Abroad

Bylander documented the first five years of the Warsaw Autumn Festival of Music, a series of events that contributed significantly to the development of musical culture in Eastern Europe. The primary functions of the Festival were twofold: to provide an opportunity for the performance of new Polish music for an international audience, and for the international community to share its new compositions with Poland. The festival organizers expressed great concern about communist influence on the production of new music that created a style Bylander referred to as “socialist realism.” Several reasons given for the festival’s success in supporting composition that did not stylistically represent this “socialist realism” were; 1) the Polish government did not believe that music could send an anti-Communist message, 2) the Festival was probably considered a tool of propaganda for the Polish government, and 3) there was such an extremely small number of Polish composers contributing to the Festival that their work was considered inconsequential. The freedoms assigned to this festival in relationship to the other areas of art and cultural expression were remarkable:

This annual gala and, indeed, most aspects of the field of music composition in Poland, have been strikingly conspicuous in that country and abroad for their ability to withstand many of the shifting restrictions observed in other areas of Polish arts and literature. Music was the only one of the arts in Poland in which the freedoms first permitted and 1955 and 1956 were allowed to continue in the late 1950’s and in subsequent decades with full governmental recognition and financial support.

Many in Poland and throughout the world considered the Warsaw Autumn Festival a leader in the production and support of new music through the 1950’s, as well as a unique event in the cultural life of Poland.

In 1951, the Arts Council of Great Britain in cooperation with the Labour Government organized and implemented the Festival of Britain, which consisted of a lengthy series of artistic events. This was an “…ambitious attempt to celebrate a new vision of a classless society, linked by geography and industrial and artistic achievement. The festival included an extensive and

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15 Ibid., 538.

16 Ibid., 540.

17 Ibid., 539.
unprecedented program of state-sponsored artistic performances, exhibits and commissions.”

Lew’s examination of the Festival focused on the influence of the competition instituted to produce operas for this Festival on the development of national opera in Britain. The Arts Council had hoped the nationally publicized competition would inspire an outpouring of creativity by native composers; however, the results proved unsatisfactory in this regard since only one composer, Alan Bush, was a native-born Briton who was also a self-proclaimed communist. One of the two commissioned operas did deliver the organizers' desire for a nationalist message of inclusion:

The earlier attitude, which held that opera could address the nation on the broadest possible terms, resonates profoundly with the political philosophy of the Labour years. *The Pilgrim’s Progress* is Vaughan Williams's attempt to draw the entire nation together musically and culturally. That he couldn’t have reasonably expected everyone in the nation to actually go see it is irrelevant in this regard. His desire that it be performed by students in Cambridge rather than by professionals at Covent Garden suggests that, as he did with so much of his music, he wanted the work to make its impact more among the moderately musically cultivated and enthusiastic amateur populace at large rather than among the musical elites at London.

This movement towards a nationalist creativity rendered musical compositions that proved in some cases to fulfill the philosophical objectives of the organizers and patrons. This demonstrates therefore the possibility of musical organizations fulfilling non-musical objectives developed by festival organizers.

Two music festivals in Austria, the Vienna Festival and the Salzburg Festival, have similar organizational designs: music competition and artistic performance by individuals and ensembles. The Vienna Festival produces a series of musical, dramatic and literary events that occur every summer through the months of May and June that “…covers all facets of artistic endeavor, emphasizing music and musical competitions of various types.”

Included are the finest orchestras, some from behind the Iron Curtain, piano competitions, students conducting final concerts for diplomas, vocal recitals for the


19 Ibid., 16-17.

20 Ibid., 586.

Academy, graduate symposiums on a variety of subjects (mostly in German), two operas companies performing seven nights a week, plus some private opera and operetta organizations, as well as the English Theatre with first-rate drama by English-speaking actors.\textsuperscript{22}

In addition to those events mentioned above, such ensembles and artists as the Polish Chamber Orchestra, the London Symphony Orchestra, Jerry Maksymiuk, Lorin Maazel, Claudio Abbado and Kurt Masur have performed. Similar to the Vienna Festival, the Salzburg Festival also presents a collection of dramatic and musical presentations, frequently featuring commissioned compositions and premieres. When reporting on the new music element of the Festival, Feldman wrote,

A healthy cultural life cannot afford to ignore contemporary works, and following World War II the festival opened its programs to modern composers, including a number of first performances such as Dantons Tod by Gottfried von Einem in 1947, Carl Orff's Antigone in 1949, Alban Berg's Wozzeck in 1951, Richard Strauss's Die Liebe der Danze in 1952 (the premiere of which had to be put off in 1944 owing to the war), Rolf Liebermann's Penelope in 1954, Werner Egk's Irische Legende in 1955, and Samuel Barber's Vanessa in 1958.\textsuperscript{23}

The Salzburg Festival began in 1920 with the premiere performance of Max Reinhardt’s Jedermann, which has become a staple of each season’s offerings.\textsuperscript{24} The earliest performances produced by the Festival drew so many visitors to Salzburg that a special performance was given solely for the citizens of Salzburg “…for Reinhardt wanted to emphasize that it was indeed their Festival.”\textsuperscript{25} Each summer the Salzburg Festival renders about ninety performances in five weeks, placing it at the forefront of many European music festivals. The administration of this festival represents one of its more interesting traits. Since 1950 the Salzburg Festival has been supported by federal law and state funding with three representative bodies sharing the responsibility of the Festival’s operation: the Directorium, a group of five individuals who operate the Festival; the Kuratorium, made up of local and federal officers who manage the budget; and the Assembly of

\textsuperscript{22} Ibid.

\textsuperscript{23} Ibid.: 116.


\textsuperscript{25} Ibid., 16.
Delegates, who through an annual meeting maintain advisory powers.\textsuperscript{26} The Salzburg Festival represents a true integration between locality and festival, and the value of the relationship between city and artistic organization. The Salzburg and Vienna Festivals embody the modern European festival spectacle that incorporates composition, competition and performance through a variety of artistic media.

In Puerto Rico, during the summer of 1957, the first Casals Festival occurred under the artistic direction of Pablo Casals, the administration of violinist Alexander Schneider, and with the blessing of Governor Luis Munez Marin.\textsuperscript{27} Schneider, in his article about the Festival’s development, described the membership of the orchestra as unique in that it consisted primarily of chamber musicians, "...the kind of musicians who ordinarily do not enjoy playing in an orchestra," but who return annually.\textsuperscript{28} Casals was concerned not only with excellent music making, but also with the messages that music could deliver. Schneider wrote of the conductor/composer/performer, ‘Pablo Casals was a great human being with love for freedom and dignity. He believed in his message of peace and used music, his own and others’, to deliver this message to the world.”\textsuperscript{29} Since its inception, the Casals Festival has been steeped in the philosophy that music can change the world and unify human beings across international boundaries.

\textbf{Music Festivals in the United States}

The Chautauqua Music Festival continues as one of the oldest summer music festivals in the United States. Founded in 1874 by Louis Miller and John Heyl Vincent as the training grounds for Sunday school teachers, the first season involved collaboration between four congregations and participants from twenty-five states, Canada, Ireland, Scotland, and India that came for “…summer study, lectures that reflected and led a representative section of American

\textsuperscript{26} Ibid., 140-141.


\textsuperscript{28} Ibid.: 96.

\textsuperscript{29} Ibid.
opinion, a home reading program, and a public music program.” Since its inception, the Chautauqua Music Festival has expanded to incorporate a variety of offerings in symphonic works, opera performances, chamber music and the vocal arts. For example, in 1957 the Festival offered more than 130 musical events in a period of 54 days that brought over 50,000 people to the summer’s events. Wells’ histography of the Chautauqua Music Festival documents the actions and philosophies of its many music directors from 1874 to 1957, and expresses the commitment to education and excellence in performance today’s audiences have come to expect.

In mid-Nineteenth century New England a number of significant music festivals developed. The Battell family founded one such festival in Connecticut called the Norfolk Music Festival. Since its founding in 1872, the Festival associated with the Litchfield County Choral Union, which comprised members from each of five local choral societies (Winsted, Salisbury, Canaan, Torrington and Norfolk). The Choral Union first performed Gaul’s *The Holy City* in 1899 under the direction of Carl Stoeckel, the son-in-law of founder Robbins Battell. At times, the Choral Union comprised between 300 to 425 voices drawn from the 700 total singers of the five choral societies. Noteworthy was the mood of this Festival:

The keyword of the Norfolk Music Festival was sincerity—not display. Though performers arrived at Norfolk in special trains, were met with flowers, escorted to Whitehouse past torch-lit processions and trumpet fanfares, when they sang they were simply part of the chorus. One reviewer was especially delighted with Louis Hamer and Emma Eames who dressed like all the other ladies in the chorus and stood out only when they stepped forward for their solos. The Stoeckels thought all artists were ambassadors of the spirit of music.

In the mid-Twentieth century, the Norfolk Music Festival ended its summer performances and developed into the Yale Summer School of Music and Art. Every summer since 1960, “…a carefully selected number of talented young musicians who have completed work for an undergraduate degree are given the opportunity to study and perform in the eight-week concert

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30 Wells, “A history of the music festival at Chautauqua Institution from 1874 to 1957”, 3.
31 Ibid.
33 Ibid.
34 Ibid.: 59-60.
In spite of the dissolution of the Norfolk Music Festival, the Battell-Stoeckel estate still houses high-quality music making every summer by the students and faculty of Yale University.

As the result of the country’s growing interest in choral music in the mid-Nineteenth century, Emory Perry led the movement to found the Worcester Music Festival. Perry also founded the Worcester Harmonic Society, which eventually dissolved and was replaced by various organizations in the years leading up to the “Musical Convention” that took place in Mechanics Hall on the morning of September 28, 1858. The program for the first Festival consisted of a cantata entitled *The Burning Ship*, selections from Handel’s *Messiah*, and excerpts from Hamilton’s *Sanctus*, performed by prominent singers and instrumentalists from the Worcester area along with a chorus of 200 who were paid fifty cents each for their work. Since its inception, the Festival has held admirable goals for the continuing elevation of the human spirit, according to a resolution developed by the Brookfield Musical Association:

WHEREAS, music, as one of the fine arts, appealing to the finer sensibilities of the soul, furnishing a language to emotion more subtle or delicate than colors or forms, and calling forth the deepest sense of beauty by a mysterious power quite beyond the reach of its sister arts, demands and should receive the highest attention from all who would elevate man in his spiritual capacities and place him still further above the mere physical development of the outward animal nature.

Morin’s extensive histography of the Worcester Music Festival documents each year’s events through 1946 and the 86th edition of the Festival. Performances of opera, symphony, concerto and oratorio were among the staples of each festival as well as the beloved Artists’ Night program, consisting of solo and small ensemble works presented by famous performers. The Festival continued through several pauses during the First and Second World Wars due to fluctuations in the balance of the Festival Chorus, and continued as a summer program until the

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37 Ibid.

38 Ibid., 14.

39 Ibid.
year 1976 when organizers decided to modify the format to a year-round series.\textsuperscript{40} Today, the 144\textsuperscript{th} Worcester Music Festival is only one component part of Worcester Music, Inc., which also includes an International Artists Series and the Mass Jazz Festival, which are two other year-round series.\textsuperscript{41}

The most famous recurring music festival in New England, and perhaps the United States, is Tanglewood in the Berkshires of Western Massachusetts. This festival began in 1934 and 1935 with performances given in a riding ring with a plywood shell near the festival’s present location, drawing as many as 3,500 people to any one concert.\textsuperscript{42} The first Tanglewood Festival opened on a Thursday evening in August with Berlioz’s “Overture, The Roman Carnival, Op. 9, and ended with a concert on the following Sunday afternoon consisting of Wagner and Beethoven, played by an ensemble called the Berkshire Symphony Orchestra comprised of sixty-five musicians from the New York Philharmonic.\textsuperscript{43} The third season brought the Boston Symphony Orchestra (BSO) and their conductor, Serge Koussevitzky to perform three concerts in one weekend, thus forging a relationship that remains today between the two organizations.\textsuperscript{44} Koussevitzky himself spoke of the value of music and music festivals at the opening of the new Music Center in 1940: “There is hope for humanity, and all those who believe in the value and inheritance of culture and art should stand in the front ranks. If ever there was time to speak of music, it is now in the New World.”\textsuperscript{45} Aaron Copland, Leonard Bernstein, Zubin Mehta and Claudio Abbado were just a few of the fixtures at Tanglewood for many years as well as singers like Phyllis Curtain, Leontyne Price and Sherrill Milnes who pioneered the Festival’s performance of opera.\textsuperscript{46} The Festival’s annual performance events


\textsuperscript{42} Andrew L. Pincus, Scenes from Tanglewood (Boston: Northeastern University Press, 1989), 5-6.

\textsuperscript{43} M. A. DeWolfe Howe, The Tale of Tanglewood (New York: The Vanguard Press, 1946), 75.

\textsuperscript{44} Pincus, Scenes from Tanglewood, 6.

\textsuperscript{45} Ibid., 23.

\textsuperscript{46} Andrew L. Pincus, Tanglewood: The Clash Between Tradition and Change (Boston: Northeastern University Press, 1998), 5.
(opera, oratorio, symphony, and recital) are well-known, documented, and recorded; however, the less well-known student program, called the Berkshire Music Center, also has had a lasting effect on American musical culture: “…according to BSO records, 20 percent of the players in the major American symphony orchestras—and 30 percent of the first-chair players—have gone through Tanglewood.”47 Another important component of the festival is the Festival of Contemporary Music, which brings composers and their new works to the east coast for a week each season.48 As Tanglewood has flourished over the years, so have other summer festivals in the Berkshires: The Berkshire Opera Company, the Berkshire Choral Institute, the Aston Magna early-music festival, Berkshire Friends of Baroque Music, the Curtisville Consortium, and the West Stockbridge Concert Society to name but a few.49 Tanglewood’s dedication to education, the performance of new works, and community development make it one of the premiere summer music festivals in the world and demonstrates the successful integration of many diverse Festival components under a unifying philosophy.

De Sotel examined the history and development of the Dorian Band Festival in Decorah, Iowa, which was the first such festival established in the state of Iowa by a college. Since its creation in 1949 by Weston Noble and a group of Luther College students calling themselves the Dorian Society, the Festival has grown to serve thousands of students through ensemble performance, private applied study, and interactions with guest artists, most of whom were Noble’s friends and colleagues.50 Noteworthy is the involvement of Luther students in the organization and operation of this annual festival, as well as the bounty of literature performed for wind band since 1950 found in the Appendices section of De Sotel’s work.51 Although there was no mission statement or philosophy initially written for the Festival, Dale Noble, the younger brother of the founder and president of the Dorian Society said, “The purpose of these festivals is to raise the standards of high school music. Each school sends its top talent to

47 Pincus, *Scenes from Tanglewood*, 274.


49 Pincus, *Scenes from Tanglewood*, 23.


51 Ibid., 116-144.
participate in the festival.”\(^{52}\) The initial success of the first Dorian Band Festival inspired the creation of the Dorian Choral Festival one year later, also founded by Weston Noble and the Dorian Society.\(^{53}\) De Sotel describes the festival experience and its relationship to the college's music program: “All of the Dorian Festivals and summer music camps here promoted music and contributed to the positive evolution of the music department, music performance, and music education at Luther College,” and served as a significant contribution to the recruitment of students to Luther.\(^{54}\) Documentation of this Festival demonstrates a successful symbiotic relationship between educational institution and summer festival.

Two festivals of significance appeared in the Northwest representing contrasting idioms of performance: jazz and choral music. In 1968, the University of Idaho founded the Lionel Hampton Jazz Festival, which began as a one-day event that served fifteen student groups from Washington and Idaho and sponsored a performance by trumpeter Buddy Brisboy.\(^{55}\) Today’s Festival lasts four days, hosting more than 14,000 students each year who compete in instrumental and vocal performance, and also participate in clinics and concerts with leaders in the field of jazz.\(^{56}\) This Festival focuses on a niche market in the overall field of music, and differs from the other American festivals mentioned above because it involves competition between students. In spite of the competitive element, one of the primary goals of the festival is to increase participation in jazz through the emphasis of “inclusion and unity.”

The festival is seen as a coming together of many different types of people for the continuance of jazz. As an ideal, the common denominator of jazz is capable of transcending differences of age, race, gender, ability, style, culture, and nationality. Social transcendence in jazz is also evidenced in the cooperative behavior of the jazz ensemble, mentor and apprentice, and audience and performer.\(^{57}\)

These goals are only possible through the continued involvement of the students, who range

\(^{52}\) Ibid., 103.

\(^{53}\) Ibid., 79.

\(^{54}\) Ibid., 83.

\(^{55}\) Tangen-Foster, “The Lionel Hampton Jazz Festival and the Continuance of the Jazz Legacy: A Qualitative Study”, 218.

\(^{56}\) Ibid., 219.

\(^{57}\) Ibid., 222.
from elementary school to college and university students. In addition to student and University support, the Festival would not flourish without the financial support of more than ninety corporate and individual sponsors as well as numerous grants, scholarships and donations.

Another festival of significance in the Northwest is the International Choral Festival of Missoula, Montana, the first season of which occurred from July 7-12, 1987 on the campus of the University of Montana. The event brought fourteen choirs from six nations together for a series of performances by individual ensembles as well as a massed performance. The Missoula Mendelssohn Club, under the direction of Dan Carey of the University of Montana, hosted the choirs from Latvia, Poland, Italy, France, and Austria which, when combined with the American choirs totaled more than 650 singers. Community involvement and community building were the cornerstones of this event. In the late 1980s, Missoula was a town “…in the throes of economic depression, a community located in an area of severely depleted resources, struggling to rebuild.” However, during the Festival’s two years of financial development, the Festival also sought out an atypical audience for such an event: the “…common man in the street.” Another way the Festival organizers sought to draw in the entire community was to make all of the concerts and events free, including the final concert performance in the University of Montana field house with all of the ensembles in attendance, many in the traditional dress of their country. Today, the organizers of the International Choral Festival are preparing for its seventh installment in 2006, and plan to provide more free concerts and events to the community. In addition to the representative countries listed above, choirs have participated from Argentina, Belgium, Botswana, Canada, China, Cuba, the Czech Republic, Denmark, Estonia, Germany, Hong Kong, Japan, Korea, Lithuania, the Netherlands, New Zealand, Poland, Puerto Rico, Scotland, Singapore, Spain, Taiwan, Thailand and Uruguay.

The Delius Festival of Jacksonville, Florida began in 1961 with the purpose of providing

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59 Ibid.: 22.

60 Ibid.: 21.

61 Ibid.

musical entertainment and education about Delius and his contemporaries. The first Delius Festival occurred on March 3, 1961 as a one-day event with two all-Delius concerts, a symposium on the composer’s life and works, a banquet and the dedication of the “Delius House” where the composer stayed during his visit to Jacksonville in 1884. Stoneman’s thesis outlines the development of the Delius Festival from its roots in the Ladies’ Friday Musicale to the noteworthy events of recent years such as the concert and lecture series and the annual composition contest. Significant appendices list the By-Laws of the Delius Association, the contents of their archives, the works performed and lectures given since 1961 and the first-prize winners of the composition contest since its inception in 1969. The Delius Festival makes every attempt to preserve the memory of Frederick Delius through the performance of his music and seeks to create a better understanding of his compositions through interactions between scholars and enthusiasts.

In summary, music festivals have served the communities in which they operate for decades as icons of excellence in musical performance, education and outreach. Although many of these festivals developed initially without a clear statement of philosophy, they have codified these through the years as their organizational structures have materialized. Many summer festivals have successfully established close ties with local industry and educational institutions, and have served the needs of these institutions through their ability to gather many diverse people in creative enterprise and artistic experiences. The importance of outreach and education has also proved an important facet for many festivals, and may indeed prove to be an absolute necessity for their continued survival and growth.

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64 Ibid., 26-27.

65 Ibid., 57-108.
CHAPTER 3
THE FOUNDATION AND DEVELOPMENT OF THE OREGON BACH FESTIVAL

Since its inception in 1970, the Oregon Bach Festival has expanded to meet the needs of its growing audience, as well as the community it calls home, Eugene, Oregon. Festival organizers have developed many successful programs during the last thirty-five years; some have appeared annually since the Festival’s earliest years and others have been set aside as times and populations have changed. The Festival has developed in many unique areas since its opening season consisting of one organ recital and a concert of German choral music. Of utmost importance to the Festival are the principles of outreach, ownership, internationalism, education, excellence in performance and the support of new music.

This chapter includes a detailed description of the events leading to Helmuth Rilling’s first summer in Eugene at the University of Oregon, and the first few seasons of what today is known as the Oregon Bach Festival. Documentation of the Festival’s development exists in a variety of sources. The most expansive and in-depth sources are the program books published annually by the Festival, in which repertoire and schedules are found as well as some insight and ideology behind the programming. Additionally, Marian Donnelly’s histography of the Oregon Bach Festival describes many events from the Festival’s inception until 1994, its twenty-fifth anniversary.¹ Other sources include journal articles, newspaper clippings, books, internal Festival documents and interviews with individuals involved in the Festival.

Founding a Festival

When writing about the Oregon Bach Festival, many authors choose to describe in brief its humble beginnings in order to demonstrate its development into the successful series of events that more than 30,000 concertgoers attend annually. A prime example of such a

description may be found in the second paragraph of Donnelly’s history, which concisely depicts the Festival’s inception:

In the summer of 1969 H. Royce Saltzman, professor of voice and choral music at the University of Oregon, was in Ludwigsburg, Germany, as the director of the university’s International Center for Music Education. While in Stuttgart, Saltzman became acquainted with a young conductor named Helmuth Rilling, an organist and the director of the Gächinger Kantorei and the Bach Collegium orchestra. Together they planned to have Rilling travel to Eugene to teach graduate-level workshops in choral conducting and organ performance during the University of Oregon School of Music’s 1970 Summer Session.²

Although this is an accurate description of the events leading up to the Festival’s first season, it leaves several questions unanswered; who was Royce Saltzman? Who was Helmuth Rilling? Why did Saltzman choose Rilling after spending a year touring Europe seeing great conductors and performances? Why did Rilling decide to come to the United States? And, why did they decide to develop this Festival following the first summer session?

Herbert Royce Saltzman

Herbert Royce Saltzman grew up in a “…Kansas home that was daily filled with vocal music.”³ Saltzman received a Bachelor of Arts degree in 1950 from Goshen College, and moved into an Instructor position at Messiah College for the next two years.⁴ Saltzman proceeded to Northwestern University to pursue a Master of Music degree, briefly followed by teaching position at Upland College and an appointment as Assistant Professor. Saltzman taught at Upland College for the next four years, and then traveled to the University of Southern California to study with Dr. Charles Hirt in addition to accepting a substantial teaching load as a Lecturer. After three years at USC, Saltzman briefly took a position at Occidental College as Visiting Associate Professor and in 1964 came to the University of Oregon where he served as Professor of Music until 1994, and has since remained as Professor Emeritus. During his time at

² Ibid., 1.


⁴ The remainder of this paragraph is drawn from the following source: H. Royce Saltzman, "H. Royce Saltzman, 2003," Curriculum Vitae, Eugene.
the University of Oregon, he served in various leadership capacities in the American Choral Directors Association, including a term as President, and also co-founded and served as President for the International Federation for Choral Music. Saltzman’s involvement with these organizations led to many international contacts and relationships that have proved fruitful to the Festival.

While teaching at the University of Oregon in the late 1960s, Saltzman founded and directed a forty-voice community chorus, which instituted ties with the people of Eugene and established his credibility as a choral conductor of the highest caliber. Many of the first community supporters for the Festival, including Dorothy Bergquist, came from this ensemble:

He had a town chorus that you had to audition to get into… We had all sorts of choral experiences here, but mostly in church choirs, and Royce auditioned people for the 40-voice choir that he put together, and this was elegance… It was those people, mostly, who formed the volunteer corps for the Bach Festival.5

These volunteers, along with the graduate students and Saltzman’s faculty colleagues at the University of Oregon, helped to establish the original Festival ensembles, the Friends of the Festival and its Advisory Board.

During an unrecorded conversation with Saltzman, he mentioned that as a young man he had taken a job working on a boat traveling to Europe from America. Upon his arrival, he was captivated by the variety of cultures and peoples with whom he came in contact. Because of this voyage, Saltzman resolved to find and create opportunities that would bring diverse peoples together.

_Helmuth Rilling_

Little published information exists about Helmuth Rilling’s career before the Oregon Bach Festival. Sharon Hansen produced a biography of Helmuth Rilling in 1997 that included a thorough examination of his master class technique as well as some documentation of the Oregon Bach Festival and the International Bachakademie Stuttgart.6 Since this definitive

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5 Dorothy Bergquist and Peter Bergquist, interviewed by author, 18 September 2003, Eugene, MiniDisc recording, University of Oregon, Eugene.

6 Hansen, *Helmuth Rilling: Conductor-Teacher*. 
biography has been written regarding Rilling’s education and experiences, the author intends this section of Chapter 3 to focus on his conducting appearances in the United States with the Gächinger Kantorei and Bach Collegium Stuttgart previous to his first summer at the University of Oregon in order to demonstrate what American musicians may have known of Rilling prior to the Festival’s initial season. Brian Busch gives a general account of Rilling’s first tour to the United States in a Choral Journal article published in 1970:

During the month of October, 1968, the United States had the opportunity to hear one of the fast-rising conductors of the Stuttgart area, Helmut [sic] Rilling, conducting the Bach-Collegium of Stuttgart and the Gaechinger Kantorei, gave 25 concerts in the U.S. The program included Bach’s Passion According to St. John, Kroenungsmesse of Mozart, and works of Monteverdi, Webern, Penderecki, and Keleman.

Rilling produced three tour programs from the collection of works listed above and rotated them throughout the ensembles’ travel schedule. Several performance reviews document the Gächinger’s appearances in the United States. Paul Hume of the Washington Post reviewed a concert given in a sparsely populated Constitution Hall on October 8, 1968.7 Hume gives Rilling the utmost praise possible for his performance of the Passion According to St. John:

Full credit for the re-creation of Bach’s supreme music drama must go to Rilling, whose musicianship guided the entire evening, caring with equal perception and knowledge for the affection of the chorales, the total drama and each of its component incidents. He is a musical artist of the highest order.8

The following night they performed again in Constitution Hall to a small but enthusiastic crowd; however, that evening’s program included Mozart’s Requiem and Coronation Mass.9 According to reviews in The New York Times, the ensembles later performed in New York City on October 30, 1968: “A choral and orchestral ensemble from Germany, with the lengthy title Bach Collegium Stuttgart and Gaechinger Kantorei, made its New York debut last night in Philharmonic Hall as part of its first American tour.”10 The reviewer, Ericson, enjoyed Mr. Rilling’s interpretation of the St. John, stating that he was not a conductor whose interpretations

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8 Ibid.

9 Alan M. Kriegsman, "Bach Group Performs Again," Ibid., 10 October, 11.

“…drain Bach’s music of all spirit.”\textsuperscript{11} The reviewer of their next concert at Hunter College was equally positive, saying,

“Helmuth Rilling is the young conductor of these remarkable musicians, several of whom move from orchestra to chorus and back again in the course of a program. It is apparent that Mr. Rilling feels as comfortable and as enthusiastic about a [sic] Webern’s Cantata (No. 1) as one by Bach.”\textsuperscript{12}

An article, written by Russell Hammar in 1970 and published in the \textit{Choral Journal}, documents a concert of motets presented by Rilling and the \textit{Gächinger} in Stuttgart:

For my tastes the most beautiful performance of all of the concerts I heard was the program of four of Bach’s motets under the dynamic leadership of Helmut [sic] Rilling of Stuttgart. This concert on June 28 in Heidelberg’s Peterskirche consisted of “Singet dem Herrn ein Neues Lied,” “Komm, Jesu, Komm,” “Furchte [sic] dich nicht,” and “Der Geist helft unserer Schwachheit auf.” Mr. Rilling is earning an increasingly popular image as an interpreter of the works of J. S. Bach as well as a conductor of music from all periods. He is neither a Bach “radical” nor a “conservative.” Somehow, he has taken what he feels to be the most logical and pragmatic ideas of the many “schools” and has blended them together to form his “profile” as a Bach conductor. His interpretations of these motets presented a sensitive, yet perfect performance with his \textit{Gaechinger Kantorei} and his \textit{Stuttgart Bach-Collegium}, who will tour the U.S. in the fall of 1970. I hope many of my colleagues will be able to hear them.\textsuperscript{13}

Hammar was clearly impressed with the conductor and his skills as both interpreter and performer. These reviews of the concerts given throughout the United States and Europe allow a glimpse of the young Helmuth Rilling with his ensembles as the observant American public may have seen him. Saltzman, however, saw neither Rilling nor any of his performances in America as he was leading a group of University of Oregon students on a year-long abroad program, most of which was spent in Germany.

\textbf{The German Center}

Saltzman documented his preparations for the year in Germany in a \textit{Choral Journal} article titled, “The German Center—An Experiment in Comparative Music Study.” He described

\textsuperscript{11} Ibid.

\textsuperscript{12} Allen Hughes, "German Ensemble Shows Versatility," Ibid., 2 November.

in depth the program of study that would bring the students from the University of Oregon to Germany for either a semester or a year, and that the exchange was established with the professional relationship between Dr. Edmund Cykler, Professor of Music at the University of Oregon, and Dr. Egon Kraus, a Professor of Music Education at the Pädagogische Hochschule (PH) in Oldenburg, Germany. Saltzman illustrated the exchange:

Thirty-five students of senior and graduate standing are selected each year to spend nine months at what is knows as the Center for International Music Education. Students come from many parts of the United States and Canada, a large number having teaching experience at the secondary and collegiate levels.

In an interview with Saltzman, he described the situation that created the transition of leadership from Dr. Cykler into his hands:

Ed did that [the international program] for a number of years but eventually he was tired of it and said, “I would love to have other faculty do it.” I said, “I would like to do it, but the emphasis would not be music education—it would be church and choral music.” So, in 1968-69, about twenty-five students, some undergraduates and some graduates; in fact, if you know the name John Haberlen—John was one of the students in this program, and they went for the entire academic year. I also did not want to go to Oldenburg—I did not know whether Krause was still there—so, I searched around for other places to go, and decided on Ludwigsburg, which is just outside of Stuttgart.

Ludwigsburg is a very attractive, small city that has a beautiful Baroque castle. Anyway, we worked in conjunction with the Pedagogical Hochschule (PH) and the students rented places and lived in homes around the area. They spent their academic year there and took some classes at the PH. I had an assistant with me by the name of Brian Busch—he has a publishing company now—he and I taught some classes. With those students, we also took many trips; we went to organ factories, we went to Hungary to the Kodaly Institute, we went to England to the Boychoir schools and we attended many choral concerts there in Stuttgart.

Saltzman was concerned that the students witness a great variety of music making, teaching and learning, as well as the diversity of liturgical traditions present throughout Europe:

Anticipating the 1968-1969 German Center, the students will see and hear many of the fine European choral and symphonic organizations as they visit the churches, academic institutions, and concert halls. Landmarks of the North German organ tradition will be

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14 H. Royce Saltzman, ”The German Center--An Experiment in Comparative Music Study,” Ibid.8, no. 3 (1968).

15 Ibid.

16 H. Royce Saltzman, interviewed by author, 15 September 2003, Eugene, MiniDisc recording, University of Oregon, Eugene.
studied and visited as students examine the repertoire and visit churches and cathedrals. In addition, the important liturgical traditions in music, such as the Roman Catholic, Lutheran, and Anglican will be given particular attention in both class and in travel.\textsuperscript{17}

During this year based in Ludwigsburg, Saltzman would hear Rilling and the \textit{Gächinger Kantorei} at a concert performance in Stuttgart less than a month after their return from the United States.

In November of 1968, we went to a concert where Rilling had just come back from the United States on his first American tour with the Gächinger. It was a fabulous concert in the Stuttgart Liederhalle. I wanted to set up a time when we could go to a rehearsal, but it wasn’t until about March when we were finally able to find a time. Afterwards, he said to me, and here I am a complete stranger, “Why don’t you come out to the house, and let’s talk.” So I did, and that established our rapport. Before I went to Germany I had recordings of Bach by a conductor in Munich on Archiv, and I just thought he was fantastic. Then, I heard Rilling do a performance of the \textit{B Minor Mass} in a little town outside of Stuttgart—we’ve talked since, and it may have been one his first performances of the \textit{B Minor}—fantastic in terms of interpretation: his concept of the whole piece. It simply surpassed anything that I had heard.\textsuperscript{18}

Brian Busch, the teaching assistant mentioned above, documented a performance of the \textit{B-Minor Mass} (perhaps the same one) in a \textit{Choral Journal} article:

Rilling has been able to find the right proportion of precision, balance, blend, and tone quality. One is impressed with his concept of the overall idea of a large work. His interpretation of the \textit{Mass in B Minor} is very contemplative in nature, rather than stressing alacrity of precision. These items are present, to be sure, but one is not aware of them; rather one is aware of the work as a whole, stressed by a natural molding of all choral and orchestral elements, rather than a series of sections.\textsuperscript{19}

While leading the German Center, Saltzman experienced Helmuth Rilling’s musicianship in rehearsal and performance, and had established that “rapport” with him during their brief time together. These men founded a friendship on mutual respect for one another, which would serve to bring them together again in the summer of 1970.


\textsuperscript{18} Saltzman, 15 September.

Summer Sessions

Before returning to the United States, Royce Saltzman and his students attended the International Heinrich Schütz Festival in Germany. During this Festival, Saltzman met up with a long-time friend and colleague from Temple University, Elaine Brown. Upon their return to the United States, Brown contacted Saltzman about her plans for a summer workshop at Temple University, and wanted his opinion about one of the conductors they saw at the Schütz Festival. Royce recalled,

When we returned, she contacted me and said, “I am thinking of having a workshop…what do you think of having Wilhelm Gönnenwein?” He had the Süddeutscher Madrigalcor—excellent professional choir. I said, “Great. But what about Helmuth Rilling?” That was based mainly on what I had heard and the rapport we had established. She asked, “Who is he?” and I told her about him. She said, “OK,” and we collaborated: Elaine had Helmuth in the summer of 1970 for a workshop at Temple, and I had him then come to Eugene because I was in charge of the summer session at the music school.20

This was Saltzman’s first of many years in charge of the summer session at the University of Oregon School of Music. Rilling recalled the conversation with Royce about doing these first workshops in a radio interview:

Well, the history of the Festival goes back to a situation where the University of Oregon had an extension in Germany, and this was near Stuttgart, my hometown. The students there came to our concerts and I taught some classes for these students back in Germany. This was somewhat nice and we enjoyed doing this, so we said, “Why not do the same thing someday on the campus of the University of Oregon here in Eugene.”21

The flyer advertising this first summer session reads as follows, “Workshops: Choral Conducting and Organ Playing. University of Oregon School of Music. July 6-24, 1970.”22 Two graduate-level University of Oregon courses were offered that summer for credit through the School of Music and Division of Continuing Education; Mus. 408 (G) Workshop: Conducting Choral Music for 3 hours credit offered from July 6-17; and, Mus. 408 (G) Workshop: Organ

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20 Saltzman, 15 September.


Playing for 2 hours credit offered July 20-24. On the same advertisement, the Oregon State University Department of Music also offered a seminar in organ technique and performance with Fenner Douglas of the Oberlin Conservatory of Music in Corvallis for one week. Richard Clark, managing director of the Youth Choral Academy, then a student in the Masters program at the University of Oregon recalled his invitation to the workshops:

As someone who was a graduate student walking down the hall when Royce Saltzman asks, "Hey, what are you doing? Do you want to come and sing and maybe do some conducting?" and I said "Sure," even though I was trying to write a master's thesis. So we sang, we conducted, we talked to Helmuth and performed that first year.

The conducting workshop concluded with Rilling conducting the participating students in a performance of German choral music on Friday, July 17, 1970 in the Recital Hall of the University of Oregon School of Music. The program consisted of Schütz’s Psalm 84 for double choir and continuo, J. S. Bach’s Komm, Jesu, Komm, Brahms’ Warum is das Licht gegeben dem Mühseligen, David’s Der barmherzige Samariter, and Kelemen’s Hommage A Heinrich Schütz. The program was typed on School of Music letterhead and designed in a standard recital program format. Sue Keene, a conductor in the master class and long-time member of the chorus recalls that first summer session:

The first year of the Festival was a workshop focusing on contemporary German music. I still remember the piece by Johann David about the Good Samaritan—it’s a fabulous piece, and it was such fun to study with Helmuth with all that he brings to both the music and the text. It was never about getting through it, it was about what you could add to it. Saltzman knew that Rilling was also an organist, so the other performance of this initial summer workshop was an organ recital given by the maestro himself. No program for this recital exists in the Oregon Bach Festival archives in Eugene. Richard Clark, a participant in that first Festival

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23 Ibid.
24 Ibid.
27 Ibid.
28 Sue Keene, interviewed by author, 18 September 2003, Eugene, MiniDisc recording, University of Oregon, Eugene.
recalled Rilling's performance:

He gave an organ recital that was stupendous for most of us. We were really knocked out because here was a man who could talk about music, conduct music and could make music himself at an extraordinarily high level, and most of us were not prepared for that—it was a welcome surprise. He had immense credibility. I went out and bought a couple of his recordings just to hear Bach.  

In planning this first summer workshop neither Saltzman nor Rilling intended to make this an annual summer event. Rilling says of this first year, “So, I came with no plans to start a new festival but we just enjoyed ourselves here—there were good musicians, nice people, so we did it again.” During a concert in 2004 dedicated to the memory of MarAbel Frohnmayer, a long-time patron and Friend of the Festival, Rilling spoke of his first summer in Oregon. He mentioned two individuals, Phil and Mira Frohnmayer, the daughter and son of MarAbel and musicians participating in the workshops, who invited him to their parents’ home in Medford. Rilling and his wife Martina traveled to Medford for many summers, and “…watched our children take their first steps there.” This relationship with the Frohnmayers was very important to Rilling, and was another substantial reason for his return.

Saltzman recalled successfully navigating through the first summer session and the concerts, and said of that initial set of workshops,

It was a good experience, and afterwards I invited him back, and we decided to do something a little more demanding the next year—he proposed the St. John Passion. I think it was that second year, in Central Lutheran Church, that we did two performances of the St. John; one with two conductors from the master class, each doing one half of the work, and on another night Helmuth did a performance which he conducted.

One of the master class students for the second summer session was Sue Keene, who was chosen to be one of the two conductors for the student performance of the Passion According to St. John. Sue said of the experience, “I did the first half, and he gave the introduction as he always does. It was just wonderful—it was heavenly. If you ever think that you can experience heaven

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29 Clark, 19 September.

30 Rilling, 1998 Interview.

31 The remainder of this paragraph is based upon an unrecorded speech given by Rilling in Silva Hall of the Hult Center for the Performing Arts in Eugene, Oregon on July 2, 2004.

32 Saltzman, 15 September.
on earth...my times have come making music.”

Royce recalled the other conductor for that evening’s performance, “I do remember that one of the conductors, he had his doctorate, and fortunately, I don’t remember his name, but he was chosen to be the conductor of half of the St. John. He was so frightened that he got sick—he was just petrified. As I remember, he did fine.”

The Festival’s second season of events (the students conducting in performance and the introduction of the work by Rilling to the audience) established the interactions known today as the Discovery Series were born.

These successful first years of collaboration grew annually, and became so popular that the School of Music facilities could no longer hold all of the events. The Oregon Bach Festival expanded into the newly built Hult Center for the Performing Arts in its 1983 season and expanded its mainstage production audience capacity from 500 to 2,600. The Festival staff would experiment for a number of years to find the right venues for each of its component parts, eventually settling on the successful balance that exists today between Beall Hall, the Soreng Theater, Silva Hall and various sanctuaries in Eugene.

**Baroque Festival, Summer Festival and Oregon Bach Festival**

What musicians, audience members and Eugenians know now as the Oregon Bach Festival did not begin as such. Through its thirty-five seasons it has held a variety of titles, though all have in some way represented the ideals of today’s Festival. As mentioned above, the first season was called, “Workshops: Choral Conducting and Organ Playing. University of Oregon School of Music.”

The following year, a real title was given to the workshops and performances: Summer Festival of Baroque Music. The organization maintained this label through the third season; however, in 1973 they altered the name to, Summer Festival of Music, the title used until 1981 when the Oregon Bach Festival name was finally chosen. It appears that the removal of the term “Baroque” had to do with the variety of literature programmed and the

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33 Keene, 18 September.

34 Saltzman, 15 September.

35 *Workshops: Choral Conducting and Organ Playing*.

thematic programming that began soon afterwards in 1974. In the introduction of the 1974 Program Book, Festival Coordinator Saltzman writes,

The musical focus of the Summer Festival is Johann Sebastian Bach since he more than any other composer has influenced musical thought and compositional technique from the eighteenth century to the present. This summer the works of Bach and—Mozart and Haydn are given primary attention. Next summer it will be the repertoire of Bach and—Brahms and Bruckner, and in 1976, Bach and—the Twentieth Century.\footnote{Summer Festival of Music, Program Book (Eugene: University of Oregon, 1974), 3.}

Since the Festival’s inception, the music of Bach has played an important role in the Festival’s identity, but has not limited the scope or style of music performed.

In summary, the Oregon Bach Festival expanded from a summer school workshop in choral conducting and organ playing into an annual series of more than fifty events and concerts that provide musical and educational opportunities to thousands each summer. Because of the initial meetings of Saltzman and Rilling in Germany, and the rapport established between them, the summer sessions in Eugene developed into a true summer music festival. The focus on education, derived from the initial summer school offering, still exists at the core of every event produced by today’s Oregon Bach Festival, and drives the Festival’s expansion into new series and programming. While Bach’s music composes the core repertoire of the Festival, it does not prevent the examination, performance and commissioning of new music.
CHAPTER 4
COMPONENT PARTS OF THE FESTIVAL

Included in this chapter are detailed descriptions of the Festival’s many component parts as well as their development, plans for the future, and for some programs, their termination. This is a challenging task, since in the late 1980s the Festival began categorizing certain types of concerts and events under headings like On the House or Discovery Series, which for years had proceeded without title. Another challenge is the continuing redefinition of the intention and function of each component part as well as whom they include. Those aspects of festival development that make the Oregon Bach Festival a healthy organization also make it difficult to codify.

The 2003 Oregon Bach Festival program book lists 44 different performances and events on the Festival Calendar.\(^1\) The concert performances in Silva Hall of the Hult Center for the Performing Arts and the two concerts intended for children and their families are the only events listed on the calendar that are not a part of a named series in 2003. The various series formulated to serve the needs of the today’s Festival are: Inside Line; On the House; Intimate Evenings; Organ Interludes; Discovery Series; and, Let’s Talk. These categories represent performance or educational events, in contrast to the Youth Choral Academy, a program of the Festival that serves a specific constituency and provides public performances. The Oregon Bach Festival staff established many of these categories in 1989 for the Festival’s twentieth anniversary. The following pages will examine each of these categories, specifically their history, development, participants and purposes. Additionally, this chapter contains an examination of categories of the Festival that achieved some success and yet are no longer offered, including the International EarPort, Cabaret Series and Creative Journeys. Finally, it is important to examine the programs and series that occur simultaneously with the Festival, and yet are not related. Programs included in this category are the Composers Symposium and PICCFest.

Due to the Festival’s occasionally thematic nature of programming and production, several seasons have included categories of events specific to that year’s theme. An understanding of these unique categories as well as the continuing series is important to the development of the whole Festival. Because of their specific relationship and contribution to each year’s theme, they will be discussed in Chapter 6, in which the author describes the Festival’s programming and literature.

Let’s Talk

This category of events debuted at the Oregon Bach Festival in 1989, and included David Gordon, the Angeles Quartet, Helmuth Rilling and Stephen Paulus as its first artist participants. The 1989 program book described this series: “The Let’s Talk series allows audiences to get to know musicians in an informal setting. Attenders are encouraged to ask questions after the artists’ presentations.”\(^2\) Previous to these events, the interaction with artists was limited to special events like patron receptions or the “Bach’s suppers” and “Bach’s lunches” which brought together artists and anyone willing to buy a pair of boxed meals and eat on the lawn of the School of Music. This series allowed direct public access to many of the participating artists, as well as Helmuth, every summer. Saltzman recalled that this series developed at Helmuth’s request:

The Let’s Talk, which is down in Studio I [in the Hult Center]. A number of years ago, Helmuth had been at Tanglewood, he came to me and said, “They have a thing there where there’s an opportunity for people informally to talk to the solo artists or the conductor.” So, we set up the Let’s Talk, and there are about three or four of those each summer. It is again an opportunity to break down the barriers between audience and performers. They learn to know Helmuth, and they can ask any kind of question… It is where they can talk to Quasthoff, or to Anton—that’s the kind of thing that’s important.\(^3\)

Saltzman clearly described one of his intentions in the above statement—that he wanted to “…break down the barriers between audience and performers.”\(^4\) This idea significantly


\(^{3}\) H. Royce Saltzman, interviewed by author, 19 September 2003, Eugene, MiniDisc recording, University of Oregon, Eugene.

\(^{4}\) Ibid.
supports one of the philosophical cornerstones of the Oregon Bach Festival, which is that a successful festival is one in which the audience and community feel a sense of ownership. This philosophical concept will be described in greater detail in Chapter 8.

Over the years, a number of artists have appeared in the Let’s Talk series. Some of the guest artists who have participated are: Krzysztof Penderecki, Soviet musicians Krysa and Tchekina (1990); Imants Kolars, founder and conductor of the Latvian chamber choir Ave Sol, the Läubin brothers, the Los Angeles Piano Quartet (1991); Zuzana Ruzickova, harpsichordist, the Petersen Quartet of Berlin (1992); the Festival vocal soloists including Maria Jette and Ingeborg Danz, the Billy Taylor Jazz Trio (1993); the Bella Lewitzky Dance Company, Albert McNeil and the Jubilee Singers (1994); Judith Weir, the Verdi String Quartet (1995); John Harbison, Maria Guinand, Trio Wörnisch (1996); Sang Kil Lee and the Suwon Civic Chorale (1997); Julia and Irina Elkina, pianists, the Penderecki String Quartet (1998); Hugh Wolff and Robert Levin (1999); Naomi Faran, Digna Guerra, Patrick Mberenge, and Fred Sjöberg, the international conductors invited to participate in the 2000 Festival (2000); Thomas Quasthoff (2002); and, André Thomas and tenor James Taylor (2003). Several resident Festival artists along with Helmuth Rilling have become staples of this program: Jeffrey Kahane, a frequent conductor of the Festival Orchestra and concert pianist; Anton Armstrong, conductor of the Youth Choral Academy; and, John Steinmetz, bassoonist. Steinmetz, who has participated in the Festival since 1983, commented about his role in the Let’s Talk series in a KWAX radio interview:

The Let’s talk series, in general, is a chance for the audience to hear from participants in the Festival in a more informal way and to ask questions. So, I always have the session that I lead on the ‘worker bee’ musicians in the Festival, and on the questions that the audience has for us as musicians. Now, there is occasionally a scholarly kind of question or historical question but most of it ends of being about, “What does it feel like to do what you do,” or something like that. Or, “How did you get to do what you do?” I always try to focus the session, or make special room for what I call stupid questions: the questions that people are too embarrassed to ask, usually, but the things that they really want to know. Like, what’s the difference between the clarinet and the oboe anyway—they both look like little black things, now what is that? This idea came to me partly when I was sitting on stage putting my instrument away once, and I saw someone coming to the front of the stage explaining to somebody else what the difference was between the harpsichord and the portative organ. The other people were clearly new to these instruments and were confused by them, and I realized that there are probably a lot of

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5 Information referenced from each year’s corresponding Oregon Bach Festival program book.
people who come to concerts for the first time, or may have been coming for a while, that are baffled by something that’s going on: maybe something in the music, it may be something about the instruments, it may even be something about the concert ritual. Quite often the answers are simple; they’re not complicated answers. They are fun for us as musicians because sometimes we have gotten so used to these things that we don’t even notice anymore, but for the audience it may be the most obvious phenomenon of the experience for them. So, these Let’s Talk sessions have been a chance for people to ask those sorts of questions. And, while I host it, I am always joined by other Festival musicians, and I try to pick ones that have good stories to tell or that are good storytellers.6

Often these sessions begin with the artists making some sort of presentation, such as a performance or lecture on a specific topic. The presenters always allow time for audience questions. All of these Let’s Talk sessions occur during the noon hour on a weekday during the Festival season, and are free and open to the public.

On the House

This series differs from several others that were ‘named’ in 1989 in that it had been active since 1980 with the appearance of free noon recitals and lectures given by guest and resident artists.7 These first events included performances by Jeff Bradetich, bass and Judi Rockey, piano; Herbert Blayman, clarinet; Charles Dowd, vibraphone and Ed Kammerer, piano; Marsha Taylor, oboe and Diane Baxter, piano; Timothy Scott, cello, Douglas Butler, organ, and Susie Napper, gamba; the students participating in Arleen Auger’s master class; and a lecture by Verne Sellin.8 The events ranged in style from Baroque to modern Jazz performed by world-renown performers and students. The Festival established a precedent for variety and accessibility in 1980 in order to expand its audience base and reach out to the community of Eugene.

Saltzman described the role of this series:

On the House: those are the free noon-concerts that happen. This again is a part of the philosophy of the Festival: that it is very important that the Festival be accessible to all socio-economic levels, so we make those four concerts free. I think it’s also important

6 John Steinmetz, interviewed by Caitriona Bolster, July 2000, Eugene, Compact Disc recording, Oregon Bach Festival Archives, University of Oregon, Eugene.

7 Summer Festival of Music, Program Book (Eugene: University of Oregon, 1980), 1.

8 Ibid.
that we have a diverse kind of music-making. So, it can be a jazz-band, next summer I think we are going to have a story-teller, this summer we had the Renaissance band here doing early music. Just a few days ago I sent out an email and invited a group called *On the Rocks*, which is a pop group of about 12 University guys, and they are really quite good. Those kinds of things, where people can bring a brown bag lunch, or bring their children, and for an hour enjoy some music, and it does not cost them a thing. On the House is an important outreach for us.\(^9\)

For the three seasons following its inception in 1980, the number of performances in this series grew to twenty-two free concerts given during the 1984 Oregon Bach Festival, with many of the events overlapping in the schedule.\(^10\) Since 1984, the On the House series has averaged just fewer than five free concerts per season; however, other series like Organ Interludes and Inside Line have contributed to the production of free events in recent years.

### Intimate Evenings

This component of the Festival represents what would normally be called chamber music. It consists of performances that occur in spaces other than Silva Hall of the Hult Center for the Performing Arts, which has served the Festival since 1983 as the main space for major choral and/or orchestral ventures in addition to recitals and performances that would draw a significantly larger crowd than Beall Hall, Soreng Theatre or Central Lutheran Church might hold.

The title Intimate Evenings premiered in 1996 to designate a concert that was not a main stage performance.\(^11\) In the years preceding 1996, the program books classified these events as chamber music or recitals, and the venue indicated the level of ‘intimacy.’ Beall Hall and several local churches served as the primary concert venues, with a maximum capacity of only several hundred seats each compared to the more than 2,500 available in Silva after its construction in 1983.

The 2003 Oregon Bach Festival program represents a typical season of Intimate Evenings

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\(^9\) Saltzman, 19 September.


The first event of the 2003 season was a recital given by Paul O’Dette, lutenist, who came to the Festival for a performance one night earlier to perform with the Festival ensembles in the Handel oratorio, *Jephtha*. Two nights later Lorna McGhee, flutist with the Festival Orchestra, with two guest artists presented a concert of French works for flute, harp and viola. Tenor James Taylor offered a recital of American art songs. Following the July 4 holiday, the next concert featured Ya-Fei Chuang and Robert Levin in a duo-piano recital of Chopin, Harbison, Ravel and Rachmaninoff. The Festival Baroque Ensemble, a trio made up of Marc Destrubé, Marc Vanscheeuwijck and Susan Jensen on violin, baroque cello, and harpsichord and organ respectively, presented works ranging from the 16th to 18th centuries. A unique performance was given in the Soreng Theatre two evenings later by Robert Levin and Al Huang called “The Tao of the Well-Tempered Bach” featuring Levin at the piano performing the music of Bach, and Huang performing simultaneously with painting, dancing and Tai Ji. Kathy Romey and Peter Hopkins led the Festival Chorus in a concert of British music, both accompanied and a cappella, ranging from Tallis to John Tavener (b. 1944). The final Intimate Evenings concert of the 2003 season featured an organ recital of Bach by William Porter on the Brombaugh organ at Central Lutheran in Eugene. Unless noted otherwise, all of the Intimate Evenings concerts of the 2003 season occurred in Beall Recital Hall.

Festival organizers intended this concert series to display the individual talents and artistry found within the Festival Orchestra, Chorus and guest artists brought to the Festival each summer. These concerts in smaller venues allow more interaction between musician/artist and audience, and provide some flexibility in programming and performance outside of the main stage productions. The Festival program books published since 1996 give no description of this series, unlike many of the other series that received at least a paragraph of description in their early years.

**Organ Interludes**

Organ Interludes is one of the newest series to join the Oregon Bach Festival line-up. Organ recitals have been a part of the Bach Festival since Rilling’s first visit in 1970, but never

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12 The following paragraph is drawn from the Oregon Bach Festival, *Program Book.*
appearing under any series specific to the idiom. In the summer of 2000, four organists and an oboist performed four free noon concerts on various instruments around Eugene. Barbara Baird, a University of Oregon faculty member since 1989 began the series with a performance at First Congregational Church, followed by performances by John Janzi in Central Presbyterian Church, Julia Brown in First United Methodist Church, and Andrew ElRay Stewart Cook in Central Lutheran Church, who was joined by Alan Juza on Oboe.\textsuperscript{13}

The organ in Central Lutheran Church is of added importance to the Oregon Bach Festival, as it was built in 1976 by John Brombaugh, who is Eugene resident. Professor Russell Donnelly, a long-time Friend of the Festival, Board member, and friend of Brombaugh said in an interview that it has “…been in the last five or six years that Royce has been reaching out to John. It’s clear that John’s one of the master builders of the century.”\textsuperscript{14} Brombaugh also built the two portative organs used for continuo playing throughout the Festival.

Since the first year of Organ Interludes, these four organists have performed on their respective church instruments, including Baird who has also included the Beall Hall instrument on the University of Oregon campus each year since 2001. All concerts are scheduled for the noon hour, are free and open to the public. This series clearly intends to include local congregations and venues during the Festival season, inspiring a sense of ownership and involvement in the community.

\textbf{Inside Line}

Inside Line is the pre-concert lecture series given in Soreng Theatre, the small hall of the Hult Center for the Performing Arts, before the major concerts given in Silva Hall. The first Inside Line appeared before the evening performance of the Monteverdi \textit{Vespers} on Friday, June 30, 1989 by an unlisted presenter. The likely speaker was either Thomas Somerville or Gordon Paine, who are both listed as “lecturers” in the program book “Seasonal Staff” section, and have given Inside Line presentations many times since.\textsuperscript{15}


\textsuperscript{14} Russell Donnelly, interviewed by author, 17 September 2003, Eugene, MiniDisc recording, University of Oregon, Eugene.

\textsuperscript{15} Oregon Bach Festival, \textit{Program Book}, 28.
Often these lectures are given by University of Oregon faculty, staff or administration; however, guest artists and scholars are frequently invited to speak as well. For a complete listing of all the lecturers and the general subject matter presented, see Appendix G. Robert Hurwitz, Professor of music theory, musicianship and music history at the University of Oregon, has given twelve lectures since 1991, making him the most frequent speaker in the history of the series. Utilizing University of Oregon faculty such as Professor Hurwitz brings local audience members even closer to the music-making experience and gives a sense of ownership and familiarity to these events. All of the Inside Line presentations are free and open to the public; however, the limitations of seating capacity in the Soreng Theatre do not allow the entire audience attending the following event in Silva Hall to participate.

**The Discovery Series**

The Discovery Series continues as the most well known and talked about series of events at the Oregon Bach Festival. Like many other component parts of the Festival, it did not receive its label until quite late in its history, and specifically, the first mention of the Discovery Series occurred in the 1992 program book. No separate description of this series appeared anywhere else in the book, except for an almost covert mention of it in a “Festival History” written by Beres, where he wrote,

> Educational programs always have been the heartbeat of the Festival. The master class in conducting offers advance training in choral and orchestral conducting. It has attracted students from such far-ranging nations as France, Russia, Taiwan, Czechoslovakia, Germany, Japan, New Zealand, Norway, Poland, Switzerland, Venezuela, and Canada.

Saltzman first noted the Oregon Bach Festival’s educational programs in the 1983 program book. Saltzman wrote, “At the core of the Festival’s educational program is the master class in choral conducting taught by Helmuth Rilling.” In a radio interview with Caitriona Bolster, Rilling spoke about the importance of the Discovery Series:

> I always think that it is wonderful to perform: to make music with an ensemble, chorus,

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orchestra, soloists. But, it is also very important to me to do something which I would call education. That is, include music lovers but also music professionals in a deeper sense to the understanding of a composer. Bach especially is a composer that when you listen to his music then you will think, “That's great music—it's wonderful!” But, perhaps you don't understand it because it is also complicated. I think to talk about this, and to give people an idea how he constructed his pieces, and what the idea behind his compositions is—this is something wonderful, and I like that idea. To explain to an audience what possibly Bach thought when composing a piece.\(^\text{19}\)

“Twenty-six advanced students and an unlimited number of observers are admitted to the two-week class.”\(^\text{20}\) The number of students has decreased somewhat since the early Eighties, but the format remains the same: a specific number of conductors arrive at the University of Oregon campus and receive preparation for their conducting experiences with Rilling, followed by rehearsal and performances under Rilling’s supervision and instruction. Thomas Somerville has been the “workshop administrator” or “director of the master class in conducting” since 1988, and has prepared hundreds of master class conductors for their time with Rilling through lectures, rehearsals and individual instruction.\(^\text{21}\)

The format for the Discovery Series began in 1971 with the second installment of the Festival. The first performance of the *Passion According to St. John* conducted by two of the students from the master class with introduction by Rilling stands as the founding event for the series. Richard Clark, a participant in these early master classes and long-time staff member of the Festival, described this series’ development:

> We worked on all of the pieces on the program. We didn't conduct the Reger or the Kelemen, the motet maybe that first year. There may have been a solo cantata as well, I don't really recall. That was great because we were all just a bunch of town folks and graduate students. We had a terrific time and the next few years were similar, except that it became more structured, more focused on conducting and maybe more score study. The format evolved quickly into what you see today.\(^\text{22}\)

It is unclear how the workshop conductors participated in 1972, as no mention of their\(^\text{22}\)

\[^{19}\text{Helmuth Rilling, interviewed by Caitriona Bolster, KWAX Radio Interview I 2000, Eugene, Compact Disc recording, Oregon Bach Festival Archives, University of Oregon.}\]

\[^{20}\text{H. Royce Saltzman, “The Festival's Educational Program,” in Program Book (Eugene: University of Oregon, 1983), 7.}\]

\[^{21}\text{Oregon Bach Festival, Program Book (Eugene: University of Oregon, 1988), 23.}\]

\[^{22}\text{Clark, 19 September.}\]
conducting in performance is given. The description of the course Mus 508 *Bach Choral Technique and Interpretation* reads, “Study and public performance of Bach’s B-Minor Mass. Acceptance in the choir is by audition with membership limited to around 50 voices.” The two performances given on Friday, August 4 and Sunday, August 6 were held in Central Lutheran Church, and both are attributed to Helmuth Rilling as conductor, which contrasts with the attributions given in the 1971 program book to the workshop conductors. The Summer Festival of Music program book in 1975 clarified the role of the workshop conductors and listed the “Cantata Schedule” which would be the performance venue for these students.

Daily performances of eight Bach cantatas, open to the public without charge, will be presented by the festival workshop chorus, soloists, and chamber orchestra beginning July 8. These performances in the Beall Concert Hall will be conducted by advanced conducting students of Helmuth Rilling. Singers from the audience are invited to join with the workshop chorus in these daily performances. Performances begin at 3:00 p.m.

An amazing and unexpected occurrence happened in this first year of cantatas: Beall Hall filled up with interested audiences with an estimated 2,500-3,000 in attendance of eight afternoon lecture/demonstrations, a figure that represents close to capacity crowds for each performance. Dr. Peter Bergquist, who began his involvement with the Festival from the orchestra and whose program notes fill the pages of the program books, commented on the conducting master class and its influence:

> That has always been an integral part—a distinctive part, and that, I think, is what you don’t find other places, at other fine festivals. The training of choral musicians/choral conductors during the cantatas in the afternoons. What a training ground for the conductors: to get to work with professional caliber players and singers. That is the distinctive core to the Festival, and that is what is going to be tough to maintain if Helmuth ever decides he’s had enough of it.

The idiom of the conducting master class/workshop was the cantatas of J. S. Bach from 1975 to 1985 when the conducting master class returned to the *Passions* of Bach, and scheduled

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26 “Festival attendance sets record,” *Summer Festival Notes*, fall 1975.

27 Bergquist and Bergquist, 18 September.
the *Passion According to St. Matthew* in five parts as one of the works for the master class.\(^{28}\)

Additionally, Bach cantata BWV 4, motet BWV 227, *Concerto in C Minor* BWV 1060, and *Suite No. 3 in D Major* BWV 1068 were subjects for the master class and presented in Silva Hall at the Hult Center.\(^{29}\) Since 1985, the programs for the conducting master class and Discovery Series have included the *Passion According to St. John*, the *Christmas Oratorio*, the *Brandenburg Concertos*, works by Mozart, Schubert, Handel, Haydn and others. In a radio interview, Rilling described the process of choosing music for the Discovery Series:

> Well, it's not only that we need pieces that are interesting for the listener. We also need in this context pieces that are suited for the conductors. That is, pieces which you can divide. We usually have about 14-15 students here which are set in two classes so that in every one of these Discovery concerts about seven of the students have to conduct. So, I need pieces which I can separate into several short groups of movements so this is a criterion that is perhaps a little strange but it is important. Doing for example the Brahms *Requiem* in a Discovery Series would not be so good because you would only have seven movements and you could only have seven conductors—not so good for a master class. Of course, they all want to conduct in performance and not only in rehearsal.\(^{30}\)

Helmuth Rilling has not been the only artist to work with the master class conductors during the past thirty-four years. In 1998, Jeffrey Kahane, director of the Festival Orchestra, led two Discovery Series concerts featuring Bach’s *Brandenburg Concerto No. 1* and *Orchestral Suite No. 2*.\(^{31}\) This has been the singular instance of someone other than Rilling leading the Festival Orchestra and Chorus in a performance by the conducting master class.

The present Discovery Series reaches well beyond the master class in conducting. In 1999, the Discovery Series added two lecture/demonstrations by Robert Levin of Harvard University, entitled, “The Legacies of Bach and Mozart,” which aligns with the primary subject matter for the conducting master class that year: Bach cantatas and Levin’s reconstruction of the Mozart *Requiem*.\(^{32}\) In the following year, Levin’s program dealt with the relationship of Bach and Mendelssohn, perhaps in an effort to bridge the gap between the traditional subject matter


\(^{29}\) Ibid., 1, 33, 67, 71, 78, 82.

\(^{30}\) Rilling, KWAX Radio Interview I.


\(^{32}\) Oregon Bach Festival, *Program Book* (Eugene: University of Oregon, 1999), 7, 92.
for the series and *Elijah*, which the Festival Orchestra and Chorus performed the evening of his second lecture/demonstration.\(^{33}\) This tradition continued in 2001 with two sessions devoted to Brahms. Levin presented “Brahms, Inheritor and Curator of the Past,” and “Brahms, the Creative Composer” from the stage of Beall Hall with only a grand piano and a lapel microphone, presenting his many examples from memory.\(^{34}\) James McQuillen presented a description of Levin’s performances in the *Register-Guard*:

Thursday and Friday afternoons, he addressed rapt audiences at the University of Oregon’s Beall Hall about the music of Johannes Brahms, who, like Levin, was an enthusiastic scholar and performer.

Arriving on stage without so much as a written outline, he spoke volubly about the composer, both as an heir to the musical past and as a pioneer in his own time, and much more besides…

As he spoke, Levin repeatedly turned to the piano to play, in what might fairly be described as a didactic style, musical examples illustrating his points. Drawn from memory, they included everything from the Brahms piano piece at hand to excerpts from a Bach cantata or a Beethoven string quartet.\(^{35}\)

Levin presented two Discovery Series lectures in 2003 in the same vein as before by branching away from the music of Bach. His presentations, “Beethoven as Inheritor of Mozart: Intimidation, Inspiration, Triumph” and “The Problem of Mozart’s Unfinished *C Minor Mass*: A History and a Promise” were met with great enthusiasm by the Beall Hall audience. His second presentation outlined his project of reconstructing Mozart’s unfinished *Mass*, which will be premiered in New York in 2005 under the direction of Rilling. Most recently, André Thomas of The Florida State University led a session entitled, “From Africa to Gospel” which integrated a lecture/demonstration, performances by the Youth Choral Academy and active participation in singing and movement by the audience.

The implications for the continuing education of conductors resulting from this series must be mentioned before proceeding. In the first twenty-five years of the Festival alone, more than 550 individuals participated in the conducting master class as conductors or auditors.\(^{36}\) It is


\(^{34}\) Oregon Bach Festival, *Program Book* (Eugene: University of Oregon, 2001), 104.

\(^{35}\) James McQuillen, “Robert Levin’s performances offer glimpse into music of Brahms, others,” *The Register-Guard*, 9 July 2001, 3C.

likely that in the past ten years, more than 140 participating conductors have traveled to Eugene from around the world in order to experience the Oregon Bach Festival conducting master class. Throughout the years, the same theme resounds from both Saltzman and Rilling in countless interviews regarding the Discovery Series: “Education is the heartbeat of this organization. Education changes people’s lives, and that’s what we’re in the business of doing.”

Vocal and Instrumental Master Classes

In 1975, the Festival conceived a new component part of its offerings with a master class in oboe and oboe d’amore given by Günther Passin, that year’s Artist in Residence. A number of other master classes in solo vocal and instrumental performance were offered throughout the Festival’s history. The next significant mention of master classes was printed in the 1979 program book:

During the two weeks of the Festival this year, seven master classes are presented by renowned artists and lecturers in their respective fields—Arlene Augér, singing; John Solum, flute; Alan Civil, horn; Rob McGregor, trumpet; and Helmuth Rilling, instrumental ensemble performance, choral analysis and conducting. In addition, Paul Hume, Music Editor of the Washington Post, will present a lecture and workshop on music criticism.

The following year’s program book gave no indication that this many master classes continued to be offered. The only mention of a master class apart from the events related to conducting was a performance by the “…Advanced Voice Students of Arleen Augér” on Friday, July 11. Augér did not return to the Festival in the following year; however, Gwendolyn Koldofsky taught a weeklong master class for singers and accompanists, which culminated in a recital on Friday, June 26 at noon.

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37 Sherri Buri McDonald, "Oregon Bach Festival a delicate financial organization," Register-Guard, 23 June 2002.

38 Summer Festival of Music, Program Book.


The renaming of the Festival in the 1982 season brought a renewal of master class options. Ingo Goritzki, Paul Meisen and Alan Civil taught classes on oboe, flute and horn respectively. Only the horn students, however, performed in a recital on Friday, July 2 according to the program book. Civil’s master class focused on “…technique, literature, interpretation and solo and ensemble playing,” and attracted both local and regional players. This again demonstrates the desire of the Festival organizers to utilize their imported talent in as many ways as possible, especially through educational interactions.

Koldofsky returned to the Oregon Bach Festival in 1983 to teach another master class in singing and accompanying, this time specifically dealing with art song. Her students again performed in Beall Hall for the free noon recital series offered by the Festival. After a two-year lull in master class offerings outside of the conducting arena, the 1986 Festival returned its focus to the solo arts. Michael Schneider taught a master class in recorder, and Gwendolyn Koldofsky returned yet again to lead the master class in “Art Song for Advanced Singers and Accompanists.” In the column assigned to describe the season’s master class offerings, the program book mentions two additional seminars: Orchestral Preparation for Conductors led by Thomas Somerville, which may have been his initial move into the overall preparation of the master class in conducting; and, Historical Perspective of Bach’s Mass in B Minor and Monteverdi’s Vespers, taught by Gordon Paine. In 1987, the Oregon Bach Festival continued with a similar line-up of master class events: Gordon Paine led a class titled, History and Analysis of Handel’s Messiah and Bach’s St. Matthew Passion; Doreen Rao led a class called, Choral Music Experience for Children; Richard Todd conducted a master class on New Ideas in Horn; and, Hans Joachim Erhard taught the class similar to one previously led by Sommerville.

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43 Oregon Bach Festival, Program Book (Eugene: University of Oregon, 1982), 1.

44 Ibid., 63.

45 Oregon Bach Festival, Program Book (Eugene: University of Oregon, 1983), 70.


47 Ibid.
Instrumental Preparations and Procedures. These “master classes” actually existed under the umbrella of the conducting master class, which contrasts with the solo vocal and instrumental classes offered in the past that attracted other artists and teachers to the Festival. Many of these offerings should have been labeled as seminars rather than master classes, which is the alteration made in the 1988 program book. The only listings of master classes in 1988 are those led by either Rilling (Choral-Orchestral Conducting and Choral Orchestral Performance) or Penderecki (Choral-Orchestral Performance).

Following the 1988 year with Pendereckii, there is no further mention of master classes offered other than those in conducting directed by Thomas Somerville and taught by Helmut Rilling. This does not mean additional master classes were not offered, or that the conducting master class did not involve specialized instruction from those other than the seasonal staff. For example, the author has first-person knowledge of 2 master classes offered to different segments of the Oregon Bach Festival population in the 2000 and 2002 years, respectively. In 2000, several students in the Youth Choral Academy participated in a solo vocal master class with guest artist, Thomas Quasthoff, for which there is no mention in the program book for that year or in any literature published separately for the Youth Choral Academy. In 2002, the conducting master class students were given the opportunity to work with soloists from the Festival Chorus on arias, duets and trios from Bach’s *Christmas Oratorio* and BWV 10 with guest artist Ingeborg Danz. The purpose of these two sessions was twofold: to work with the soloists from the Festival Chorus, and to educate the conductors from a soloist’s standpoint about they need from a conductor, as well as what they do not need. These master classes provided unique and valuable opportunities for members of the Youth Choral Academy, the Festival Chorus and the conducting master class that they could receive few other places, if any. Additionally, the fact that there is no documentation of such events implies that these types of interactions may have occurred with frequency over the years, and the continued interaction of resident and guest artists is an integral part of the Oregon Bach Festival’s philosophy.

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Youth Choral Academy

The Youth Choral Academy is a very recent addition to the Oregon Bach Festival programs, debuting in 1998. A paragraph in that year’s program book describes this facet of the festival:

The OREGON BACH FESTIVAL YOUTH CHORAL ACADEMY is a new program designed to provide performance and education opportunities for high school choral singers from across Lane County. Under the direction of noted youth choral conductor Anton Armstrong, academy singers will participate in workshops and rehearsals, present their own concert, and perform in all four segments of The Creation during this year’s Discovery Series.\(^{50}\)

As stated above, the students in the first Youth Choral Academy (YCA) came from Eugene and the surrounding communities in Lane County. These seventy-seven singers met in May for a retreat, and began rehearsals the week before the Festival. The YCA gave their own performance as a segment of On the House in Silva Hall on Saturday, June 27, and were initially slated to participate with the Festival Chorus and Orchestra in the four Discovery Series performances of The Creation from Thursday, June 30 to Thursday, July 9, though recent information acquired from members of the Festival Chorus revealed that the students did not participate in the Haydn performances.\(^{51}\) The 1998 program book does not list the repertoire for their a cappella program because they were a part of On the House, a series of the Oregon Bach Festival which does not traditionally list repertoire.

Before proceeding with further documentation of the Youth Choral Academy’s development, it is important to note why the YCA was developed and what it has meant to the organizers and participants. Saltzman described how he and Rilling had wanted to involve youth in some way at the Oregon Bach Festival:

…Helmuth and I talked for years that we wanted to do something for young people. I think it’s even more imperative today, given what’s happening in the schools (or not happening in the schools). We said, wouldn’t it be great to open the Festival with a St. John (and he mentioned the St. John) with a youth chorus and youth orchestra—what a statement to make! So, finally six or seven years ago we just made the big step and got Anton committed to this, and we started with kids from just the local high schools, and we expanded the outreach and quality each year, and I think Helmuth would tell you it is one of the most important things that we have done. He is so committed to that, and he

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\(^{50}\) Oregon Bach Festival, Program Book, 37.

\(^{51}\) Ibid., 53.
has stretched those kids in a way that Anton could not have imagined.\textsuperscript{52}

Rilling felt it was extremely important to involve young people in music making at the Oregon Bach Festival, and that he has an important role to play in this process.

It is perhaps the best thing that I can do to pass on what I have experienced, learned and found important to the next generation. That is what I think is necessary and will influence these young people for their entire lives. They have sung the Brahms \textit{Requiem} and they will never forget that.\textsuperscript{53}

Anton Armstrong, conductor of YCA since its inception, told of the importance of the Academy in a KWAX radio interview,

We teach life-lessons through the arts, and this is especially true here. As much as we talk about the musical mountaintops that they experience, especially those who have been a part of this for two or three years, even more so it is how they have been transformed as human beings.\textsuperscript{54}

For these three men, the ‘human’ elements of the Academy have been as important as the high standards set in performance and education. Of utmost importance to the organizers was the YCA students’ interaction with the Festival Chorus and Orchestra not only in rehearsal and performance, but also in Barnhart Hall. Armstrong said in an interview,

This is just exciting for them to see the artistry of people like Jeff Kahane and so many others that they encounter, the least of which are the adults they encounter in the professional chorus and orchestra with whom they live and interact. The thing about the adults here is that they treat these young people with great respect. They understand what these kids need and they rise to the occasion. We teach life-lessons through the arts, and this is especially true here.\textsuperscript{55}

Saltzman reflected on the experience of the YCA singing the Brahms \textit{Requiem} with the Rilling and the Festival Orchestra and Chorus, “…those kids—to be mentored by our Festival Choir, to sing under Rilling, to be exposed to that work. You saw what happened to some of them—they

\textsuperscript{52} Saltzman, 19 September.

\textsuperscript{53} Helmuth Rilling, interviewed by author, 23 April 2004, Northfield, MiniDisc recording, St. Olaf College, Northfield.

\textsuperscript{54} Anton Armstrong, interviewed by Caitriona Bolster, KWAX Radio Interview 2000, Eugene, Compact Disc recording, Oregon Bach Festival Archives, University of Oregon.

\textsuperscript{55} Ibid.
were very moved.” The Youth Choral Academy continued its expansion in order to provide educational and performance experiences that extend beyond what the students may have previously encountered.

The Youth Choral Academy repeated its appearance in On the House in 1999, and added an additional appearance in Silva Hall with the Festival Chorus and Orchestra for a concert entitled, “American Legends.” In this performance, the YCA joined with the Festival Chorus in the performance of Copland’s *Old American Songs* and the Biebl *Ave Maria*. It is unclear who conducted the performance; however, Jeffrey Kahane led the other portions of this concert so either he or Anton Armstrong led the Festival Chorus and Youth Choral Academy portion. A milestone was set with the performance of the YCA in the Discovery Series without the aid of the Festival Chorus in J. S. Bach’s BWV 172 *Erschallet, ihr Lieder* on July 5, 1999. This year also introduced the movement workshop led by Therees Hibbard, a member of the Festival Chorus and choral conductor working in London. A detailed analysis of this workshop will appear below in the section describing each of the components parts of the Youth Choral Academy. A daily vocal techniques workshop occurred under the direction of a variety of Festival Chorus members, several of whom also acted as section leaders for the student ensemble. Also in 1999, the Youth Choral Academy expanded its audition pool to the entire state of Oregon from Lane County as it had been the year before, which marks the significant growth of this arm of the Oregon Bach Festival.

The year 2000 brought even further expansion to the YCA, as its audition pool welcomed students from Washington as well as Oregon. Additionally, the Youth Choral Academy headlined its own concert with Entrevoces from Cuba in Silva Hall on June 30. The YCA’s repertoire included Mozart, Billings, Brahms, Handel, Copland, Jennings, Dickau and a number of folk song settings. The combined ensembles, Entrevoces and the Youth Choral Academy,

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56 Saltzman, 19 September.


58 Ibid., 52-54.

59 Ibid., 84.

60 Ibid., 33.

performed two pieces to close the concert: “Praise His Holy Name” by Keith Hampton and “Las Cuatro Palomas” by Ignacio Piñeiro.\(^{62}\) In addition to this concert, the Academy members joined the Festival Chorus, Festival Orchestra, guest soloists and Helmuth Rilling for the Silva Hall performance of the *Passion of Our Lord Jesus Christ According to St. Matthew*, BWV 244, which was dedicated to the memory of Bill Bowerman, a long-time friend of the Festival who will be discussed in Chapter 5.\(^{63}\) During their stay in Eugene, the YCA students participated in a musicianship course, vocal techniques instruction and a daily movement workshop led by members of the Festival Chorus. There is no documentation of these events, however, and the only staff listed apart from accompanist was again Therees Hibbard.\(^{64}\)

The 2001 Youth Choral Academy brought ninety-one students from throughout the northwest to Eugene for workshops, performances and special guest artist, Bobby McFerrin. Their headlined performance on June 30 in Silva Hall was a shared concert with McFerrin that involved not only their own program but also a number of selections performed with him, including several of his ‘circle songs’ listed as ‘Vocal Improvisations’ in the program book.\(^{65}\) The students performed a variety of works including J. S. Bach’s *Sanctus* BWV 239, Purcell’s *Hear My Prayer*, *Antiphon* by Kenneth Jennings, *Be Thou a Smooth Way* by Ralph Johnson and arrangements of *Savory, Sage, Rosemary and Thyme* by Donald Patriquin and *Sure on This Shining Night* by Z. Randall Stroope.\(^{66}\) McFerrin sang with and led the Academy in settings of *Poor Man Lazarus, Ain’t Got Time to Die, City Called Heaven* and *Praise His Holy Name*, a piece reprised from the previous year.\(^{67}\) McFerrin and students also participated in a presentation guided by questions from an audience full of local music educators about improvisation and jazz as well as their integration into a school curriculum. The final major event for the Youth Choral Academy was their participation in the Silva Hall performance on July 5 of the Brahms *Requiem*.

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\(^{62}\) Ibid., 90-91.

\(^{63}\) Ibid., 96.

\(^{64}\) Ibid., 45.


\(^{66}\) Ibid.

\(^{67}\) Ibid.
with the Festival Chorus and Orchestra under the direction of Helmuth Rilling. This event marked the first fully collaborative performance with the adult Festival Chorus since during the joint performance of the *St. Matthew* one year previous the YCA only participated in the singing of the chorales and the final movement of the work.

The 2002 season of the Oregon Bach Festival brought high school students from ten states and forty-five high schools to Eugene, representing the first auditions opened to students from across the nation. Their program included another headlined performance in Silva Hall as well as performances in the Discovery Series III and IV with guest soloists, the Festival Orchestra, Helmuth Rilling and the conducting master class, who had prepared J. S. Bach’s *Christmas Oratorio*. The YCA had participated earlier in the 1998 Discovery Series performances of Haydn’s *Creation* with the assistance of the Festival Chorus; however, this year’s involvement marked a new level of independence for the high school ensemble. The Youth Choral Academy shared their headline concert on July 9 in Silva Hall with Cantus, a group of twelve St. Olaf College alumni. Festival Chorus members Therees Hibbard, Mary Ann Bisio and the author implemented the same rigorous schedule of movement workshops, musicianship classes and vocal techniques instruction as they had in previous years.

Finally, in 2003 the Youth Choral Academy headlined its own concert in Silva Hall; however, many guest artists and conductors shared the stage including Helmuth Rilling, members of the Festival Orchestra, André Thomas and the Festival Chorus. The concert began with J. S. Bach’s *Singet dem Herrn* under the direction of Rilling and with musicians from the Festival Orchestra, and was followed by a movement arranged by Kenneth Jennings from Mendelssohn’s *Elijah*, “Denn er hat seinen Engeln befolgen über dir” (Then God commanded angels to watch over you) under the direction of Anton Armstrong. After a few more selections, André Thomas led the YCA in pieces from Australia and South America and finished the first half with the Festival Chorus and YCA singing “Walk Together Children” arranged by

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68 Ibid., 106.


70 Ibid., 114.

71 Oregon Bach Festival, *Program Book*, 98.

72 Ibid.
Moses Hogan as a tribute to his passing earlier that year. The second half of the program comprised of Robert Ray’s *Gospel Mass*, the premiere of which involved Armstrong and Thomas during their graduate studies at the University of Illinois, Champaign-Urbana. Each year, the Youth Choral Academy organizers give students the option to purchase a portion of or all of their music from that season. In spite of the popularity of the *Gospel Mass* and its modern style, nearly all of the students purchased their copy of the Bach motet, *Singet dem Herrn*, which demonstrates the value of their experiences with Rilling and the Festival musicians. Also in 2003, the YCA participated in a Discovery Series lecture/demonstration given by André Thomas on the evolution of gospel entitled, “From Africa to Gospel.”

Since its inception, the Youth Choral Academy students have participated in workshops and classes outside of the formal choral rehearsals and performances. The formal development of the movement workshop and vocal techniques classes is undocumented; however, the students’ schedule shows the collaborative nature of the two classes, which appear as the first two events of each morning’s activities. Oftentimes, the instructors schedule the vocal techniques instruction between two shorter sessions of the movement workshop, allowing for a more complete integration of the body and voice. Since the addition of the musicianship class in 2000, two instructors have led the students in music theory and ear training exercises: Mary Ann Bisio from 2000 to 2002; and, in 2003, Dr. Shannon Chase of the University of Oregon. The addition of Dr. Chase, an assistant professor in music education and choral conducting in the School of Music, creates another personal link between the Bach Festival and the University for the students of the Youth Choral Academy.

The impact of the Youth Choral Academy experience has been documented by several participants who have gone on to pursue careers in music. Fred Crafts of the Eugene Register-Guard interviewed Academy alumnus Cole Blume before his return to Eugene on tour with the St. Olaf Choir. Blume said of the experience:

> There are definitely rehearsals where you just pound things to make it close to perfect. But he [Armstrong] tells us that we’re not trying to make perfect music so that we can go sing a concert at the Hult Center and have people look at us as a perfect choir. It’s so that our message gets through to the audience without anything in the way.\(^{74}\)

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\(^{73}\) Ibid., 9.

\(^{74}\) Fred Crafts, "Young tenor comes home - but now he's on tour," *Register-Guard*, 9 February 2003.
Katie Oreskovich wrote a letter in response to her Academy experience to the Festival Office, which was published on the Youth Choral Academy website. Her final paragraph reads as follows:

If I could describe the YCA's final concert in one word, it would be phenomenal. It was the most emotionally attached concert I have ever performed. I was so focused and adrenaline-charged that the audience disappeared completely. It was a satisfying ending to the most incredible eleven days of my life. I cannot express in words to anyone how the Oregon Bach Festival changed who I am, but it is evident in my abilities as a musician and as a person. My musical adventure will remain close to my heart forever.75

The future of the Oregon Bach Festival Youth Choral Academy is unknown, although the recurring involvement of the many students and the importance of youth involvement to the present leadership will probably guarantee its longevity. Armstrong relates the importance of the students’ involvement to the endurance of the Festival itself:

Right now, they are the actual performers, but after their time here they will be concert attendees—a few may even return here to sing in the professional chorus or possibly serve as instrumentalists—but certainly they will remember this with great fondness, and will return to the Festival in the future. So, we're doing an important thing: we're building a base of engaged music appreciators. Besides that, I think it is an opportunity for young people at the high school level to find their special place through the arts.76

Since so many of the singers return every year to the Youth Choral Academy, around 50 percent, this component part of the Festival could be considered one of the resident institutions.

Two significant events happened during the 2004 season of the Oregon Bach Festival for the Youth Choral Academy. The first event was the audition of an Academy alumnus for the Oregon Bach Festival Chorus, the first audition of its kind in the Academy’s history. The second event was the addition of University credit at the University of Oregon for participation in the Academy. These occurrences bode well for the future of the Academy and of the Festival ensembles, into which these high school musicians may someday enter.

75 Katie Oreskovich, Most incredible eleven days, (Oregon Bach Festival, 2002) Online; available from www.singbach.org [accessed 1 April 2004].

76 Armstrong, KWAX Radio Interview.
Non-continuing programs

International EarPort

In 1993, the Oregon Bach Festival implemented an interactive educational program for young children and their families entitled International EarPort. The Festival organizers, exhibiting concern for the state of music education funding in the state of Oregon and its ramifications for outreach and audience development, created a program of musical experiences bringing local musicians and music educators together with young participants. International EarPort programs were designed to bridge “…the gap to deliver high quality arts education experiences to young people who have fewer and fewer opportunities to learn about music;” to provide participatory cultural enrichment activities; to develop in young people a “sense of personal involvement with the arts;” to support local musicians, artists and educators while fostering successful relationships between the University of Oregon School of Music, the public schools and local artists; and, to help young people and their families “…develop an interest in the arts and in the Festival’s core classical, jazz and ethnic musical programming.”77

John Steinmetz developed and introduced the concept of this program at a meeting held after the 1992 Festival with musicians, Board members, School of Music faculty and staff regarding the Festival’s educational programs.78 The first season of International EarPort in 1993, included Saturday morning events held during the three weekends of the Festival’s summer season in Beall Hall, the Beall courtyard and rehearsal rooms. The Festival offered an EarPort to Native America featuring a Native American music and dance group called Feather Dancers, EarPort to Latin America featuring Sanduga and finally EarPort to Eastern Europe featuring Balladina.79

The organizers of the EarPort created a template for the Saturday events that began with a brief instruction and informational period for all participants. Afterwards, the children could move through different activity centers in groups of 50-75 participating in such activities as musical instrument demonstrations, an instrument “petting zoo,” art activities, and dance

77 Oregon Bach Festival, "Draft Proposal to Nike Inc. for International EarPort” (Eugene: Oregon Bach Festival, 1993, photocopied).


79 Oregon Bach Festival, "Draft Proposal to Nike Inc. for International EarPort".
These hands-on activities were then followed by a concert in Beall Hall and a picnic lunch. “The heart of the EarPort approach is to bring the children through a series of morning activities which build a solid connection between the child and the artist—such that once on stage, the barrier between audience and performer, stage and seating, is erased.”

The 2002 Oregon Bach Festival provided the final installment of the International EarPort to the youth of Eugene. A performance of Pinocchio by the Eugene Youth Ballet and a program called “Banging Bamboozles” by Lelavision replaced the educational series in 2003, and no information available at present signals the program’s return. The extensive cost of so many artists, the need for many different facilities at once and the intense cost in volunteer support were most likely the contributing factors in this program’s disappearance.

Creative Journeys

One of the unique series of the Oregon Bach Festival was developed for the 1994 season, the twenty-fifth anniversary of the Festival. Executive Director designate Neill Archer Roan, Royce Saltzman and the Bach Festival staff prepared and implemented the Festival's first year-round series of events. The initial objective of the Creative Journeys series, according to a Marketing Plan Summary written in December 1993 was “To actively involve members of the Festival family and greater community in the World Premiere of Litany and the 1994 Oregon Bach Festival.” The primary mode of accomplishing this objective was to offer a variety of activities and materials to suit different levels of comfort and involvement. In an application to the Hult Endowment fund following the 1994 season, Roan refines the series description and the Festival's need for it:

In 1993-94 the Oregon Bach Festival embarked on a journey that led to a turning point in the Festival's future. With an insidious loss of 150 ticket-purchasing accounts

80 Ibid.
81 Ibid.
82 Oregon Bach Festival, Program Book, 9.
84 Ibid.
(households) per year for five years, Festival attendance was evading from its banner year in 1989. An audience development project the likes of which has never been tried in this country—**Creative Journeys**—brought the ship home with 700 new passengers by July 9, 1994, and firmly turned the course of the Festival toward shoring up its most important asset, audiences.\(^{85}\)

The first Creative Journeys project was possible through a grant from the Lila Wallace-Reader's Digest Fund of $100,000 for audience development.\(^{86}\) A steering committee, composed of representatives from the University and community, was gathered in late September to “...advise and work with the Festival staff in the development and presentation of ideas such as a lecture series, music programs in churches and at the university, sampler cassettes, study guides, and symposia...”\(^{87}\) All of the component parts were assembled and implemented throughout the year which specifically incorporated a,

...five-part lecture series; a series of over 40 community Gatherings held primarily in Lane County with a wide variety of interest groups (few were directly music-based); distribution of cassette tape and journals with excerpts and information on major concerts from the 1994 season and insights gathered from community residents at early Gatherings; a free community choir concert at an area church conducted by Tonu Kaljuste; the Composers' Symposium for 35 emerging composers from around the world with three Composers' Readings concerts for the public; a two-week residency by composer Arvo Pärt highlighted by the world premiere performance of Litany, commissioned by the Festival; and a project monograph, to be published in November 1994.\(^{88}\)

The Gatherings mentioned above were a unique facet to the series in that they were informal, community member driven meetings held anywhere from University classrooms to private homes as well as for various support groups.\(^{89}\) The group leaders used the stories, commentaries and music from the journal and cassette tape to guide conversation and discussion about different aspects of the Festival's theme for that year, "Spirituality in Music." An internal report describes

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\(^{85}\) Oregon Bach Festival, "Preliminary Proposal to the Hult Endowment Fund" (Eugene: University of Oregon, 1994, photocopied).

\(^{86}\) H. Royce Saltzman, Eugene, to Rupert Harris, Eugene, 29 September 1993, Oregon Bach Festival Archives, University of Oregon, Eugene.

\(^{87}\) Ibid.


the Festival's vision for the Gatherings: "A Gathering is usually facilitated by Festival staff. We will come to your home, office, club, or private organizational facility with the music, the words and plenty of food for thought." The Gatherings were designed to last approximately ninety minutes and required a minimum of four people to participate at no cost to the host or participants. The cassette tape produced for the Festival Gatherings included representative pieces to be performed that season as well as several of Pärt's compositions prior to the *Litany* in order to expose community members to and prepare them for his style and compositional language.

The initial success of the Creative Journeys series not only established its recurrence for the next two years, but also merited the Dawson Achievement Award, the highest award for innovation and excellence in arts administration given in the United States. The first Creative Journeys project stressed the emotional attachment to the music, in contrast to the experiential focus of the 1995 project, which dealt with the theme of “War, Reconciliation and Peace.”

The Creative Journeys steering committee produced an internal document detailing discussions held during a wrap-up session held after the 1995 Festival's completion. A variety of topics were discussed, including evaluation of the efficacy and solvency of several major components of the series, the lecture series in particular, which proved to be one of the least popular events in part because the speakers they could afford did not draw large populations. One of the primary goals of the 1995 steering committee was to reach specific target groups with close relationships to the Festival's theme: veterans, German and Japanese Americans who experienced World War II here and abroad, and the Jewish population. Additionally, the committee intended to deal with the issues of Anti-Semitism often reared against the *Passion According to St. John* of Bach that the Festival had dealt with in the past. These goals were demonstrated by the inclusion of various interviews, commentaries and stories published in the "Creative Journal." This publication included articles examining the season's music, stories of those involved in War and the Holocaust, artwork inspired by the storming of Normandy, commentaries on reconciliation and Festival repertoire, stories of reconciliation from Eugenians

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and a short story by Barry Lopez.\textsuperscript{92}

The final installment of Creative Journeys occurred with the 1996 Festival that celebrated "Bach and the Americas." As in the past, the Festival published a “Creative Journal” that included interviews with Rilling and Christoph Wolff, a history of Bach's life, a brief examination of the commissioned cantatas and a number of short stories and informational articles.\textsuperscript{93} The Oregon Bach Festival's proposal to the Silva Endowment Fund for operational expenses describes the purpose for the season's Creative Journeys program:

 Unlike the 1994 and 1995 projects which were grounded in the inner reflection of thought and experience, our 1996 Creative Journeys project, Bach and the Americas, is based on discovery through learning and the outward exploration of themes and meaning. By meeting the needs of the whole person through enrichment of their "total Festival experience," we will engage target constituencies more deeply with the Festival.

The goal of the Oregon Bach Festival's 1996 audience development is to add value and enrichment of our core audience members through the creation of a new dimension of discovery in the form of an innovative adult arts education program. An additional goal of the program is to create additional points of access for Eugene’s Latino community to attend and participate in the Festival.\textsuperscript{94}

The 1996 Creative Journeys project continued to offer the Gatherings of previous years through five public meetings. These Gatherings explored such topics as Bach and the Americas, The Influence of Cultural Suppression and Bach for Beginners, and appear to be a combination of the at-home meetings and the lecture series of earlier years.\textsuperscript{95} The 1996 project also included radio broadcasts on public and local Latino radio stations of "interactive listening groups and lecture/demonstrations" related to the major works programmed for the Festival.\textsuperscript{96}

The Creative Journeys program began and ended with the appointment and resignation of Executive Director Neill Archer Roan. The projects were expensive to maintain, which, in spite of successfully creating unique access points into the Festival for the Eugene public during the year did not create lasting increases in patronage or attendance to counterbalance the extensive


\textsuperscript{93} Ibid.

\textsuperscript{94} Oregon Bach Festival, "Proposal to the Silva Endowment Fund for Grant in Support of Operations".

\textsuperscript{95} Ibid.

\textsuperscript{96} Ibid.
costs of the program. As a result, this innovative and expansive program has not returned to the Festival since its final appearance in 1996.

The Cabaret Series

The 1988 Oregon Bach Festival presented a “Late Night Sommerfest” at 10:15 in Studio I on June 29, an event led by the School of Music Dean and Edward Kammerer, a long-time Friend of the Festival and musician.\(^97\) This appears to have been a pilot program of obvious popularity, since a late-night series of concerts in Studio I featuring such diverse offerings as bluegrass music, jazz and swing, a salsa band and even a clown developed in the following year.\(^98\) Festivities continued with jazz offerings in the following years, and moved to Rick’s Lobby Bar at the Hilton Hotel across the plaza from the Hult Center through 1992. The Cabaret Series did not return in 1993 for undisclosed reasons.

This short-lived series represents efforts by the Festival to reach out to a more diverse population through the inclusion of sponsored jazz, popular music events and through late-night social offerings. These may have originally been intended to be open receptions for which reservations had to be made with no invitations necessary, unlike many of the Festival’s traditional receptions.

Non-Festival Programs

Composers Symposium and PICCFest

Several series coexist with the Oregon Bach Festival from late June through early July. One series sponsored by the University of Oregon School of Music, the Composers Symposium, originated as a component part of the Festival in 1994 with the transition of the Executive Directorship from Saltzman to Roan. Under the direction of Robert Kyr, associate professor of composition at the University of Oregon, the Symposium involved composers from the United

\(^97\) Oregon Bach Festival, Program Book, 69.

\(^98\) Oregon Bach Festival, Program Book, 87.
States, the Czech Republic and Cuba. The composers arrived in Eugene a week before the Festival’s opening concert and worked with Professor Kyr and artists-in-residence. Additionally, the Festival hosted three reading sessions under the heading “Bach to the Future: New Works by Emerging Composers,” conducted by Alasdair Neale and performed by twelve Festival musicians. This project, sponsored in part by a grant from the Lila Wallace Reader’s Digest Arts Partners Program, brought composers, practicing musicians and audiences together through these open reading sessions in Studio I of the Hult Center.

The success of the first season not only allowed the Composers Symposium to continue, but also to expand. The Festival added the position of composer-in-residence, which was filled by Judith Weir, as well as interactions with guest artists, such as the Verdi String Quartet. The 1995 Symposium also included a recital of premieres by Weir and the Symposium participants by Maria Jette, soprano and Victor Steinhardt, piano.

In 1998, the University of Oregon School of Music assumed sponsorship of the Composer’s Symposium after its elimination from the Festival. Board meeting minutes report that the Symposium was discontinued in 1997 for financial reasons. Since 1998, the Symposium has remained in the Program Books with no distinction of separation from the Festival, in essence continuing as a component part of the Festival, excepting that the crossover of Festival artists and musicians is now somewhat limited. The Composers Symposium is celebrating its Seventh season in 2004 with activities and interactions with Penderecki, George Crumb and three performances by the Third Angle New Music Ensemble.

Another series that appears in the Oregon Bach Festival program book but does not

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99 Oregon Bach Festival, Program Book, 32.
100 Ibid., 11.
101 Ibid., 116.
102 Ibid., 70.
103 Ibid., 6.
belong to the Festival is the Pacific International Children’s Choir Festival (PICCFest). This event imports children’s choirs from around the world together in Eugene for clinics and performances, as well as interactions with nationally-renown conductors.\textsuperscript{106} Founded in 1998 (the same year as the Youth Choral Academy) by Peter Robb, PICCFest has brought numerous conductors including Judith Willoughby-Miller, Axel Theimer and Rebecca J. Rottsolk to work with the many participants. It has also featured workshops for children’s choir conductors with such clinicians as Anton Armstrong, Harvey Smith and Roberta Jackson.

During a Board Meeting in August of 2000, Saltzman described his concept of the relationship between the three organizations (Oregon Bach Festival, Composers Symposium, and PICCFest) for the minutes:

Royce explained that the Composers Symposium is a project of the School of Music, which bears financial responsibility for it. The Pacific International Children’s Choir Festival is an independent non-profit that schedules annually to coincide with the Festival for purposes of coordinated travel and providing Festival activities for the visiting children’s choirs, with the side benefit of also providing artists for the Festival. (On the House and Temple Children’s Choir performing in the \textit{St. Matthew Passion}). The relationship among all three organizations is mutually beneficial.\textsuperscript{107}

The Oregon Bach Festival has often been described as a major choral/orchestral concert series with resident ensembles and guest artists, the master class in choral conducting or even as the American residency of Artistic Director Helmuth Rilling. Although all of these definitions are true, the Oregon Bach Festival encompasses a great deal more than these individual facets. The Festival has continually demonstrated its commitment to outreach, education and diversity through its many programs and series. Certain series have been a mainstay for the Festival since its earliest years while others have obviously come and gone. The Festival staff has persistently reevaluated its series to assure their alignment with the Festival’s goals in addition to seeking and maintaining sources of funding for these unique offerings.

\textsuperscript{106} Oregon Bach Festival, \textit{Program Book}, 36.

\textsuperscript{107} Oregon Bach Festival, "Oregon Bach Festival Board of Directors’ Meeting. Minutes of Regular Meeting No. 7" (Eugene: Oregon Bach Festival, 2000, photocopied).
CHAPTER 5
THE PEOPLE OF THE OREGON BACH FESTIVAL

Similar to many other arts organizations, the governance of the Oregon Bach Festival lies in the hands of many individuals. The Festival is a program of the University of Oregon School of Music, but has its own Board of Directors consisting primarily of community members. The Festival utilizes a staff of salaried professionals and volunteers in addition to the Executive Director, considered at this time a faculty emeritus of the School of Music. The Oregon Bach Festival also has some responsibility for its own fiscal solvency, and for the past thirty-four years has been accountable for funding each year’s offerings through grants, in-kind contributions and endowed funds. In order to understand the workings of the Oregon Bach Festival, one must understand the roles played by the University of Oregon, the Board of Directors and its committees, the Friends of the Festival, the volunteer wings of the Festival and the roles of the year-round and seasonal staff including the ensembles.

Friends of the Festival and the Board of Directors

The organization today known as the Oregon Bach Festival began as a workshop in conducting and organ playing offered by the School of Music in 1970. The Friends of the Festival, supporters of the Festival who provided leadership and assistance to the Saltzman, have served the Festival in a number of ways. For a number of years, the Friends operated rather informally. One of the founders of the group, Sue Keene, commented on the early years of the organization which operated rather informally: “We started it, my husband and I. We used to meet in the living room and take care of the business and have sangria—that was the come on… The thing about an event of this size is that it is not enough to have the University involved.”1 What began as a friendly gathering of community members, who volunteered their time to the

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1 Keene, 18 September.
Festival and enjoyed each other’s company, soon became an organization with great responsibility for the implementation and continued success of the Festival.

According to a draft of the proposed By-Laws of the Friends of the Festival written in 1978, the purposes of the organization were: “To act as an advisory body”; “To assist the director in promotion and public relations”; “To assist in various administrative details”; “Assume responsibility for and coordination of receptions, hosting of artists, and the various social events related to the Festival”; and, “Provide assistance for fund raising for the ongoing expenses of the Festival.” Also in 1978, the Friends established a Board of Directors, Officer roles of Chairman, Vice Chairman, Secretary and Treasurer as well as a committee structure that initially included Tickets, Promotion, Fund-raising, Membership, Hospitality and Receptions. The Board of Directors did not as it does today; rather, it consisted of the officers, the chairperson of each committee and the Festival director or an appointed representative. The Friends accepted these By-Laws and pursued the purposes outlined above.

In 1984, the Oregon Bach Festival underwent a review of its relationship to the University of Oregon, due in part to some confusion regarding the financial and other responsibilities of the Board of Directors. The City of Eugene had just completed construction of the Hult Center of Performing Arts in 1982, a significant change to the financial responsibilities of the Festival and the impetus for restructuring. A two-page document accepted by the Board of Directors on June 12, 1984 delineates the results of this review by the University and involved parties at the Festival. This document describes the alteration of the Board membership to represent “…potential supporters of interest of this community in the development of a musical enterprise of national and international distinction.” The document also describes the financial relationship between the University and the Festival, which entailed the University’s acceptance

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3 Ibid.

4 Ibid.


6 Ibid.
of financial responsibility for the Festival due to its increasing size and budget. This acceptance of the Festival’s financial obligation is of tremendous importance to the Festival and to the School of Music, since up until that point, the budget and fiscal solvency of the Festival were tied directly to the School of Music. Russell Donnelly, a long-time Friend of the Festival, explained:

So, I realized that if we had a bad year of ticket sales that the School of Music would be bankrupted instantly. I went to the Dean with Charles, and we told him, now this is Morrie Ryder—Morrie was a very smart man, and a very helpful man, and he realized this and arranged one way or another to get the administration of the Festival essentially in the President’s office instead of in the School of Music. Otherwise, you could have had a terrible scene where people couldn’t be hired back because the Festival went $100,000 in the hole. So that was a crisis that got averted.8

The University also clarified its role in 1984 regarding the provision of office space, printing and publishing services, rehearsal and performance facilities, the availability of housing and food services to Festival musicians, and the salary support of Festival staff.9 The University administration clarified the distinction between administrative authority and financial authority regarding the Festival:

The ultimate authority for the Oregon Bach Festival lies with the School of Music, just as the ultimate financial authority and the corresponding liability for deficits rests with the University. The University administration trusts the Dean of the School of Music to be sensitive to the financial implications of Oregon Bach Festival management. Mindful of the school’s responsibilities, the Dean in turn looks to the Executive Director and the Board of Directors to make prudent decisions.10

This review and establishment of certain rights and responsibilities provided the Festival, the School of Music and the University much clearer guidelines around which they would coexist. The Festival would continue to examine these guidelines, and would formally reexamine its relationship to the University and School of Music in less than a decade.

Beginning early in 1992, the Oregon Bach Festival began a concerted effort to revise the Bylaws of the Friends of the Festival and to create a Charter to redefine the role and authority of

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7 Ibid.
8 Donnelly, 17 September.
9 Oregon Bach Festival, "Excerpts".
10 Ibid.
the Board of Directors. Each document proceeded through a number of iterations before their enactment by Myles Brand, President of the University of Oregon, on June 2, 1992. The Preamble of this document redefined the relationship of the Festival and Board to the University:

The future of this Festival depends on its ability successfully to cultivate and employ the resources and interests of the University and non-University communities. The Friends of the Oregon Bach Festival exists to provide support and assistance of the community to the Festival. Prior to the enactment of this Charter, neither the Friends nor the Board had formal direction or authority from the University concerning operations of the Festival. I have determined that the best way to strengthen the Festival’s ties to the community is to empower the Board of Directors of the Friends to lead in this endeavor. This Charter grants the Board of Directors of the Friends of the Oregon Bach Festival the power to oversee the Festival’s finances and development, artistic direction and educational programs. This Charter also requires the Board of Directors of the Friends to share responsibility with the University of Oregon for the Festival’s fiscal soundness and artistic quality.  

Noticeably absent in this portion of the Charter was the School of Music and its Dean. The document later defined this relationship in the description of the Powers of the Board, which stated that the Board may only “advise and assist” the Dean for the appointment of key leadership positions when they are also faculty appointments in the School of Music, and required the Dean’s approval for the proposed budgets each fiscal year. The Bylaws of the Friends of the Oregon Bach Festival identified the group’s mission:

The mission of this organization shall be to serve the Oregon Bach Festival by assuming responsibility for development and financial support and by taking a leadership role in advocacy which shall enhance the artistic merit of programs and economic and educational impact of the Oregon Bach Festival. 

The Charter and revised Bylaws more clearly defined the roles of the Friends and its Board of Directors, as well as their relationships to the University of Oregon and the School of Music. 

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11 Oregon Bach Festival, “Bylaws of the Friends of the Oregon Bach Festival” (Eugene: 1992, photocopied); Oregon Bach Festival, “CHARTER GRANTING SPECIAL AUTHORITY to the BOARD OF DIRECTORS of the OREGON BACH FESTIVAL enacted by Myles Brand, President, University of Oregon” (Eugene: 1992, photocopied).

12 Oregon Bach Festival, “CHARTER”.

13 Ibid.

14 Oregon Bach Festival, “Bylaws 1992”.

15 For the most recent editions of the Friends of the Festival Bylaws and the Board of Directors’ Charter, see Appendices A and B respectively.
The 1992 Charter and Bylaw revisions are those used today by the Oregon Bach Festival, and have guided the development of the Festival leadership ever since. Saltzman described the present Board of Directors:

…the Board is comprised of about 22-24 people from the community—these are business people, these are patrons, these are representatives of the University, and they have monthly meetings—the Board meets once a month on the second Tuesday of the month at five o’clock.16

In 1997, after Saltzman’s return to the position of Executive Director following the resignation of Neill Archer Roan, several Board members expressed concern over these documents. One Board member described what he considered a “…shortcoming in the Charter, which is the Board’s lack of authority to hire and fire the Executive Director.”17 This refers to the situation that occurred with the hire of Neill Archer Roan, who was appointed concurrently to the faculty of the University of Oregon and to the Executive Directorship of the Oregon Bach Festival. This faculty appointment precluded the Board’s ability to fire the Executive Director, or to hire another Director should they be considered for a faculty position with the University.

The present committee structure of the Board of Directors includes the following standing committees: the Development Committee, the Marketing Committee, the Finance Committee, the Nominating Committee, the Executive Committee, the Long-Range Planning Committee and the Education Committee.18 The Development Committee creates donor prospect lists and assists in the acquisition of corporate and individual gifts. The Marketing Committee assists in the development of marketing strategies and promotions related to ticket sales. The Finance Committee assists the staff in the development of the annual budget and monitors the Festival’s finances throughout the year. The Nominating Committee assumes responsibility for recruiting board members to fill vacant or expired Board positions. The Executive Committee is empowered to act for the Board between meetings, to act as an advisory group for policy and procedure as well as to advise Festival staff regarding problems related to the Festival. The

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16 H. Royce Saltzman, interviewed by author, 16 September 2003, Eugene, MiniDisc recording, University of Oregon, Eugene.

17 Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 5" (Eugene: Oregon Bach Festival, 1997, photocopied).

18 Oregon Bach Festival, "Oregon Bach Festival 2002-2003 Committees and Responsibilities" (Eugene: 2002, photocopied). The following paragraph is derived from this source document.
Long-Range Planning Committee’s responsibility is to identify the long-term goals of the Festival, and to create and present plans to the Board and University President that will meet those goals. The Education Committee identifies and evaluates possibilities for the Festival to meet its educational goals for the community. Oftentimes, during Board of Directors’ Meetings, special staff reports will occur during the time allotted for committee reports. For example, related staff members have given reports for the VolunCheers project and Festival Guild during the standing committee presentations.\(^{19}\)

Membership of the Board of Directors consists of between fifteen and twenty-six elected individuals, who can serve no more than two consecutive terms of three years each.\(^{20}\) The President of the University of Oregon appoints one-half of the Board members who are then approved or disapproved by the Friends of the Festival at their annual meeting, and the Friends of the Festival directly elect the other half of the Board.\(^{21}\) The primary responsibilities of Board membership include monitoring the Festival’s operating budget, fund raising, material contribution to the Festival, encouraging contributions to the Festival by others and to advocate for the Festival's artistic and educational programming as well as the arts in general.\(^{22}\) A list of Board members dating back to 1971 appears in Appendix F.

Membership in the Board’s parent organization, Friends of the Oregon Bach Festival, is open “…to all persons who are interested in the purpose of this organization and who make a financial contribution to the Oregon Bach Festival in one of the annual giving categories.”\(^{23}\) These categories include Member, Contributor, Patron, Sponsor, Guarantor, Artist’s Guild, Conductor’s Associate and Benefactor’s Circle, depending on the amount of giving to the Festival, with more than 300 family units involved in the Friends in 2003.\(^{24}\)

\(^{19}\) Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 8" (Eugene: Oregon Bach Festival, 1998, photocopied).

\(^{20}\) Oregon Bach Festival, "Bylaws 1992".

\(^{21}\) Ibid.

\(^{22}\) Oregon Bach Festival, "CHARTER".

\(^{23}\) Oregon Bach Festival, "Bylaws 1992".

\(^{24}\) Oregon Bach Festival, *Program Book*, 127-134.
Honorary Patrons

The Summer Festival of Music granted honorary patronage to seven individuals in 1973: Tom McCall, Governor of the State of Oregon; Mark Hatfield and Robert Packwood, United States Senators; Lester Anderson, Mayor of Eugene; Robert D. Clark, President of the University of Oregon; Leonard Bernstein; and, Eugene Ormandy. Saltzman described the reason for these special patrons:

In one of the programs, you will see that there is a list of patrons including Leonard Bernstein, because Helmuth studied with him. I felt that we had a really good product, but I couldn’t get people to come, and I couldn’t get support from the newspaper. So, I contacted Bernstein and said, “Would you be willing to be a patron—not with money, just with your name?” He agreed. Helmuth had some kind of contact with Ormandy, and probably Elaine [Brown] helped me on that one because of her contacts. Then, I went to the governor, and McCall agreed, and the two U. S. Senators, Packwood and Hatfield. So, you will find in one of those programs all of these names. I went to the newspaper because I wanted them to help me with advertising, and I said, “These people have been willing to lend their names to this.” It was difficult in those early years to express the quality of Helmuth’s work.

The Festival has long-since enjoyed the patronage of many individuals and corporations in Eugene, Oregon and throughout the United States.

Bill Bowerman, Beverly Sallee and Mary Ann Myers

The Festival sincerely appreciates the annual giving and contributions of all of the Friends of the Festival and business partners. Stories of several individuals contributing to the Festival stand out as unique and important to the development of the Festival into the organization that exists today.

One of the most substantial contributors to the Festival was William “Bill” Bowerman, founder of Nike, Inc. and track coach/physical educator at the University of Oregon from 1948 to

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26 Saltzman, 15 September.
Through the years, the Festival “…can account for about $1.2 million that Bill deposited in Festival coffers through his own gifts or through those that he solicited.” Aside from his generosity, Bowerman’s approach to fund raising is notable: Bowerman and another Bill, this one a physician named Bill McHolick, became staunch advocates of the Festival and told Saltzman to reserve one Tuesday afternoon every month for fund raising missions. One such mission took Saltzman and the ‘Bills,’ to Bohemia Lumber Company, one of the largest in the northwest, and to the office of its president, Strayor Pittman.

“Pitt, you gave five thousand dollars for the restoration of Hayward Field. Now it’s time to buy some respectability,” said Bowerman. “We’re here to ask for a donation to the Bach Festival.”

“What the hell is the Bach Festival?” snorted Pittman between puffs.

“Ok, Saltzman. You tell’em.”

And that’s when culture was blended into the timber industry. Bach and Bohemia, Ten minutes worth, and no more. About the maximum injection that a lumber baron could handle the first time around…

At the conclusion of Saltzman’s Festival inoculation, McHolick—good doctor that he was—gave his verbal prescription to Pittman: “We think you’re good for $500.”

Whereupon a check from Bohemia was written to the Festival, and the threesome were on their way to the next appointment.

The anecdote above represents the passion Bowerman felt for the Oregon Bach Festival, as well as his perception of its importance for the community. In addition to his own gifts, Bowerman solicited unrestricted gifts of Nike, Inc. stock worth almost $400,000 from the Scharpf family, initial investors in Nike, Inc.

The Festival has recognized two other individuals for the annual giving they have provided for specific programs. Beverly Sallee, formerly Beverly Johnson, has been a long-time Friend of the Festival, as well as a member of the Oregon Bach Festival Chorus for nearly twenty

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27 Oregon Bach Festival, ISPAA Angel Award Nomination, Bill Bowerman, Oregon Bach Festival (Eugene: Oregon Bach Festival, 1994), 2.

28 Ibid., 3.

29 This paragraph based upon the script for a speech given by Saltzman entitled, “Double Billing for Oregon Bach Festival.”

30 Oregon Bach Festival, ”Double Billing for Oregon Bach Festival, 2001,” Unpublished speech manuscript, Oregon Bach Festival Archives, Eugene.

31 Oregon Bach Festival, ISPAA Angel Award Nomination, Bill Bowerman, Oregon Bach Festival, 1.
seasons. For many years since 1983, Beverly has “…provided scholarship funds for twenty-two conductors from twelve countries to observe and work with Helmuth Rilling in the master class. These scholarships have covered travel, class fees, lodging, meals and musical scores.”

Rilling recalled this generosity and what it made possible for international students in the master class:

Royce has had throughout his life and especially in his work with the International Federation for Choral Music, many international contacts all over the world. This brought many people, not only from the United States but also from other countries to the Festival, to the conducting class, sometimes with scholarships: we had one lady, Beverly Johnson, I think her name is now Beverly Sallee, and every year for twenty years she made it possible for people from poorer countries to come to the Festival. We had people from Johannesburg, we had people from South America—she made this possible. So, always in the master class in conducting we always had foreign students...

Another individual who demonstrated an interest in funding educational projects was Mary Ann Myers, who was the first non-corporate sponsor of the Youth Choral Academy. Following the first Youth Choral Academy in 1998, which the Hult Endowment funded through a grant, the Festival was seeking ways to allow this program to continue. In a letter from Saltzman thanking Mary Ann for her gifts of stock that exceeded their estimated value by nearly 20 percent, he mentions this project:

Another dimension of the Festival that was begun this year, and one which I think you might want to know about, is the Youth Choral Academy

I have felt for some time that the Festival needed to provide an educational program for high school students…

Again, my thanks to you, Mary Ann, for your commitment. Just know that your gift will be invested wisely in the various programs of the Festival.

Mary Ann annually visits the Youth Choral Academy’s rehearsals and workshops, occasionally participating. Mary Ann continues her financial support for the Youth Choral Academy, and has been joined by Symantec, Target Stores, the Max and Victoria Dreyfus Foundation, the Esther B. Kahn Charitable Foundation, he Herbert A. Templeton Foundation, and David and Christa

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32 Oregon Bach Festival, Program Book, 38.

33 Rilling, 23 April.

Katzin of Phoenix, Arizona.  

The three individuals mentioned above represent the efforts and attitudes of many patrons of the Oregon Bach Festival. Their stories are but a few of the many fantastic contributions made to the Festival by many individuals and corporations, without which it could not survive.

Staff

The Oregon Bach Festival has developed a great deal from its modest beginnings in Saltzman’s office at the University of Oregon. As the Festival grew, so did the staff and volunteer corps. In 2003, the Festival utilized a year-round staff of nine in addition to Saltzman, a seasonal faculty and staff of eight and a technical staff of twenty-one, which does not include Rilling, any of the guest artists or the Festival Chorus and Orchestra.

In the early years of the Festival, the year-round operations fell entirely on Saltzman and a handful of volunteers. He described his situation:

In those early years, and up until quite recently, I was still working full-time as a teacher, so I was doing the Festival in the evenings and on the weekends, and after a couple of those early years I realized that I needed some help. I got the wife of one of my doctoral advisees, who volunteered to help me, and her name was Loretta Koehler. Her husband Richard Koehler later became dean at Virginia Commonwealth, and then I think Georgia. Anyway, Loretta was a wonderful person and she volunteered.

Eventually, Saltzman needed an official assistant to aid in the operation of the Festival. He told the story of hiring her, and the risk to the organization:

Then, I took the major step of hiring a half-time person, and that was Cory Toevs. Her husband Alden Toevs was on the faculty in the School of Business, and when you start with a budget of $2,500 which is what we had that first year, and not too much more along the way, it is a major step when you think of: where am I going to get the money to hire a half-time person? It is sort of the chicken and the egg: if you don’t hire someone then you’re going to stay the way you are, and if you are going to hire someone then you have to pay for it.

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36 Oregon Bach Festival, Program Book, 34-35.

37 Saltzman, 15 September.

38 Ibid.
Saltzman hired Toevs as the associate/assistant director in 1979, and they worked together for the Festival through the 1981 season when she was hired by the Eugene Symphony, and then later by the Metropolitan Opera and New York Philharmonic. \(^{39}\) Saltzman and Toevs managed the business of running the Festival and began developing the organization’s structure.

Saltzman hired Henriette Heiny after Toevs’ departure from the Festival in 1981, and appointed her assistant director, and in 1986 also director of marketing and development. Heiny recalls the job:

> There were many roles… Fundraising, audience development, pretty much everything that had not to deal with actually creating the program—Royce and I met over certain issues, but that was really more his domain. He also hired the artists and took over the entire artistic aspect of the Festival. I assumed, over time, the entire marketing and promotions aspect as well as fundraising and development. The only other person we had was someone who helped with bookkeeping. We were the only other staff people with Royce for quite a long time. \(^{40}\)

The “bookkeeping” person was Marte Lamb, who began in 1982 as a stage manager for Beall Hall, and then assumed a position as fiscal officer and box office manager. In 1985, the Festival added the position of office assistant and in 1986 a business manager, a change that eliminated the fiscal officer job, and a marketing and publications assistant were hired. This leap in staffing resulted from the move to the Hult Center during the 1983 season. In order to demonstrate the leap in the Festival’s financial scope, one needs only to look at the operating expenses of the 1979 season, $74,150, as compared the 1986 season, $421,071.70, to understand the need for an increase in year-round personnel. \(^{41}\)

The 1987 Program Book was the first to differentiate between the seasonal and year-round staff, which clarifies a great deal what roles were filled and for how long. \(^{42}\) The Festival added a number of year-round positions between 1979 and 1994 when the Festival moved its

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\(^{39}\) Ibid.

\(^{40}\) Henriette Heiny, interviewed by author, 17 September 2003, Eugene, MiniDisc recording, University of Oregon, Eugene.


\(^{42}\) Oregon Bach Festival, *Program Book*. For a complete listing of year-round staff, seasonal faculty and staff and technical staff, see Appendix E.
offices from the School of Music to Agate Hall. Executive Director Saltzman, Director designate Roan, and 8 staff members ran the Oregon Bach Festival Offices during this 1994 season. The staff then comprised the positions of associate director and director of development, operations coordinator, director of marketing, office manager and volunteer coordinator, director of public and media relations, audience development coordinator, business manager and assistant for media relations.

The Festival at present represents a unique staffing structure of directors and others. The 2003 Program Book lists the following positions: H. Royce Saltzman, executive director; George Evano, associate director and director of communications; Marla Lowen, associate director and artistic administrator; Ann Greenfield, director of audience services; Peggy Renkert, director of development; Michael Anderson, assistant artistic administrator; Joan Bingham, volunteer coordinator; Elin England, office manager; Sandy Cummings, accounting; and Kirsten Jones, development assistant. The year-round staff has grown significantly in the thirty-four year history of the Festival as a direct result of the development of the Festival and its offerings. Heiny commented on the working environment during her time with the Festival:

Whenever he was introduced somewhere I would say, “This is my boss,” and he hated to hear that. He would always say, “This is my colleague,” and he made me feel that way. This is what made it easy work, because you have your own area of work, and you hustle and work hard, you know that you are accomplishing something, too. Royce always made you feel like you are an important part of the whole thing.

The seasonal faculty and staff roster has changed dramatically since 1987 because the needs of each season have been so diverse. In spite of the changes in personnel, many of the positions have remained roughly the same. Lecturers, ensemble managers, house and stage managers, housing coordinators, instrument technicians, music librarians, companions, artist liaisons, workshop administrators, photographers and choir directors have been a part of the Festival since 1987. Several recent and significant changes have occurred in the past six years to the Festival staff. The addition of the Youth Choral Academy has added Anton Armstrong as its

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44 Oregon Bach Festival, *Program Book*.

45 Oregon Bach Festival, *Program Book*, 34.

46 Heiny, 17 September.
director, Richard Clark as its managing director and several Festival Chorus members serving in teaching roles to the roster. Kathy Romey, chorus master shares the duties for the chorus, especially in preparations for the Discovery Series, with Peter Hopkins, assistant chorus master. The Festival also now employs a webmaster, supertitles operator and a transportation coordinator.

The rapport between the Directors and the staff has been exhibited in a number of ways. For example, in the Executive Director’s Report during a Board Meeting, Saltzman mentioned the well-being of one of the staff members: “… [she] is recovering from surgery and expects to go home from the hospital on Thursday or Friday. Staff is exhibiting the fact that we function as a family covering for her and keeping her development and board liaison work current until she returns.” The feeling of “family” associated with the Oregon Bach Festival Office was established by the Executive Director and has become a way of life for those associated with the Festival. This extends to the musicians, and is an extremely important factor in the decision to invite members of the Chorus and Orchestra, as well as guest artists, to return to the Festival. Saltzman clarified this is an interview:

Another aspect of that feeling of family is that Helmuth and I—it wasn’t a drawn-up document— but we had an agreement: if there was any person in the choir or the orchestra who called attention away from the music, we would not invite them back. In other words, someone who caused a problem, etc. We dismissed a principle in the orchestra who had been there for a long period, because of a sense of disturbance you might say. A major soloist came and was a ‘diva,’ that was the last time we ever had her back. This kind of grandstanding, or whatever… It is just not conducive to the kind of music making that we feel is important here.

The Festival Chorus and Festival Orchestra

The resident ensembles of the Oregon Bach Festival consist of invited musicians from across the nation and around the world. The Festival contracts its musicians individually for

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47 Oregon Bach Festival, Program Book, 34-35.

48 Ibid., 34.

49 Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 11” (Eugene: Oregon Bach Festival, 1999, photocopied).

50 Saltzman, 16 September.
various rehearsals and performances: the Chorus receives an honorarium for the entire season and the Orchestra members are remunerated for each service. All of the musicians are invited to reside in Barnhart Hall, formerly known as the University Inn on the campus of the University of Oregon, and receive their meals there at no cost to them. Both ensembles participate in the three major choral/orchestral performances each season in addition to the Discovery Series performances with the conducting master class.

The Festival Chorus and Orchestra did not start as professional organizations. For many years, Eugenians and University faculty, staff and students worked with Rilling and the conductors:

We used primarily people here in the orchestra—students, faculty—and the choir was made up of local people. Then, I do not remember how I got Dave Thorson involved… He was head of choral organizations at Cal State Fullerton, and had a superb choral program there—an excellent conductor. I think he came up as a conductor in the conducting class and got hooked on Helmuth. Then Dave came back and was the person who administered the conducting master class, taught some conducting with Helmuth, as Tom Sommerville does and as I told you before, he brought many of his singers.\textsuperscript{51}

Sue Keene commented on her fourteen years in the Festival Chorus under Rilling: “The thing that is so unique about him is that he always takes the resources that he has, whatever people he has, and he is such a gifted teacher.”\textsuperscript{52}

During the first few years of the Festival, the musicians of the Festival, Rilling included, encountered a number of crises. None of the musicians in the Chorus or Orchestra were paid for their services, which became a challenge for Saltzman. All of the performances before 1983 were held in either Beall Hall or Central Lutheran Church in Eugene, neither of which had air conditioning. With more than sixty singers, a full orchestra and five-hundred in the audience, the performing conditions were less than optimal:

The instruments would not stay in tune because it was so hot! Some of the faculty then, and they did all of this as volunteers, they said, “If we don’t get some kind of remuneration with our instruments going out of tune and all, we just won’t play.” I went to the University President. His name is Robert Clark, and he now is in his nineties— incredible man, he goes to our church. Bob Clark put in our budget $3,200 that must have been out of his contingency fund—I don’t know where he got it. That stayed in there for many years and was to pay faculty to play in the orchestra. I have said to him many,

\textsuperscript{51} Saltzman, 15 September.

\textsuperscript{52} Keene, 18 September.
many times that I was enormously indebted to him because that was a major, major factor in making it possible for us to have quality people in the orchestra.  

Even with pay for the musicians, the environment of the performance venues made it challenging for Rilling and the orchestra to function. According to Saltzman, “After one performance, Helmuth was soaking wet, red in the face, totally exhausted. He said to me, ‘You know, I’ll never do this again.’” Russell Donnelly recalled:

Anyhow, I decided that the thing to do was to see if I could somehow ventilate Beall Hall, so I installed some exhaust fans in the attic upstairs, and they helped a bit, but they made such a humming noise that Helmuth would go and turn them off. I would be madly pumping out the hot air, and he knew where the switch was and would go and turn the damn thing off! Well, anyhow, one night during one of these performances, the President, Bob Clark was sitting in front of me, and I said to Bob, “Don’t you think this place should be air conditioned?” And he said, “It certainly should!” or something like that—that’s all he said. I have talked to him a number of times about this incident, and he remembers it well. Anyhow, I went down to the Physical Plant and said, “You know, we need Beall Hall air conditioned.” “Oh,” they said, “well, we’ve just run a chiller line for the new clinical services building next door, we’ll just tap off and do Beall Hall,” and they did. So it was from then on air conditioned. Helmuth told me he would never have come back if it had not been for that. How it was done I will never know because there was no budget, and there was really no permission for it… I guess the people at the Physical Plant knew I was trying to do something for Beall Hall, so I think they just bent their priorities and got it done. It made an enormous difference.

With the improvements made to Beall Hall, the path cleared for Rilling to continue to demand more from the performing forces. At this time, Rilling felt very strongly about the high quality of performance: “We had a wonderful time—there were very good students and just right away quite a high level of music making. It was especially fun making music; there was much enthusiasm for making music.” In spite of his happiness with the musical offerings, Rilling wanted to continue improving the choir and orchestra.

As I say, we had some very good students, and the level of music making was high right away. Then, of course, when we started to build the Festival the question was, "Where to get good people for especially the orchestra and also the choir for making this a first-class

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53 Saltzman, 15 September.


55 Donnelly, 17 September.

56 Rilling, 23 April.
festival?” Then we had to think about how bring in people from the outside. I think the essential factor in this regard were the people coming in from the Los Angeles area. There was a group from Fullerton who were very good singers, young singers who made all the difference, also of course the wonderful musicians from L.A. who were experienced people, quick people with whom you could set up quickly good things. This was essential. If we had stayed with what we had in Oregon, that is, very nice people—great people, of course not all of them excellent musicians. Some of them not professionals—just enjoying it. I think that takes us to the place we are today.57

The process of replacing Choir and Orchestra members was a challenging one for Saltzman. As a member of the faculty, he had to ask his colleagues to step down from their positions in the orchestra:

I have to say, it was constantly Helmuth prodding and saying, “Let’s try this. Let’s try that.” That was the impetus for me to try to meet his demands. Oftentimes, it was very difficult to meet his requests. Particularly at times when I would have faculty colleagues playing in the orchestra, and he would say, “They’re not good enough,” and I would have to talk to the faculty member and tell them not to play anymore—that we would have to get someone else. He could leave after a couple of weeks, but I was still there with my colleagues.58

Today’s Festival Chorus numbers around fifty-four members, many who return annually to Eugene. The Festival has audition information posted on the Oregon Bach Festival website, and audition recordings are reviewed throughout the year. Membership in the Festival Chorus is tenured, so that each member re-auditions approximately every third year while in Eugene. Auditions include an accompanied solo of the singer’s choosing, their part of the “Cum Sancto Spiritu” fugue from the Mass in B Minor as fast as possible, reading aloud a given chorale text in German, and finally a set of exercises to demonstrate upper and lower range in different styles.59 The Festival contracts Orchestra members on an individual basis, with the majority returning annually to Eugene.

57 Ibid.

58 Saltzman, 15 September.

Volunteers/VolunCheers

Every year, the Festival mobilizes hundreds of individuals to volunteer their time and energy to meet the needs of its faculty and staff, musicians, patrons and audience members. Without the efforts of these men and women, the Festival staff would not be able to sustain the level of service to its artists, audiences and patrons.

Beginning in 1987, the Oregon Bach Festival established a volunteer coordinator position as seasonal staff, filled originally by Nancy Blake, who in the following year became year-round staff as a secretary and then office manager. In 1990, the title of her position expanded to office manager and volunteer coordinator, which is the first recognition of the year-round nature of the volunteer efforts needed by the Festival. The 2003 Oregon Bach Festival Program Book describes some of the efforts made by the volunteers today: “Volunteer tasks include office assistance, publicity, ushering, airport transportation, backstage security and staffing the Bach Boutique.” The ushering and backstage security occurs at Beall Hall where there is no staffing for such needs. Also not mentioned was the transportation of musicians to and from performances at the Hult Center from Barnhart Hall. The Festival recognized the Volunteers for the first time in the 1993 Program Book with a list of names.

From 1993 to 1999, the Festival called these individuals VolunCheers. Other duties not listed above performed by this organization have been assembling mailings for development and marketing, assisting with the International EarPort program and working fundraisers at the Lane County Fair. VolunCheers received complimentary tickets to certain concerts based on the number of hours worked for the Festival. The importance of this group’s efforts were made clear in a report given by Sandi South to the Board of Directors that demonstrated more than $35,000 worth of in-kind services provided by VolunCheers in 1997. Since 2000, the Festival has listed the Volunteers of the Oregon Bach Festival annually in program books and rewarded

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60 Oregon Bach Festival, Program Book, 37.

61 Oregon Bach Festival, Program Book (Eugene: University of Oregon, 1993), 34.

62 Oregon Bach Festival, Program Book, 34.

63 Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 4" (Eugene: Oregon Bach Festival, 1998, photocopied).

64 Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 2" (Eugene: Oregon Bach Festival, 1998, photocopied).
them for their efforts with tickets to concert events.

The Festival Guild

In 1994, the Festival listed a new organization in the program book, Bach’s Wonderful Volunteers. The description of the group follows: “The BWV’s are a service volunteer organization whose mission is to support the Oregon Bach Festival through fundraising, public relations, and special events.” The book listed fifty-four names including the Saltzmanns and many other current or former members of the Festival Board of Directors. This new group would soon after be renamed the Festival Guild, most likely because of name confusion with the VolunCheers.

In 1996, the Oregon Bach Festival Board of Directors composed a “Statement of Purpose and Responsibilities” for the Guild, in order to focus the Guild’s action. This document outlined that the Guild was to “…promote the work of the Festival, specifically in the areas of fundraising, hospitality, and audience education.” Several of the major events sponsored by the Guild included the Annual Patron Luncheon/Dinner, the Lane County Fair fundraising project, the biennial Gala Fundraiser and coordination of in-home hospitality through the Guild’s Private Reception Committee. Since 1999, the Festival has not listed the membership of the Guild in the Program Book, and Board Meeting Minutes reflect the last report of the Guild on June 8, 1999. It appears as though the Board of Directors has assumed the roles played by the Festival Guild, especially in the areas of fundraising and hospitality.

65 Oregon Bach Festival, Program Book, 37.
66 Ibid.
68 Ibid.
69 Ibid.
70 Oregon Bach Festival, ”Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 6“ (Eugene: Oregon Bach Festival, 1999, photocopied).
CHAPTER 6
THEMES, PROGRAMMING AND LITERATURE

Each year, the Oregon Bach Festival presents familiar and innovative programming to its audiences in Eugene. An examination of how works are assembled in order to create cohesive themes spanning the length of each is important to a thorough understanding of the Oregon Bach Festival. The Festival has demonstrated unique methods of programming around significant composers and under the headings of cohesive themes; however, organizers have always maintained a focus on the music of Bach. Additionally, Festival organizers have recognized important anniversaries and programmed accordingly. As early as 1972, the Festival demonstrated this by adding a concert featuring the music of Schütz during the 300th anniversary of his death.¹

This chapter contains an examination of the many themes of the Oregon Bach Festival, their development as well as the literature and events programmed that significantly contributed to them. Additionally, this chapter includes details about special projects or series that were inspired by or created for specific themes. For example, the American Milestones concert series created for the 1998 Festival entitled “Milestones” that included premiere performances of works generated by participants in the Composers Symposium directed by Dr. Robert Kyr of the University of Oregon.² The Festival organizers clearly demonstrated their creativity and desire to reach audiences in unique ways through these programs.

Like many other organizations, the Oregon Bach Festival has developed in phases. In its earliest years, neither Saltzman nor Rilling had intended to create a festival, and simply planned from year to year. Beginning in 1974, the organizers began building structure into the programs through programming around a displayed theme. Following the 1976 Festival, the annual

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¹ Summer Baroque Workshop and Festival.

² Oregon Bach Festival, Program Book.
programming continued to follow this pattern, but in a much more subtle way, only occasionally announcing a thread of continuity to be found in the majority of programming. With the appointment of a new Executive Director in 1994, the Festival returned to an overtly thematic method of programming that went as far as establishing unique events and series to serve the needs of each Festival season. Since the 2002 Festival, organizers have abandoned this idea, and have returned to a much more subtle form of programming that still maintains consistency throughout the season’s offerings without forcing every aspect to fit (or not) into a scheme or idea. The use or abandonment of thematic programming has not affected the quality of the Festival’s offerings, only their presentation and marketing.

**What is the structure: 1970-1973**

Following the first conducting workshop held in 1970, the organization known at present as the Oregon Bach Festival began building structure into its programming. The 1971 season brought the *Passion According to Saint John* to the conducting master class, as well as two choral concerts featuring cantatas and motets and a chamber music concert that included the music of Bach, Couperin and Quantz. This was the beginning of a “format” for programming that continued for a number of years to follow (choir concert, chamber concert, master class concert, etc.); however, the programming at that time did not involve any specific theme that spanned the Festival.

The 1972 Festival celebrated the music of Schütz in addition to the staple of Bach that audiences had come to expect. The ‘structure’ from the previous year’s offerings was maintained and expanded to create offerings that are more varied to the public. Additionally, the Festival spread its concert offerings between two consecutive weekends, rather than posting events during the week as the 1971 season had done. The Festival sponsored a program of instrumental and vocal chamber music by Bach, Britten and Copland on its opening concert, followed by a harpsichord recital by Edith Kilbuck. The *Musical Offering* was performed on the third day of the Festival, which completed the opening weekend of performances. The following

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3 Summer Festival of Baroque Music, *Program Book.*

4 *Summer Baroque Workshop and Festival.* The following paragraph is based on the 1972 Program Book.
weekend mimicked that of the year before with two performances of the *Mass in B Minor*, one
on Friday and again on Sunday; however, this year according to the program book, Rilling
conducted both performances rather than utilizing student conductors. On the Saturday between
these performances, the Festival Chorus and Orchestra gave an all-Schütz concert, featuring his
*Psalm 103*, pieces from his *Kleine Geistliche Konzerte* and *Symphoniae Sacrae I and II*, and
finally his *Magnificat* (SWV 468).\(^5\) It should be reiterated that this season did not have a “theme”
per se, but rather utilized and expanded the format of the previous year.

The Festival’s 1973 season does not seem to follow a specific theme as the only
repertoire listed comes from Bach, Reger, Sweelinck and Telemann.\(^6\) The format developed for
the previous seasons was perfected this year as the first complete program book produced by the
Festival outlines each concert under a specific heading: Program of Organ Music, Program of
Chamber Music, Program of Vocal Music, Program of Orchestral Music and the Friday/Sunday
performances of the *Passion of Our Lord According to St. Matthew*.\(^7\) This season represents the
final season not organized under a theme that pervaded the majority of the Festival’s offerings.

**Bach and…: 1974-1976**

The next three seasons represent the Festival’s first attempts at thematic programming.
Additionally, this theme would cross over all three years under the umbrella of Bach and…
Saltzman explains this idea in the 1974 Program Book:

> The musical focus of the Summer Festival is Johann Sebastian Bach since he more than
> any other composer has influenced musical thought and compositional technique from
> the eighteenth century to the present. This summer the works of Bach and—Mozart and
> Haydn are given primary attention. Next summer it will be the repertoire of Bach and—
> Brahms and Bruckner, and in 1976, Bach and—The Twentieth Century.\(^8\)

The 1974 season opened with the choral/orchestral music of Haydn and Mozart—a fitting
beginning to the season’s namesake. Each concert thereafter appeared under a title including at

\(^5\) Ibid.

\(^6\) *Summer Festival of Music, Program Book*.

\(^7\) Ibid.

\(^8\) *Summer Festival of Music, Program Book*.
least one of the major composers listed above: Organ Music of J. S. Bach (July 27), Vocal and Orchestral Music of Bach and Mozart (July 28), Piano and Vocal Music of Bach, Haydn and Mozart (July 30), Chamber Music of Haydn and Mozart (July 31), Orchestral and Vocal Music of Haydn and Mozart (August 2), Harpsichord and Vocal Music of J. S. Bach (August 3) and the Choral/Orchestral Music of Mozart (August 4).9 According to the dates listed above, one can observe the Festival’s expansion into the days between the weekend performances of the previous year’s format, demonstrating the Festival’s rapid growth.

A slight alteration of programming occurred in 1975 as the theme changed from Bach and—Brahms and Bruckner to Bach and—The Romantic Period.10 The music of Haydn and Mozart actually began the 1975 Festival season, along with a Piano Trio in G Minor by Schumann. Afterwards, representatives of the Romantic Period appeared on every evening concert as works by Schubert, Schumann, Brahms and Rossini pervaded. The Festival’s schedule included performances of Bach during the week and presented the Beethoven Missa Solemnis as the season finale. Organizers made a new addition to the program by including the conducting master class into the schedule of performances, as is described in the program book:

Daily performances of eight Bach Cantatas, open to the public without charge, will be presented by the festival workshop chorus, soloists, and chamber orchestra beginning July 8. These performances in the Beall Concert Hall will be conducted by advanced conducting students under the supervision of Helmuth Rilling. Singers from the audience are invited to join the workshop chorus in these daily performances. Performances begin at 3:00 p.m.11

Up until this point, the conducting master class focused on the masterwork for the season (St. John, Mass in B Minor, St. Matthew, Mozart Requiem) rather than on these smaller works. In addition, this expansion of the program not only added a significant number of performances to the season, but also provided performance opportunities to the class, which had only been done during the 1971 performance of the Passion According to St. John. The addition of these eight cantatas also secured the focus on Bach, regardless of other material scheduled for performance.

The 1976 season entitled Bach and—The Twentieth century did not adhere as closely to

9 Ibid.
10 Summer Festival of Music, Program Book.
11 Ibid.
its namesake as previous seasons had. The only significant contribution to this theme was the
commission and premiere performance of Psalm 130 by Heinz Werner Zimmerman in honor of
the United States’ Bicentennial.\footnote{Seventh Season Summer Festival of Music July 6-18, 1976, (Eugene: University of Oregon, 1976).} Marian Donnelly commented on this season’s focus, “With an
emphasis on nineteenth-century music, this year Brahms’ German Requiem was also
performed,” which also demonstrates the lack of adherence to the theme unlike previous years.\footnote{Donnelly, The Oregon Bach Festival 1970-1994, 7.} This change may have occurred as the result of a grant from the University Centennial Planning
Council, who provided for the performance of the Verdi Requiem with guest artists.\footnote{Ibid., 6-7.} The
cantata series continued for the master class, this year with a $1.00 ticket charge for each
performance due to their popularity in the 1975 season. No program book was available for
investigation from the 1976 season, so commentaries on the Festival program as well as other
insights for this season were unavailable. News clippings and reviews supplied no commentary
on programming.

1977-1993

The 1977 season marks the beginning end of explicitly thematic programming for the
Festival. Other needs were becoming apparent, and the Festival’s swift growth and expansion
obviously required more attention than providing a cohesive theme to the audience beyond the
music of Bach. The Festival ensembles made several trips to Portland over the years in order to
expand the audience base; however, the Festival was unable to “crack the Portland nut” and
create a lucrative relationship with Portland audiences.\footnote{Keene, 18 September.} A new performing arts center had been
proposed to the City of Eugene several times and was finally passed in 1983, creating additional
opportunities for expansion and the accompanying financial risks.

Saltzman commented on the process of programming:

Sometimes, and most often I will say to Helmuth, “What shall we do for next year?” Now
if there is a special anniversary year, or a special occasion, like the World War II
anniversary, then he will look in that direction. Sometimes it’s my idea. For example,
when we had the four choirs come here a few years ago. That was a year that Helmuth had to come late for some reason. I got the idea that what would be good would be to invite choirs from different countries and to open the Festival with the Beethoven Ninth. What I really wanted was to have a composer from each of the invited countries write a piece for the opening concert.\textsuperscript{16}

This defines the programming process as one built around special projects (commissions, premieres, invited artists) or important historical events (composer births/deaths, anniversaries). In an article by Alice Daya, she describes the process of developing the season’s program during this period in the Festival’s history:

Next year, the theme will be Bach and Italy, focusing on the influence of Italian composers on Bach, and in turn of Bach on later Italian composers. This year, marking the tricentennial [sic] of Bach’s birth, the festival is concentrating on Bach himself by performing all his major works.\textsuperscript{17}

Each year’s offerings provided a centerpiece or pillars to the schedule which was oftentimes a choral/orchestral composition of some unique merit or historical significance, upon which other offerings were built.

According to Donnelly, the 1986 season of the Oregon Bach Festival stands out in this group of years as ‘thematic,’\textsuperscript{18} The approach was more explicit than in the past, with strong connections to “Bach and the Italians” existing in the solo and chamber recitals, Italian cantus firmi, a performance of Vivaldi’s \textit{Four Seasons} by the Chamber Orchestra and the performance of the Monteverdi \textit{Vespers} from alternate balconies in Silva Hall in imitation of San Marco in Venice.\textsuperscript{19} The Festival programmed the Mozart \textit{Requiem} and Bach’s \textit{Mass in B Minor} as the other major choral/orchestral ventures, which could both arguably contribute to an Italian theme based on certain representative style features and characteristics. The 1986 season’s programming more closely mirrored the thematic programming of the earlier period than other years. The primary focus in programming during this period was finding special projects or important major works to program around rather than spreading a single concept over three weeks; however, new leadership would soon change the Festival’s concept of programming.

\textsuperscript{16} Saltzman, 19 September.

\textsuperscript{17} Alice Daya, "Oregon Bach Festival: Celebrating 300 Years of Bach," \textit{KSOR Guide} (1985): 16.


\textsuperscript{19} Ibid.

The 1994 season proved in many ways to be a benchmark for the Oregon Bach Festival. As the twenty-fifth anniversary of the Festival, it was marked for celebration. As the end of Saltzman’s career as Executive Director, it was also a time for contemplation of both past and future. With the appointment of Neill Archer Roan as Executive Director designate, the Festival returned to the thematic programming of its early years. The Festival staff described this concept in a grant application to the Silva Endowment for operational expenses:

Beginning with the 25th season in 1994, the Festival implemented a **thematic approach to programming**. The annual theme is the **common thread** woven through the fabric of the Festival’s programmatic, educational, marketing, fundraising, and audience development communications during the year. The theme provides a solid context upon which audience members and the community can prepare for the Festival, expand their knowledge about the musical offerings, and derive meaning and enjoyment from the music and the Festival experience.\(^{20}\)

The Festival published “Spirituality in Music” as the theme for the 1994 season’s programming, and although “A Feast for your Heart” appears as a symbol on the cover and throughout the program book, it receives no other acknowledgement.

The Creative Journeys project, developed to more deeply examine the theme of “Spirituality in Music,” did so by hosting Gatherings, supplying a “Creative Journal” with articles, stories and pages for personal contemplation, a cassette tape with music programmed for the Festival as well as representative pieces by the commissioned composer Arvo Pärt and lectures representing differing ideas about spirituality. The headlined speaker for the series was Thomas Moore, author of *Care of the Soul* and *Soul Mates*, who gave a seminar entitled, “Care of the Soul Through Art,” and a lecture called, “The Orphic Enchantment of the World,” which attempted to draw parallels between the magic and myth of the Orpheus story and an approach to daily living.\(^{21}\) The commissioned work of Pärt, *Litany: Prayers of St. John Chrysostum for Each Hour of the Day and Night* stood as the centerpiece for the Festival’s theme, presenting twenty-

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\(^{21}\) Oregon Bach Festival, *Program Book*, 51.
four prayers structured as a litany, “…a series of invocations and responses by a leader and a
group, hence the title of this work.” After its performance, one reviewer commented, “…such
is the power of Pärt’s music that it inevitably sends listeners on an inward journey back in time,”
again reinforcing the season’s examination of the spiritual. Along with support for the season’s
theme, Saltzman remembered that dissent and criticism followed as well:

With Pärt, we got some flack because we had a theme that summer, “Spirituality and
Music.” We invited one of the major authors, Thomas Moore, who came and lectured.
Well, Neill took a real hit on this because some of the orchestra people thought this was
really hokey to go the ‘spirituality in music’ route…

In regards to programming, the Festival planned performances of the Mass in B Minor,
Monteverdi’s Vespers and the Verdi Requiem as the other major choral/orchestral ventures for
the season, all three pieces dealing intensely and dramatically with the divine. Additionally,
concerts appeared utilizing the talents of guest artists to embrace the Festival’s theme. For
example, pianist Keith Jarrett performed two forty-five-minute improvisations that, according to
his biography, are “…based on a deeply conscious state of awakeness and listening, which
produces music deeply personal yet universal.”

The effort made by the Oregon Bach Festival to unify many of its offerings under the
umbrella of a theme paid off in ticket sales, attendance and patronage. Ticket sales reported an
increase of 17 percent over the previous year; the Festival recorded its second-best season with
30,000 in attendance and fourteen of the concerts sold-out. The success of this programming
venture inspired further thematic creativity, and the themes for the following years solidified as
Love: Filial, Erotic, Platonic and Divine” in 1997. Themes for the next two years would follow

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22 Ibid., 63.
24 Saltzman, 19 September.
25 Oregon Bach Festival, Program Book.
26 Ibid., 61.
28 Oregon Bach Festival, "Preliminary Proposal to the Hult Endowment Fund".
this outline; however, the 1997 season would deviate from this plan.

The theme for 1995, “War, Reconciliation and Peace” came as a commemoration of the end of the World War II. Dave Frohnmayer, President of the University of Oregon, wrote to the attendees of the Festival, “Helmuth Rilling, who throughout his career has proved that music has the unique power to build bridges across lands and cultures, has brought together musicians from around the world who will perform together, united in harmony and remembrance.”29 This “bringing together” refers to the Kyoto Bach Choir from Japan and the Rostock Motet Choir from Germany, which with the Festival Chorus represented the three major powers of the Second World War. These forces gathered for the centerpiece performances of the season, Benjamin Britten’s War Requiem, under the direction of Laszlo Heltay.30 The Festival organizers felt this work so profound that they made application to the Hult Endowment for additional funding to produce a matinee performance on the Sunday following the main performance, with major ticket price reductions for war veterans and their families, the Jewish population and internment camp survivors and their families.31 Saltzman spoke about the impact of this work for the performers:

Something happened: people came out crying. The work itself—plus the symbolism. You had a choir from Japan and a choir from Germany: everyone was overwhelmed! It was quite a spiritual experience for these people. The wonderful thing was that later we had a big barbecue, and Quasthoff was here, and to see the coming together of the Japanese and the Germans was fantastic.32

Other major choral/orchestral ventures for the 1995 season included Bach’s St. John Passion, the Mozart Requiem and the Dvorák Stabat Mater. Programming the Passion during this season drew some rather intense criticism from Eugenian Rabbi Sills, who spurred activists to pass out leaflets before the concert urging people to stand up and face away from the stage at certain times during the performance.33 In response to such criticism, the Festival supplied a special


30 Ibid., 103.

31 Oregon Bach Festival, “Preliminary Proposal to the Hult Endowment Fund of the Eugene Arts Foundation”.

32 Saltzman, 19 September.

33 Ibid.
essay by Jack Sanders in the “Creative Journal” exploring not only the historical significance of the text in order to defuse it but also examining Bach’s setting in an effort to express the unifying as opposed to divisive ideas of the work.\textsuperscript{34} Additionally, the Festival held an interfaith service of reconciliation before the performance in the Hult Center at the urging of Steve Carlson, pastor of Emmaus Lutheran Church and Rabbi Yitzhak Husbands-Hankin. The 1995 Creative Journeys series successfully continued with lectures, Gatherings, the publication of another “Creative Journal,” and the second annual Composers Symposium. In spite of these offerings, the Oregon Bach Festival registered a 3.8 percent reduction in ticket sales, which may have been more the result of the bubble of sales in 1994 rather than a loss of interest in 1995.\textsuperscript{35} Overall, a cohesive program was created by the Oregon Bach Festival that emphasized its theme and provided opportunities to concertgoers and community members alike to experience and interact with the words and music of the season.

Festival organizers proposed a very special project for the 1996 Oregon Bach Festival season, which indeed may have served as the inspiration for the theme, “Bach and the Americas.” The theme’s purpose was to examine the influence of J. S. Bach on composers throughout the American continents, and celebrate the diverse results. The Festival would create a centerpiece that included four “Cantatas of the Americas” written by representative composers from throughout North and Latin America that would include Robert Kyr, Stephen Jaffe, Osvaldo Golijov and Linda Bouchard, as well as guest performers such as Brazilian popular singer Luciana Souza, conductor Maria Guinand, the New World Guitar Trio and the Schola Cantorum de Caracas.

A new facet of the Festival, the American Bach Colloquium chaired by Christoph Wolff of Harvard, provided panels and presentations on Bach. Its explanation in the program book describes the Colloquium as,

\begin{quote}
…an opportunity for audiences, educators, performers, and scholars to engage in a dialogue on questions related to Bach and his music. Participants will learn about Bach’s creativity in his use of music forms and styles, his lifelong role as a teacher of all ages, and the religious messages and theological traditions in Bach’s music.\textsuperscript{36}
\end{quote}

\textsuperscript{34} Oregon Bach Festival, \textit{Creative Journeys 1995 Creative Journal} (Eugene: University of Oregon, 1995), 37-44.

\textsuperscript{35} Oregon Bach Festival, "Creative Journeys Steering Committee Wrap-up Meeting" (Eugene: Oregon Bach Festival, 1995, photocopied).

\textsuperscript{36} Oregon Bach Festival, \textit{Program Book}, 47.
This offshoot of Creative Journeys involved many of the guest artists and composers as well as Helmut Rilling, but was not without charge to guests unlike most Creative Journeys events. The American Bach Colloquium was the principal project of the Creative Journeys series that occurred during the 1996 Festival. The other major project included the co-sponsoring of a cultural event at Washington-Jefferson Park in Eugene on May 3, 1996 called *Fiesta Latina*. The primary addition to the *Fiesta* from the Festival was the imported Cuarteto Latinoamericno from Mexico City.\(^{37}\) In 1996, the Festival published its third and final "Creative Journal," which included fewer personal stories and less local influence than the previous publications.\(^{38}\)

When comparing the number of guest artists, the two commissions and four premieres, the many components of the Creative Journeys series and the series offerings of the 1996 Oregon Bach Festival to preceding years, "Bach and the Americas" appears extravagant. The crossover of forces and guest artists from one facet of the Festival to another was set aside for the season. In addition to the international guests of the "Cantatas" project, Trio Woronesch of Russia, cellist Scott Kluksdahl, composer Philip Glass, conductor Dennis Russell-Davies, lutenist Paul O'Dette, John Harbison and Edward Aldwell participated in individual Festival offerings, and the number seasonal staff lecturers nearly doubled.\(^{39}\)

The 1996 season of the Oregon Bach Festival publicly reported a $275,000 deficit for the year.\(^{40}\) This figure may not truly represent the amount of the deficit, as the staff added long-term gifts and pledges into the balance in order to make the amount more palatable for donors (private sources revealed figures closer to $350,000).\(^{41}\) Following the 1996 season, executive director Neill Archer Roan resigned from his position citing health problems. Regardless of the reason, Roan’s departure meant that Royce Saltzman returned to the Executive Directorship of the Festival, at first as an interim while the Board decided the next course of action, and then as a permanent replacement. Plans had already been set in motion for the 1997 season, however, and


\(^{38}\) Oregon Bach Festival, *Creative Journeys 1996 Creative Journal*.


\(^{40}\) Julie Wind and Kimber Williams, "Bach Festival's director quits, says money woes not a factor," *Register-Guard*, 17 April 1997.

\(^{41}\) Julie Wind, "Is there room in Eugene for artistic vision?," Ibid., 1 May.
another “Bach and…” year was in the making.

“Bach and the Romantics” was in spirit a replication of the 1975 Festival, “Bach and the Romantic Period,” in addition to being a year celebrating the anniversaries of Schubert, Mendelssohn and Brahms. Through its programming, the Festival returned to the works that bring in audiences, are relatively low in cost and present little risk, which was of major concern of director of communications George Evano who stated that the Festival was “…looking for stability with more proven standards.” In January 1997, the Festival Board accepted a budget that would “stop the bleeding” and “stabilize the Festival.” The Festival engaged guest artists and soloists for multiple appearances and several remained the length of the Festival including James Taylor, the only tenor soloist hired for the season. The season would present many challenges to Festival organizers, especially finding the balance between the Festival’s namesake Bach and the theme of Romantic Era composers and their works.

During the 1997 season, the Festival canceled several recent additions including the Creative Journeys series of lectures, seminars and publications and the Composers Symposium with its many participants. Series like On the House continued its offerings with four free noon concerts, and the International EarPort presented its three visits to the world of opera, Korea and Aboriginal Australia. The Festival Orchestra and Chorus maintained the same number of major appearances presenting the Beethoven Missa Solemnis, the Brahms Requiem, the Bach St. Matthew Passion and Messiah.

The programming for the Discovery Series seems the most creative and unique of this season’s Festival, if not for the Discovery Series as a whole. Its offerings truly represented the equilibrium between Bach and the Romantics, providing the conducting master class and audiences with lectures and performances of Bach’s Orchestral Suite No. 1, Brahms’ Liebeslieder Waltzes Op. 52, the Schubert Mass in G, Bach’s Peasant Cantata, Mendelssohn’s

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42 Ibid.

43 Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 1" (Eugene: Oregon Bach Festival, 1997, photocopied).

44 Oregon Bach Festival, Program Book (Eugene: University of Oregon, 1997), 22-23.


46 Ibid., 4.
Psalm 42 and the Bach Magnificat.\textsuperscript{47}

The Festival achieved tremendous success during the 1997 season according to audience response. By the end of the Festival, thirteen concerts sold-out, approximately 31,000 people had attended concerts and the Festival estimated a gross profit of $325,000, the second-highest grossing Festival to that point.\textsuperscript{48} Stories of Roan’s resignation and Royce’s reappointment actually received more press than concert reviews or advertisements, as seeds of concern had been planted with the change of leadership and the deficits of recent years.

For the future, the Festival announced during the 1997 season their plans for a commission with long-time friend of the Festival, Krzysztof Penderecki. The centerpiece for the 1998 season would be a Missa for the Festival Chorus, Orchestra and soloists conducted by Rilling. The theme was, as of the end of the 1997 Festival, undisclosed.

During the fall of 1997, the Oregon Bach Festival dubbed its 1998 season with the title, “Milestones,” and programmed a year full of them. The major choral/orchestral offerings included Bach’s Mass in B Minor, Levin’s reconstruction of the Mozart Requiem, and the World Premiere of Penderecki’s Credo.\textsuperscript{49} Programs of “Great Opera Arias,” Mozart’s Symphony No. 41, “Jupiter” and Mendelssohn’s Symphonies No. 2 and No. 5 were other pillars of repertoire that made the “Milestones” season true to its name.\textsuperscript{50}

The Discovery Series also offered several milestone works for students and audiences in 1998. Rilling divided Haydn’s Creation into four parts and spread its performance over two weeks for the master class conductors. He then interspersed the Bach Brandenburg Concerto No. 1 and Orchestral Suite No. 2 to bring Bach into the class, a unique choice considering these are purely instrumental works and do not engage the chorus and orchestra together.\textsuperscript{51} The Festival added an educational program, the Youth Choral Academy, which brought approximately eighty

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\textsuperscript{47} Ibid.

\textsuperscript{48} Fred Crafts, “Saltzman, festival made for each other,” Register-Guard, 18 July 1997.

\textsuperscript{49} Oregon Bach Festival, Program Book, 4.

\textsuperscript{50} Ibid.

\textsuperscript{51} Ibid.
students from Lane County into the Festival experience.\textsuperscript{52} For the founders, the addition of the Youth Choral Academy stood as another milestone, as the inclusion of young people in the Festival had been a long time goal of both Rilling and Saltzman.

The Festival achieved additional milestones by adding two more series to its docket. The Composers Symposium returned to the Festival after a year without funding, this time under the financial umbrella of the University of Oregon. Board meeting minutes reported that plans for the return of the Symposium began as early as December 1997 with Dean Anne Dhu McLucas’s announcement that it would return as a program of the School of Music.\textsuperscript{53} The Festival published the Symposium’s concert offerings as “American Milestones I & II,” which included new compositions by participants in the Symposium as well as works by “…acclaimed American master[s].”\textsuperscript{54} The second series added by the Festival was the Pacific International Children’s Choir Festival (PICCFest) which ran concurrently with the Festival and shared artists and performers, but shared no financial ties.\textsuperscript{55}

The renewed commitment to the Composers Symposium as well as the addition of the Youth Choral Academy and PICCFest to the Festival calendar emphasized the Festival’s dedication to diversity, to the creation of new music, education and outreach. The co-commission and World premiere of the \textit{Credo} demonstrated the Festival’s desire to support and contribute to today’s composers and their works. For a “Bach” festival to provide offerings of such a diverse nature is a milestone in itself.

The Festival staff established “Legends and Legacies” as the theme for the 1999 season of the Oregon Bach Festival. The concept was twofold: first, the programming of works by composers that have left a ‘legacy’ such as Dvořák’s \textit{Stabat Mater} and Mahler’s \textit{Symphony No. 2, “Resurrection”}; and second, programming pieces that are based on ‘legends’ including

\begin{itemize}
\item \textsuperscript{52} Oregon Bach Festival, "Proposal to the Silva Endowment for A Grant in Support of the 1998 Oregon Bach Festival Season, Milestones”.
\item \textsuperscript{53} Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 10”.
\item \textsuperscript{54} Oregon Bach Festival, \textit{Program Book}, 113.
\item \textsuperscript{55} Ibid., 39.
\end{itemize}
Mendelssohn’s *First Walpurgis Night* and Beethoven’s *Music for Goethe’s Egmont*.\(^{56}\) The overall format of the 1999 Festival appears nearly identical to the previous year.

In contrast to the 1998 season, the 1999 Festival offerings produced no additional series to the Festival schedule. Additionally, the Composers Symposium did not appear at the Festival; however, PICCFest did participate in the Opening Ceremonies of the Festival on June 25.\(^{57}\) High School students again participated in the Youth Choral Academy under the direction of Anton Armstrong and in the Discovery Series under Helmut Rilling and the conducting master class. Bach Cantatas 10, 69, 187 and 172 shared the focus of the Discovery Series with the Mozart *Requiem* and Robert Levin, the musicologist responsible for its most recent reconstruction.\(^{58}\)

The greatest contrast between this season’s offerings and previous years was the naming of concerts in the program book. Concerts with headings like *American Legends*, *Bach’s Circle* and *Ritual and Rebellion* appeared throughout the Program Book. The number of guest conductors also increased significantly, as Jeffrey Kahane conducted the *American Legends* concert with the Festival Chorus and Orchestra and Hugh Wolff of the St. Paul Chamber Orchestra conducted the *Ritual and Rebellion* concert consisting of the *Egmont* and *Walpurgisnacht*.\(^{59}\) Rilling had been trying to reduce his conducting responsibilities for several years, and the 1999 season finally offered him the chance. In an interview with Fred Crafts, Rilling said, “This is fine. I’m very glad that I don’t have to do too many things.”\(^{60}\) The reduction of Rilling’s duties actually raised some concerns among faithful Oregon Bach Festival fans, which will be addressed in Chapter 8 regarding the future of the Festival.

The 2000 Oregon Bach Festival celebrated two major events: the gathering of choirs from Sweden, Israel, Cuba and Uganda who each brought a commissioned piece from their native country; and, the 250\(^{th}\) anniversary of the death of J. S. Bach. For Festival organizers, programming for two contrasting ideas proved challenging, but not impossible. “Music Beyond


\(^{58}\) Ibid., 4.

\(^{59}\) Ibid., 7.

\(^{60}\) Crafts, "Legends & Legacies: The 1999 Festival adds to a rich heritage."
“Boundaries” balanced the international offerings of the Festival’s guest artists, as well as the focus on Bach.

The opening event of the 2000 Festival featured a performance of the commissioned pieces by each international choir. After an intermission, the four choirs joined the Festival Chorus and Orchestra and performed Beethoven’s Symphony No. 9. The sold-out audience showed great appreciation and enthusiasm for the experience. According to David Stabler of The Oregonian, “If the Hult Center had rafters, the roars would have raised them as the last notes of Beethoven’s Ninth Symphony echoed through the hall.”61 This bringing together of international and Western art musics would resonate through the rest of the Festival with offerings such as “International Voices,” the label for concerts by Cuba and Sweden one evening and a vocal recital by Thomas Quasthoff and Juliane Banse the next.62 The International EarPort presented the music of Zimbabwe and steel drumming to young attendees.63 The Composers Symposium brought new art music to Beall Hall, giving a new generation of composers the opportunity to have their music performed. Each of the international choirs presented an hour-long “Discovery Choir Workshop” in which they spoke, performed and taught a song representative of their culture to the audience, making this an interactive program and not one of passive entertainment. “The core audience education activity involves direct audience participation in performance. This is not simply a ‘spectator’ type of project; rather, it is experiential.”64

Alongside these international projects, the more traditional offerings of the Festival continued. The Festival Chorus and Orchestra offered several of the seminal works of J. S. Bach to the audiences in Eugene, including the St. Matthew Passion, the Mass in B Minor and the controversial St. John Passion in four parts as the project piece for the Discovery Series.65 The Festival also slated Mendelssohn’s Elijah as a part of the Silva Hall concerts, a performance that

62 Oregon Bach Festival, Program Book, 7.
63 Ibid., 54.
65 Oregon Bach Festival, Program Book, 7.
would add the Cuban choir Entrevoces to forces of the Festival Chorus.\textsuperscript{66} Entrevoces would also participate in the Youth Choral Academy concert, performing their own set of pieces and then joining the high school-age students on two selections.\textsuperscript{67} Entrevoces was chosen for more involvement and a long-term residency of twenty-one days in part because of the successful relationships with the Latino community established through the 1996 audience development program “Bach and the Americas.” According to the grant application to the Arts Partners Program, Rebecca Urhausen, president of Adelante Sí, saw the project as,

\begin{quote}
...an opportunity for the Latino community to establish connections with a part of their culture that has for many years been “off-limits” because of the U.S.-Cuba relationship. She also sees the experience of sharing traditions and culture through music with the five distinctly different choirs as a valuable learning experience for the community as a whole, regardless of ethnicity.\textsuperscript{68}
\end{quote}

The 2000 Oregon Bach Festival season provided experiences for all ages that intended to break down preconceived notions of race, culture and ethnicity. The theme, “Music Beyond Boundaries,” functioned by bringing diverse peoples together and celebrating their artistic offerings and achievements. The theme did not address the music of Bach, but the Festival had established a precedent for the lack of thematic application to the Bach portions of past programs. Regardless, the Festival set records for attendance and ticket sales, grossing more than 20 percent more than their previous high set in 1999.\textsuperscript{69}

The final thematic program of this era occurred in 2001 with “Seasons of Life.” After winning the Grammy for Best Choral Performance for the Penderecki \textit{Credo}, some showed concern over the programming choices for the season: “With the eyes of the classical music world watching to see how it will top itself, it lacks a headline-grabber this year, at least of the caliber of the Penderecki Credo project.”\textsuperscript{70} Requiems would prove to be the pillars of the 2000 Festival, which began with the \textit{Messa per Rossini}, and then followed with the Requiems of

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\textsuperscript{66} Ibid., 126.
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\textsuperscript{67} Ibid., 91.
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\textsuperscript{68} Oregon Bach Festival, “Arts Partners Program, Application Narrative, Oregon Bach Festival 2000 Audience Development Program, International Voices: A Bridge to the Future”.
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\textsuperscript{69} “Grammy,” \textit{Register-Guard}, 17 June 2001.
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\textsuperscript{70} Ibid.
\end{flushright}
Fauré, Brahms and Verdi. Rilling described each of these Requiems as representing different ideas and moods; most importantly, he felt they were not only about death but also different aspects of dealing with death and loss.⁷¹ Other nods to the theme include the *Four Seasons* of Vivaldi, the Bach *Magnificat* with the Christmas interpolations appropriate to the birth of Christ and Bach’s Cantatas BWV 202, the “Wedding Cantata,” and BWV 211, the “Coffee Cantata.”⁷²

Although the Festival continued the tradition of thematic programming through the 2001 season, a shift becomes apparent upon further inspection of the schedule. Unlike previous seasons, no added series or titles appear to guide the reader’s thoughts about individual events’ relationships to the overall theme. The Festival pursued no major audience development or commissioning projects for this season, which would correspond to an every other year cycle common since Roan’s resignation: 1997 was a major restructuring; 1999 included the “Legends and Legacies” theme but no one major event; and, 2001 consisted of the touchstones of Western art music.

“Seasons of Life” was the requiem for an era of unique programming for the Oregon Bach Festival. In 2002, the Festival would return to a method of programming that does not rely on advertised themes to bring cohesion to the season’s offerings. For the next two years, the Festival would focus on individual projects that would attract national and international attention.

**Bach to Basics**

The introductory letter written by the President of the Oregon Bach Festival Board of Directors, Nonnie Cole, gives the best description of the 2002 Festival Season:

Dear Friends,

I find it fitting that water—the element that perhaps more than any other provides our region with its resources, recreation, character, and identity—is the unifying metaphor of the most anticipated work of this year’s Oregon Bach Festival.

But Tan Dun’s *Water Passion After St. Matthew* is even more than a gifted composer’s statement about the parallels between life-giving water and spirituality. It represents the Festival’s long-standing tradition of looking not only to the past for inspiration but to the future.

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This continuum is evident in concerts with works by Bach, Mozart, Haydn, Beethoven, Schubert, Mendelssohn, Bruckner, and Krzysztof Penderecki, a kind of timeline of music schools, eras, and styles.\textsuperscript{73}

The 2002 Oregon Bach Festival had no explicit theme. Organizers built the program around three pillars, two with great popularity and meaning for the Festival, and one great unknown with great potential. The opening concert of the 2002 season featured the Festival Chorus, Orchestra and soloists under Rilling’s baton in Bach’s \textit{Mass in B Minor}, the eleventh performance of the work since the Festival’s inception.\textsuperscript{74} The other well-known major choral/orchestral offering of the season was Penderecki’s \textit{Credo}, winner of the Grammy for Best Choral Performance in 2001 and a piece that Rilling calls “…a central piece of all activities from the whole history of the festival.”\textsuperscript{75} It is between these two giants that the \textit{Water Passion After St. Matthew} of Tan Dun would appear as the centerpiece of the Festival. David Stabler of \textit{The Oregonian} gave a clear account of the performing forces and stage:

Seventeen clear plastic water bowls, 18 inches across and lit from below, will sit on waist-high pedestals, arranged on the stage in the shape of a Christian cross. Two percussionists will move among the bowls, dipping stones and gongs into the water. Microphones will amplify the watery sounds, while choir members tap stones together and chant, tell and murmur to an accompaniment of Tuvan throat singing.\textsuperscript{76}

The Festival had never programmed a piece of this type; however, Rilling’s organization in Stuttgart, the International Bachakademie, commissioned this and three other works for the 250\textsuperscript{th} anniversary of Bach’s death, so he was very familiar with the composition. Rilling said that the \textit{Water Passion} is “…a completely different approach to the Passion story itself, because he [Tan Dun] has chosen himself from the Bible special texts which have to do with water. For example, the water of baptism, or the thirst for water at the time of Jesus’ temptation in the desert.”\textsuperscript{77} Rilling’s knowledge of the piece and of its initial reception made it a much smaller risk than the Pärt or Penderecki commissions.

\textsuperscript{73} Nonnie Cole, ”President's Letter,” in \textit{2002 Oregon Bach Festival Program Book} (Eugene: University of Oregon, 2002).

\textsuperscript{74} Oregon Bach Festival, \textit{Program Book}, 44.

\textsuperscript{75} Fred Crafts, ”Water Passion,” \textit{Register-Guard}, 23 June 2002.

\textsuperscript{76} David Stabler, ”Water music,” \textit{The Oregonian}, 1 July 2000.

\textsuperscript{77} Crafts, ”Water Passion.”
Other offerings for the 2002 Festival included another concert of Tan Dun’s music, this one requiring audience participation. In his introduction to the pieces, *Orchestral Theatre I: XUN* and *Orchestral Theatre II: RE*, Tan wrote, “Music which clearly separates the role of performer from listener, of orchestra from audience, seems usual to modern concert-goers.” Instructions for the audience’s role in the second piece include humming along with the players on a ‘D’ or ‘re’ when cued, and also to chant a text, “Hong mi la ga yi go,” low and quietly and then to rise in pitch and volume. Tan programmed his *Crouching Tiger Concerto*, a piece based on his film score for *Crouching Tiger, Hidden Dragon*, for the second half of the concert. A video developed by Ang Lee and James Schamus accompanied the performance of the Festival Orchestra, cellist Maya Beiser, percussionist David Cossin and Renyang Gao on the bawu and dizi conducted by Tan Dun. The *Water Passion* performance, significantly funded by a grant from the Hult Endowment, was well-received according to figures derived from ticket sales and audience data: the *Passion* was the highest grossing event in the Festival’s history; the event was 89 percent attended which significantly contributed to the Festival’s overall paid attendance goals of more than 65 percent; 23 percent of the audience came from outside of the immediate area, 8 percent more than usual; and, more than 600 people attended a lecture-demonstration by Tan Dun and Rilling at 5 p.m. on July 4. Tan Dun’s music and personality obviously made a strong impression on audiences in Eugene; however, the long-term repercussions of his residency are unknown.

The Festival Orchestra and soloists produced a concert of concertos on June 30 in the Hult Center. Soloists Guy Few, Lorna McGhee and Jeffrey Kahane joined the Orchestra in performances of concertos by Haydn, Mozart and Beethoven, all under the direction of Jeffrey Kahane. The Festival Orchestra also shared a Mozart and Mendelssohn program with pianist Robert Levin that ended with Mendelssohn’s *Symphony No. 1* under Rilling’s direction. The works programmed here follow no preconceived notion of a theme, but do offer up the strengths

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79 Ibid., 105.

80 Ibid., 104-105.

of individual members of the orchestra, a brilliant method of helping the audiences connect with
the musicians and the music.

The Intimate Evenings series offered many unique concert opportunities for Festival
goers in the 2002 season. Kristian Oleson performed on the Brombaugh organ at Central
Lutheran Church; Ensemble *More Maiorum*, an early music ensemble performed in Beall Hall;
Thomas Quasthoff performed two recitals and Ingeborg Danz performed one in Beall Hall;
Jeffrey Kahane performed the *Goldberg Variations*; and Cantus, a resident artist group for the
2002 season performed a varied program for the audience in Beall Hall. Most of the musicians
presenting Intimate Evenings performances participated in other programming at the Oregon
Bach Festival. For example, Cantus performed and collaborated with the Youth Choral Academy
under the direction of Anton Armstrong. The Festival utilized its talent in a variety of ways in
order to offer the best possible performances and still maintain its budget.

The Discovery Series offered Bach’s *Christmas Oratorio* to the conducting master class
in 2002. The Festival divvied up the six performances between the Festival Chorus, who
performed the first, second, fifth and sixth cantatas, and Youth Choral Academy, who performed
the third and fourth cantatas of the work. In addition to the Bach, Robert Levin presented to
lecture/demonstrations on Mendelssohn, and again expanded the scope of the Discovery Series
to include more than Rilling and Festival ensembles.

The 2002 Oregon Bach Festival produced unique and varied offerings for the audiences
in Eugene built around the three major choral/orchestral works of the season. A similar focus
upon the major offerings in 2003 would guide the development of the program in the hopes of
comparable success. The major concerts of 2003 included performances of Handel’s *Jephtha*, the
Brahms *Requiem* and a concert of Bach’s *Magnificat* and Mozart’s *Mass in C Minor*,

demonstrating the Festival’s focus on Bach’s contemporaries. George Evano, the Festival’s
director of communications said of the program, “This year is our off-year. Last year we debuted
a major American work, next year we’re debuting a new piece.” Executive Director Saltzman
also made commitments to the Board of Directors that he would bring the Festival in under

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83 Ibid., 112.
budget in 2003 by trimming more than $110,000 from proposed artistic expenses. As a result, the Festival focused on chamber music performed primarily by those resident artists already participating in one capacity or another.

Several of the more unique programs offered by the Festival in 2003 included dance and movement to music. The Festival Chamber Orchestra collaborated with the Eugene Ballet Company on July 11 to produce the first mainstage concert of the sort for the Festival. The choreography of Toni Pimple guided the dancers through Bach’s *Concerto in D Major for Three Violins and Orchestra*, BWV 1064 as well as through his *Orchestral Suite No. 1 in C Major*, BWV 1066. The performance utilized the Chamber Orchestra behind a scrim, dancers on the stage in costume and familiar paintings projected above used to introduce the dancers’ themes and characters. Additionally, an Intimate Evenings program entitled, “The Tao of the Well-Tempered Bach” brought pianist Robert Levin and Tai Ji master Chungliang Al Huang together for a performance involving a number of Bach Preludes and Fugues as well as improvisations, painting and duets between musician and master.

The Discovery Series was one of the few programs to expand its offerings in 2003. Not only did the series incorporate the traditional productions of the conducting master class with Bach cantatas and motets; it also sponsored lecture/demonstrations by Robert Levin on Beethoven and Mozart in addition to André Thomas’s presentation entitled “From Africa to Gospel,” with the Youth Choral Academy. The Discovery Series cantatas are the only series in the Festival that did represent a ‘theme’ of any kind: according to his lectures given at the Festival, all of the cantatas and motets chosen by Rilling were based on Psalm texts. The Youth Choral Academy continued its offerings, this year headlining their own Silva Hall concert featuring the gamut from Bach’s *Singet dem Herrn* to Robert Ray’s *Gospel Mass*. The Composers Symposium did not appear on the 2003 program, having become a bi-annual event, and the Festival eliminated the International EarPort for budgetary reasons.

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85 Saltzman, 16 September.


89 Ibid., 78, 106.
In summary, the Oregon Bach Festival has approached programming in a number of different ways. To some degree, each of these ways has proven to be successful with audiences and musicians; however, some programs have been considered loose or contrived. The marketing-driven themes of the Roan years and those that followed represents a unique era in the Festival’s history, and one during which the Festival began achieving significant national attention and respect as a summer Festival for its programming. Since the abandonment of this style of programming, the Festival has continued to receive national recognition for its artistic achievements and creative endeavors.
CHAPTER 7
COMMISSIONS, PREMIERES AND SPECIAL PROJECTS

Throughout its thirty-four year history, the Oregon Bach Festival has supported and provided for the commissioning and premiere of compositions by eminent composers from around the globe. Beginning in 1975 with a commission for Psalm 130 by Heinz Werner Zimmerman, a colleague and friend of Rilling in Germany, the Festival established itself as a venue for contemporary composers and their works.¹ Rilling strongly advocates the performance of new music:

Well, let me first say that I think it is absolutely necessary that we encourage composers to create new works. To do just the music of the past is not enough, we should do the music of our time and we must give composers chances to express themselves, especially in that same way in which, for example Bach or Handel or these composers of the Baroque type, expressed themselves. For this they need commissions, they need chances to know their works will be performed, and so I think these commissions which we have given through the Oregon Bach Festival: Penderecki, you mentioned Pärt. We have done the same in Germany with the Bach Academy for a very long time, and I have done many important commissions. This is a step in the right direction.²

Additionally, the Oregon Bach Festival has produced a number of special projects including the West Coast and United States premieres of works by Tan Dun, Penderecki and Verdi. The support of new works and their dissemination does not end with commissioning, but with performances in new venues for new audiences. This chapter will describe the Festival’s commissions and premieres, the creative processes involved, their value to the Festival and the community’s response.

In an effort to reach new audiences and establish a presence as a performance venture of the highest quality, the Festival Chorus and Orchestra have made appearances in a number of venues outside of Eugene including Oregon State University in Corvallis, the Portland Civic

¹ Summer Festival of Music, Program Book.

² Rilling, 23 April.
Center, the Hollywood Bowl, the ACDA National Convention in Phoenix, Arizona, and the IFCM World Symposium in Minneapolis, Minnesota. This chapter will also outline the travels of the Festival ensembles, and the value of these performances for the Festival.

Commissions

Heinz Werner Zimmerman and \textit{Psalm 130}

The Oregon Bach Festival’s first commission was awarded to one of Rilling’s German colleagues, Heinz Werner Zimmerman of Berlin. The world premiere of the work, \textit{Psalm 130}, occurred on Sunday, July 11, 1976 in Beall Hall. Rilling conducted the premiere, which was performed by the Festival Chamber Choir, another name for the Festival Chorus, comprising about half of the regular membership.\footnote{A review of the premiere performance describes the piece as full of “…brutal dissonances, rhythmic complexity, and textural thickness.”\cite{Ben Silverman, "Chamber choir performance mostly terrific," Register-Guard, 12 July 1976.}}\footnote{Ibid.} Zimmerman traveled to Eugene for the premiere, and in his opening comments stated that the work was a blend of German tradition and American popular music, a combination that appears to have been successful since Rilling used the piece as an encore for the performance.\footnote{Ibid.} The Festival in some respects has forgotten this commission and premiere, as it is missing from a recent internal memo listing commissions and premieres, awards, milestones, recordings and educational programs.\footnote{Oregon Bach Festival, \textit{Oregon Bach Festival} (Eugene: University of Oregon, 2002), internal memo.}

Stephen Paulus and \textit{Symphony for Strings}

In 1987, Stephen Paulus began his work on his first large-scale work for orchestra. His \textit{Symphony for Strings} premiered on July 5, 1989 at the Oregon Bach Festival in Silva Hall.\footnote{Oregon Bach Festival, \textit{Program Book}, 69.} The Festival commissioned the work for its twentieth anniversary in partnership with the Security...
Pacific Bank, and its performance occurred under the baton of Rilling on a concert shared with Beethoven’s *Concerto for Violin in D Major*, Op. 61 and Brahms’ *Symphony No. 2 in D Major*, Op. 73. Paulus traveled to Eugene for rehearsals, a Let’s Talk event and the premiere performance, offering insight into his compositional process and providing yet another type of artist/audience interaction to those interested. Paulus conceived the *Symphony* in four movements: Moderato, Allegro vivo, Misterioso and Presto, which Peter Bergquist thoroughly describes in the program book.

The audience in Eugene happily received the performance of *Symphony for Strings*. According to one reviewer, the premiere “…left many with a hunger to hear it again and to hear Rilling present other contemporary works,” and caused Rilling, Paulus and the Festival Orchestra to share three curtain calls, all before the second piece of the program began. In the same review, Kammerer describes the piece as “…energetic, panoramic, adventurous, yet tonally very accessible.” The success of this commission and premiere obviously made an impact on the Festival organizers as the idea of an even larger commission and premiere was about to be proposed.

**Arvo Pärt, *Adam’s Lament* and *Litany***

A commission of great significance to the history of the Festival was *Adam’s Lament* by Arvo Pärt, an Estonian composer living in Berlin. A copy of a 1992 letter from Pärt to Saltzman has been presented as Figure 1. This initial interaction between Pärt and the Festival came about in a rather unique way. According to an internal document from Saltzman’s files, in 1988 Neill Archer Roan, then Director of Marketing and Programming at the Hult Center, investigated the possibility of commissioning an orchestral work from Pärt for premiere at the Hult. A grant from the Hult Endowment of the Eugene Arts Foundation, a fund that supports special projects

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8 Ibid., 68.

9 Ibid., 68-70.


for resident artists in Eugene, funded this research. The 1994 season was to be Saltzman’s final year as Executive Director of the Festival, a position that Roan would fill for several years. Together, they traveled to Europe to meet with Manfred Eicher, a close friend of the reclusive Pärt, and finalized the commission of *Adam’s Lament*, with text by the Russian monk Staretz Silouan (1866-1938) for chorus, orchestra and soloists. Saltzman described his first trip with Rilling and Roan to examine Pärt’s progress on the work:

> It was about September that Helmuth, Neill and I went to Berlin to see Pärt to get an idea of how far along he was coming. Neill and I flew to Berlin and met Rilling. We had an address, took a taxi, were let out and went to this house, and it was not Pärt’s house. Two elderly women living there knew nothing of Pärt. We wandered through a cemetery, the three of us—trying to cut across and find where we thought Pärt lived. Finally, by a stroke of luck we found the house. Pärt took us downstairs and he had on the wall a visual idea of this work, and he set down at the piano and played portions of it. It was fantastic, but we (Neill, Helmuth, and I) agreed beforehand that to do a work in Russian would be very difficult for us, that the length of the work was going to be a problem, and not only for us, but if he wanted it to be performed many times, to have it in Russian would be a problem. It was a matter of delicate discussion, but Pärt was adamant about doing it this way and it would not change.

In mid-October 1993, Pärt became discouraged by his progress and did not believe that he could continue with the project. Saltzman responded to Eicher with a facsimile dated October 27, 1993 that compassionately expressed the following ideas: that he understood the challenges of the creative process; that he was confident that part or all of the commission could be completed; and, that he would contact Rilling immediately to discuss the situation. The tenor of the communication is expressed in Saltzman’s final paragraph:

> I would appreciate if you would convey to Arvo our total support and that in the spirit of friendship we will work with him. Our position is one of encouragement and reflection on what he must have already accomplished during these past months. The spirit of this man and our time together in Berlin still linger in my memory. I believe all is not lost.

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13 Saltzman, 19 September.


15 Ibid.
To Mr. H. Royce Saltzman
Oregon Bach Festival

Dear Mr. Saltzman,
I would like to confirm to you that I gladly accept your offer to write a choral/orchestral composition for the 25th anniversary of the Oregon Bach Festival July 1994.
I hope we can arrange a meeting with Mr. Dilling in Sept/Oct.
this year.

Kind regards

Tallinn, Estonia,
2 Aug. 92

Figure 1. Letter from Arvo Pärt to Royce Saltzman.
Indeed, not all was lost since within several weeks and after a visit to Berlin from Rilling, a new project had been conceived. The Festival released a document entitled, “Bach Festival Reorders Commissioning Initiative” on November 19, 1993 that outlined the many changes to the original commission. A portion of this release follows:

The Oregon Bach Festival, in talks with Music Director Helmuth Rilling, learned that Estonian composer Arvo Pärt and Rilling jointly decided in Berlin on Thursday, November 11, 1993, that the Festival’s 25th Anniversary celebratory commission should take a new direction. Replacing the originally scheduled Adam’s Lament, Pärt is composing a new work entitled A Prayer of Saint John Chrysostum.

The same release described the proposed design of this work as approximately thirty minutes in length involving the Festival Chorus and Orchestra as well as the Hilliard Ensemble as the soloists for the work. A facsimile from Saltzman to Eicher described in even more detail the text and structure of the work: “Pärt is tentatively calling the new work Litanies. It is based on 24 one-sentence prayers by St. John Chrysostum. The piece consists of two large parts, the first dealing with 12 morning prayers, and in between, an orchestra interlude for strings.” Multiple sources described programming options for the premiere performance of the work, including the combination of Litanies with other works by Pärt such as his Miserere or Te Deum. Ultimately, it was proposed that the Litany should be the only work performed at the premiere, but also that it should be performed twice with some explanation from Rilling and possibly Pärt in between the performances.

Those involved in all of the communications between the Festival and Pärt reiterated one point throughout each conversation: that the alteration of the piece from Adam’s Lament to Litany was merely an expansion of the previous commission and not a replacement. Unfortunately, neither Adam’s Lament has been produced for the Oregon Bach Festival nor has any other work by Pärt appeared since the premiere of Litany in 1994.

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17 Ibid.


19 Ibid.
Some information exists from facsimile transmissions and an interview with Rilling about this composition's process of development. Evidently, Rilling made many trips to visit Pärt in Berlin in order to help him create a composition that would emphasize the strengths of the Festival forces.\textsuperscript{20} The concept of a twenty-four-voice fugue-type piece that would utilize themes from the twenty-four prayers was proposed by Rilling as a contrast to the rest of the work and Pärt's other compositions. The March before the premiere of \textit{Litany}, the work was completed; however, it did not include this fugue. The vocal and orchestral scores were prepared by Universal Editions to be completed in April and May, respectively.

The premiere performance was considered successful according to accounts from Rilling and Saltzman. At a reception held at the Saltzman residence after the performance on June 26, the composer was so overjoyed that he raised a glass of champagne as in a toast, poured it over his head and announced, "Now, child baptized."\textsuperscript{21}

\textbf{The Cantata Project: \textit{Cantatas of the Americas}}

In November of 1994, with the transition of the Executive Director position from Saltzman to Roan, and the successful completion of the twenty-fifth Oregon Bach Festival, a new commission was designed entitled "The Cantata Project." The initial design of the project, as proposed to the Hult Endowment, was to include the commission and performance of a "pan-American Christmas oratorio, comprised of six cantatas," based upon the work of J. S. Bach and written by composers from North and Latin America.\textsuperscript{22} The proposal included the plan to pair each cantata’s premiere with one of the cantatas of the \textit{Christmas Oratorio} within the Discovery Series in order to unify this project with the conducting master class and bring the students in contact with the commissioned works. Rilling would conduct Festival Chorus and Orchestra in performances of the three North American cantatas, and Maria Guinand and Monica Vasquez would conduct the three Latin American works with a guest choir from South America and the

\textsuperscript{20} Rilling, 23 April.

\textsuperscript{21} Ibid.

\textsuperscript{22} Oregon Bach Festival, "Proposal to the Hult Endowment Fund from the Oregon Bach Festival for "The Cantata Project" (Eugene: 1994, photocopied).
Festival Orchestra.23

As the result of several major incidents, the Festival significantly revised the project in fall 1995.24 First, the project received only a fraction of its funding request from the Hult Endowment for the original “Cantata Project,” leaving a great deal of the funding to come from other sources and ticket revenues. Second, the Festival altered its choice for the conductor of the Latin American works; however, the chosen guest conductor for these cantatas, Eduardo Mata, died in a plane crash a month after accepting the Festival’s invitation. Roan described the progression and results of restructuring:

During this process of re-evaluating our options for a guest conductor, we realized that the Christmas Oratorio format limited our opportunities for diversity of expression. We restructuring the project to better lend itself to the diversity of expression that we sought, to dovetail with our season programming and offer the opportunity to reveal to our audiences some of the most beautiful music of the Latin American heritage, while still being grounded on the bedrock of Festival programming, the cantatas of Bach. It was at this time that we reduced the commissioning project from six cantatas to four.25

The composers ultimately chosen for the project included French-Canadian Linda Bouchard, Argentinean-born Osvaldo Golijov, and Stephen Jaffe and Robert Kyr represented the United States. The Festival felt it important to include as much diversity as possible regarding faith, gender and geography in the assignment of these composers, and changed the venue from the Soreng Theater to Silva Concert Hall in order to reach a much larger audience.26 Additionally, all four cantatas premiered during two consecutive performances in Silva Hall, the first of which exceeded Festival expectations for attendance.27 These premieres mimicked that of the Pärt Litany in some respects as they were each performed once through, given a lecture/demonstration, and then performed again, allowing the audience a chance to be guided by the ideas of the conductor and composer.

23 Ibid.

24 Neill Archer Roan, Eugene, to Roger Saydack Hult Endowment Fund Committee Chair, Eugene, 22 November 1995, Oregon Bach Festival Archives, University of Oregon, Eugene.

25 Ibid.

26 Ibid.

The premieres of the cantatas came under the heading of “Cantatas of the Americas I and II.” The first edition on June 27 included the compositions of Golijov and Kyr. Osvaldo Golijov composed the first cantata performed and based the work, entitled *Oceana*, on a poem published in 1961 in a collection entitled *Cantos ceremoniales* by Pablo Neruda, a Pulitzer Prize winning poet. Oceana, commissioned by Mobius, Inc. for the Festival, was written for Luciana Souza, a Brazilian pop singer, the New World Guitar Trio, the Schola Cantorum de Caracas, and players from the Festival Orchestra, all conducted by Maria Guinand. Golijov provided a unique insight into this work and its design inspired by the music of Bach in the Program book:

I am not paying respectful homage here to inert musical forms and procedures that today don’t mean anything more than ‘inside eye-winking’ from one trained musician to another. What I am trying to do is take Bach as the model for the integration of diverse musical streams into a generous canvas that allows their simultaneous unfolding and interaction.

University of Oregon Professor Robert Kyr, director of the Composers Symposium, wrote the second cantata that premiered that evening. The text of *The Inner Dawning* was adapted by the composer from more than twenty psalm verses into what he referred to as a “…tapestry of psalms that depicts a journey of spiritual transformation from darkness and sorrow to light and joy—an inner dawning.” Maria Jette, Milagro Vargas, and the Festival Chorus and Orchestra performed the premiere under the direction of Helmuth Rilling.

“Cantatas of the Americas II” included the compositions of Linda Bouchard and Stephen Jaffe. Bouchard’s work, *The Pilgrim’s Cantata* was based upon a libretto by Maurice Tourigny, who described the story of the piece as “…about a man and a woman leaving an exhausted territory, a space too well known, for a new land and a place of forgotten emotions.” Bouchard divided the story into three major sections and eight parts including an instrumental prelude. Maria Jette, Michael Volle, and the Festival Chorus and Orchestra performed the premiere under

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29 Ibid., 89.
30 Ibid.
31 Ibid., 89, 94.
32 Ibid., 88.
33 Ibid., 100.
the direction of the composer. Stephen Jaffe composed *Songs of Turning: Cantata for Soprano and Baritone Soloists, Chorus, and Chamber Orchestra* through a commission from the Fromm Music Foundation of Harvard University.\(^{34}\) Jaffe described his concept for the composition:

> Here, my idea is that the cantatas of Bach or Tippett are not merely ceremonial occasions for a passive audience. They offer a unique experience of community—a bringing together of singers and instrumentalists, supporters and audience, in search of a spiritual impulse.\(^{35}\)

The work appears in four parts, including a prologue, and consists of texts from the composer, Ann Landers, Harold Kushner, Psalms and Jeremiah, Mary Oliver, David Rosenberg and Denise Levertov.\(^{36}\)

Music critics and the public responded in very contrasting ways to the season’s offerings of “Bach and the Americas.” Fred Crafts, a reviewer and columnist for the *Register-Guard* wrote, “The cantatas were wondrous. By requesting them, the festival provided a dynamic cultural mechanism—a platform for contemporary music’s leading practitioners to share ideas that can change the world.”\(^{37}\) Other positive reviews from Karen Kammerer, also of the *Register-Guard*, and David Stabler of *The Oregonian* appeared after each performance. Even though turnout for first evening of cantatas surpassed the Festival’s expectations, the audiences appeared noticeably sparse, enough so to merit a comment by Crafts: “Yet, for all its wonders, the festival was not always a big draw. Empty seats, good seats, were visible at most concerts. Considering the festival’s unparalleled quality, all venues should have been filled to capacity.”\(^{38}\) The Festival was proud of its accomplishments regarding the involvement and inclusion of communities that would normally not feel welcome inside the Hult Center.

The *Cantatas of the Americas* and the Latin American component of our season theme *Bach and the Americas* offered the unique opportunity for us to open new musical doors for both existing and new audiences. By exposing audiences to classical music from non-European heritages, we added depth and value to the Festival experience of our core audiences. At the same time, we were able to provide access for the Latin community to

\(^{34}\) Ibid.

\(^{35}\) Ibid.

\(^{36}\) Ibid., 111.


participate in the Festival.  

As the result of the Cantatas of the Americas project, the Oregon Bach Festival stands at the forefront of audience development regarding diversity.

Following the 1996 Festival, significant changes would occur within the Festival staff. According to a press release dated January 19, 1997, Neill Archer Roan began a six-month medical leave of absence from his position as Executive Director of the Oregon Bach Festival. After four months of leave, Roan decided to resign from the Oregon Bach Festival and pursue a position as director of external affairs for the Arena State in Washington, D.C., citing health reasons as the primary reason for leaving, even though news of a massive deficit had quickly spread at the beginning of his leave. Plans for another commission for the 1998 Festival had been set in motion, and because of the fiscal crisis were almost halted. Saltzman, however, felt the commissioning project was necessary, what he called in a Board meeting, “…a moral obligation.” As a result, the co-commission of Krzysztof Penderecki’s Missa began.

Penderecki, Missa and Credo

During Roan’s tenure as Executive Director, the Festival began negotiations with Krzysztof Penderecki for the composition, premiere and recording of a Mass Ordinary setting for chorus, orchestra and soloists. In 1997, The Festival entered into a co-commission with the Bach Academy of Stuttgart that split the $100,000 commission fee for Penderecki’s Missa. The Festival funded a portion of their half through a $35,000 grant received from the Hult Endowment. The Festival planners included an additional performance of the Missa by the Festival ensembles in Carnegie Hall as a part of the Hult Endowment proposal; however, because of renovation activities at Carnegie in July 1998, they canceled the scheduled

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39 Oregon Bach Festival, "Final Report to the Hult Endowment Fund on the Oregon Bach Festival The Cantata Project".

40 "Festival director takes leave," Register-Guard, 17 January 1997.


42 Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 5".
performance as of April 1997. At the same time, organizers canceled a Portland performance of the Missa due to financial constraints. In November of 1997, Saltzman and Andreas Keller, his counterpart for the Academy, met Penderecki in Leipzig where the composer presented outlines and dates of completion for the Missa. Penderecki had intended to complete the “Credo” in January, the “Benedictus” in February, the “Kyrie” and “Sanctus” in March, and the “Gloria” and “Agnus Dei” in April. As of mid-April 1998, Penderecki had only sent the first 25 pages of the “Credo” to the publisher, Schott. Saltzman, exhibiting great concern about the lack of progress wrote to Keller, “…if Krzysztof has submitted only this small amount at this late date, we may be in for big trouble.”

Soon after this, Rilling received a fax from Penderecki describing a new vision for the Missa:

Dear Helmuth,
I would like to tell you something about my new work.

As you know, I already started to sketch out all five movements of the piece in December 1996. Since it seemed the most challenging to me to compose the Credo, I started with this movement first and occupied myself with this theme. It became clear to me that I would write a Credo as the main work, and I have added additional texts to it. The longer I was working on it, the clearer it became to me that further movements would not be necessary to complete the piece.

All the ideas I had for the entire mass I have incorporated into the Credo. Now it has become a work that will take up a whole evening, that can stand alone, and to which I will not add anything further.

I hope you are not disappointed that instead of a mass a Credo will be brought to the premiere, but in my opinion there is nothing to add to this work, and you will see that a great Credo is much more original than the traditional form of a mass.

Krzysztof

Upon Penderecki’s arrival in Eugene, the composer had not completed the score, forcing the Festival to hire a technician to print the parts immediately prior to the first tutti rehearsal. Rilling recalled the days before that first rehearsal of the Credo:

So the festival continued with many beautiful receptions and wonderful people, and I think I would not have gone to every one of these receptions, but I went because Krzysztof went. Then I was there at these receptions and I would see Krzysztof there and

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44 Ibid.

45 Oregon Bach Festival, Program Book, 43.
would say, “Why don’t you leave and finish your piece?” And the last people to leave every reception were Krzysztof and me.\textsuperscript{46}

Following the performance in a letter to Roan, Saltzman wrote, “The end result was magnificent! A sold-out Silva and a 10 minute standing ovation. As you might expect, Helmuth conducted the entire work from memory.”\textsuperscript{47} The obvious success of this premiere performance continued into the Festival’s recording project whose release merited a Grammy award for Best Choral Performance in 2001, the Best Recording by a Living Composer from the Cannes Classical Awards Festival in 2000 and the best Orchestral/Classical Recording by the Music Industry in 1999.\textsuperscript{48}

Premieres

The Oregon Bach Festival’s continuing support for new music is demonstrated not only through the commissioning of new works, but also by producing premiere performances. Five significant premieres, aside from those works commissioned by or for the Festival, have occurred since the late 1980’s. The earliest was the West Coast premiere of Krzysztof Penderecki’s \textit{Polish Requiem} in 1988, under the baton of the composer. Four years later, Rilling conducted the West Coast premiere of the \textit{Messa per Rossini}, a work he had premiered and recorded several years earlier. The Festival next premiered two significant reconstructions: the 1991 West Coast premiere of Dvorák’s \textit{Dimitrij} for the 150\textsuperscript{th} anniversary of the composer’s birth; and, the 1995 West Coast premiere of Robert Levin’s reconstruction of the Mozart \textit{Requiem}. Finally, in 2002, the Festival produced the American premiere of the \textit{Water Passion After St. Matthew} by Tan Dun, composer of the score for \textit{Crouching Tiger, Hidden Dragon}. Documentation and description of these premieres is important to a more complete understanding of the Festival’s mission to act as a vehicle for new music.

\textsuperscript{46} Rilling, 23 April.

\textsuperscript{47} H. Royce Saltzman, Eugene, to Neill Archer Roan, Washington D.C., 1 August 1998, Oregon Bach Festival Archives, University of Oregon, Eugene.

\textsuperscript{48} Oregon Bach Festival, \textit{Oregon Bach Festival}.  

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**Penderecki’s Polish Requiem**

The World Premiere of Krzysztof Penderecki’s *A Polish Requiem* occurred on September 28, 1984 in Stuttgart, Germany under the direction of Mstislav Rostropovich conducting the Stuttgart Radio Orchestra and choruses from South German Radio and the Wurttemberg State Theater. After beginning the composition with a single movement in 1980, “Lacrimosa dies illae” for soprano, chorus and orchestra after the unveiling of a memorial commemorating workers killed in a political uprising in Danzig, Penderecki’s *Polish Requiem* emerged completely after four years of labor. Events political and personal inspired many of the movements that later formulated into the *Requiem*.

Helmuth Rilling and the Oregon Bach Festival invited Penderecki in an effort to build bridges between the east and west, since in 1988 communism still held reign over Poland. Rilling met and became friends with Penderecki as the result of his tours with the Gächinger through East-bloc countries. The landmark decision to invite Penderecki as the Festival’s first guest conductor brought with it the composer’s choice of work, his *Polish Requiem*. This challenging venture caused the Festival to bolster its preparations for the choir: practice cassette tapes and scores were sent early to the Festival Chorus and the Festival hired Dale Warland, a specialist in twentieth-century choral music, to prepare the group upon their arrival. Rave reviews of the premiere followed the performance, attesting to the quality of performance as well as its importance to the Festival. Karen Kammerer of the *Register-Guard* wrote, “On this date, it became quite clear that Bach Festival musicians and audiences moved into the ranks of major world music festivals with the West Coast premiere performance of Krzysztof Penderecki’s ‘A Polish Requiem’ conducted by the composer,” while David Loftus wrote, “Altogether, ‘A Polish Requiem’ was an hour and forty minutes of unstinting, raw emotion: breathtaking, tempest-

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50 Oregon Bach Festival, *Program Book*, 47.


53 Karen Kammerer, "Composer faces the music at Hult," Ibid., 24 June.
tossed and crushing in its effect.”

This premiere elevated the status of the Festival from an organization devoted to the promotion of time-tested, excellent music to one that experimented and brought new offerings to audiences. The responsiveness of the community to this premiere bolstered the Festival’s desire to commission its first major work for the following year, Paulus’ Symphony for Strings, announced in the fall edition of the Festival newsletter.

**Dvorák and Dimitrij**

The Oregon Bach Festival has on occasion programmed major choral/orchestral works outside the realm of oratorio, mass, requiem or passion. Examples of such dramas in concert version include Brahms’ Rinaldo in 1983, Mendelssohn’s ballade, Die Erste Walpurgisnacht on several occasions, Boito’s Mefistofele in 1989, and Dvorák’s Dimitrij in 1991. This final work, Dimitrij, would receive its West-Coast premiere at the Oregon Bach Festival on July 7, 1991 under Rilling’s direction. The 1991 season marked the 150th anniversary of Dvorák’s birth, and Rilling would conduct a second performance of the work in Stuttgart on the composer’s birthday, September 8.

The performance in Eugene would involve the Festival Chorus and Orchestra, Ave Sol, a Latvian Chamber Choir and 7 soloists, and was based on a reconstruction published at the time in Prague and Germany. The Festival performed the work in German with English supertitles as well as program notes and a translation in the program book.

The audience appreciated the work; however, the concert reviewer focused primarily on the philosophical foundations of performing the work in concert version and describing the soloists’ strengths and shortcomings. In spite of this, the reviewer obviously appreciated the choice of program: “Helmuth Rilling’s experiments in programming at the Oregon Bach Festival

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have resulted in some exciting, unusual, innovative and always spectacular concerts.\textsuperscript{58}

Since this performance, the Festival has not programmed operas in concert form. Rilling had suggested a Mozart opera for the conducting master class in 2001, but reaction by potential master class participants altered his original decision. Since some of Rilling’s initial conducting training came through opera, it is not surprising that operatic works might appear at the Oregon Bach Festival.

**Rilling and the *Messa per Rossini***

Of the premieres discussed in this chapter, the West Coast premiere of the *Messa per Rossini* in 1992 received the least amount of attention. There exists little documentation of the selection or preparation of the work, and only one significant newspaper article written several days before the concert that merely outlines information presented in the program book. Rilling’s relationship to the work ranks the most significance to the story as he conducted the World premiere in Stuttgart on September 11, 1988 as well as performances in Italy soon thereafter.\textsuperscript{59} The New York premiere followed one year later, performed by the Gächinger Kantorei and the New York Philharmonic Orchestra under Rilling’s direction.\textsuperscript{60} In contrast to the premiere of the *Polish Requiem*, the *Messa per Rossini* received no accolades or acknowledgement from the press at all. This would contrast from the Festival’s next premiere, the *Dimitrij* by Dvorák.

**Levin, Mozart and Requiem***

The 1995 season of the Oregon Bach Festival consisted of several major ventures including the *St. John Passion* of Bach and Britten’s *War Requiem*. A small but loud public outcry against the *St. John* and the massive undertaking of the *War Requiem* received the most attention from the press and from the Festival’s audience development program, Creative Journeys. Robert Levin’s reconstruction of W. A. Mozart’s *Requiem*, K. 626 was nearly


\textsuperscript{60} Ibid., 131.
forgotten before it even occurred. What makes this even more outstanding is that the performance on June 25, 1995 was the West-Coast premiere of the reconstructed work. The performance by the Festival Chorus and Orchestra, Maria Jette, Ingeborg Danz, James Taylor and Thomas Quasthoff under the direction of Rilling did not even receive a performance review. Additionally, the Festival, in cooperation with the Oregon State University Department of Music, repeated the performance in Corvallis on July 6 at the LaSells Stewart Center. This trip represents one of the few made to venues outside of Eugene; however, because there is no documentation of it, it will not be discussed any further in this chapter. The next premiere of the Oregon Bach Festival would receive a great deal more attention before and after its performance.

Tan Dun’s Water Passion

Helmuth Rilling and the Bachakademie Stuttgart commissioned the Water Passion After St. Matthew for the 250th anniversary of Bach’s death in 2000. The International Bachakademie commissioned four Passions based on the four Gospels, the Water Passion being the only one to reach the Festival thus far. A comparison of advertising and media coverage for this premiere compared to the Messa per Rossini render tremendous differences, with numerous articles published throughout Oregon examining the Water Passion, many of which capitalized on the composer’s work Crouching Tiger, Hidden Dragon.

Preparations for the work began with early mailings of scores and practice tapes to the Festival Chorus, along with directions to gather stones from local waterbeds or meaningful places. The Chorus would also have to alter their normal concert attire to an all-black ensemble rather than formalwear, and the Festival made available tuning forks for the members of the Chorus since many choral entrances in the Passion had no reference pitches given. The Festival Orchestra was not involved in the performance, only individual artists and musicians: Elizabeth

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61 Oregon Bach Festival, Program Book, 74.
62 Ibid.
63 Stabler, “Water music.”
64 The following paragraph is based on the experiences of the author. No published documentation exists of these events.
Keusch, soprano; Stephen Bryant, bass; Todd Reynolds, violin; Maya Beiser, cello; Yuanlin Chen, electronic sampler; and, David Cossin, Charles Dowd, Gordon Rencher, percussion.\(^{65}\) Many of these artists were the same ones that premiered the work in Stuttgart for the Bach 2000 celebration.

Responses to the performance varied significantly. One reviewer from the *Register-Guard* compared Tan Dun to Andrew Lloyd Weber, describing a “…clear parallel between these two talented composers taking easy, quick shortcuts to fame and fortune.”\(^ {66}\) Another reviewer, David Stabler, wrote, “For the 32-year-old Oregon Bach Festival, ‘Water Passion’ is not only the summer sensation, it is also the kind of adrenaline jolt that keeps this festival among the liveliest in the country.”\(^ {67}\) R. M. Campbell, a reviewer from Seattle said, “The performance was more than a concert: It was carefully staged in a manner that made the unfolding of the music drama even more meaningful.”\(^ {68}\) The project broke several Festival records: the *Water Passion* was the highest grossing event in the 2002 season as well as in the Festival’s 33-year history; it contributed to breaking the Festival’s record for season ticket income by more than 10 percent; and, the Festival received immediate national and regional media coverage.\(^{69}\) Overall, such a ‘dramatic’ piece using electronic music as well as many visual effects was a new and mostly welcome addition to the Bach Festival program. Its success was enough to inspire the Festival to pursue the performance other Passions from the Bachakademie commission, one composed by Osvaldo Golijov for 2004 and the other by Wolfgang Rihm for 2006.\(^{70}\) These commissioning goals would not be completely fulfilled since only the Golijov *Passion* has been slated for performance in 2005.

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\(^{65}\) Oregon Bach Festival, *Program Book*, 92.


\(^{67}\) David Stabler, "Tan's passion keeps Bach Festival fresh," *The Oregonian*, 8 July 2002.


\(^{69}\) Oregon Bach Festival, "Final Report to the Hult Endowment Fund Arts Foundation of Western Oregon".

\(^{70}\) Ibid.
Special Projects

International Choirs

In 2000, the Oregon Bach Festival proposed a theme entitled “International Voices: A Bridge to the Future” as the unifying idea. As with the rest of the thematic programs, the Festival designed its offerings around a centerpiece which for this year was the invitation of international choirs to perform their own concerts and take part in “Discovery Choir Workshop” educational programs in addition to a performance of Beethoven’s Symphony No. 9 with the Festival Chorus and Orchestra. Many international and multicultural choirs have visited and performed for the Festival, but this design included a very special interaction: involvement in educational programs that invited and required that the audience partake in the music-making process:

The most important element of the [originally] five sessions will be audience participation with the choirs in learning and performing songs. The audience performance element sets this audience development project apart from the Festival’s previous efforts. The core audience education activity involves direct audience participation in performance. This is not simply a “spectator” type of project; rather, it is experiential.71

These workshops were a unique facet of the International Voices project. Each choir took the stage of Beall Hall in informal attire and presented examples of their cultural music with some explanation. Following this, the choirs taught the audience a song found printed in a booklet almost identical to the Creative Journals of earlier years, which also included biographical, geographical and historical information on each ensemble and their native country.

The original roster of choirs and countries represented included the Christ the King Church Choir of Uganda, the Collegium Tel Aviv of Israel, the Inner Mongolia Youth Chorus of China, the Örebro Chamber Choir of Sweden and Entrevoces of Cuba.72 The Festival’s roster of choirs decreased by one as the Inner Mongolian Youth Choir cancelled their travel plans due to the bombing of the Chinese Embassy in Europe.73 Additionally, the representative choir from Israel changed to the Moran Choir directed by Naomi Faran. Saltzman described the process of choosing these ensembles:

71 Oregon Bach Festival, "Arts Partners Program, Application Narrative, Oregon Bach Festival 2000 Audience Development Program, International Voices: A Bridge to the Future".

72 Ibid.

73 Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 3" (Eugene: Oregon Bach Festival, 2000, photocopied).
… I had heard Entrevoces in Germany at an international competition, and talked with the conductor, Digna Guerra, about coming to Eugene. So I wanted Cuba to come, I wanted Uganda to come—I am trying to remember how… I think the Ugandan choir came as a recommendation from Don James who runs a Festival in British Columbia. Sweden I knew because Fred Sjöberg has been a long-time friend, and I knew the quality of the choir. Israel I knew because Naomi Faran has also been a long-time friend. So, the idea was to bring four choirs together, and to really make a statement on how music, choral music specifically, builds a bridge of understanding that transcends differences in politics, differences in religion, differences in culture, differences in spoken language and differences in race. When people sing together, they become a global family.  

Also planned for the choirs residency was participation in church services during their stay as well as participation in post-concert events and the Composers Symposium. This project would also prove to be a major collaboration between the Oregon Bach Festival and two local partners, the University of Oregon School of Music through its sponsorship of the Composers Symposium and Adelante Sí, a Latino/Chicano/Hispanic community group “…dedicated to cultural preservation and education.” These partners participated in a similar fashion for the “Cantatas of the Americas” project in 1996.

Perhaps the greatest challenge to the entire process was transporting the Cuban choir, Entrevoces, successfully into the country. United States Senator Gordon H. Smith and United States Congressman Peter DeFazio worked on the Festival’s behalf to accelerate the process of the choir’s visa applications to gain entry to the country. To help them acclimate to Eugene and America, Saltzman found the choir Spanish-speaking households in the area for their first two nights so they could be comfortable and connect with local families who could communicate. Saltzman was extremely pleased with the results:

Well, these Latino people here were just wonderful to them throughout the entire three weeks. The people of Eugene were wonderful as well: one man came in and handed me an envelope with a hundred dollar bill for each choir member. Then, stores gave them eyeglasses and shoes: they just reached out to these people. Eugene literally embraced

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74 Saltzman, 19 September.


76 Ibid.

A successful cultural exchange occurred because these four choirs interacted with the community and with each other.

In addition the choirs’ arrival and performances, each brought a commissioned piece and its composer from their native countries. These works opened the Festival on Friday, June 23 as Sweden, Uganda, Israel and Cuba individually took the stage and performed their selection before the intermission and set-up for the *Symphony No. 9*. Positive reviews of the choirs’ performances resounded in addition to phenomenal documentation of the event by David Stabler of *The Oregonian*:

   Earlier in the concert, the visiting choirs performed individual works written for the festival. Led by Fred Sjöberg, Sweden’s Örebro Chamber Choir sang modern harmonies overlapped by a Bach chorale in “Psalm” by Eskil Hemberg. Naomi Faran led Israel’s Moran Choir from Tel Aviv in songs by Menachem Wiesenberg, including an Israeli folk song. The 13 young women sang with modest, beautiful voices.
   
   Cuba’s Entrevoces, directed by Digna Guerra, gave a rousing mambo performance in music by Guido López, but the audience reserved its loudest response for Uganda’s Christ the King Church Choir. In bare feet and bright-colored cloth, the choir enacted a war song with drums, clapping and repetitive calls.
   
   Uplifting as the Beethoven was, this part of the concert was truly special.

In one respect, each of the pieces commissioned by the visiting choirs for the “International Voices” project could be counted in the ever-growing list of works commissioned and premiered by the Oregon Bach Festival. However, this would obscure the purpose of the project, which was to bring people together in a unique way in order to experience and share culture and art—to unite people through singing and music.

**Trips and Travel**

The Oregon Bach Festival draws musicians from around the world into the resident performing ensembles. High levels of performance, a great variety of repertoire, appreciative

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78 Saltzman, 19 September.


80 Stabler, "Bach Festival Opens."
audiences and interactions with Rilling as conductor and educator are several of the reasons why musicians return annually to this Festival. On a number of occasions since the late 1970’s, membership in the Festival Chorus and Orchestra has required travel to venues outside of Eugene, including the Hollywood Bowl, Portland Civic Auditorium, Oregon State University in Corvallis, Phoenix for the National Convention of the ACDA and Minneapolis for the IFCM World Symposium. Documentation of these ventures will help reveal a view of the Oregon Bach Festival from those other than the audiences in Eugene.

In the late 1970’s, the ordeal of transporting an entire orchestra, chorus and supplementary staff on the road was risky and expensive. However, the physical limitations of the University of Oregon campus and the town of Eugene had become apparent to the Festival leadership. Beall Hall, the principal venue for the Festival’s performance had seating limited to 550, no air conditioning and had become less suitable for major performances as the Festival’s popularity increased. For example, in 1977 the Eugene performance of the *Mass in B Minor* sold out in the first eight hours of ticket sales.81 Considering the limitations of a small local performance hall and a two-week season, the most logical next step was to move the major choral/orchestral performances to a larger venue. In addition, Saltzman was inspired to share the wealth of excellent music beyond Beall Hall because of the Festival’s mission to educate: “This is an outgrowth of the feeling we have that what we do as an educational institution ought to also serve more than just here, that we have a responsibility statewide.”82

**Portland, Oregon** Beginning in 1977, the Festival, then the Summer Festival of Music, made its first attempts to create a successful performance venue out of Portland. The Festival’s initial trip included the Festival Orchestra and Chorus in a performance of the *Mass in B Minor*. The University of Oregon School of Music newsletter described the trip:

> On July 9, Helmuth Rilling—the festival conductor for all of its eight seasons—conducted the Bach “Mass in B Minor” in Portland’s Civic Auditorium. The 2,200 in attendance gave a standing ovation at intermission, and again at the end of the concert. The experience was so positive that, despite the effort and expense of moving soloists, choir and orchestra, the Festival plans to repeat it, in fact, to expand it. Next year, in addition to performing the “St. Matthew Passion” in Portland, the Festival will

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82 Fred Crafts, "Bach is back, and so is Rilling," *Register-Guard*, 8 July 1978.
perform an all-Mendelssohn concert on the Shakespearean stage in Ashland.\textsuperscript{83}

Response to the first performance even merited a review in \textit{The Oregonian}, ““The reception in the Civic Auditorium suggests that it should not be the last.”\textsuperscript{84} The Dean of the School of Music, Morrette Rider, felt these trips very important for the School and the Festival, providing both a service in making these performances available to a wider audience, but also to increase the visibility of the institution and its offerings.\textsuperscript{85}

Saltzman wrote a letter to Portland area ministers before the second trip in an effort boost ticket sales:

The Bach \textit{St. Matthew Passion} will be presented in the Portland Civic Auditorium on Tuesday, July 18, at 7:00 pm. The performance will be conducted by noted German Bach scholar, Helmuth Rilling. You may have attended last year’s concert of the Bach \textit{Mass in B Minor} and know the quality of Rilling’s musical productions. He is superb in his interpretation of Bach and the \textit{Passion} will be an evening of great music you will long remember.\textsuperscript{86}

The performance in Portland filled approximately 1,500 seats with an audience that “…responded to the performance with some passionate enthusiasm of its own.”\textsuperscript{87} Only a few days later on July 23, the Festival took Mendelssohn’s \textit{Midsummer Night’s Dream} and \textit{First Walpurgis Night} to the Ashland stage, the first such performance of music in the Shakespearean outdoor theater.\textsuperscript{88}

During the 1979 season, the Festival took another performance to the Portland Civic Auditorium, this time presenting the Bach \textit{Magnificat in D}, and Mozart’s \textit{Mass in C Minor}.\textsuperscript{89} The small audience made an impression on Maria Grant from the \textit{Oregon Journal}: “Making up in enthusiasm what it lacked in numbers, an audience of about a thousand gave the musicians a

\begin{quote}
\textsuperscript{83} Ketye Hladky, "Summer Festival performs in Portland," \textit{Page 1}, Fall 1977.

\textsuperscript{84} Hilmar Grondahl, "Songs of Bach Mass pleasing yet emotional," \textit{The Oregonian}, 11 July 1977.

\textsuperscript{85} Hladky, "Summer Festival performs in Portland."

\textsuperscript{86} H. Royce Saltzman, Eugene, to Ministers in the Portland area, Portland, 26 May 1978, Oregon Bach Festival Archives.


\textsuperscript{88} Ketye Hladky and Margaret McCue, "Festival diversifies schedule," \textit{Page 1}, Summer 1978.

\textsuperscript{89} Maria Grant, "Rilling's Bach and Mozart impressive," \textit{Oregon Journal}, 10 July 1979.
\end{quote}

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spontaneous standing ovation—a fitting tribute to commemorate the festival’s 10th anniversary ad the occasion of their first simulcast.”90 The Oregon Educational and Public Broadcasting Service (OEPBS) and public radio stations simulcast the performances live from the Civic Auditorium, contributing significantly to the outreach of the event beyond the walls of the hall.91 OEPBS later used this performance of the Magnificat to create a special entitled The Festival Bach that would air nationally in December of 1980.92 The Festival chose not to repeat the trip to Ashland citing artist fatigue as the reason for not returning.93 The Festival’s “Annual Report” from 1979 showed that attendance at the Portland event was 1,288, and that costs for transportation and auditorium rental for the project exceeded $6,000.94 Costs for the Oregon broadcasts on television and radio, including the artists’ fees, were undisclosed.

The fourth and final trip to the Portland Civic Auditorium occurred in 1980, with a performance of Bach’s Passion According to St. John on July 12. The Festival measured attendance at 1,565, roughly 52 percent of the hall’s capacity, but still “…a disappointing turnout.”95 Rising costs for transportation and auditorium rental as well as the exhaustion resulting from travel prohibited the Festival from returning to Portland. Additionally, ground had been broken on a new performance facility in Eugene with a 2,500-seat capacity estimated to be available as early as 1982. Sue Keene, a member of the conducting master class, Festival chorus and long-time Friend of the Festival commented on the relationship of the Festival to Portland:

…we never cracked the Portland nut—the biggest metropolitan area near Eugene—and we tried a couple of times. We took up a Mozart Mass, the B Minor and other works. I was vice-chair of public broadcasting so we had the performances taped. People would not drive down to Eugene—they would drive down to Ashland, because they cannot get that anymore, but they will not come here.96

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90 Ibid.
91 “OEPBS comes through, in stereo," Register-Guard, 10 July 1979.
92 “OEPBS' The Festival Bach to air nationally over PBS," The Hungry Eye, December 1980.
93 Fred Crafts, "He's a big shot for Bach," Register-Guard, 28 June 1979.
95 Summer Festival of Music, "1980 Annual Report".
96 Keene, 18 September.
Many factors led the Festival to turn away from Portland as a source of support and future development. National radio and television broadcasts cast a much deeper net than the Portland Civic Auditorium ever could, and brought much needed attention from outside of Eugene to the Summer Festival of Music. This would not prevent the Festival from further travel, however, as only three years later the Festival would make its inaugural trip to the Hollywood Bowl.

**The Hollywood Bowl** The 1983 season of the Oregon Bach Festival would involve two major changes of venue: the first was to the newly built Hult Center for the Performing Arts in downtown Eugene and its Silva Hall with seating for 2,600; and second, a trip to the Hollywood Bowl resulting from an invitation from the Los Angeles Philharmonic Association. The Philharmonic Association and an unnamed major manufacturer wholly funded the project, including airline transportation and housing at Occidental College for all ninety artists. Saltzman and the artists expressed some concern about placing Baroque-sized forces in a venue that seats upwards of 18,000. The sound amplification of the Bowl proved to be more than adequate as Fred Crafts, an attendee at concerts in Eugene and frequent reviewer for the Festival wrote,

Nowhere were the differences more noticeable than in the quality of the sound coming off the stages. In Silva Concert Hall, the sound strikes the patron directly and is fairly pure; in the Hollywood Bowl, the sound is amplified and squeezed through nearly 150 speakers, many nestled among the shrubbery throughout the facility. Even so, the sound is impressive. Not natural, but still clear, balanced and full.

The Festival measured the success of this trip in several ways. Nearly 8,000 people attended the performance, modest for the venue but magnificent for a concert of Baroque music given by a non-resident ensemble. Several positive reviews appeared in the Los Angeles Daily News and the Los Angeles Times, giving the Festival fantastic press coverage in southern California. Finally, the Philharmonic Association gave invitation to Rilling and the Festival for a performance in

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97 Fred Crafts, “Bach flies off to the Bowl,” Register-Guard, 30 June 1983.

98 Ibid.

1985 for the 300th anniversary of Bach’s birth.100

The second trip to the Hollywood Bowl in 1985 proved to be somewhat more challenging to the Festival forces. The Festival scheduled back-to-back concerts of the *St. Matthew Passion* and the *Mass in B Minor* as a part of the pre-season offerings of the Bowl. Additionally, extremely hot temperatures and local area wildfires made the outdoor conditions for the two concerts nearly unbearable to the musicians and audiences. Each concert drew around 6,000 attendees; which, considering the conditions was a rather impressive achievement. Several reviewers commented that the choice of the *St. Matthew* for the Hollywood Bowl might not have been the wisest, including Martin Bernheimer of the *Los Angeles Times*: “The 18,000-seat Bowl simply is too vast for Bach’s essentially intimate rhetoric, and, even when with the microphones working reasonably well, the performing conditions in our great outdoors are too fraught with distraction.”101 The *Mass* received a more positive response from Daniel Cariaga who considered the performance “definitive.”102

The opportunities provided by the Los Angeles Philharmonic Association to the Oregon Bach Festival in the form of these performances was priceless to the organizers and musicians alike. The recognition of the Festival’s high quality of performance outside of Eugene and the press reviews resulting from their appearances gave the Festival immeasurable credibility on a national scale as a performing organization. As a result, further invitations to perform outside of Eugene would come to Saltzman and Rilling, this time to perform for members of the American Choral Directors’ Association and the International Federation of Choral Music.

*ACDA National Convention in Phoenix, Arizona* Gene Brooks, Executive Director of the American Choral Directors Association invited Royce Saltzman and the Oregon Bach Festival to perform at the National Convention of the ACDA in Phoenix. In contrast to the invitations from the Hollywood Bowl, the Festival would have to assume all of its travel expenses; however, $54,000 were set aside by Festival organizers for special projects in 1991

100 Crafts, "Bach flies off to the Bowl."


102 Daniel Cariaga, "Rilling, Oregon forces in B-Minor Mass," Ibid., 5 July.
such as the presentation at ACDA and production of the Festival’s first Compact Disc.\textsuperscript{103}

The Festival Chorus, Orchestra and soloists would meet in Phoenix before Rilling’s arrival from Japan, and prepare for their performance on Saturday, March 16 of Bach’s \textit{Mass in B Minor}.\textsuperscript{104} More than 2,500 attended the performance in Symphony Hall, the last of the Convention, and received the Festival with “…a thundering standing ovation.”\textsuperscript{105} Little documentation of the Festival’s venture to Arizona exists, although the rewards of an invited performance at an ACDA National Convention are well known among choral musicians. Undoubtedly, an impression was made on those who had never before experienced Rilling or the Festival ensembles.

\textit{IFCM World Symposium in Minneapolis, Minnesota} In the summer of 2002, people from two of the major organizations in Royce Saltzman’s life were brought together: the Oregon Bach Festival and the International Federation for Choral Music. The organizers of the Sixth World Symposium on Choral Music scheduled its activities to occur in Minneapolis/St. Paul, Minnesota from August 3-10, 2002 utilizing the Convention Center, Orchestra Hall, the Cathedral of St. Paul and Westminster Presbyterian Church as the primary venues for presentations and performances.\textsuperscript{106} Helmuth Rilling and the Oregon Bach Festival Chorus were invited to participate in the Symposium in two capacities: the first, to perform a major choral/orchestral concert featuring the Penderecki \textit{Credo} and the Bruckner \textit{Te Deum} with the Minnesota Chorale and San Francisco Girls Chorus in Orchestra Hall; and second, to provide three Discovery Series-type events for the Symposium attendees.

Rilling designed the three lecture/demonstrations around “Bach’s Language” in his cantatas, his Passions and his \textit{Mass in B Minor}, providing examples for each with the Festival Chorus and accompanist Marla Lowen.\textsuperscript{107} The cantatas chosen for the lecture on August 5

\begin{itemize}
\item \textsuperscript{105} Ibid.
\item \textsuperscript{106} International Federation of Choral Music, \textit{Sixth World Symposium on Choral Music, Registration Brochure and Program} (Chaska: International Federation for Choral Music, 2002).
\item \textsuperscript{107} Ibid., 37, 40, 44.
\end{itemize}
included BWV 106 Gottes Zeit ist die allerbeste Zeit, BWV 7 Christ unser Herr zum Jordan kam, and BWV 24 O ewiges Feuer, o Ursprung der Liebe. The August 9 lecture/demonstration on the Passions included examples from the St. Matthew Passion and the St. John Passion, specifically outlining the palindrome found within Part II of the St. John. The Festival produced scores for the Chorus based on Rilling’s initial notes on the Symposium for the cantatas and the Passions, which served the Chorus well during the cantatas demonstration. Unfortunately, Rilling decided to alter the plan somewhat for the Passions demonstration, so the planned packet did not function as well. The Festival Chorus brought their personal Mass in B Minor scores for the Symposium, so Rilling produced an outline for the Chorus to follow, a copy of which appears as Figure 2. This outline is typical of those received by the Festival Chorus and Orchestra before the Discovery Series concerts in Eugene each summer, from which there is no deviation except at the behest of Rilling, who leads each lecture/demonstration from memory. Rilling’s lecture series proved a tremendous success for the Festival as the Symposium attendees were able to witness the performance of the Festival Chorus, and to experience Rilling’s scholarship and teaching.

The August 8 performance of the Bruckner Te Deum and Penderecki Credo brought many forces together. The Festival had planned for this event during the regular summer season, inviting only members of the Festival Chorus who could participate during the normal Festival season and this special engagement. Additionally, members of Kathy Romey’s Minnesota Chorale were brought to Eugene for the preparation and performance of the works. The San Francisco Girls Chorus joined the other ensembles as well as an orchestra made up of members from both the Minnesota Orchestra and St. Paul Chamber Orchestra. The audience responded with tremendous enthusiasm to the performance:

For this vivid performance—wildly applauded at the end by a capacity audience—Rilling led his own Oregon Bach Festival Chorus along with the Minnesota Chorale and the San Francisco Girls Chorus, all of whom sang with rich resonance. The capable soloists were soprano Amanda Mace, mezzo-sopranos Milagro Vargas and Marietta Simpson, tenor Corby Welch and bass Eric Owens.

Bruckner’s “Te Deum,” completed in 1884, served as the curtain-raiser, for which the soloists needed a smoother blend. It was refreshing, for once, to have the new piece totally outshine the old one.108

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Figure 2. Page 1 of examples for Rilling lecture, “Bach’s Language in the B-Minor Mass.”
The opportunity for Saltzman to share his Oregon Bach Festival with the community of the IFCM had finally occurred, and the two organizations happily received each other. Unlike the trips to the Hollywood Bowl, the Festival had to fund this venture:

> With the World Symposium, I had to commit some money to make that happen, it ended up contributing to the deficit that we had, but I felt it was so important in terms of exposure: such a great opportunity to make a statement about who we are. To do that concert of the *Credo*, and the three sessions: we were able to make a statement about what the Festival is; the quality of the choir; what Helmuth does...¹⁰⁹

Even with the added expense to the Festival, the rewards for the future of the Festival would prove immeasurable in terms of exposure for the master class and Festival Chorus.

**Worship Services**

Twice in the Festival’s history have worship services been held in coordination with some form of performance. The Festival held its first in 1978 at Central Lutheran Church in Eugene. Bach Cantata BWV 146 *Wir müssen durch viel Trübsal* served as the basis for the service.¹¹⁰ Saltzman described that the service will “…integrate the cantata into a prototype of the sort of Lutheran service for which Bach wrote.”¹¹¹ Little else was written regarding this event and nothing similar appeared until 1992.

During the 1992 season, a unique gathering of singers, instrumentalists and worshippers from the Festival and community gathered on a Sunday morning at the Hult Center for a rehearsal and worship service like no other in Eugene. The *Register-Guard* reported that “More than 400 singers answered the Oregon Bach Festival’s call to form an all-comers community choir and perform a Bach cantata under festival conductor Helmuth Rilling’s baton—no auditions necessary.”¹¹² The design of the service was similar to that of the 1978 incarnation, with a Bach cantata, BWV 80 *Ein feste Burg ist unser Gott*, as the centerpiece. The Festival worked with the Oregon Synod of the Evangelical Lutheran Church in America (ELCA) to

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¹⁰⁹ Saltzman, 19 September.


¹¹¹ Hladky and McCue, "Festival diversifies schedule."

produce the service, the Synod providing Bishop Herbert Chilstrom to give the sermon. Responses like, “It sounds really neat,” and “It was wonderful! I hope to be back next year,” resounded from participants in the community choir.\textsuperscript{113} In working with the ELCA and community members, the Festival fostered relationships and gave many Eugenians the opportunity to experience Rilling and the Festival musicians in a unique way.

The Festival has not repeated worship services of this type since 1992. A combination of cost and scheduling are most likely to blame, since it appears as though the participants’ response to the experience was positive overall. Additionally, since the mid 1990’s, the Festival has attempted to reduce Rilling’s overall performance and rehearsal schedule.

\textsuperscript{113} Ibid.
CHAPTER 8
PHILOSOPHY AND FUTURE

Since the late 1990s, many in Eugene and the Festival ensembles have articulated concern about the longevity of the Oregon Bach Festival as related to its leadership. Rilling and Saltzman have expressed every desire for the Festival to continue to thrive under new direction at the appropriate time, and that the time for planning for such contingencies is long overdue. In order to clarify why this Festival is so important to so many, a clear delineation of the Festival’s philosophy is necessary. The Festival has published various mission statements, which will appear in this chapter; however, the most robust statements of the Festival’s philosophy come from its program books and the words of its co-founders, Saltzman and Rilling.

Mission Statements

The search for mission statements for the Oregon Bach Festival may seem a futile task, since they appear in only two of the extant program books published by the Festival in its first thirty-five seasons. However, many value/mission statements do appear as a part of other documentation in the program books—primarily Festival histories.

Early in the Festival’s history, Saltzman wanted to clarify the purposes and ideals of the organization. The first publication of a mission statement in a program book occurred in 1974:

Each Festival has as its objective scholarship and authenticity of performance, not for their own sake, but for a greater understanding and enjoyment of music.

…It is gratifying to see the Summer Festival reach beyond the boundaries of our own community and state to contribute to the cultural well-being of the Northwest.\(^1\)

The first half of the statement given above appears ad verbatim in the 1975 program book.\(^2\) Until 1979 and the appearance of the first program book in a format similar to today’s, no statements

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1 Summer Festival of Music, Program Book, 2.

2 Summer Festival of Music, Program Book, 1.
were printed or available for examination. Although the 1979 program book publishes no official statement of purpose, the “Festival History” lists several value statements:

Today the choral festival tradition in America is associated with names such as Robert Shaw, Roger Wagner and Margaret Hillis. In many cases, a festival may rightly be called a workshop in that, apart from the presentation of music itself, the performers study rehearsal techniques, performance problems, and the detailed analytical dimensions of the repertoire. Such workshop presentations have made and continue to make important contributions to choral standards in the United States.

Obviously, the Festival organizers are proud of their educational offerings to choral conductors, and exhibit a great deal of pride in the influence the workshop-style Festival offerings can have. Saltzman writes on the following page, “All of us have been rewarded many times over as we have listened to the Festival concerts. You can be justly proud that you have contributed, through support of the Festival, to the improvement of the cultural climate of our community and state.”

Similar to the 1975 statement, the Festival’s impact on community and culture is of significant importance to Saltzman.

In 1984, the University of Oregon produced a memorandum intended to clarify the financial relationship between the University, the School of Music and the Festival. The goals of the Festival are broadly outlined in this document (to achieve international standing, to remain fiscally solvent, to produce high-quality educational programs), but the primary concern of the authors was to explain the responsibilities of the Festival in relationship to the University and the School of Music. The concern for the Festival’s financial health, as well as that of the School of Music, demonstrates the importance of economic stability to the Festival.

The next published statement pertinent to the perceived mission of the Festival appears in 1985, again in a Festival history section of the program book: “…education must always have a voice as strong as repertoire, performance, and schedule. We wish to sustain this feature of the Oregon Bach Festival, not only for the hundreds of participants in our master classes, orchestras,

3 Summer Festival of Music, Program Book. The program books for 1976 and 1977 are missing from the Oregon Bach Festival Archives and University of Oregon Library. The 1978 program book is a magazine listing festivals in Oregon built around the major offerings of the Festival.

4 Ibid., 2.

5 Ibid., 3.

6 Oregon Bach Festival, "Excerpts".
and chorus but for our audience as well.”

This statement recognizes that the educational factor of the Festival is not only an important facet of its offerings, but that it is intended for audiences and the musicians alike.

In 1991, the Board of Directors held a retreat to discuss the mission of the Festival. The Festival hired the consulting firm of Richard Linzer to facilitate this retreat, and helped the Festival discover its strengths and weaknesses. Linzer wrote to the Festival, “There are times when a general but systematic overview of the institution is useful. At the start of a planning retreat or a discussion of mission, it is wise to have a sense of consensus about major aspects of this organization.”

Using an adapted form originally developed for the National Endowment of the Arts, the Festival examined its organizational purpose, the roles of the trustees, the programming, staffing, marking, fundraising, finances, public relations and facilities. As a result, the Board of Directors began a massive overhaul of its Bylaws. In 1992, the Friends of the Festival Board of Directors along with University President, Myles Brand, enacted a Charter establishing specific powers and authority to the Board of Directors. The mission and mandate of the Oregon Bach Festival are the first statements printed in the Charter:

The mission of the Oregon Bach Festival is to create, for performers, audience and the community at large, an artistic experience that elevates the human spirit through excellence in performance.

The mandate of the Oregon Bach Festival, as a program offered by the University of Oregon with the support of the general public, is to provide a variety of performance and educational opportunities of acknowledged quality to students, professional musicians and the public. Maintenance of fiscal solvency is part of the mandate of the Festival: The Oregon Bach Festival shall strive to make its programs accessible to all interested persons.

This mission statement and mandate are the clearest and most direct descriptions of the Festival’s ideals to date. They express outreach and concern for community accessibility and involvement, the excellence desired in performance, the desire for an assortment of performance and

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7 Oregon Bach Festival, Program Book, 3.


9 Ibid.

10 Oregon Bach Festival, "CHARTER".
educational experiences, and the need for economic discipline. The Board of Directors would continue to examine the need of updates to the Charter and Bylaws, but have only altered the mandate of the Festival. It now appears as:

The mandate of the Oregon Bach Festival, as a program offered by the University of Oregon with support from the public and private sectors, is to provide performance and educational programs of the highest quality to all interested persons. Prudent management of the Festival’s financial resources is a critical part of this mandate.¹¹

The Festival simplified the message of the earlier mandate, with the exception of the sentence regarding “fiscal solvency” which becomes a “critical part” of the updated document. It is likely that the Festival altered this statement due to the challenges brought about after the change of leadership in 1997 and the deficits that had developed before Saltzman’s return.

**Philosophy of the Festival**

Through the examination of news articles, published statements, correspondence and interviews, the philosophical basis for the Oregon Bach Festival can be determined. The mission statement and mandate of the Festival provide a starting point for considering the Festival’s philosophy; however, it is the implementation of the mission and mandate that demonstrates six areas of importance: outreach, ownership, internationalism, education, excellence in performance and the support of new music.

**Outreach**

It is the goal of the Oregon Bach Festival to make its offerings available to a wide variety of people. The Festival recently added a program called, Kids to Concerts, a series that brings low-income families to Children’s Concerts in the Hult Center on Saturday mornings as well as to the Youth Choral Academy concert. Saltzman described the program:

…we have had our Board go around and ask their friends for money—and then we go to local agencies in town that work with low-income families, and we say, “OK, you tell us how many tickets you want for your families and we will provide you with free tickets.”

¹¹ Oregon Bach Festival, "Board Member Packet” (Eugene: Oregon Bach Festival, 2002, photocopied).
Then, the city of Eugene provides free bus transportation.\(^{12}\)

The Education Committee of the Board of Directors began development of the Kids to Concerts series in February 2000 and first implemented it during the 2000 season.\(^{13}\) The monies solicited are used to purchase tickets the Festival disburses to various public agencies. This project is a continuation of an event that occurred in 1989 entitled “For Kids Only!” sponsored by the Festival and the United States National Bank of Oregon, who provided 500 free tickets to twenty-one non-profit organizations for a concert at the Hult Center.\(^{14}\) Kids to Concerts has been so successful that the fund for providing the tickets has also been able to support Youth Choral Academy scholarships for students in need of financial assistance.

The Festival considers the On the House series its most thriving outreach program. Saltzman explained the need for the program and its design:

This again is a part of the philosophy of the Festival: that it is very important that the Festival be accessible to all socio-economic levels, so we make those four concerts free. I think it’s also important that we have a diverse kind of music-making. So, it can be a jazz-band, next summer I think we are going to have a story-teller, this summer we had the Renaissance band here doing early music. Just a few days ago I sent out an email and invited a group called On the Rocks, which is a pop group of about 12 University guys, and they are really quite good. Those kinds of things, where people can bring a brown bag lunch, or bring their children, and for an hour enjoy some music, and it does not cost them a thing.\(^{15}\)

The diversity of musical offerings and noon performance times bring many to the Festival that might not normally feel welcome.

The bringing of certain guest artists to Eugene has served as outreach for the Festival. The Cuban Choir Entrevoces participated in the International Voices project that the Festival designed as a part of the 2000 season, “Music Beyond Borders.”\(^{16}\) Entrevoces performed concerts in Eugene, Roseburg, Portland, Florence and Corvallis and participated in post-concert

\(^{12}\) Saltzman, 19 September.

\(^{13}\) Oregon Bach Festival, “Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 3”.


\(^{15}\) Saltzman, 19 September.

\(^{16}\) Oregon Bach Festival, Program Book.
events that allowed them to interact with audiences. In the “Application Narrative” to the Arts Partners Program, the Festival disclosed one of its primary purposes as an organization:

Now entering its 31st season, the Festival seeks to actively involve audiences in such a way that they **may experience the performance of choral music as an international language that crosses cultural boundaries, political differences, religious ideologies, and racial prejudice.**

With this in mind, the Festival wanted to reach out to the Latino community in Eugene-Springfield and forge relationships that would continue after the end of the Festival season. The 1996 “Bach and the Americas” project also attempted outreach to the Latino community of Eugene-Springfield. The proposal to the Silva Endowment Fund in 1996 outlined the Festival’s desire for positive cultural interactions:

The natural connection between our 1996 season theme *Bach and the Americas* and the other western hemispheric heritages, and especially the Latin American heritages, has created an opportunity to forge a new relationship between the Oregon Bach Festival and local Latino/Chicano/Hispanic communities. Much of our major repertoire, as well as one of the works commissioned for the 1996 season, have origins in the Latin American culture. This new partnership has resulted in a synergistic relationship of collaborative cultural exchange and support.

Another project involving an element of outreach was the residency of Maria Guinand with the 2004 Youth Choral Academy. Her understanding of traditional and contemporary Latin American music provided unique opportunities for the education of the students, and the Festival believed that her programming would continue “…building the Festival’s relationship with the local Latino community.”

The Festival has also pursued outreach programs whose purpose was to educate and prepare audiences for the season’s offerings. The Creative Journeys project did this through its publications, which included a cassette tape, a lecture series and the Gatherings hosted by Festival staff throughout the community. Saltzman described this unique program and its impact:

This kind of outreach to the community, to prepare them for what was going to happen was I think another dimension of the Festival. It is one thing to say, OK, we are going to

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18 Oregon Bach Festival, "Proposal to the Silva Endowment Fund for Grant in Support of Operations".

have some serious performances, but how do you prepare your audience. That was one of
the things that we really worked at through the year: to prepare them.\textsuperscript{20}

The Oregon Bach Festival has made outreach a priority in its implementation of
programs by creating avenues for access for youth, the socio-economically challenged and the
Latino community. Listed above are just a few of the programs that the Festival has created over
the years to bring music to those who would not normally feel welcome.

Ownership

Since the Festival’s inception, local individuals have been involved in the planning of,
fund raising for and service to the many programs offered. Saltzman’s understanding of why so
many people have invested their time, talents and money to the Oregon Bach Festival is the
sense of ownership the Festival has fostered: “…donors and patrons ownership in the
organization, which I think is absolutely critical for any organization. If I were to give advice or
talk to an organization, for example the Toronto one, I would say you have to make people feel
that it is their organization.”\textsuperscript{21} The Festival began attempting this early on in its history by
producing a Bach’s Supper or Bach’s Lunch beginning in 1979. Saltzman recalled these events
and their importance:

… there is that little area beside Beall Hall, and we got businesses in town to donate the
food for a box lunch, and these lunches were put on a long table—this was really a
picnic. A patron could not buy one—they had to buy two. The patrons lined up and went
down one side of the table, and musicians and soloists went down the other side, and they
met at the end of the table, and you didn’t know who you were going to get. Some of
them got Helmuth and Martina, some of them got Arleen, and you can ask the Lutes
about this, or Russ Donnelly. These people established relationships that were so
important. I mean, here you had a major soloist, Arleen Auger, sitting on a blanket with
people from the Bach Festival. Now the patron supper is somewhat like that—it is just an
enlargement of what we did before. This was much more intimate because it was smaller,
because it was informal, you sat on the ground with a blanket and everyone had a
wonderful time. We had special aprons made with the Oregon Bach Festival logo, and
our Friends of the Festival they would serve the wine—you can see pictures of this in the
book—it was just a fabulous event which established that kind of personal relationship
between the patrons, donors, and the musicians. We crossed that boundary that you

\textsuperscript{20} Saltzman, 19 September.

\textsuperscript{21} Saltzman, 16 September.
normally have between audience and stage. So, when you are able to break down that barrier of spectator and become an owner so to speak, it is an altogether different thing. They take pride, they contribute money, they feel, “I’m a part of this organization—I’m a stockholder.” That is really very, very important in the whole history of the Festival is the events that make that kind of ownership possible.\textsuperscript{22}

Eventually, the size of the Festival and its Friends made this event impossible to produce; however, an alternative was developed: the annual patron dinner/brunch. The event involved asking business and those in the private sector to purchase a table of eight at the event, for which they only received two seats. The other seats were filled with members of the Festival Chorus, Festival Orchestra, Festival staff, Youth Choral Academy and other patrons that have given $250 or more.\textsuperscript{23} This has been an event that brings a diverse body of people together in a social setting and “…breaks down that barrier of the artist and audience.”\textsuperscript{24}

Another Festival program intended to create open communication between the artists and community is the Let’s Talk series. With these events, the Festival wants to make the participating community experience a personal connection with the artists, and feel free to ask any questions of them. Since this program’s inception, many have had the tremendous opportunity to have a conversation with Helmuth Rilling, Thomas Quasthoff, Krzysztof Penderecki, Anton Armstrong, the Festival soloists or one of the many resident and guest artists of the Festival.

Regarding the artists, Saltzman is concerned that they feel a sense of ownership and family as well. That has been the primary reason for the opening and closing social events sponsored in part or in whole by the Festival. The 2004 season added an event on Independence Day that brought the Youth Choral Academy, Festival Chorus, the Gächinger and patrons together for a barbeque. Saltzman spoke about all of these events:

Here is what I want to do to create this feeling of family I just spoke about: this summer, on the Fourth of July, Helmuth will have two rehearsals with the Gächinger because for them that date has no meaning. Late afternoon, early evening, I want to have the Gächinger, the YCA, the Festival Choir and the soloists, we will have a big barbeque picnic and I want our Board there. I want Helmuth’s patrons to come as well. It is all part of the philosophy that is key to this organization, which is that sense of family that

\textsuperscript{22} Ibid.

\textsuperscript{23} Ibid.

\textsuperscript{24} Ibid.
happens here—the atmosphere.\textsuperscript{25}

Rilling has also expressed a desire to give the musicians and audiences a sense of ownership of the music performed at the Festival. “My vision has always been to include as many people as possible in what we do…”\textsuperscript{26} This can be a challenging task when performing unfamiliar cantatas and unknown works; however, Rilling has his own solution, the Gesprächskonzert:

And so, these, what we call them in Germany Gesprächskonzert, here we call it lecture/demonstrations, I think with this we try to include the audience. The thinking is always that the people in the audience and the musicians on stage have one essential thing in common; this is that both of them love music. Those on stage would not be there, would not be professionals if they would not have one moment in their lives when they realized this is what they want to do. And those going to a concert are saying, this is the best thing that I can do at the moment: I go to a concert because I love music. Both of them love music. So, to include the people in the audience into what is behind the music—this is especially necessary for the music of Bach where there is so much behind it that you cannot hear at once.\textsuperscript{27}

The Oregon Bach Festival has used both social and performance events to inspire a sense of ownership in its patrons, musicians and concertgoers. The Festival and its founders have demonstrated that this is the key to this and any Festival’s success: that all involved feel that this is their festival and not someone else’s.

**Internationalism**

The Oregon Bach Festival has had an international focus since the first workshop in 1970, demonstrated by the fact the Helmuth Rilling travels each year from Germany. Beyond this, however, the Festival has diversified its offerings and its guest artists in such a way that emphasizes the ‘global’ nature of the arts. Dorothy Bergquist, soloist and member of the Festival Chorus for many years, said this about the Festival:

> It is international. Peter has gone to Europe a few times with his research, and he has gone to this kind of concert and that kind and something else, but he doesn’t need to go to hear chamber music because every group that goes all over Europe comes to

\textsuperscript{25} Ibid.

\textsuperscript{26} Rilling, 23 April.

\textsuperscript{27} Ibid.
Eugene also...\(^{28}\)

Russell Donnelly, long-time Friend of the Festival, communicated, “I think it is thrilling for us to feel that we’re reaching out somehow, all over the world, and bringing in people from everywhere.”\(^{29}\) Through its programming and invited guests, the Festival has successfully created an international Festival celebrated by the community of Eugene and the University of Oregon.

Several themes have emphasized internationalism as an important part of their construction. The 1996 “Bach and the Americas” theme emphasized the contributions of international composers from Canada to Latin America, and brought international artists and a Venezuelan choir to the Festival.\(^{30}\) The 2000 season, “Music Beyond Borders,” focused on the contributions of the invited Cuban, Israeli, Swedish and Ugandan choirs through individual and joint performances, commissioned works performed for the Festival and through educational and social interactions with each other and the public.\(^{31}\) Saltzman spoke about the International Voices project, which could be considered the Festival’s crowning achievement in the area of internationalism:

So, the idea was to bring four choirs together, and to really make a statement on how music, choral music specifically, builds a bridge of understanding that transcends differences in politics, differences in religion, differences in culture, differences in spoken language and differences in race. When people sing together, they become a global family.\(^{32}\)

Many guest choirs have performed at the Oregon Bach Festival throughout the years, including choirs from Finland, Germany, Japan, Korea and Latvia.\(^{33}\) Members of the conducting master class have traveled to the Festival from Canada, Chile, China, Columbia, Cuba, Cyprus, Czech Republic, Estonia, France, Germany, Hungary, Inner Mongolia, Japan, Korea, Latvia,

\(^{28}\) Bergquist and Bergquist, 18 September.

\(^{29}\) Donnelly, 17 September.

\(^{30}\) Oregon Bach Festival, *Program Book*.

\(^{31}\) Oregon Bach Festival, *Program Book*.

\(^{32}\) Saltzman, 19 September.

Netherlands, New Zealand, Norway, Poland, Puerto Rico, Russia, Sweden, Switzerland, Taiwan, Tasmania, the United States and Venezuela. Every year, guest soloists and artists journey to Eugene from around the world to perform at the Oregon Bach Festival. Many of these international relationships with the Festival were developed through Saltzman’s involvement with the IFCM and Rilling’s international touring with the Gächinger Kantorei and as a guest conductor.

The Oregon Bach Festival’s plans for the future include international events and artists. In 2004, the Gächinger Kantorei will be in residence in Eugene, participating in performances of Bach Cantatas BWV 105, 140 and 147, the Mozart Requiem, Mendelssohn’s Elijah and the St. Matthew Passion with the Festival Chorus and Orchestra in addition to its own performance of Bach’s Mass in B Minor. The Festival has also planned the West Coast Premiere in 2005 of Osvaldo Golijov’s “La Pasión Según San Marcos,” and is pursuing a number of funding sources for the performance of this work.

Education

This facet of the Festival’s philosophy has been present since its inception as a summer session offering at the University of Oregon. According to an application to the Silva Endowment Fund in 2003, “Education has remained the cornerstone of the Oregon Bach Festival since its beginning in 1970.” The most obvious demonstrations of this thrust exist in its many educational programs, including but not limited to the Discovery Series, Inside Line, Let’s Talk and the Youth Choral Academy. The Festival chooses to education its audiences, the youth participating in the Academy and the Festival musicians.

While developing these programs, Festival organizers intended for the Discovery Series, Inside Line and Let’s Talk to provide audiences with a better understanding of the music, musicians and their creative work. Through these continuing series, the Festival has created direct lines of communication between the artists, faculty and audience members through creative and informative presentations. The Discovery Series has also created a performance

34 Ibid.

venue for the conducting master class in addition to an informative presentation, including examples usually given by Rilling and the Festival ensembles. In contrast to the Inside Line pre-concert lectures, Let’s Talk has supplied the unique opportunity for audience members to directly question the artists about any relevant topic.

Since its inception in 1998, the Youth Choral Academy has offered a balanced curriculum of educational techniques and performance. Daily offerings in vocal technique and movement instruction as well as numerous classes in basic musicianship skills enhance the rigorous rehearsal and performance schedule during the ten-day academy. The Festival has also demonstrated a belief in the importance of interactions with guest artists and educators such as Digna Guerra and Entrevoces (2000), Bobby McFerrin (2001), Cantus (2002), André Thomas (2003) and Maria Guinand (2004).

The involvement of more than 1000 in the conducting master class has evidenced the Festival’s commitment to education. The Festival has annually provided opportunities for fourteen conductors to rehearse and perform under the direction of Tom Sommerville and Helmuth Rilling, and for the many auditors of the master class to observe and participate in other ways. A specific instance of the Festival’s desire to educate came through the programming of the St. John Passion of Bach in 2000, previous performances of which were protested. Rather than alter the Discovery Series programming, Saltzman and the Festival staff decided to encourage discussion and dialogue about the St. John by inviting scholar and author Michael Marissen to participate in a free panel discussion on the piece.36 Saltzman felt very strongly about performing the work in the context of the Discovery Series: “…of all places a university should do this because it is our responsibility as a center of learning to look at controversial subjects and to deal with them and to present both sides.”37 The Festival considers education one of its primary goals in serving the community and its musicians.

**Excellence in Performance**

The Oregon Bach Festival has existed as a performance venue in addition to its role as an

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36 Oregon Bach Festival, *Program Book*.

37 Saltzman, 19 September.
educational institution. World-renown artists and soloists have appeared on the Festival stage since the Festival’s first decade, and their presence continues to play an important part in sustaining the Festival’s image as one of high-caliber performance.

The most significant action in support of high-quality performance at the Oregon Bach Festival occurred in the early years of the Festival. Rilling had been pleased with the quality of musicians at the Festival in the beginning, but also knew that local talent might limit the Festival’s ability to develop.\(^{38}\) The difficult task of informing his colleagues that they had been replaced fell on Saltzman:

> When you bring people like that, then your voice faculty has to go by the board—they cannot be the soloists anymore, and that is difficult. As we went along, Helmuth was invited to conduct the L. A. Chamber Orchestra, and I think Allan Vogel was instrumental in the collaboration between the two. By collaboration, I mean getting instrumentalists from L. A. to come up here. In addition, when that happened we were bringing in professional players and that cut out instrumental faculty. Most of those faculty are retired or deceased, but there still is negative residual that has carried over all of these years because of my having to say, “You’re going to be replaced.” That happened with local singers in the choir, that happened with the orchestra and it happened with the soloists. Those are the kinds of decisions that had to be made that changed the level of the Festival.\(^{39}\)

At present, the Festival Chorus is open only by audition, and upon entry into the organization, each member’s tenure only exists for three years until a re-audition must occur.

Other evidence for the high level of performance at the Oregon Bach Festival exists in its recordings. The Festival ensembles have recorded several works for the Hänssler label including the Brandenburg Concertos, Bach’s Duo Harpsichord Concertos and Orchestral Suites I through IV, Mendelssohn’s *A Midsummer Night’s Dream*, Dvorák’s *Stabat Mater*, Schubert’s *Mass in A-flat Major*, Handel’s *Messiah* and Penderecki’s *Credo*.\(^{40}\) The *Credo* received high accolades from several music industry organizations, including the Grammy award for Best Choral Performance as well as the Best Recording by a Living Composer from the Cannes Classical Awards Festival in and the best Orchestral/Classical Recording from the Music Industry.\(^{41}\) These

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\(^{38}\) Rilling, 23 April.

\(^{39}\) Saltzman, 15 September.


\(^{41}\) Oregon Bach Festival, *Oregon Bach Festival*. 
awards represent the excellence in music making achieved by the Oregon Bach Festival ensembles and artists.

Saltzman clearly stated the importance of performance to the Festival and its staff:

That is part of the philosophy, that the music is the most important thing. So, with the Bach Festival staff, when we do a Festival, I emphasize that our responsibility is to do everything possible to minimize problems and maximize music-making, so that music-making at the highest level is our foremost purpose. That combined with Helmuth’s constant pushing to improve the quality has brought us where we are.\(^\text{42}\)

The Festival has demonstrated its commitment to excellence by hiring excellent artists and continually striving to perform in new venues for demanding audiences.

**Support for New Music**

As early as 1976, the Oregon Bach Festival supported contemporary composers and their works through the commission of Heinz Werner Zimmerman for his *Psalm 130*. Other commissions and premieres soon followed: Stephen Paulus’ *Symphony for Strings*; Pärt’s *Litany*; the Cantatas of the Americas project; Penderecki’s *Polish Requiem* and *Credo*; the *Messa per Rossini*; Dvorák’s *Dimitrij*; Levin’s reconstruction of the Mozart *Requiem*; and, the *Water Passion After St. Matthew* by Tan Dun. These premieres and commissions have appeared consistently since the late Eighties and have commingled with the standard Festival repertoire. In continuing support of new music, the Festival has planned to produce the West Coast premiere of Golijov’s *La Pasión Según San Marcos* as the opening concert for the 2005 season.\(^\text{43}\)

In a conversation with Rilling on the subject of new music, he stated his support for the commission and premiere of new works at the Oregon Bach Festival: “…I think it is absolutely necessary that we encourage composers to create new works.”\(^\text{44}\) Rilling’s International Bachakademie has commissioned and premiered many new works, some of which have been performed at the Oregon Bach Festival; the Tan Dun *Water Passion* for example. By examining the repertoire performed at the Festival since its inception, the variety and depth of programming

\(^{42}\) Saltzman, 16 September.

\(^{43}\) Oregon Bach Festival, "Proposal to the Allen Foundation for the Arts" (Eugene: Oregon Bach Festival, 2003, photocopied).

\(^{44}\) Rilling, 23 April.
In summary, all of the Festival’s philosophical pillars (outreach, ownership, internationalism, education, excellence in performance and support for new music) contribute to the fulfillment of one goal: to meaningfully change peoples’ lives through music. Saltzman and Rilling, as well as many of the staff and supporters, have reiterated this point: “…there is something more to this event than just making music: there is a philosophy behind it, there is something important in terms of the human spirit.”

The Future of the Oregon Bach Festival

In 2004, the Oregon Bach Festival celebrated its 35th season as a recurring music festival. It is at present, perhaps the only Festival of its kind in the United States to continue under the leadership of its founders after thirty-five seasons. Some involved with the Festival have expressed concerns for the future of the Oregon Bach Festival, as Saltzman and Rilling have become icons for the Festival, and many cannot imagine the Festival without them. Russell Donnelly cites the relationship of Rilling and Saltzman as the reason for its success: “What makes this Festival work is that essentially he [Saltzman] and Helmuth are a team.”

The community’s anxiety about the future of the Festival stems from several identifiable reasons. The primary reason for their concern is the age of the founders, Saltzman and Rilling who are now 75 and 71 respectively. They still exhibit excellent health, and have been the backbone of the Festival since its inception. The second reason for concern is Saltzman’s failed attempt at retirement in 1994, when Neill Archer Roan took up the position of Executive Director. After two seasons leading the Festival, Roan resigned from his position citing health reasons as the cause. Much mystery and conjecture still surrounds Roan’s departure, with rumors that his leaving was not the result of his health, but instead was the result of a mounting deficit and deteriorating relations with the staff and musicians. According to Marla Lowen, artistic administrator and assistant director of the Festival, Saltzman was considered the only person who

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46 Saltzman, 19 September.

47 Donnelly, 17 September.
could regain control of the Festival’s financial and personal hardships. Regardless of the reason for Roan’s resignation, Saltzman returned to the Executive Directorship of the Festival after a brief period as the interim Executive Director during the 1997 season. Donnie Lutes, formerly in charge of tickets for the Oregon Bach Festival said of Saltzman’s retirement, “We discovered that we couldn’t get along without him…”

**Musician concerns**

The musicians in the Festival ensembles have expressed great respect for the Artistic Director and conductor, Helmuth Rilling. For many, he continues to be the primary reason for their annual return to Eugene. Russell Donnelly shared his insight into this relationship:

> I know most of the people in the orchestra personally, and I think the fact that he [Rilling] knows so much and performs so well is compelling for people like Kathy Lenski—people who come back year after year after year, sometimes at great personal sacrifice. They would not miss it for anything!

Along these lines, many staff and community members worry that members of the Festival Chorus and Orchestra will stop returning to Eugene after the founders have gone. Lowen communicated that for many of the musicians, the Festival and Rilling are the same, and that when he ends his tenure in Eugene, they may as well. Robert Fraser, Vice-President of the Board of Directors and Chair of the Long-Range Planning Committee mirrored these concerns: “How many musicians would disappear tomorrow?” Lowen expressed her hope for the future with this statement about the musicians’ attitudes,

> I think they could quickly change their minds and think, “This is still exciting.” I am sure

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51 Donnelly, 17 September.

52 Lowen, 19 September.

53 Robert Fraser, interviewed by author, 19 September 2003, Eugene, MiniDisc recording, University of Oregon, Eugene.
the Festival will continue its excellence and its concern for what we offer the musicians as well as what the musicians do for us, and that is never going to change. I think that that is part of the experience that makes it such a good thing for the musicians, that maybe they will realize that the next artistic director may have an entirely different thing to offer. Many things will not change.\footnote{Lowen, 19 September.}

In order to continue attracting high quality musicians from around the world, the Festival needs solid economic footing, good leadership and an atmosphere that will inspire musicians to return to Eugene each summer to make up the Festival Chorus and Orchestra.

Concern has also developed about the continued availability of guest artists of the caliber the Festival has grown accustomed to in its thirty-four year history. Renowned performers including Arleen Auger, Rodney Gilfrey and Thomas Quasthoff are only a few of the many soloists who returned to the Festival because of the community spirit of those involved. Additionally, Rilling has solicited many artists, sometimes known as ‘Rilling’s Raiders,’ from Germany to fill guest artist roles for lower than market value because of the Festival’s “good will.”\footnote{Paul Denison, "$1 million gift to benefit Bach festival,” \textit{Register-Guard}, 29 June 2004.} Saltzman described the present status of the Festival’s relationship with guest artists:

We have to compromise for solo artists—these artists are coming for less than they would take elsewhere, and so I constantly have to negotiate with the agents and the solo artists over and over again because of the Festival’s reputation, not because of what we pay them.\footnote{Saltzman, 16 September.}

Unease exists that the Festival’s international presence will disappear with a transition in leadership, and these types of guest artists will no longer appear in Eugene. Royce’s international contacts through his work with the IFCM and ACDA have been fruitful for the Festival by bringing international ensembles and artists to Eugene. It is difficult for many involved with the Festival to imagine finding leadership with these kinds of international connections.

\textbf{Financial concerns}

For many years, the Oregon Bach Festival has been responsible for soliciting and acquiring more than 1.5 million dollars in operational expenses. According to Saltzman, 44
percent of the Festival’s budget comes from earned income sources, such as ticket sales, the master class and the boutique, while another 44 percent comes from unearned income, which includes grants, the private sector and corporate sponsorships.\textsuperscript{57} If the quality of the Festival’s leadership comes into question during any transition, the financial stability of the Festival, such as it is, might become even more uncertain. For Saltzman and the Board of Directors, one possible solution to this problem is the establishment of an endowment specifically for the Oregon Bach Festival, which has been one of the priorities of the Long-Range Planning Committee in recent months.\textsuperscript{58} \textit{Campaign Oregon}, the $600 million endowment drive presently underway for the University of Oregon, contains a $10 million segment specifically for the Festival. According to Saltzman, an Oregon Bach Festival endowment is a necessity for the Festival’s future: “…so that the Festival continues to flourish and even increase in its image after Rilling and I are gone. There is a legacy that we leave, but how do you maintain that unless you have a solid financial base, so we have to have that!”\textsuperscript{59}

During the annual Patron Dinner held at the Valley River Inn in Eugene on Sunday, June 27, Royce Saltzman announced the public leadership phase of the Festival’s endowment campaign with the generous donation by Peter and Mary Ann Moore of one million dollars. During their announcement of this pledge, Peter Moore said,

Mary Ann and I are making the largest financial commitment of our lives to support what Royce and Helmuth have built here. We care deeply and believe with all our hearts that the Oregon Bach Festival continues to be necessary and relevant to our society and our world.\textsuperscript{60}

The establishment of the Oregon Bach Festival endowment is the first step in achieving fiscal security for the Festival. One problem with ‘securing’ the Festival’s financial future through an endowment is the loss of cash flow into the other facets of the Festival, an issue brought up by the Board of Directors. One member cited the necessary separation of fundraising for the endowment and fundraising for the operating expenses of the Festival, as well as the need to

\textsuperscript{57} Saltzman, 19 September.

\textsuperscript{58} Ibid.

\textsuperscript{59} Ibid.

\textsuperscript{60} Peter and Mary Ann Moore, "Remarks made at Oregon Bach Festival Patron Supper, 2004," Eugene.
educate donors to the difference.\textsuperscript{61}

Robert Fraser, Chair of the Long Range Planning Committee of the Oregon Bach Festival Board of Directors composed a letter to the President of the University of Oregon outlining the goals of the endowment and transition project.\textsuperscript{62} The project involves an “operational plan” that was enacted in spring 2004, and covers a minimum of two years of activity. Additionally, the plan includes the following facets: a contingency plan for the replacement of the executive director; a complete position description; authorization from the University to pursue a national search should the need arise; and, an “endowment fundraising” staff position funded by the University in whole.\textsuperscript{63} These plans, in addition to the enactment of the endowment and the capable Oregon Bach Festival staff, do a great deal to insure the future of the Festival.

In addition to raising its own endowment, the Oregon Bach Festival Board of Directors has publicly supported statewide legislation passed in August 2001 entitled the Oregon Cultural Trust.\textsuperscript{64} According the official website of the Oregon Cultural Trust, this legislation (HB 2923) intends to create a $218 million endowment by 2012, in addition to supplying more than $90 million through 2011 for various groups and activities in the state of Oregon.\textsuperscript{65} The endowment intends to distribute monies raised to the Oregon Arts Commission and Oregon Historical Commission, two bodies that make grants to organizations; regional arts and heritage groups which supply grants on a local level; and, directly to arts, cultural and heritage organizations.\textsuperscript{66} Although this is not a direct financial link to the Oregon Bach Festival, the Oregon Cultural Trust will increase the number of unearned income opportunities for the Festival and similar organizations.

\textsuperscript{61} Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 6" (Eugene: Oregon Bach Festival, 2002, photocopied).

\textsuperscript{62} A copy of this letter appears in Appendix C.

\textsuperscript{63} Robert Fraser, Eugene, to Dave Frohnmayer, 4 March 2004, Oregon Bach Festival Archives, University of Oregon.

\textsuperscript{64} Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 5" (Eugene: Oregon Bach Festival, 2002, photocopied).

\textsuperscript{65} Oregon Cultural Trust: The Gift that Grows, Online; available from http://www.culturaltrust.org [accessed 28 June 2004].

\textsuperscript{66} Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 5".
The development of multiple funding sources for the Festival would seem to insure its solvency in the near future. However, many realize the important role that the founders have played in the raising of funds for the Festival in the past, and their loss will be a tremendous deficit to the development area. Sue Keene said of the founders’ fundraising abilities:

   Helmuth is a consummate fundraiser; I think that double connection of Helmuth and Royce makes it possible to raise dollars. Helmuth really managed the Lufthansa and Mercedes Benz relationships. I think his ties to German institutions have really made a difference, financially.67

Few question the important roles that Rilling and Saltzman play as the leaders of the Oregon Bach Festival. Since its inception, the Festival has been in what Saltzman calls, “survival mode,” where each year is a challenge to balance the budget, and yet still offer the internationally acclaimed performances and programs that the Festival has been able to offer. In order to do so, the Festival must build upon a solid financial foundation.

Transition

In order for the Oregon Bach Festival to continue in perpetuity, a transition in leadership will ultimately occur. The financial stability of the Festival has been insured to the greatest extent that it can through the endowment and organization of the Long Range Planning Committee. Good musicians and artists will undoubtedly continue to make annual pilgrimages to Eugene, even if they are not the same individuals that presently participate. The Festival’s influence on choral music and music education, with the involvement of more than 1,000 master class students in its thirty-five year history, is too significant to disappear overnight.

   In addition, Rilling and Saltzman have clarified their desire to see the Festival successfully continue beyond their tenures. Rilling has said in numerous interviews that a summer for him without music festivals is “unthinkable”; however, there will come a time when the Oregon Bach Festival will need to find a new Artistic Director. Rilling has urged the Board of Directors on many occasions to consider plans for this transition while reaffirming his commitment to the Festival. One example of this occurred in 1997 when School of Music Dean Ann Dhu McLucas met with Rilling in Germany where he “…asked her to convey the message

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67 Keene, 18 September.
that the Board should be thinking about his successor," and that, "It is a topic that he encouraged the Board not to shy away from. He is not planning his departure, but knows that it is inevitable."68 Neither Rilling nor Saltzman believes that the Festival should be built around one individual.

The Festival has invited many guest conductors to perform during the Festival season. The immediate purpose of this has been to ease Rilling’s workload, which often involves two and three services per day for the three weeks of the Festival season.69 Hugh Wolf, Bernard Labadie and Jeffrey Kahane have all conducted the Festival Chorus and Orchestra since 1997, which contrasts with the most recent season, 2004, when Rilling added an appearance to his schedule by conducting four major choral/orchestral performances rather than three because his Gächinger Kantorei was in residence. One way the Festival has reduced Rilling’s load somewhat has been the addition of other groups and individuals to the Discovery Series. In 2004, Rilling participated in only a portion of the Discovery Series performances, with Robert Levin giving a lecture entitled, “Who Cares If Classical Music Dies?” and the New Zealand National Youth Choir performing for Discovery Series IV and V respectively.70 The reductions in Rilling’s appearances in the Silva concerts and Discovery Series have been effective in preventing Rilling’s already rigorous schedule from becoming overwhelming.

Summary

Marla Lowen, assistant director of the Festival said, “…thinking of the Bach Festival without either Helmuth or Royce just boggles the mind.”71 This is true for many of the staff, musicians, patrons and Friends of the Festival based upon conversations in recent years. However, it is the will of the founders the Oregon Bach Festival continue, and they have made every effort to insure the Festival’s longevity after they are gone.

68 Oregon Bach Festival, "Oregon Bach Festival Board of Directors' Meeting, Minutes of Regular Meeting No. 3" (Eugene: Oregon Bach Festival, 1997, photocopied).

69 A service for the Oregon Bach Festival incorporates approximately 2.5 hours of rehearsal, performance or teaching.

70 Oregon Bach Festival, Program Book (Eugene: University of Oregon, 2004), 3, 90, 96.

71 Lowen, 19 September.
The Oregon Bach Festival is the realization of two dedicated men who have created a community that provides excellent educational and musical experiences for students, professional musicians and concertgoers. These experiences draw artists and ensembles from around the world for a few weeks in the summer to rehearse, perform, learn and teach. The Festival has served more than 500,000 audience members, 1,000 master class students, 500 Youth Choral Academy participants and generated millions of dollars for the local economy since its inception in 1970. The Festival has influenced conductors from around the globe as an educational institution, and been heard around the world through its recordings and across the United States through its ensembles.

The Festival began serendipitously as the result of Royce Saltzman accepting leadership of the German Center program in 1968-1969 and taking students from the University of Oregon throughout Western Europe to examine choral and church music traditions. This led to Saltzman’s first interaction with Rilling as he conducted the Gächinger Kantorei in Stuttgart after returning from his first American tour. Additionally, Rilling’s reciprocation of interest by inviting Saltzman to his home created what Saltzman recently referred to as the “spark” that ignited their thirty-five year history together as colleagues and friends.72

The community of Eugene shares responsibility for the success of the Oregon Bach Festival. The response of volunteers, donors and ticket buyers made each year possible, and have helped the Festival to grow through many challenges. The acceptance of the bond issue that built the Hult Center for the Performing Arts made it possible for Rilling to return after his desires for the Festival had grown beyond the walls of Beall Hall. With the building of the Festival’s endowment, the community will again respond in kind, as Peter and Mary Ann Moore have done with their generous gift of $1 million to Campaign Oregon. Some will donate using their time as the Festival’s volunteer army, which generates hundreds of human-hours of labor each year. The Board of Directors has proven invaluable in the their leadership of the Festival, and although their role has not always been clear, they, like the Festival ensembles, have continued to seek out the best to join their ranks. The guest artists hired to perform at the Festival often accept fees lower than average to perform at the Bach Festival because of what they experience with Rilling, the resident musicians, staff and community of Eugene.

The musicians of the Festival Chorus and Orchestra contribute significantly to the spirit of the Oregon Bach Festival. Many come to be a student of Rilling: Marla Lowen has said that there has never been a shortage of volunteer musicians from the Orchestra to play for the morning master class rehearsals. Additionally, members of the Festival Chorus occasionally volunteer to sing all of the Discovery Series concerts, since the ensemble splits into A and B choirs in order to divide the singing responsibilities for the master class. Unfortunately, the musicians’ loyalties to Saltzman and Rilling may threaten the Festival’s future, as a number have intimated that when the founders are gone, they may not return. Saltzman and Rilling hope that the musicians will understand their roles in the legacy that is the Oregon Bach Festival, and continue to contribute during and after any transition. Marla Lowen expressed her ideas about how the musicians and staff of the Oregon Bach Festival should perhaps respond to the inevitable transition of leadership: “I think as a tribute to them and their hard work and vision, we absolutely have to continue it, because what they have started here is wonderful, and it can continue, we just don’t know in what form…”

The Festival has significantly contributed to the dissemination of new music in the United States, with eight commissioned works and many premieres. For a ‘Bach’ festival where Baroque and Classical era music is traditionally the primary idiom in performance, this is unique. These and other special projects, like the initial sponsorship and continued partnership with the Composers Symposium, foster collaborations between artists and composers that rarely occur in such settings. The Festival staff has proposed several new projects, including the Golijov Pasion and a Penderecki Passion that the Bachakademie has commissioned for 2004-2005. Rilling continues to be supportive of new music and new composers, and as a result the Oregon Bach Festival has provided a venue for the performance of new works, and will continue to do so in the near future.

The Oregon Bach Festival has touched the lives of more than 500,000 in Eugene in its thirty-five year history. Several different facets of this organization deserve their own examination in the future, such as the Youth Choral Academy and the Composers Symposium.

---

73 Lowen, 19 September.
74 Ibid.
75 Rilling, 23 April.
Additionally, although he has contributed to many pieces of scholarship, no significant biography of Herbert Royce Saltzman exists, which is merited because of his involvement with the ACDA, the IFCM, the University of Oregon and the Oregon Bach Festival. Saltzman has affected tremendous change in musical society in the United States and around the world, and it is of great importance that his legacy be recorded.

The purpose of this dissertation was to examine the history and philosophy of the Oregon Bach Festival in Eugene, Oregon. This document is not intended to represent a ‘how-to’ guide to the organization of music festivals or organization. Rather, through an examination of this Festival’s philosophy and that of its founders, one can decipher the reasons behind this festival’s success. As musicians and music educators develop their own organizations, it is important to examine how successful organizations have flourished and determine what their goals and ideals are. The Oregon Bach Festival has offered high-quality performances and educational opportunities for thirty-five years and with planning and dedication will continue to do so for many more.
APPENDIX A

OREGON BACH FESTIVAL CHARTER
REPRINTED WITH PERMISSION

UNIVERSITY OF OREGON

CHARTER
GRANTING SPECIAL AUTHORITY
to the
BOARD OF DIRECTORS
of the
OREGON BACH FESTIVAL
enacted by Myles Brand, President, University of Oregon
June 2, 1992

The mission of the Oregon Bach Festival is to create, for
performers, audience and the community at large, an
artistic experience that elevates the human spirit through
excellence in performance.

The mandate of the Oregon Bach Festival, as a program
offered by the University of Oregon with the support of
the general public, is to provide a variety of performance
and educational opportunities of acknowledged quality to
students, professional musicians and the public.
Maintenance of fiscal solvency is part of the mandate of
the Festival. The Oregon Bach Festival shall strive to
make its programs accessible to all interested persons.

It is the purpose of this Charter to establish the Board of Directors of the
Friends of the Oregon Bach Festival as the primary instrument, in
cooperation with the University of Oregon, for ensuring the financial
stability, artistic excellence and educational integrity of the Oregon Bach
Festival as an event of national and international distinction.
PREAMBLE

The University of Oregon is dedicated to the belief that all Oregonians should have the opportunities to experience the artistic and educational excellence of the Oregon Bach Festival, which is an activity of the University's School of Music. Such opportunities should occur both on campus and in the community as part of the natural extension of concert events and educational programs.

The future of this Festival depends on its ability successfully to cultivate and employ the resources and interests of the University and non-University communities. The Friends of the Oregon Bach Festival exists to provide the support and assistance of the community to the Festival. Prior to the enactment of this Charter neither the Friends nor its Board had formal direction or authority from the University concerning the operations of the Festival. I have determined that the best way to strengthen the Festival's ties to the community is to empower the Board of Directors of the Friends to lead in this endeavor. This Charter grants the Board of Directors of the Friends of the Oregon Bach Festival the power to oversee the Festival's finances and development, artistic direction and educational programs. This Charter also requires the Board of Directors of the Friends to share responsibility with the University of Oregon for the Festival's fiscal soundness and artistic quality.

RELATION OF CHARTER TO FESTIVAL BYLAWS

The terms of this Charter exist concomitantly with the Bylaws of the Friends of the Oregon Bach Festival, revised and approved by the members on June 2, 1992. Any changes in the Bylaws that affect the terms of the Charter require concurrence with the President of the University of Oregon. Similarly, any changes in the Charter that affect the terms of the Bylaws of the Friends of the Festival require concurrence with the Friends of the Festival.

COMPOSITION OF THE BOARD OF DIRECTORS

The composition of the Oregon Bach Festival Board of Directors shall follow the terms set forth in the Friends of the Festival Bylaws. The nomination, composition, election, terms of office, meetings and committee status of Directors is established in the Bylaws.
POWERS OF THE BOARD

All powers of the Board granted by this Charter shall be exercised under the authority of the President of the University of Oregon. The Board of Directors shall have the power to:

- Define and establish, in conjunction with the President of the University of Oregon, the Dean of the School of Music, and the staff and artists of the Oregon Bach Festival, the mission of the Festival.

- Advise and assist the School of Music in the appointments of key leadership positions, for example Executive Director and Artistic Director, when those positions are University of Oregon faculty positions.

- Share with the University of Oregon in the power of appointment for key leadership positions, for example Executive Director and Artistic Director, when those positions are not University of Oregon faculty positions.

- Participate in and concur with preparation of an operating budget for each fiscal year. The proposed budget shall be approved by the Board and reviewed and approved by the Dean of the School of Music and the Provost of the University.

RESPONSIBILITIES OF THE BOARD

The Board of Directors shall have the following special responsibilities concerning the Festival in addition to the responsibilities imposed by the Bylaws of the Friends of the Oregon Bach Festival.

In the area of financial management and development, the Board shall:

- Monitor the operating budget of the Festival on a monthly basis.

- Assist the Festival staff and School of Music Dean in setting priorities for fund raising.

- Recommend to the President of the University the needs of the Festival that it is believed can be met through gifts, grants or bequests or through budgetary allocations from the University, and assist in obtaining that funding.
• Contribute materially to the Festival on an annual basis.

• Encourage contributions to the Festival from friends, artists, master class alumni, corporations, foundations and other organizations.

• Transfer, convey and deliver freely any and all monies and property acquired by it to the University of Oregon Foundation or to any other entity or person if the transfer, conveyance and delivery is appropriate to carry out the purposes of the Festival.

• Act as advocates for Festival artistic and educational programming and for the needs of the greater arts community at local, state and national levels.

In the area of administrative management, the Directors shall:

• Undertake regular long-term fiscal and programmatic planning.

• Provide oversight and leadership for the annual operations of the Festival through participation at the committee level.

Signed on this day of June 2, 1992.

by

Myles Brand
President
University of Oregon
Eugene, Oregon
APPENDIX B

OREGON BACH FESTIVAL BYLAWS
REPRINTED WITH PERMISSION

BYLAWS
of the
FRIENDS OF THE OREGON BACH FESTIVAL

Article I
NAME

The name of this organization shall be the Friends of the Oregon Bach Festival.

Article II
MISSION AND PURPOSE

Section 1.
The mission of this organization shall be to serve the Oregon Bach Festival by assuming responsibility for development and financial support and by taking a leadership role in advocacy which shall enhance the artistic merit of programs and economic and educational impact of the Oregon Bach Festival.

Section 2.
The purpose of this organization shall be:

a. To act as advisors to the Festival Artistic and Executive Directors on any matters the Directors may bring before the Friends or on matters generated within the organization.

b. To assist with fund raising for the Festival.

c. To assist with promotion, public relations, and advocacy in matters related to the Festival.

d. To assist with the coordination of receptions, hosting of artists, and other hospitality events related to the Festival.

Article III
MEMBERSHIP

Membership is open to all persons who are interested in the purpose of this organization and who make a financial contribution to the Oregon Bach Festival in one of the annual giving categories. Membership shall run from annual meeting to annual meeting.
Article IV
MEETINGS OF THE MEMBERS AND VOTING

Section 1.
The annual meeting of the members for the election of officers and directors and for the transaction of such business as may properly come before the meeting shall be held during the month of February or March of each year as the Board of Directors may designate.

Section 2.
Special meetings of the members may be called by the Board of Directors or by written request of 10% of the members, with prior notice of not less than 15 days.

Section 3.
Written notice of the annual meeting of the members shall be sent by mail to all members. Such notice shall specify the place, day, and hour of the meeting, the proposed agenda and the nominations for officers and directors; and in the case of a special meeting, the purpose of the meeting.

Section 4.
Each member is entitled to one vote at all meetings of the members and a majority vote of the members present and voting shall be necessary for adoption of any matter.

Article V
MEETINGS OF THE BOARD OF DIRECTORS

Section 1.
Regular meetings of the Board of Directors shall be held at times to be fixed by the Board.

Section 2.
Special meetings of the Board of Directors may be called by the officers.

Section 3.
A quorum of the Board of Directors shall be a simple majority of the Directors, and all matters will be decided by a majority vote of a quorum of the Board.

Section 4.
Any Director who misses three consecutive Board meetings or five meetings within a term of service shall have his or her Board membership reviewed by the Executive Committee with dismissal possible by a vote of the Board of Directors.
Article VI
BOARD OF DIRECTORS

Section 1.
The affairs of this organization shall be managed by a Board of no fewer than fifteen (15) and no more than twenty six (26) Directors who shall be eligible for no more than two (2) consecutive terms of three (3) years each. Directors shall be elected at the Annual Meeting, and their terms shall begin and end in the month of September. The President, however, may serve a second term of five years on the Board if elected to the office during the second year of his or her second term. One-third of the Directors shall be elected or re-elected each year. The Dean of the University of Oregon School of Music, the Festival Executive Director and Associate Director, or their designated representatives shall serve as ex-officio members of the Board.

One-half of the members of the Board of Directors shall be appointed by the President of the University of Oregon, subject to approval by the Friends of the Oregon Bach Festival; one-half of the members of the Board of Directors shall be elected by the Friends of the Oregon Bach Festival, subject to approval by the President of the University of Oregon. Upon adoption of these revised bylaws, each position on the Board shall be identified so as to indicate the source of the appointment.

Section 2.
Directors to be elected by the Friends of the Oregon Bach Festival shall be nominated for election by a nominating committee. The nominating committee shall consist of no fewer than three elected Directors and such other persons as are appointed by the President and the Festival Executive Director. The nominating committee shall be formed not later than May 15 of each year. At least one committee member shall have served on the previous nominating committee. Nominations for Directors to be elected by the Friends of the Oregon Bach Festival may also be made on petition of not less than 10% of all members, provided the nomination is communicated to the Secretary in writing not less than thirty days in advance of the annual meeting in which election is to be held. The nominating committee and the President of the University of Oregon will each submit to one another the names of persons each intends to nominate as Directors for review and approval not less than six weeks before the annual meeting of the Friends of the Oregon Bach Festival.

Section 3.
Directors to be elected by the Friends of the Oregon Bach Festival shall be elected by the members at each annual meeting; Directors appointed by the President of the University of Oregon will be approved or disapproved by the majority vote of the members at each annual meeting.
Section 5.
In the event of death or resignation of a Director, a successor shall be elected by the remaining members of the Board and shall serve for the unexpired term.

Section 6.
Adjunct members (non-voting) may be appointed at the discretion of the Board of Directors.

Section 7.
In addition to managing the affairs of this organization, the Board shall exercise such additional powers and assume such additional authority and responsibility with respect to the Festival as were granted to it by the President of the University of Oregon in the Charter of the Board of Directors of the Friends of the Oregon Bach Festival dated June 2, 1992.

Section 8.
One member of the Board of Directors shall be recommended by the Executive Committee to the University of Oregon Foundation Board of Trustees to serve as an Ex-Officio Trustee.

Section 9.
In nominating a person to serve as a Director, the following factors shall be considered:
a. professional, philanthropic, or volunteer association;
b. cultural diversity;
c. geographical distribution within but not limited to Lane County; and
d. demonstrated support of and interest in the Oregon Bach Festival.

Article VII
OFFICERS

Section 1.
The officers of this organization shall consist of a President, Vice-President and a Secretary, who shall be members of the Board of Directors.

Section 2.
The President shall preside at meetings of the Board of Directors and of the members, shall serve as chair of the Executive Committee, and in general shall perform all duties incident to the office of President and such other duties as may be prescribed by the Board. The President shall also serve as liaison from the Board to the University of Oregon higher administration, and shall serve as a public representative of the Festival to the community. The Vice President, in the event that the President is absent or unable to act, shall perform the duties of the President and where so acting shall have all the powers of the President. The Vice President
shall serve as chair of the Long Range Planning Committee and shall perform other such duties as may be assigned by the President or by the Board. The **Secretary** shall review and approve the minutes of all meetings of the Board and members of this organization, shall inform Board Directors who are absent from meetings of work assigned to the Board at the meeting, shall oversee the delivery of notices under these Bylaws, and shall perform other such duties as may be assigned by the President or by the Board.

**Section 3.**
The Executive Committee shall consist of the officers, the Immediate Past President, and additional members of the Board as appointed by the President, with the Executive and Associate Directors of the Festival serving as ex-officio.

**Section 4.**
Candidates for office shall be nominated by the nominating committee, approved by the President of the University of Oregon, and shall be elected at the annual meeting of members. The Vice President and the Secretary shall serve one-year terms; the President shall serve a two-year term. A vacancy shall be filled by appointment by the Board of Directors for the remainder of the term.

**Section 5.**
Upon conclusion of a term as President, that person shall serve an additional year as Immediate Past President.

---

**Article VIII**

**COMMITTEES**

Committees and their chairs shall be appointed by the President. Committee Chairs shall be members of the Board of Directors. Committee members need not be Directors. The Board shall have eight standing committees, described as follows, and such other committees as from time to time are deemed necessary by the Board:

**Section 1.**

**EXECUTIVE COMMITTEE**
The Executive Committee is a standing committee and has the following charges:
1. To represent and act for the Board between meetings on any matter of policy or procedure, such actions to be reported to the Board.
2. To act as an advisory group on matters of policy and procedure, and when indicated, to make recommendations on policy decision to the Board.
3. To advise and counsel Festival staff on problems that may arise in connection with the Festival.
Section 2.
EDUCATION COMMITTEE
The Education Committee reviews and provides counsel to the staff concerning educational programming and advocacy. It is a standing committee and will generally have the following responsibilities:
1. To participate in and concur with a multi-year plan for Festival educational programs.
2. To present the educational program plan to the Directors for their endorsement and approval, particularly as the plans relate to expenditures of Festival fiscal and personnel resources, and audience development goals.
3. To improve public awareness of the need for support of music education for persons of all ages.

Section 3.
FINANCE AND DEVELOPMENT COMMITTEE
The Finance and Development Committee is a standing committee with the following responsibilities:
1. To monitor Festival income and expenditures in relation to the line-item budget approved by the Board for the current fiscal year.
2. To participate in and concur with a solicitation program for recruiting and retaining members of the Friends of the Festival.
3. To participate in and concur with a solicitation program for securing major gifts from individuals (major gifts are defined as $25,000 or more).
4. To participate in and concur with a solicitation program for corporations and foundations.
5. To participate in and concur with a solicitation program to secure trusts and bequests.

Section 4.
LONG RANGE PLANNING COMMITTEE
The Long Range Planning Committee is a standing committee with the following responsibilities:
1. To identify long-term Festival goals, and create a long-range plan which is annually updated for meeting those goals.
2. To present the long range plan to the Board and the President of the University for their endorsement and approval.

Section 5.
MARKETING AND PUBLIC RELATIONS COMMITTEE
The Marketing and Public Relations Committee is a standing committee with the charge to improve the Festival's ability to sell tickets and develop the broadest possible audience for Festival concerts and educational programs. Its responsibilities will fall generally into the following areas:
1. To participate in and concur with a plan for Festival marketing and public relations.
2. To provide counsel on written and printed communications of the Festival.
3. To carry out specific programs and projects related to ticket sales, public relations or audience development.
4. To help educate current and past Board members about Festival programs so they can be goodwill ambassadors for the Festival and the University.
5. To assist the University in disseminating information about the Festival.

Section 6.
NOMINATING COMMITTEE
The Nominating Committee is a standing committee and has the following responsibilities:
1. To propose candidates for the officers' positions to be elected for the ensuing year.
2. To be responsible for proposing candidates for at-large membership on the Board of Directors.
3. To be responsible for orientation of Directors-Elect from their time of election in February or March until they take office in September or October.

Section 7.
PROGRAMMING COMMITTEE
The Programming Committee reviews and provides counsel to the staff concerning artistic programming. It is a standing committee and will generally have the following responsibilities:
1. To participate in and concur with a multi-year plan for Festival concerts and educational events.
2. To present the program plan to the Directors for their endorsement and approval, particularly as the plans relate to expenditures of Festival fiscal and personnel resources, and audience development goals.

Section 8.
SPECIAL PROJECTS COMMITTEE
The Special Projects Committee is a standing committee and has the following responsibilities:
1. To support the fund raising and public relations goals of the Festival by planning and carrying out special events which are appropriate to the spirit and culture of the Festival.
2. To plan and carry out annual functions such as Bach's Lunch, Bach Birthday Bash, and membership events, and occasional fund raisers such as gala dinners.
3. To plan and carry out ad hoc special projects.
Article IX
AMENDMENTS

Section 1.
These bylaws may be amended, altered, or repealed by a majority vote of the
membership voting at any annual or special meeting of the organization provided
that notice of such meeting contains notification of the proposed change in the
bylaws in writing and is sent to the members no less than ten (10) days in advance of
the meeting.

Section 2.
RELATION OF BYLAWS TO FESTIVAL CHARTER
The terms of these Bylaws shall exist concomitently with the University of Oregon
Charter for the Friends of the Oregon Bach Festival, issued by Myles Brand,
President, on June 2, 1992. Any changes in the Charter that affect the terms of the
Bylaws require concurrence with the Board of Directors.

Article X
PARLIAMENTARY PROCEDURE

The rules contained in Robert's Rules of Order (Revised) shall govern meetings of
the Friends in all cases to which they are applicable and in which they are not
inconsistent with these bylaws.
APPENDIX C

LETTER FROM OREGON BACH FESTIVAL LONG RANGE PLANNING COMMITTEE TO DAVE FROHNMAYER, PRESIDENT, UNIVERSITY OF OREGON

Reprinted with permission

March 4, 2004

Dear President Frohnmayer:

The Oregon Bach Festival Long Range Planning Committee (LRPC) has recently completed a significant portion of the work it set out to accomplish, which was unanimously approved by the Board of Directors on February 10, 2004. This process has revealed without equivocation that the Oregon Bach Festival continues to be in excellent health now and into the future. Let me tell you why my confidence is so very assured at this crucial point in time.

The LRPC and the Board have dealt with many of the issues surrounding the eventual transition of our founding artistic and executive directors. In all cases, your LRPC is confident that we now have an operational plan in place covering a minimum of two years that will roll forward each year. This ensures the ongoing strength and stability of the Oregon Bach Festival. Some features of this work include:

* A transition protocol ensuring continued excellence in ongoing festival management should something unforeseen happen to our executive director
* A position description for the executive director that is ready to post
* Full University of Oregon support for a national search for the executive director
* Skilled and experienced staff who are completely capable of ensuring the short-term fiscal health of the Festival
* A University-funded endowment fundraising position to raise a $10,000,000 endowment to ensure the healthy financial and sustainable future of the Oregon Bach Festival. This position has been filled by a very capable person, Jane Scheidecker, whose personality and background in the arts and fundraising bring a resounding spark of talent to our organization.

Additionally, we have in Royce Saltzman an executive director who handles the myriad details of the Oregon Bach Festival with incredible panache in a local, national, and international community that knows and respects him and whose heartfelt commitment to the Oregon Bach Festival is undiminished. And we have the energetic Helmut Rilling, an internationally renowned and beloved conductor, teacher, and artistic director, who will continue to lead into a decade that could well see some significant transitions at the Festival. Herr Rilling's reputation grows with each year, and we are forever indebted to him when program notes in places such as Carnegie Hall, Disney Hall, and other great halls worldwide reflect that he is the Artistic Director of our own Oregon Bach Festival.

Sincerely,

[Signature]

Helmut Rilling
Artistic Director

H. Royce Saltzman
Executive Director

BOARD OF DIRECTORS

Bob Myerseck
President

Bob Fraser
Vice President

Mary Ellen Kuhn
Secretary

Pilar Bradtken, M.D.
Richard Clark
Monya Cole
Mekhi Geter
Andy Hayburn
Tom Ing
Dottie Kessler
Joan Kupfl
Mat Lindley
Mary Ann Moore
Mary O’Leary
Betsy Richmond
Paul Rees
Joyce Spence
Brenda Stagner
Dave Weinhaus
Brend Frohnmay

An audience and donor funded program of the University of Oregon

OREGON BACH FESTIVAL

1287 University of Oregon, Eugene OR 97403-1287 (541) 346-5566 (541) 346-5669 www.oregonbachfestival.com

An equal opportunity affirmative action institution committed to equal opportunity and compliance with the Americans with Disabilities Act
We are cognizant of the probability that change is coming, and are pleased that the Board and friends have done the work to ensure a healthy transition whenever the timing is appropriate. I'm confident in our present and our future because we have done the work to prepare for all eventualities. In addition, Royce Saltzman has been unselfish in building a unique and capable staff of professional individuals at the Bach Festival whose commitment to the Festival is unbridled and who partake in our vision in a manner that is unprecedented. I encourage you to share this confidence in our future as you work in the community and represent the Festival.

Thus at this moment in time, as we review our accomplishments and move forward to the next level, I'm proud to continue to support the work of Royce and Helmuth as they create the best Bach Festival in the world every year. I am equally proud of a board that has raised its vision, energy level, and support to insure that the Oregon Bach Festival will continue.

Since meeting with you, John Moseley, Allan Price, and Brad Foley last year, the University's commitment to the festival has been most reassuring and is appreciated beyond words. It is my hope that this letter will assure that the Oregon Bach Festival Board and staff are also investing heavily in the Festival's future.

With sincerest thanks,

Robert H. Fraser  
Chair, Long Range Planning Committee  
Oregon Bach Festival

c: John Moseley, Vice President  
   Allan Price, Vice President  
   Board Members, Oregon Bach Festival  
   Royce Saltzman, Executive Director
APENDIX D

OREGON BACH FESTIVAL COMMITTEE STRUCTURE
REPRINTED WITH PERMISSION

OREGON BACH FESTIVAL ORGANIZATION CHART 2001-2002

Dave Frohnmayer
President
University of Oregon

(Duncan McDonald)
Public Affairs &
Development

Board of Directors
Nonnie Cole, Pres.

Anne Dhu McLucas
Dean, School of Music

Royce Saltzman
Executive Director

Helmut Rilling
Artistic Director

Anton Armstrong
Director Choral
Academy

Seasonal Staff

Chorus Master

Festival Choir

Soloists

Orchestra
Manager

Festival
Orchestra

Elin England
Office Manager

Workstudy
Students

Sandy Gilchrist
Accountant

Volunteers

Joan Bingham
Volunteer Coordinator

Grantwriter
Kirsten Jones

Staff Writer

Friends of the
Festival

Ann Greenfield
Director of
Audience Svc.
## APPENDIX E

### OREGON BACH FESTIVAL STAFF 1971-2003*

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>1971</td>
<td>Helmuth Rilling</td>
<td>State Academy of Music, Frankfurt, Germany; Conductor, Gaechinger Kantorei and Bach Collegium Stuttgart</td>
</tr>
<tr>
<td></td>
<td>Exine Bailey</td>
<td>Professor of Voice, University of Oregon</td>
</tr>
<tr>
<td></td>
<td>Leslie Breidenthal</td>
<td>Associate Professor of Voice, University of Oregon</td>
</tr>
<tr>
<td></td>
<td>James Miller</td>
<td>Associate Professor of Voice, University of Oregon</td>
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<tr>
<td></td>
<td>Max Risinger</td>
<td>Professor of Choral Music, University of Oregon</td>
</tr>
<tr>
<td></td>
<td>Royce Saltzman</td>
<td>Professor of Choral and Church Music, University of Oregon</td>
</tr>
<tr>
<td></td>
<td>Neil Wilson</td>
<td>Professor of Voice and Vocal Pedagogy, University of Oregon</td>
</tr>
<tr>
<td>1972</td>
<td>Helmuth Rilling</td>
<td>State Academy of Music, Frankfurt, Germany; Conductor, Gaechinger Kantorei and Bach Collegium Stuttgart</td>
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<tr>
<td></td>
<td>James Miller</td>
<td>Associate Professor of Voice, University of Oregon</td>
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<tr>
<td></td>
<td>Royce Saltzman</td>
<td>Professor of Choral and Church Music, University of Oregon</td>
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<td>1973</td>
<td>Royce Saltzman</td>
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<tr>
<td></td>
<td>Robert Hurwitz</td>
<td>Orchestra Personnel</td>
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<tr>
<td></td>
<td>Richard Koehler</td>
<td>Choral Personnel</td>
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<tr>
<td></td>
<td>Loretta Koehler</td>
<td>Publicity and Program</td>
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<td></td>
<td>Greg Sundberg</td>
<td>Graphic Artist, Publications</td>
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<tr>
<td>1974</td>
<td>Royce Saltzman</td>
<td>Coordinator</td>
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<td></td>
<td>Robert Hurwitz</td>
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<tr>
<td></td>
<td>Richard Koehler</td>
<td>Choral Personnel</td>
</tr>
<tr>
<td></td>
<td>Loretta Koehler</td>
<td>Publicity and Program</td>
</tr>
<tr>
<td></td>
<td>Greg Sundberg</td>
<td>Graphic Artist, Publications</td>
</tr>
<tr>
<td>1975</td>
<td>Royce Saltzman</td>
<td>Coordinator of the Summer Festival</td>
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<tr>
<td></td>
<td>Richard Koehler</td>
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<tr>
<td></td>
<td>James Miller</td>
<td>Choral Coordinator</td>
</tr>
<tr>
<td></td>
<td>David Thorsen</td>
<td>Workshop Coordinator</td>
</tr>
<tr>
<td></td>
<td>Philip Bayles</td>
<td>Manager, Workshop Orchestra</td>
</tr>
<tr>
<td></td>
<td>Richard Long</td>
<td>Manager, Festival Orchestra</td>
</tr>
<tr>
<td></td>
<td>Steven Bruce</td>
<td>Festival Librarian; Choral Manager</td>
</tr>
<tr>
<td></td>
<td>Terry Bonewitz</td>
<td>Tickets</td>
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<tr>
<td></td>
<td>Sally Sharrard</td>
<td>Publications Office</td>
</tr>
<tr>
<td></td>
<td>David Gustafson</td>
<td>Piano/Harpsichord Technician</td>
</tr>
<tr>
<td></td>
<td>Peggy Fernandez</td>
<td>Head Usher</td>
</tr>
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</table>

* Information for this Appendix was drawn from program books and annual reports of the corresponding years. Please note that the formatting and titles are inconsistent in the sources, and were copied in their original form and order in order to maintain their accuracy.
<table>
<thead>
<tr>
<th>Year</th>
<th>Coordinator</th>
<th>Festival Choir</th>
<th>Cantata Choir</th>
<th>Chamber Choir and Workshops</th>
<th>Festival and Cantata Orchestras</th>
<th>Accompanist</th>
<th>Communications</th>
<th>Tickets</th>
<th>Ushers and Publicity</th>
<th>Music</th>
<th>Piano/Harpsichord Technician</th>
<th>Stage Manager</th>
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<tbody>
<tr>
<td></td>
<td>Coordinator</td>
<td>Festival Choir</td>
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1981  
| H. Royce Saltzman               | director                          |
| Cory Sickels Toevs              | assistant director                |
| Donnie Lutes                    | box office manager                |
| Paul Westlund                   | personnel assistant               |
| Gordon Paine                    | workshops and housing co-ordinator|
| David Thorsen                   | chorus manager                    |
| Robert Hurwitz                  | orchestra manager                 |
| Keyte Hladky and Roberta Smythe | house managers                    |
| David Gustafson                 | piano/harpischord technician      |
| Eric Thums                      | receptionist                      |
| Marion Aird                     | secretary                         |
| Marte Lamb                      | stage manager                     |

1982  
| H. Royce Saltzman               | director                          |
| Henriette Heiny                 | assistant director                |
| Donnie Lutes                    | box office manager                |
| Paul Westlund                   | personnel assistant               |
| Tom Somerville                  | housing coordinator               |
| David Thorsen                   | chorus manager and master class coordinator |
| Roberta Hurwitz                 | orchestra manager                 |
| Keyte Hladky, Rebecca Clary and |                                                                 |
| Bruce Barnett                   |                                                                 |
| David Gustafson                 | piano/harpischord technician      |
| Patti Guthrie                   | assistant                         |
| Charmane Landing                | assistant                         |
| Janet Monday                    | receptionist                      |
| Sara McKean                     | secretary                         |
| Marte Lamb                      | stage manager                     |
| Greg Kopan                      | asst. stage manager               |
| Warren Morgan                   | Festival photographer             |
| Steve Hangebrauk                | sound engineer                    |

1983  
| H. Royce Saltzman               | executive director                |
| Henriette Heiny                 | assistant director                |
| Marte Lamb                      | fiscal officer; box office manager|
| Dorothy Jackson                 | box office                        |
Richard Clark personnel assistant
Thomas Somerville coordinator of housing
David Thorsen chorus director
Patrick Romey stage manager, librarian
Robert Hurwitz orchestra manager
David Gustafson piano/harpsichord technician
Steve Hangebrauk sound engineer and technical director
Caroline Hannah artists' liaison
Mark Sandberg artists' liaison
Patti Lomont Guthrie Festival assistant
Karen DuPriest newsletter editor
Peter Bergquist program notes
Darleen Lawrence accompanist
Lori Clousing accompanist
William Hatcher assistant
Jeanette Stewart assistant
Mary Sipprell assistant
Bill Moore receptionist
Kyte Hladky secretary
Warren Morgan Festival photographer

1984
H. Royce Saltzman executive director
Henriette Heiny assistant director
Marte Lamb fiscal officer, box office manager
Dorothy Jackson box office
Patti Lomont Festival assistant
Sedate Redfield ticket sales
David Thorsen chorus director
Richard Clark personnel assistant
Caroline Hannah artists' liaison
Karen DuPriest newsletter editor
Peter Bergquist program notes
Cristina Haan accompanist
Marla Lowen accompanist
Annette Leong assistant
Mary Sipprell assistant
Bill Moore receptionist
Warren Morgan Festival photographer
Gordon Paine personnel assistant
Thomas Somerville personnel assistant
Kathy Romey librarian
Robert Hurwitz orchestra manager
Rebecca Clary house manager
David Gustafson piano/harpsichord technician
Steve Hangebrauk sound engineer and technical director

1985
H. Royce Saltzman executive director
Henriette Heiny assistant director
Marte Lamb fiscal officer
Patti Lomont office assistant
David Thorsen  chorus director and personnel assistant
Richard Clark  chorus director and personnel assistant
Gordon Paine  personnel assistant
Thomas Somerville  personnel assistant
Owen Bjerke  technical director
Patrick Romey  stage manager (Silva Concert Hall)
Kenneth Jennings  stage manager (Beall Hall)
Steve Hangebrauk  sound engineer
Caroline Hannah  artists' liaison
Kathy Romey  soloists' coordinator and librarian
Marla Lowen  accompanist
Lauri Clausing  accompanist
Bill Moore  receptionist
Robert Hurwitz  orchestra manager
David Gustafson  piano and harpsichord technician
Juretta Nidever  Festival photographer

1986  Royce Saltzman  executive director
Gordon Paine  lecturer and personnel assistant
Thomas Somerville  lecturer and orchestra manager
Richard Clark  director of artistic personnel
Henriette Heiny  assistant director, director of marketing and development
Ann Oncken  business manager
Caroline Green  marketing and publications assistant
Eric Butruille  office assistant
John Cobb  personnel assistant
Linnell Gray  librarian
Kenneth Jennings  stage manager (Beall Hall)
Carolyn Hannah  artist liaison
Kathy Romey  artist liaison and librarian
David Janower  librarian
Marla Lowen  accompanist
Bill Moore  receptionist
David Gustafson  piano and harpsichord technician
Juretta Nidever  photographer

Year-Round Staff
Royce Saltzman  executive director
Henriette Heiny  assistant director
Ann Oncken  business manager
Caroline Green  marketing and publications assistant
Eric Butruille  festival assistant

Seasonal Staff
Owen Bjerke  technical director
Nancy Blake  volunteer coordinator
Richard Clark  operations manager
John Cobb  housing coordinator
Elray Stewart Cook  house manager (Beall Concert Hall)
Elenye German  concessions manager

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David Gustafson    piano and harpsichord technician
Carolyn Hannah Vetter   artist liaison
Kenneth Jennings  (Beall Concert Hall)
David Janower orchestra manager and librarian
Marla Lowen        accompanist
Warren Morgan   photographer
Juretta Nidever   photographer
Kathy Romey      artist liaison and librarian
Patrick Romey    festival assistant
Peter Bergquist program notes
Gwendolyn Koldofsky    lecturer
Gordon Paine    lecturer; personnel assistant
Doreen Rao      lecturer; children's chorus conductor
David Thorsen   chorus director
Richard Todd    horn; guest lecturer
Helmuth Rilling artistic director and conductor; lecturer
Hans Joachim Erhard organ, piano, harpsichord; lecturer

1988  

Year-Round Staff
H. Royce Saltzman executive director
Henriette Heiny associate director and marketing director
Sara M. Jones development director
Ann Oncken          business manager
Caroline Green associate director of marketing
Nancy Blake        secretary
Eric Butruille    festival assistant

Seasonal Staff
Owen Bjerke        technical director
John Cobb          housing coordinator
Elray Stewart-Cook house manager (Beall Concert Hall)
Bert Wong          concessions manager
David Gustafson   piano and harpsichord technician
Carolyn Hannah Vetter artists liaison
Kenneth Jennings stage manager (Beall Concert Hall)
David Janower orchestra manager and librarian
Marla Lowen        accompanist
Juretta Nidever   photographer
Kathy Romey      chorus coordinator and librarian
Patrick Romey    festival assistant
Peter Bergquist program notes
Richard Clark    production director
Gordon Paine    chorus director, lecturer, personnel assistant
Thomas Somerville workshop administrator
Dale Warland    chorus director
Helmuth Rilling artistic director, conductor, lecturer
Krzysztof Penderecki guest conductor, lecturer

1989  

Year-Round Staff
H. Royce Saltzman executive director
<table>
<thead>
<tr>
<th>Name</th>
<th>Position and Responsibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henriette Heiny</td>
<td>associate director and director of marketing</td>
</tr>
<tr>
<td>Sara M. Jones</td>
<td>director of development</td>
</tr>
<tr>
<td>Jean Kaprinski</td>
<td>business manager</td>
</tr>
<tr>
<td>Scott Barkhurst</td>
<td>associate director of publications and marketing</td>
</tr>
<tr>
<td>Nancy Blake</td>
<td>office manager and volunteer coordinator</td>
</tr>
<tr>
<td>Peter Bergquist</td>
<td>program notes</td>
</tr>
<tr>
<td>Richard Clark</td>
<td>director of operations</td>
</tr>
<tr>
<td>Gordon Paine</td>
<td>chorus director lecturer</td>
</tr>
<tr>
<td>Thomas Somerville</td>
<td>lecturer, workshop administrator</td>
</tr>
<tr>
<td>Owen Bjerke</td>
<td>technical director (Hult Center)</td>
</tr>
<tr>
<td>John Cobb</td>
<td>housing coordinator</td>
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<tr>
<td>Elray Stewart-Cook</td>
<td>house manager (Beall)</td>
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<tr>
<td>Vicki Strand</td>
<td>concessions manager</td>
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<tr>
<td>David Gustafson</td>
<td>piano and harpsichord technician</td>
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<tr>
<td>Eric Butruille</td>
<td>artist liaison</td>
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<tr>
<td>David Janower</td>
<td>orchestra manager and librarian</td>
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<tr>
<td>Jay Lehr</td>
<td>Beall Hall stage manager</td>
</tr>
<tr>
<td>Marla Lowen</td>
<td>accompanist</td>
</tr>
<tr>
<td>Juretta Nidever</td>
<td>Festival photographer</td>
</tr>
<tr>
<td>Kathy Romey</td>
<td>artist liaison and librarian</td>
</tr>
<tr>
<td>Patrick Romey</td>
<td>Festival assistant</td>
</tr>
<tr>
<td>H. Royce Saltzman</td>
<td>executive director</td>
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<td>business manager</td>
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<td>Nancy Blake</td>
<td>office manager and volunteer coordinator</td>
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<tr>
<td>Scott Barkhurst</td>
<td>marketing director and assistant for media relations</td>
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<tr>
<td>Cheryl Crumbley</td>
<td>development assistant</td>
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<tr>
<td>Susan Utne</td>
<td>marketing assistant</td>
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<tr>
<td>Peter Bergquist</td>
<td>program notes</td>
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<tr>
<td>Richard Clark</td>
<td>director of operations</td>
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<tr>
<td>Peter Kreysig</td>
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<td>Gordon Paine</td>
<td>chorus director</td>
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<td>Thomas Somerville</td>
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<td>Dale Warland</td>
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<td>technical director (Hult Center)</td>
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<td>John Cobb</td>
<td>housing coordinator</td>
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<tr>
<td>Elray Stewart-Cook</td>
<td>house manager (Beall)</td>
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<td>Sandy South</td>
<td>concessions manager</td>
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<tr>
<td>David Gustafson</td>
<td>piano and harpsichord technician</td>
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<tr>
<td>Diane Abernatheye</td>
<td>artist liaison</td>
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<tr>
<td>David Janower</td>
<td>orchestra manager and librarian</td>
</tr>
<tr>
<td>Timothy Sawyer</td>
<td>choir manager</td>
</tr>
<tr>
<td>Paige Griggs</td>
<td>artist liaison</td>
</tr>
</tbody>
</table>

1990

<table>
<thead>
<tr>
<th>Name</th>
<th>Position and Responsibilities</th>
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<tr>
<td>Richard Clark</td>
<td>director of operations</td>
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<tr>
<td>Peter Bergquist</td>
<td>program notes</td>
</tr>
<tr>
<td>Gordon Paine</td>
<td>chorus director</td>
</tr>
<tr>
<td>Thomas Somerville</td>
<td>lecturer, workshop administrator</td>
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<tr>
<td>Dale Warland</td>
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<tr>
<td>Owen Bjerke</td>
<td>technical director (Hult Center)</td>
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<tr>
<td>John Cobb</td>
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<td>Diane Abernatheye</td>
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<td>David Janower</td>
<td>orchestra manager and librarian</td>
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<tr>
<td>Timothy Sawyer</td>
<td>choir manager</td>
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<tr>
<td>Paige Griggs</td>
<td>artist liaison</td>
</tr>
</tbody>
</table>
James Creaser, Steve Valdez  Beall Hall stage managers
Juretta Nidever  Festival photographer
Kathy Romey  assistant librarian

1991 Year-Round Staff
H. Royce Saltzman  executive director
Henriette Heiny  associate director and director of marketing
Sara M. Jones  director of development
Jean Kaprinski  business manager
Nancy Blake  office manager and volunteer coordinator
Scott Barkhurst  marketing director for University of Oregon School of Music and assistant for media relations, Oregon Bach Festival
Cheryl Crumbley  development assistant
Susan Utne  assistant director of marketing

Seasonal Staff
Peter Bergquist  program notes
Richard Clark  director of operations, lecturer
Gordon Paine  chorus director, lecturer
Robert Hurwitz  lecturer
Thomas Somerville  lecturer, workshop administrator
Gary Kaprinski  lecturer
Marian Smith  lecturer
Owen Bjerke  technical director (Hult Center)
John Cobb  housing coordinator
Elray Stewart-Cook  house manager (Beall)
Sandy South  concessions manager
David Gustafson, Alan Phillips  piano and harpsichord technicians
Diana Abernathey  artist liaison
David Janower  orchestra librarian and workshop instructor
Timothy Sawyer  choir manager
Paige Griggs  artist liaison
Juretta Nidever  Festival photographer
Kathy Romey  assistant librarian

1992 Year-Round Staff
H. Royce Saltzman  executive director
Henriette Heiny  associate director and director of marketing
Sara Jones Brandt  director of development
Marla Lowen  operations coordinator
Jean Kaprinski  business manager
Nancy Blake  office manager and volunteer coordinator
Scott Barkhurst  marketing director for University of Oregon School of Music and assistant for media relations, Oregon Bach Festival
Cheryl Crumbley  director of membership services
Susan Utne  assistant director of marketing

Seasonal Staff
Richard Clark  master class coordinator
Gordon Paine  chorus director, lecturer
Thomas Somerville  director, conducting master class
Robert Goeser  lecturer
Julia Heydon  lecturer
Robert Hurwitz  lecturer
Jeffrey Stolet  lecturer
Owen Bjerke  technical director (Hult Center)
John Cobb  housing coordinator
Elray Stewart-Cook  house manager (Beall)
Susan Bumstead  concessions manager
David Gustafson, Alan Phillips  piano and harpsichord technicians
Diana Abernathe  artists liaison
Marsha Taylor  orchestra librarian
Timothy Sawyer  choir manager
Beth Kellar  orchestra manager
Juretta Nidever  Festival photographer
David Johnson  Stage Manager

1993 Year-Round Staff
H. Royce Saltzman  executive director
Sara M. Jones  assistant director and director of development
George Evano  associate director and director of marketing
Jean Kaprinski  business manager
Marla Lowen  operations coordinator
Nancy Blake  office manager and volunteer coordinator
Anne Bargar  director of membership services
Scott Barkhurst  marketing director for University of Oregon School of Music and assistant for media relations, Oregon Bach Festival
Susan Utne  director of public and media relations
Peter Bergquist  program notes

Seasonal Faculty and Staff
Richard Clark  master class coordinator
Robert Goeser  lecturer
Julia Heydon  lecturer
Robert Hurwitz  lecturer
James Miller  lecturer
Gordon Puine  chorus director, lecturer
Thomas Somerville  director of conducting master classes

Technical and Support Staff
Diana Abernathe  artist liaison
Jerry Alicki  artist liaison
Dennis Davenport  music librarian
Thomas Davies  choir manager
David Gustafson  piano and harpsichord technician
Lynda Hasseler  choir manager
David Johnson  stage manager (Beall Hall)
Beth Kellar  orchestra manager
Dana Lines  music librarian
Juretta Nidever  festival photographer
Michael Nutter  artist liaison
Alan Phillips  piano and harpsichord technician
ElRay Stewart-Cook  house manager (Beall Hall)
D'reen Stewart-Cook  house manager (Beall Hall)
Terry West  artist liaison

*International EarPort Staff*
Greta Anderson
M.J. Hillstrom
John Steinmetz
Mary Lou Van Rysselberghe

1994  *Year-Round Staff*
H. Royce Saltzman  executive director
Neill Archer Roan  executive director designate
Sara Jones Brandt  associate director and director of development
Marla Lowen  operations coordinator
George Evano  director of marketing
Nancy Blake  office manager and volunteer coordinator
Susan Utne  director of public and media relations
Debra Woodruff  audience development coordinator
Mary Miller  business manager
Scott Barkhurst  assistant for media relations

*Seasonal Faculty and Staff*
Peter Bergquist  program notes
Richard Clark  master class coordinator
Jenifer Craig  Lecturer
Robert Goeser  Lecturer
Robert Hurwitz  Lecturer
Robert Kyr  director, Composers Symposium; lecturer
Anne Dhu McLucas  Lecturer
Alasdair Neal  conductor, Composers Symposium Reading Orchestra
Gordon Paine  chorus director; lecturer
Kathy Romey  Lecturer
Thomas Somerville  director, conducting master classes; lecturer

*International EarPort Staff*
Greta Anderson
Ann Fuller
M.J. Hillstrom
Mary Lou Van Rysselberghe

*Technical and Support Staff*
Michael Nutter  technical director Hult Center
David Johnson  stage manager Beall Hall
Elray Stewart-Cook  house manager Beall Hall
Diana Abernathey  artist liaison
Laurie Cracraft  artist liaison
George Larson  artist liaison
Terry West  artist liaison
Jim Rusby  recording engineer, Beall Hall

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Steve Hangebrauk  
recording engineer, Hult Center
---
Robyn Van Dyke  
orchestra librarian
---
Michael Anderson  
orchestra manager
---
Juretta Nidever  
photographer
---
David Gustafson, Alan Phillips  
piano and harpsichord technicians
---
Sheila Porter  
national publicist
---
Oslund Design, Inc.  
graphic artists

1995  
**Year-Round Staff**
---
Neill Archer Roan  
executive director
---
H. Royce Saltzman  
executive director emeritus
---
Marla Lowen  
associate director and artistic administrator
---
George Evano  
associate director and director of communications
---
Peggy A. Renkert  
director of development
---
Nancy Blake  
office manager, merchandising manager, and VolunCheer coordinator
---
Helen Shafran  
director of audience development and annual fund
---
Karol Riedman  
business manager

**Seasonal Faculty and Staff**
---
Scott Barkhurst  
assistant for media relations
---
Peter Bergquist  
Program Notes
---
Richard Clark  
Master class coordinator/Inside Line lecturer
---
Robert Goeser  
Lecturer
---
Robert Hurwitz  
Lecturer
---
Robert Kyr  
Director, Conductors Symposium
---
Kathy Romey  
Choir Master
---
Thomas Somerville  
Director, conducting master classes
---
Stephen Valdez  
Inside Line lecturer

**Technical and Support Staff**
---
Michael Nutter  
technical director (Hult Center)
---
David Johnson  
stage manager, Beall Hall
---
D’reen Stewart-Cook  
house manager, Beall Hall
---
Elray Stewart-Cook  
house manager, Beall Hall
---
Sue Peterson  
boutique manager
---
Diana Abernathey  
artist liaison
---
Laurie Cracraft  
artist liaison
---
George Larson  
artist liaison
---
Terry West  
artist liaison
---
Jim Rusby  
recording engineer, Beall Hall
---
Steve Hangebrauk  
recording engineer, Hult Center
---
Robin Van Dyke  
orchestra librarian
---
Michael Anderson  
orchestra manager
---
Juretta Nidever  
photographer
---
David Cesca  
piano and harpsichord technician
---
David Gustafson  
piano and harpsichord technician
---
Alan Phillips  
piano and harpsichord technician
---
Cindy Jessup  
accounting assistant
---
Anne Smith  
publicist for Corvallis concerts
---
Diana Winter  
publicist for Salem concerts

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Oslund Design, Inc. graphic artists
Casey Bemis EarPort assistant
Anne Fuller EarPort assistant director
Annette Rocholl artist liaison and photographer
Mary Jane Hillstrom director, International EarPort

1996 Year-Round Staff
Neill Archer Roan executive director
H. Royce Saltzman executive director emeritus
Marla Lowen associate director and artistic administrator
George Evano associate director and director of communications
Peggy Renkert director of development
Nancy Blake office manager, VolunCheer coordinator and merchandising
Helen Shafran director of audience development and annual fund
Laurie deKoch assistant to executive director
Karol Riedman director of finance and personnel
Cindy Jessup assistant to the director of finance
Scott Barkhurst assistant for media relations

Seasonal Faculty and Staff
Peter Bergquist Program Notes
Angela Carlson Lecturer
Richard Clark Master class coordinator
Robert Goeser Lecturer
John Harbison Composer-in-residence
Robert Hurwitz Lecturer
Robert Kyr Director, Composers Symposium; lecturer
Anne Dhu McLucas Faculty, American Bach Colloquium
Kathryn Olson Lecturer
Gordon Paine Chorus director
Kathy Romey Chorus director
Craig Russell Lecturer
Thomas Somerville Director, conducting master classes; lecturer
Jeff Stolet Lecturer
Christoph Wolff Chair, American Bach Colloquium

Technical and Support Staff
Michael Nutter technical director, Hult Center
David Johnson stage manager, Beall Hall
D’Reen Stewart-Cook house manager, Beall Hall
Elray Stewart-Cook house manager, Beall Hall
Casey Bemis director, International EarPort
Kate Adams EarPort assistant director
Ann Fuller EarPort assistant director
Diana Abernathey artist liaison
Laurie Cracraft artist liaison
George Larson artist liaison
Terry West artist liaison
Jim Rusby recording engineer, Beall Hall
Bill Barnett recording engineer, Hult Center
Robin Van Dyke orchestra librarian
Michael Anderson orchestra manager
Juretta Nidever photographer
Alan Phillips piano and harpsichord technician
Oslund Design, Inc. graphic artists

1997  
**Year-Round Staff**
H. Royce Saltzman interim executive director
Marla Lowen associate director and artistic administrator
George Evano associate director and director of communications
Peggy Renkert director of development
Nancy Blake office manager, merchandising manager, VolunCheer coordinator, and facilities/artistic coordinator for EarPort
Helen Shafran director of annual fund
Karol Riedman director of finance and personnel
Scott Barkhurst assistant for media relations
Ralf Püpcke assistant to the director of communications

**Seasonal Faculty and Staff**
Wayne Bennett Inside Line lecturer, Eugene, Oregon
Peter Bergquist Program Notes
Richard Clark Master class coordinator/Inside Line lecturer
Robert Goeser Lecturer
Robert Hurwitz Inside Line lecturer
Gordon Paine Chorus director/Inside Line lecturer
Kathy Romey Conducting Master Class/Inside Line lecturer
Thomas Somerville Director, conducting master classes; lecturer

**Technical and Support Staff**
Cindy Jessup accountant
Michael Nutter technical director, Hult Center
David Johnson stage manager, Beall Hall
D'Reen Stewart-Cook house manager, Beall Hall
Elray Stewart-Cook house manager, Beall Hall
Casey Bemis co director, International EarPort
Ann Fuller co director, International EarPort
Diana Abernathey artist liaison
Laurie Cracraft artist liaison
George Larson artist liaison
Sandra Spoor artist liaison
Jim Rusby recording engineer, Beall Hall
Bill Barnett recording engineer, Hult Center
Robin Van Dyke orchestra librarian
Michael Anderson orchestra manager
Juretta Nidever photographer
Oslund Design, Inc. graphic artists
JillMichelle Cosart researcher

1998  
**Year-Round Staff**
H. Royce Saltzman executive director
Marla Lowen associate director and artistic administrator
George Evano  associate director and director of communications
Peggy Renkert  director of development
Nancy Blake  office manager, VolunCheer coordinator, EarPort artistic coordinator
Pat Skipper  director of annual fund
Scott Barkhurst  assistant for media relations

Faculty and Seasonal Staff
Anton Armstrong  Director, Youth Choral Academy
Peter Bergquist  Writer, Program Notes
Richard Clark  Coordinator, Youth Choral Academy
Francis Graffeo  Inside Line lecturer
Robert Hurwitz  Inside Line lecturer
Robert Kyr  Director, Composers Symposium
Anne Dhu McLucas  Inside Line lecturer
Gordon Paine  Chorus master
Dan Pavillard  Inside Line lecturer
Ray Robinson  Inside Line lecturer, Penderecki symposium leader
Kathy Romey  Chorus master
Thomas Somerville  Director, conducting master classes

Technical and Support Staff
Sandi South  merchandising and development coordinator
Elizabeth Harcombe  rehearsal pianist
Charles Badami conducting master class pianist
Kathryn Olson  Choral Academy staff
Joanne McDade  Choral Academy assistant
Dwight Uphaus  Choral Academy mentor
Solveig Holmquist  Choral Academy mentor
Ann Fuller  Director, International EarPort
Michael Nutter  technical director, Hult Center
David Johnson  stage manager, Beall Hall
D’Reen Stewart-Cook  house manager, Beall Hall
Elray Stewart-Cook  house manager, Beall Hall
Michael Anderson  orchestra manager
Robin Van Dyke  orchestra librarian
Diana Abernathey  artist liaison
Laurie Cracraft  artist liaison
Ruthie Manley  artist liaison
Robert Cloutier  keyboard technician
Bill Barnett  recording engineer, Hult Center
Juretta Nidever  photographer
Mattias Vogel  publications assistant
Oslund Design, Inc.  graphic artists

1999  Year-Round Staff
H. Royce Saltzman  executive director
Marla Lowen  associate director and artistic administrator
George Evano  associate director and director of communications
Michael Anderson  assistant artistic administrator
Nancy Blake  development assistant, VolunCheer coordinator
Elin England  office manager
Sandy Gilchrist  accounting
Peggy Renkert  director of development
Pat Skipper  director of annual fund

Faculty and Seasonal Staff
Anton Armstrong  Conductor, Youth Choral Academy
Peter Bergquist  Writer, Program Notes
Richard Clark  Coordinator, Youth Choral Academy
Robert Hurwitz  Inside Line lecturer
Dan Pavillard  Inside Line lecturer
Kathy Romey  Inside Line lecturer; chorus master
Bernard Dobroski  Inside Line lecturer
Thomas Somerville  Director, conducting master classes

Technical and Support Staff
Diane Abernathey  artist liaison
Charles Badami  pianist, conducting master class
Scott Barkhurst  media relations
Bill Barnett  recording engineer
David Bretz  production manager, International EarPort
Larry Brezicka  orchestra librarian, orchestra manager
Andrea Brock  Youth Choral Academy pianist
Richard Carter  piano technician
Laurie Cracraft  artist liaison
Ann Fuller  director, International EarPort
Robert Goeser  lecturer, conducting master class
Elizabeth Harcombe  rehearsal pianist
Don Harder  recording engineer
Therees Hibbard  Youth Choral Academy staff
Peter Hopkins  assistant chorus master
David Johnson  stage manager, Beall Hall
Andrew Lagerquist  harpsichord technician
George Larson  artist liaison
Joanne McDade  Youth Choral Academy assistant
Juretta Nidever  photographer
Michael Nutter  technical director, Hult Center
D'Reen Stewart Cook  house manager, Beall Hall
ElRay Stewart Cook  house manager, Beall Hall
Matthew Svoboda  marketing intern
Marsha Taylor  assistant orchestra librarian
Matthias Vogel  marketing intern
Karen Wilson  recording producer

Year Round Staff
H. Royce Saltzman  executive director
Michael Anderson  assistant artistic administrator
Joan Bingham  volunteer coordinator
Elin England  office manager
George Evano  associate director and director of communications
Sandy Gilchrist accounting
Ann Greenfield director of audience services
Kirsten Jones development assistant
Marla Lowen associate director and artistic administrator
Peggy Renkert director of development

Faculty and Seasonal Staff
Anton Armstrong Director, Youth Choral Academy
Peter Bergquist Program Notes Writer
Jack Boss Inside Line lecturer
Richard Clark Managing Director, Youth Choral Academy
Ann Fuller Director, International EarPort Series
Michael Marissen Lecturer
Robert Kyr Director, Composers Symposium
Kathy Romey Chorus Master
Thomas Somerville Director, Conducting Master Classes

Technical Staff
Michael Nutter Hult Center technical director
Peter Hopkins Assistant chorus master
Larry Brezicka Orchestra manager
Larry Brezicka, Marsha Taylor Orchestra librarian
Jeanne Neven Conducting master class assistant
Diane Abernathey Artist liaison
Nancy Blake Artist liaison
Shirl and Connie Hendrickson Artist liaison
George Larson Artist liaison
Ruthie Manley Artist liaison
Elizabeth Meade Artist liaison
Emily Windle Artist liaison
Terry West International choir coordinator
Al Ohls University housing liaison
Bill Barnett, Don Harder Recording technicians
Scott Higgins Keyboard technician
Mary Beth Davis Transportation coordinator
D'Reen Stewart Cook Beall Hall house manager
ElRay Stewart Cook Beall Hall house manager
David Johnson Beall Hall stage manager
Elizabeth Harcombe Rehearsal pianist
Andrea Brock Youth Choral Academy pianist
Therees Hibbard Youth Choral Academy staff
Scott Barkhurst Media relations
Juretta Nidever Photographer

2001 Year Round Staff
H. Royce Saltzman executive director
Michael Anderson artistic administrator
Joan Bingham volunteer coordinator
Elin England office manager
George Evano associate director and director of communications
Sandy Gilchrist accounting
Ann Greenfield director of audience services
Kirsten Jones grant writer
Marla Lowen associate director and artistic administrator
Peggy Renkert director of development

Faculty and Seasonal Staff
Anton Armstrong Director, Youth Choral Academy
Peter Bergquist Program Notes
Jack Boss Inside Line lecturer
Richard Clark Managing Director, Youth Choral Academy
Peter Hopkins Inside Line lecturer
Robert Hurwitz Inside Line lecturer
Sharon Paul Inside Line lecturer
Kathy Romey Chorus Master
Kenneth Slowik Inside Line lecturer
Thomas Somerville Director, Master Class in Conducting
Marc Vanscheeuwijck Inside Line lecturer

Technical Staff
Michael Nutter Hult Center technical director
Peter Hopkins Assistant chorus master
George Larson Chorus manager
M. Craig McKenzie Orchestra manager
Sylvie Spengler Orchestra librarian
Sherrill Blodgett Master Class in Conducting assistant
Nancy Blake Artist liaison
Ruthie Manley Artist liaison
Bill Barnett, Don Harder Recording technicians
Scott Higgins Keyboard technician
Mary Beth Davis Transportation coordinator
D’Reen Stewart Cook Beall Hall house manager
ElRay Stewart Cook Beall Hall house manager
David Johnson Beall Hall stage manager
Elizabeth Harcombe Rehearsal pianist
Carol Rich Rehearsal pianist
Andrea Brock Youth Choral Academy pianist
Therees Hibbard Youth Choral Academy staff
Christopher Aspaas Youth Choral Academy staff
Mary Ann Bisio Youth Choral Academy staff
Scott Barkhurst Media relations
Elizabeth Waldman Frazier Staff writer
Juretta Nidever Photographer

2002 Year Round Staff
H. Royce Saltzman executive director
Michael Anderson artistic administrator
Joan Bingham volunteer coordinator
Elin England office manager
George Evano associate director and director of communications
Sandy Gilchrist accounting
Ann Greenfield director of audience services
Kirsten Jones development assistant
Marla Lowen associate director and artistic administrator
Peggy Renkert director of development

Faculty and Seasonal Staff
Anton Armstrong Director, Youth Choral Academy
Richard Clark Managing Director, Youth Choral Academy
Robert Hurwitz Inside Line lecturer
Robert Kyr Director, Composers Symposium
Anne Dhu McLucas Inside Line lecturer
Kathy Romey Chorus Master
Thomas Somerville Director, Conducting Master Classes
Marc Vanscheeuwijck Inside Line lecturer

Technical Staff
Michael Nutter Hult Center technical director
Peter Hopkins Assistant chorus master
George Larson Chorus manager
M. Craig McKenzie Orchestra manager
Sylvie Spengler Orchestra librarian
Sherrill Blodgett Master Class in Conducting assistant
Eric Gault Master Class in Conducting videographer
Christoph Sommer Production coordinator, Tan Dun Water Passion After St. Matthew
Cialin Mills-Ostwald Supertitles operator
Terry West Artist liaison
Ruthie Manley Artist liaison
Bill Barnett, Don Harder Recording technicians
Scott Higgins Keyboard technician
Jill Radick Transportation coordinator
D’Reen Stewart Cook Beall Hall house manager
ElRay Stewart Cook Beall Hall house manager
Rick Blake Beall Hall stage manager
Carol Rich Rehearsal pianist
Andrea Brock Youth Choral Academy pianist
Therees Hibbard Youth Choral Academy staff
Christopher Aspaas Youth Choral Academy staff
Mary Ann Bisio Youth Choral Academy staff
Scott Barkhurst Media relations
Elizabeth Waldman Frazier PR assistant
Juretta Nidever Photographer
Griffin Crafts Webmaster

2003
Year Round Staff
H. Royce Saltzman executive director
Michael Anderson artistic administrator
Joan Bingham volunteer coordinator
Elin England office manager
George Evano associate director and director of communications
Sandy Cummings accounting
Ann Greenfield director of audience services
Kirsten Jones development assistant
Marla Lowen associate director and artistic administrator
Peggy Renkert director of development

*Faculty and Seasonal Staff*
Anton Armstrong Director, Youth Choral Academy
Richard Clark Managing Director, Youth Choral Academy
Robert Hurwitz Inside Line lecturer
Peter Hopkins Assistant Chorus Master; Inside Line lecturer
Carol Rich Rehearsal Pianist, Portland, Oregon
Kathy Romey Chorus Master
Thomas Somerville Director, Conducting Master Classes
Marc Vanscheeuwijck Inside Line lecturer

*Technical Staff*
Scott Barkhurst Media Relations
Bill Barnett Recording Engineer
Rick Blake Beall Hall Stage Manager
Paul Burch Music Library Assistant
D'Reen Stewart Cook, ElRay Beall Hall House Managers
Stewart Cook
Griffin Crafts Webmaster
Therees Hibbard, Christopher Youth Choral Academy Staff
Aspaas
Scott Higgins Keyboard Technician
Sandy Holder YCA Pianist
Jillian Kacalek Marketing Assistant
George Larson Choir Manager
Ruthie Manley, Jessica Rossi Artist Liaisons
M. Craig McKenzie Orchestra Manager
Cialin Mills-Ostwald Supertitles Operator
Marcella Myers Housing Liaison
Juretta Nidever Photographer
Michael Nutter Hult Center Technical Director
Sue Peterson Transportation Coordinator
Sylvie Spengler Orchestra Librarian
## APPENDIX F

OREGON BACH FESTIVAL
FESTIVAL COMMITTEE, ADVISORY BOARD AND BOARD OF DIRECTORS
MEMBERSHIP 1971-2003

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>1971</td>
<td>Edmund Cykler</td>
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<tr>
<td></td>
<td>Donnie Lutes</td>
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<tr>
<td></td>
<td>Sue Keene</td>
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<td>Glenn Patton</td>
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<tr>
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<tr>
<td>1972</td>
<td>Edmund Cykler</td>
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<tr>
<td></td>
<td>Royce Saltzman</td>
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<td>Sue Keene</td>
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<td>Glen Patton</td>
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<td>James Miller</td>
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<td></td>
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<td>Roy Paul Nelson</td>
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<td>1975</td>
<td>H. Royce Saltzman</td>
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<td>John and Carolyn Cockrell</td>
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<td>Edmund and Marian Cykler</td>
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<tr>
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<td>Russell and Marian Donnelly</td>
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<tr>
<td></td>
<td>Otto and Marabel Frohnmayer</td>
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</tr>
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<td></td>
<td>Jonathan and Norma Levy</td>
<td></td>
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<tr>
<td></td>
<td>Scott adn Norma Comrada McFadden</td>
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</tr>
<tr>
<td></td>
<td>Byron and Mary Musa</td>
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196
Warner and Virginia Peticolas
Forrest and Mary Rieke
Roland and Ellen Schmidt
Jack and Sally Stafford
Charles and Alice Williams

1976  H. Royce Saltzman
      Foster and Sue Keene Chairpersons
      John and Carolyn Cockrell
      Edmund and Marian Cykler
      Russell and Marian Donnelly
      Otto and MarAbel Frohnmayer
      Jonathan and Norma Levy
      Scott adn Norma Comrada McFadden
      Byron and Mary Musa
      Warner and Virginia Peticolas
      Forrest and Mary Rieke
      Roland and Ellen Schmidt
      Jack and Sally Stafford
      Charles and Alice Williams

1977  H. Royce Saltzman
      Warner and Virginia Peticolas Chairpersons
      Paul and Nonnie Cole
      Ed and Marion Cykler
      Russell and Marian Donnelly
      Otto and MarAbel Frohnmayer
      Ellie and Lawrence Gruman
      Peggy and Robert Guitteau
      Richard and Nancy Hayward
      Tom and Mary Jacobson
      Foster and Sue Keene
      Done and Donnie Lutes
      Scott and Norma Comrada McFadden
      Joyce and Bill McHolick
      Byron and Mary Musa
      Sedate and Tom Redfield
      Jack and Sally Stafford
      Don and Judy Teal
      Charles and Alice Williams

1978  Sally Stafford Chairman
      Don Lutes Vice Chairman
      Scott McFadden Secretary
      Foster Keene Treasurer

1979  Don Lutes President
      Joyce McHolick Vice-President
      Peggy Guitteau Secretary
      Ellie Gruman Membership
1980  *Eugene Advisory Board*

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Joyce McHolick</td>
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<tr>
<td>Lynn Richmond</td>
<td>Vice Chairman</td>
</tr>
<tr>
<td>Ellie Gruman</td>
<td>Secretary</td>
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<tr>
<td>Mary Lou Finne</td>
<td>Publicity</td>
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<td>Roberta-Jean Fox</td>
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<td>Larry Gruman</td>
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<tr>
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<tr>
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<td>Done Lutes</td>
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<td>Phyllis Saltzman/Sally Stafford</td>
<td>receptions</td>
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*Portland Advisory Board*

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<tr>
<td>Kathy Boe</td>
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<td>Richard Bullock</td>
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<tr>
<td>John Frohnmayer</td>
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<tr>
<td>Thomas Vaughan</td>
<td>Co-chairman</td>
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<tr>
<td>Clark Austen</td>
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<tr>
<td>Keith Burns</td>
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<td>Oliver Larson</td>
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<td>Melvin Peters</td>
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<td>Jordan Schnitzer</td>
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1981  Lynn Richmond  president

<table>
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<tr>
<td>Philip Piele</td>
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<tr>
<td>James Weston</td>
<td>audience development chairman</td>
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<tr>
<td>Wayne Atwood</td>
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<tr>
<td>Chuck Chackel</td>
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<td>Russ Donnelly</td>
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<td>Jim Dotson</td>
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<td>Charles Duncan</td>
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<td>Paul Goodman</td>
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<td>Carlisle Moore</td>
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<td>Ugo Pezzi</td>
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<td>Nan Phifer</td>
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<td>Bill Wilson</td>
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1982  Lynn Richmond  President

<table>
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<th>Name</th>
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<tr>
<td>Nonnie Cole</td>
<td>Vice-President</td>
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<tr>
<td>Russell Donnelly</td>
<td>Secretary</td>
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<tr>
<td>Wayne Atwood</td>
<td></td>
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<tr>
<td>Cordell Berge</td>
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<tr>
<td>Kathy Boe</td>
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</table>
William Bowerman
James Dotson
Charles Duncan
Peggy Guitteau
Larry Hirons
James Kays
Carlisle Moore
Ugo Pezzi
Nan Phifer
Philip Piele
Jean Tate

1983
Lynn Richmond  President
Nonnie Cole  Vice-President
Russell Donnelly  Secretary
Wayne R. Atwood
Cordell Berge
Akin C. Blitz
Kathryn R. Boe
William J. Bowerman
James L. Dotson
Charles Duncan
Margaret Gontrum
Kyung S. Gregor
Peggy Guitteau
James W. Kays
Juretta L. Nidever
Jean B. Tate

1984
Charles Duncan  President, Executive Committee Chair
Larry Hirons  Vice-President
Margaret D. Gontrum  Secretary
F. Lynn Richmond
Russell J. Donnelly
Ralph F. Lafferty
Hans U. Tschersich
Wayne R. Atwood
Cordell Berge
Akin C. Blitz
Kathryn R. Boe
William J. Bowerman
Nonnie Cole
James L. Dotson
Bonnie J. Ford
Kyung S. Gregor
Margaret E. Guitteau
James W. Kays
Juretta L. Nidever
F. Robert O'Donnell

199
<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tr>
<td>Roger F. Smith</td>
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<tr>
<td>Jean B. Tate</td>
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<tr>
<td>David P. Weinkauf</td>
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<tr>
<td>Harvey F. Zahn</td>
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<tr>
<td><strong>Directors-at-large</strong></td>
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<tr>
<td>Morton Jackson</td>
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<tr>
<td>Robert H. Mikkelsen</td>
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<td>1985</td>
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<td>Charles Duncan</td>
<td>President, Executive Committee Chair</td>
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<td>Larry Hirons</td>
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<td>Margaret D. Gontrum</td>
<td>Secretary</td>
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<tr>
<td>F. Lynn Richmond</td>
<td>Long-Range Planning Committee Chair</td>
</tr>
<tr>
<td>Kyung S. Gregor</td>
<td>Finance Committee Chair</td>
</tr>
<tr>
<td>Roger F. Smith</td>
<td>Audience Development Committee Chair</td>
</tr>
<tr>
<td>Hans Ulrich Tschersich</td>
<td>Projects Committee Chair</td>
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<tr>
<td>Wayne R. Atwood</td>
<td>Nominating Committee Chair</td>
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<tr>
<td>Kathryn R. Boe</td>
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<td>Ronald C. Boehl</td>
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<td>William J. Bowerman</td>
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<td>Nonnie Cole</td>
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<tr>
<td>Jerome H. Dayton</td>
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<td>James L. Dotson</td>
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<td>Bonnie J. Ford</td>
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<td>Margaret E. Guiteau</td>
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<td>F. Robert O'Donnell</td>
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<td>David P. Weinkauf</td>
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<td>Harvey F. Zahn</td>
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<td><strong>Directors-at-large</strong></td>
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<td>Morton Jackson</td>
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<td>Robert H. Mikkelsen</td>
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<td>Hans U. Tschersich</td>
<td>Vice-President</td>
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<tr>
<td>Juretta L. Nidever</td>
<td>Secretary</td>
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<tr>
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<tr>
<td>Harvey F. Zahn</td>
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<tr>
<td>Roger F. Smith</td>
<td>Audience Development Committee Chair</td>
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<td>Charles T. Duncan</td>
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<td>William J. Bowerman</td>
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Jerome H. Dayton  
Russell J. Donnelly  
Frank Elsener  
JoMae Gonyea  
Margaret E. Guittieau  
Bryan T. Hodges  
Jeanne Johnson  
Ralph F. Lafferty  
F. Robert O'Donnell  
F. Lynn Richmond  
Phyllis M. Saltzman  
Sarah K. Stafford  
David P. Weinkauf

Directors-at-large  
Kathryn R. Boe  
Bonnie J. Ford  
Morton Jackson  
Robert H. Mikkelsen  
Thomas A. Wilson

1987  
Kyung S. Gregor  
Hans U. Tschersich  
Juretta Nidever  
Edward Kammerer  
Roger F. Smith  
Jerome H. Dayton  
Russell J. Donnelly  
James L. Dotson  
Sheila Elsener  
Jo Mae Gonyea  
Margaret E. Guittieau  
Larry Hirons  
Bryan T. Hodges  
Jeanne Johnson  
Gail O'Donnell  
Sarah K. Stafford  
David P. Weinkauf  
Harvey F. Zahn

Directors-at-large  
Kathryn R. Boe  
Bonnie J. Ford  
Morton Jackson  
Robert H. Mikkelsen  
Thomas A. Wilson

1988  
Kyung S. Gregor  
David P. Weinkauf  
Margaret E. Guittieau

President  
President, Executive Committee Chair  
Vice-President  
Vice-President, Projects Committee Chair  
Secretary  
Secretary  
Long Range Planning Committee Chair  
Audience Development Committee Chair

201
Cleve Boehi  
Jerome Dayton  
Ellie Dumdi  
Jo Mae Gonyea  
Bryan T. Hodges  
Jeanne Johnson  
Edward W. Kammerer  
John Moseley  
Juretta Nidever  
Warner Peticolas  
Buford Roach  
Roger Saydack  
Roger F. Smith  
Sarah K. Stafford  
Hans Tschersich  
Harvey Zahn  

Directors-at-large  
William J. Bowerman  
Bonnie J. Ford  

Ex-officio  
Bernard Dobroski  

1989  
Roger Saydack  president  
Jerome Dayton  vice-president  
Jeanne Johnson  secretary  
Kyung Gregor  immediate past president  
Roger F. Smith  
Buford Roach  
Heather Westing Blair  
Charles T. Duncan  
Han U Tschersich  
James L. Bjork  
Sarah K. Stafford  
Warner L. Peticolas  
Philip Barnhart  
Ellie Dumdi  
Jo Mae Gonyea  
Rhea Wingard  
Cleve Boehi  
Edward W. Kammerer  
John Moseley  
Harvey Zahn  

1990  
Ellie Dumdi  
Joanna Hoskins  
Jeanne Johnson  
Rhea Wingard  
Cleve Boehi
John Moseley
Jerome H. Dayton
Buford I. Roach
Roger M. Saydack President
Heather Westing Blair
Jim Reid
Kyung S. Gregor
James A. Giustina
James L. Bjork
Philip N. Barnhart
Nonnie Cole
Bernard Dobroski
Charles T. Duncan
Edward Kammerer
Warner L. Peticolas
Sarah K. Stafford
Alan Yordy

1991
Roger M. Saydack President
Jerome H. Dayton Vice President
Joanna Hoskins Secretary
Philip N. Barnhart
James L. Bjork
Ronald C. Boehli
Nonnie Cole
Ellie Dumdi
Roscoe Divine
Charles T. Duncan
A. James Giustiana
George E. Hanson
Jeanne Johnson
Edward W. Kammerer
John Moseley
Warner L. Peticolas
Sarah K. Stafford
Sheila M. Stokes
Rhea Wingard
Alan Yordy

Directors-at-Large
William J. Bowerman
Bonnie J. Ford

Ex-Officio
Gary M. Martin

1992
Jerome H. Dayton President
Alan R. Yordy Vice President
Rhea Wingard Secretary
Roger M. Saydack Immediate Past President
Philip N. Barnhart  
James L. Bjork  
Ronald C. Boehli  
Nonnie Cole  
Ellie Dumdi  
Roscoe Divine  
Charles T. Duncan  
A. James Giustiana  
George E. Hanson  
Joanna Hoskins  
Robert I. Hurwitz  
Jeanne Johnson  
Edward W. Kammerer  
Yayoe Kuramitsu  
Peter Moore  
John Moseley  
Warner L. Peticolas  
Mary Merriman-Smith  
Sheila M. Stokes  
Sylvia Sycamore  

Directors-at-Large  
William J. Bowerman  
Bonnie J. Ford  

Ex-Officio  
Gary M. Martin  

1993  
Jerome H. Dayton  
Alan R. Yordy  
Rhea Wingard  
Roger M. Saydack  
Philip N. Barnhart  
James L. Bjork  
Ronald C. Boehli  
Roscoe Divine  
Ellie Dumdi  
Charles T. Duncan  
A. James Giustiana  
George E. Hanson  
Joanna Hoskins  
Robert I. Hurwitz  
Edward W. Kammerer  
Yayoe Kuramitsu  
J. Peter Moore  
John Moseley  
Warner L. Peticolas  
Sheila M. Stokes  
Sylvia Sycamore  

President  
Vice President  
Secretary  
Immediate Past President
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Bonnie J. Ford

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1994  Sylvia Sycamore  president
      Jerome H. Dayton  immediate past president
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      Rhea Wingard  secretary
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      Ronald C. Boehli
      Roscoe Divine
      Ellie Dumdi
      Charles T. Duncan
      George E. Hanson
      Joanna Hoskins
      Robert I. Hurwitz
      Yayoe Kuramitsu
      Robert E. McNutt
      Peter Moore
      John Moseley
      Charlotte M. Oien
      Warner L. Peticolas
      Sheila M. Stokes
      Mary Lou Van Rhysselberghe
      John D. Woodworth

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      Rhea Wingard  secretary
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      Philip N. Barnhart
      Thomas Bascom
      James L. Bjork
      Ronald Boehli
      Gordon Boltz
      Ruby Brockett
      Roscoe Divine
      Frank Gibson
Adriana Giustina
George E. Hanson
Joanna Hoskins
Robert I. Hurwitz
Weldon Ihrig
Ed King
JoLayne McDow
Robert E. McNutt
Peter Moore
John Moseley
Charlotte M. Oien
Brodie Remington
Candice Rohr
Karen Sprague
Mary Lou Van Rhysselberghe
Thomas E. Wildish
John D. Woodworth
Dan Wright

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Sylvia Sycamore
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Charlotte M. Oien
Susana Anderson
Thomas Bascom
Ronald Boehli
Gordon Boltz
Ruby Brockett
Jo V. Courtemanche
Roscoe Divine
Frank Gibson
Adriana Giustina
George E. Hanson
Joanna Hoskins
Robert I. Hurwitz
Weldon Ihrig
JoLayne McDow
Robert E. McNutt
Peter Moore
Brodie Remington
Candice Rohr
Sandi South
Karen Sprague

president
vice president
secretary
Mary Lou Van Rhysselberghe
Alan Yordy

Adjunct member
Dan Wright

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Marian C. Donnelly

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Gordon Boltz Vice President
Adriana Giustina Secretary
Susana Anderson
Thomas Bascom
Ronald Boehli
Jo V. Courtemanche
Roscoe Divine
Melva Gamet
Frank Gibson
George E. Hanson
Robert I. Hurwitz
Tom Ing
JoLayne McDow
Robert E. McNutt
Peter Moore
Charlotte Oien
Candice Rohr
Mary Lou Smith
Sandi South
Karen Sprague
Sylvia Sycamore
Mary Lou Van Rhysselberghe
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Adjunct member
Dan Wright

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Friedrich Hännsler
Beverley Sallee
Timotheous Pohl

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1988
- Thomas E. Wildish
  President
- Gordon Boltz
  Vice President and Finance Chair
- Karen Sprague
  Secretary and Nominating Chair
- Susana Anderson
- Thomas Bascom
- Nonnie Cole
- John Farnworth
- Melva Gamet
- Adriana Giustina
- Frank Gibson
- Robert Hurwitz
- Tom Ing
- Robert McNutt
- Mary Ann Moore
- Peter Moore
  Development Chair
- Charlotte Oien
- Paul Riess
- Candice Rohr
- Mary Lou Smith
- Sandi South
  Marketing Chair
- Brad Strangeland
- Sylvia Sycamore
- Mary Lou Van Rhyselberghe
- Alan Yordy

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- Friedrich Hänssler
- Beverley Sallee
- Timotheous Pohl

*Directors-at-Large*
- William J. Bowerman
- Bonnie Jo Ford
- Marian C. Donnelly

*Ex-Officio*
Anne Dhu McLucas

1999
- Gordon Boltz
  President
- Nonnie Cole
  Vice President
- Karen Sprague
- Susana Anderson
- Thomas Bascom
- Jim Bjork
- Michael Drennan
- Mary Ann Moore
  Secretary and Nominating Chair
- Peter Moore
- Charlotte Oien
- Paul Riess
- Candice Rohr
- Mary Lou Smith
- Sandi South
- Brad Strangeland
- Sylvia Sycamore
- Mary Lou Van Rhyselberghe
- Alan Yordy

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- Beverley Sallee
- Timotheous Pohl

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- William J. Bowerman
- Bonnie Jo Ford
- Marian C. Donnelly

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Anne Dhu McLucas
John Farnworth
Melva Gamet
Tom Ing
Robert McNutt
Mary Ann Moore
Bob Mylenek
Charlotte Oien
Betsy Richanbach
Paul Riess
Candice Rohr
Mary Lou Smith
Sandi South
Joyce Spence
Brad Strangeland
Mary Lou Van Rhysselberghe
Tom Wildish
Susan Abraham
Ronald Gladney
Mary Ellen McNutt

*Directors-at-Large*
William J. Bowerman
Bonnie Jo Ford
Marian C. Donnelly

*Ex-Officio*
Anne Dhu McLucas

---

2000  Gordon Boltz  
      Nonnie Cole  
      Mary Ann Moore  
      Susan Abraham  
      Susana Anderson  
      Thomas Bascom  
      Jim Bjork  
      Michael Drennan  
      Melva M. Gamet  
      Tom Ing  
      Mary Ellen McNutt  
      Bob Mylenek  
      Betsy Richanbach  
      Paul Riess  
      Candice Rohr  
      Sandi South  
      Joyce Spence  
      Karen Sprague  
      Brad Strangeland  
      Tom Wildish  
      Richard Clark  

209
Becky Drobac  
Bob Fraser  
Andrew Halpern  
Mel Lindley  

Directors-at-Large  
Russell Donnelly  
Bonnie Jo Ford  

Ex-Officio  
Anne Dhu McLucas  

2001  
Nonnie Cole  President  
Bob Mylenek  Vice President  
Mary Ann Moore  Secretary  
Susan Abraham  
Jim Baldovin  
Gordon Boltz  
Pilar Bradshaw  
Richard Clark  
Bob Fraser  
Melva Gamet  
Mary Glass  
Andrew Halpern  
Tom Ing  
Dottie Koehrson  
Mary Ellen McNutt  
Chris Otto  
Betsy Richanbach  
Paul Riess  
Sandi South  
Joyce Spence  
Brad Strangeland  

Directors-at-Large  
Russell Donnelly  
Bonnie Jo Ford  

Ex-Officio  
Anne Dhu McLucas  

2002  
Nonnie Cole  President  
Bob Mylenek  Vice President  
Mary Ellen McNutt  Secretary  
Susan Abraham  
Pilar Bradshaw  
Richard Clark  
Bob Fraser  
Melva Gamet  
Mary Glass
Andrew Halpern  
Tom Ing  
Dottie Koehrson  
Joan Kropf  
Mel Lindley  
Mary Ann Moore  
Chris Otto  
Betsy Richanbach  
Paul Riess  
Sandi South  
Joyce Spence  
Brad Strangeland  
Dave Weinkauf

*Directors-at-Large*  
Russell Donnelly  
Bonnie Jo Ford

*Ex-Officio*  
Anne Dhu McLucas

2003  
Bob Mylenek  
Robert H. Fraser  
Mary Ellen McNutt  
Pilar Bradshaw  
Richard Clark  
Nonnie Cole  
Melva M. Gamet  
Andy Halpern  
Tom Ing  
Dottie Koehrson  
Joan Kropf  
Mel Lindley  
Mary Ann Moore  
Mary Glass O’Leary  
Nathan Philips  
Susan Price  
Betsy Richanbach  
Paul Riess  
Joyce Spence  
Brad Strangeland  
Dave Weinkauf  
Tom Wuest

*Directors-at-Large*  
Russell Donnelly  
Bonnie Jo Ford

*Ex-Officio*  
Dr. Brad C. Foley
### APPENDIX G
OREGON BACH FESTIVAL INSIDE LINE LECTURES 1989-2003†

<table>
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<th>Year</th>
<th>Lecturer(s)</th>
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<th>Guest</th>
<th>Topic</th>
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<td>Peter Kreyssig</td>
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<td>Dale Warland</td>
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<td>Penderecki St. Luke Passion</td>
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<td>Peter Kreyssig</td>
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<td>Marian Smith</td>
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<td>Gary Kaprinski</td>
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<td>Mozart, Schubert &amp; Mendelssohn</td>
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<td>1992</td>
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<td>Robert Hurwitz</td>
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<td>Bach Suite No. 1 &amp; Hunting Cantata</td>
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<td>Julia Heydon</td>
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<td>Jeffrey Stolet</td>
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<td>Penderecki &amp; Shostakovich</td>
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<td>Gordon Paine</td>
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<td>X</td>
<td>Messa per Rossini</td>
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<td>1993</td>
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<td>Haydn The Seasons</td>
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<td>Jennifer Craig</td>
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<td>Mendelssohn A Midsummer Night’s Dream</td>
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<td>Kathy Romey</td>
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<td>Mendelssohn Elijah</td>
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<td>1994</td>
<td>Thomas Somerville</td>
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<td>Bach Mass in B Minor</td>
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<td>Robert Kyr</td>
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<td>Pärt Litany</td>
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<td>Robert Hurwitz</td>
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<td>Bella Lewitzky</td>
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<td>Anne Dhu McLucas</td>
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<td>Kathy Romey</td>
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<td>Verdi’s Requiem</td>
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<td>1995</td>
<td>Richard Clark</td>
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<td>Bach St. John Passion</td>
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<td>Jeffrey Kahane</td>
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<td>Robert Hurwitz</td>
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<td>Steve Valdez</td>
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<td>Nick Strimple</td>
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<td>Dvorák Stabat Mater</td>
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<td>1996</td>
<td>Thomas Somerville</td>
<td>X</td>
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<td>Bach Mass in B Minor</td>
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† All information gathered for this Appendix comes from the program books published by the Oregon Bach Festival from each respective year listed.
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<th>Year</th>
<th>Artist(s)</th>
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<th>Composer(s) or Work(s)</th>
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<td>Kathryn Olson</td>
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<td>Bruckner</td>
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<td></td>
<td>Jeff Stolet and Maria Guinand</td>
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<td>Robert Hurwitz</td>
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<td>Bach secular cantatas</td>
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<td>Craig Russell and Robert Kyr</td>
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<td>Angela Carlson</td>
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<td>Schubert</td>
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<td>Robert Hurwitz</td>
<td>X</td>
<td>Beethoven Missa Solemnis</td>
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<td>John Steinmetz</td>
<td>X</td>
<td>Bach Orchestral Suites, Brandenburgs</td>
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<td>Kathy Romey</td>
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<td>Brahms Requiem</td>
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<td>John Steinmetz</td>
<td>X</td>
<td>Schubert Mass in G</td>
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<td>Wayne Bennett</td>
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<td>Mendelssohn and Schubert</td>
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<td>Gordon Paine</td>
<td>X</td>
<td>Handel Messiah</td>
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<td>1998</td>
<td>Robert Hurwitz</td>
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<td>Frank Grafeo</td>
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<td>Great opera arias</td>
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<td>Ray Robinson</td>
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<td>Beethoven &amp; Penderecki</td>
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<td>Ray Robinson</td>
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<td>Robert Hurwitz</td>
<td>X</td>
<td>Barber, Bernstein, Biebl, Copland, Ravel</td>
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<td>2001</td>
<td>Peter Hopkins</td>
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<td>Robert Hurwitz</td>
<td>X</td>
<td>Rossini, Mozart &amp; Mendelssohn</td>
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<td>Sharon Paul</td>
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<td>Kenneth Slowik</td>
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<td>Anne Dhu McLucas</td>
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<td>Tan Dun</td>
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<td>Robert Hurwitz</td>
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<td>Bruckner Te Deum, Penderecki Credo</td>
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<td>2003</td>
<td>John Steinmetz</td>
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<td>Handel Jephtha</td>
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<td>Marc Vanscheeuwijk</td>
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<td>Robert Hurwitz</td>
<td>X</td>
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<td>Peter Hopkins</td>
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<td>Bach Magnificat &amp; Mozart C Minor Mass</td>
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## APPENDIX H

OREGON BACH FESTIVAL REPETOIRE LIST 1970-2004‡
COMPILED BY GEORGE EVANO AND THE OREGON BACH FESTIVAL OFFICE
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<table>
<thead>
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<th>Year</th>
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<th>Title</th>
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<td>J. S. Bach</td>
<td>BWV 229 Motet Komm Jesu komm</td>
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<td></td>
<td>Brahms</td>
<td>Op. 74 Motet Warum ist Das Licht Gegeben</td>
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<tr>
<td></td>
<td>David</td>
<td>Der barmherzige Samariter</td>
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<td>Kelemen</td>
<td>Hommage a Heinrich Schütz</td>
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<td>Schütz</td>
<td>SWV 29 Motet Wie lieblich sind deine Wohnungen</td>
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<td>1971</td>
<td>J. S. Bach</td>
<td>BWV 79 Cantata: Gott der Herr ist Sonn und Schild</td>
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<td>J. S. Bach</td>
<td>BWV 81 Cantata: Jesus schläft, was soll ich hoffen</td>
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<td>J. S. Bach</td>
<td>BWV 88 Cantata: Siehe ich will vei Fischer aussenden</td>
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<td>J. S. Bach</td>
<td>BWV 168 Cantata: Tue Rechnung! Donnerwort</td>
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<td>BWV 225 Motet Singet dem Herrn</td>
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<td>J. S. Bach</td>
<td>BWV 226 Motet Der Geist hilft</td>
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<td>J. S. Bach</td>
<td>BWV 228 Motet Fürchte dich nicht</td>
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<td>BWV 245 St. John Passion</td>
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<td>BWV 541 Prelude and Fugue in G Major</td>
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<td>J. S. Bach</td>
<td>BWV 1080 Die Kunst der Fugue</td>
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<td>Couperin</td>
<td>Troisieme Orde</td>
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<td>Quantz</td>
<td>Trio Sonata in C Minor</td>
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<td>1972</td>
<td>J. S. Bach</td>
<td>BWV 232 Mass in B Minor</td>
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<td>J. S. Bach</td>
<td>BWV 831 Partita in B Minor</td>
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<td>BWV 859 Prelude and Fugue in F-Sharp Minor</td>
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<td>BWV 864 Prelude and Fugue in A Major</td>
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<td>J. S. Bach</td>
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<td>SWV 41 From Symphoniae Sacrae I: Psalm 103 Nun Lob Mein Seel Den Herren</td>
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‡ The 2004 season is tentative and does not include any pieces for the Discovery Series. Additionally, the list does not include repertoire for the Youth Choral Academy or other programs outside of the chamber music, recitals and major works performed.
Schütz
SWV 265 From Symphoniae Sacrae I: O quam pulchra es
Schütz
SWV 266 From Symphoniae Sacrae I: Vene de Libano
Schütz
SWV 282 From Kleine Geistliche Konzerte: Eile mich Gott zu erretten
Schütz
SWV 286 From Symphoniae Sacrae I: Magnificat
Schütz
SWV 291 From Kleine geistliche Konzerte: Schaffe in Mir Gott Ein Reines Herz
Schütz
SWV 325 From Kleine geistliche Konzerte: Die Seele Christe heilge mich
Schütz
SWV 327 From Kleine geistliche Konzerte: Allein Gott in Der Höh Sei Her
Schütz
SWV 336 From Symphoniae Sacrae II: Quemadmodum Desiderat
Schütz
SWV 344 From Symphoniae Sacrae II: Meine Seele erhebt den Herren

1973
J. S. Bach
BWV 82 Cantata: Ich habe genug
J. S. Bach
BWV 150 Cantata: Nach dir Herr verlanget mich
J. S. Bach
BWV 172 Cantata: Erschallet ihr Lieder
J. S. Bach
BWV 227 Motet Jesu meine Freude
J. S. Bach
BWV 244 St. Matthew Passion
J. S. Bach
BWV 1007 Suite No. 1 in G Major for Solo Cello
J. S. Bach
BWV 1027 Sonata in G Major for Bassoon and Cembalo
J. S. Bach
BWV 1041 Concerto in A Minor for Violin, Strings and Continuo
J. S. Bach
BWV 1047 Brandenburg Concerto No. 2
J. S. Bach
BWV 1052 Concerto in D Minor for Harpsichord and Orchestra
J. S. Bach
BWV 1068 Suite No. 3 in D Major for Orchestra
Reg
Op. 46 Fantasie und Fuge über den Namen “Bach”
Sweelinck
Fantasia b-a-c-h in D Minor
Telemann
Quartet in G Minor for Flute, Violin, Cello and Continuo
Telemann
Trio Sonata in C Minor for Flute, Violin and Continuo (from Essercizzi Musici)

1974
J. S. Bach
BWV 110 Cantata: Unser Mund sei voll Lachens
J. S. Bach
BWV 203 Cantata: Amore traditore
J. S. Bach
BWV 211 Cantata: Kaffeekantate
J. S. Bach
BWV 525 Sonata in F Major for Oboe and Harpsichord
J. S. Bach
BWV 541 Prelude and Fugue in G Major
J. S. Bach
BWV 544 Prelude and Fugue in B Minor
J. S. Bach
BWV 582 Passacaglia and Fugue in C Minor
J. S. Bach
BWV 767 Chorale Partita on “O Gott du frommer Gott”
J. S. Bach
BWV 831 Partita in B Minor
J. S. Bach
BWV 992 Capriccio on the Departure of His Most Beloved Brother
J. S. Bach
BWV 1050 Brandenburg Concerto No. 5
J. S. Bach
BWV 1069 Suite No. 4 in D Major for Orchestra
Haydn
Hob. 34 Rondo in A Minor
Haydn
Hob. XVI-9 Trio in A Major
Haydn
Missa in Tempore Belli “Mass in Time of War”
Mozart
KV 165 Exsultate Jubilate
Mozart
KV 201 Symphony No. 29 in A Major
Mozart
KV 231 Vesperae De Dominica
Mozart
KV 304 Sonata in E Minor for Violin and Piano

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<td>KV 626</td>
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J. S. Bach BWV 596 Concerto in D Minor after A. Vivaldi
J. S. Bach BWV 654 Schmucke dich o liebe Seele
J. S. Bach BWV 874 Prelude and Fugue in D Major
J. S. Bach BWV 875 Prelude and Fugue in D Minor
J. S. Bach BWV 876 Prelude and Fugue in E Major
J. S. Bach BWV 1028 Sonata No. 2 for Gamba and Harpsichord
J. S. Bach BWV 1030b Sonata in G Minor for Oboe and Harpsichord
Buxtehude BuxWV 163 Prelude and Fugue in G Minor
Buxtehude BuxWV 163 Prelude and Fugue in G Minor
Frescobaldi Capriccio over a Flemish Bass
Mozart KV 498 Trio in E-flat “Kegelstatt” for Clarinet, Viola and Piano
Quantz Sonata II for Flute and Harpsichord

1981
C. P. E. Bach Sonata in G Minor for Oboe and Harpsichord
J. C. Bach Concerto in B-flat Major for Organ and Strings
J. C. Bach Concerto in E-flat Major for Organ and Strings
J. C. Bach Concerto Rondo in F for Organ and Strings
J. C. Bach Concerto Rondo in F for Organ and Strings
J. S. Bach BWV 17 Cantata: Wer Dank opfert
J. S. Bach BWV 40 Cantata: Dazu ist erschienen
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J. C. Bach
Concerto in E-flat Major for Organ and Strings
J. C. Bach
Concerto Rondo in F for Organ and Strings
J. C. F. Bach
Sonata in C Major for Flute, Oboe and Piano
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BWV 904 Fantasia and Fugue in A Minor
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Op. 36 Sextet in G Major
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Op. 54 Schicksalslied
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Britten
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Britten
Op. 11 On This Island
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Op. 52 Winter Words
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Two Insect Pieces
Carter
Three Pieces for Four Timpani
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Concerto in D Major for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello
Dohnanyi
Op. 10 Serenade in C Major for Violin, Viola and Cello
Dukas
Fanfare From “La Peri”
Gershwin
For You For Me For Evermore
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I Love to Rhyme
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J. S. Bach  BWV 225 Motet Singet dem Herrn
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KV 427 Mass in C Minor

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KV 452 Quintet in E-Flat Major for Piano and Winds

Mozart  
KV 454 Sonata in B-Flat Major for Violin and Piano

Mozart  
KV 478 Quartet No. 1 in G Minor for Piano and Strings

Mozart  
KV 491 Concerto No. 24 in C Minor for Piano and Orchestra

Mozart  
KV 504 Symphony No. 38 in D Major (Prague)

Poulenc  
Sextet for Piano and Winds

A. Scarlatti  
Toccata in D-Major

Schubert  
D. 87 Op. 125 String Quartet in E-Flat Major No. 1

Schubert  
D. 759 Symphony No. 8 in B Minor “Unfinished”

Shostakovich  
Op. 110 String Quartet No. 8 in C Minor

Susato  
Suite

1992  
J. S. Bach  
BWV 4 Cantata: Christ lag in Todesbanden

J. S. Bach  
BWV 18 Cantata: Gleichwie der Regen und Schnee

J. S. Bach  
BWV 71 Cantata: Gott ist mein König

J. S. Bach  
BWV 80 Cantata: Ein feste Burg

J. S. Bach  
BWV 106 Cantata: Gottes Zeit ist die allerbeste Zeit

J. S. Bach  
BWV 131 Cantata: Aus der Tiefe rufe ich

J. S. Bach  
BWV 143 Cantata: Lobe den Herrn
J. S. Bach  BWV 150 Cantata: Nach dir Herr verlanget mich
J. S. Bach  BWV 196 Cantata: Der Herr denket an uns
J. S. Bach  BWV 208 Cantata: Was mir behagt
J. S. Bach  BWV 232 Mass in B Minor
J. S. Bach  BWV 1055 Concerto in A Major for Oboe and Strings
J. S. Bach  BWV 1066 Suite No. 1 in C Major for Orchestra
Brahms  Op. 17 Songs for Women's Voices
Brahms  Op. 52 Liebeslieder Waltzes
Haydn  Sinfonia Concertante
Haydn  Sinfonia Concertante
Penderecki  Cello Concerto No. 2
Penderecki  String Quartet No. 2
Schubert  D. 920 Op. 135 Ständchen
Shostakovich  Op. 54 Symphony No. 6 in B Minor
Verdi, et al.  Messa Per Rossini

1993  Albéniz  Sevilla
Argento  Letters from Composers for High Voice and Guitar
J. S. Bach  BWV 12 Cantata: Weinen Klagen Sorgen Zagen
J. S. Bach  BWV 21 Cantata: Ich hatte viel Bekümmernis
J. S. Bach  BWV 21 Cantata: Ich hatte viel Bekümmernis
J. S. Bach  BWV 31 Cantata: Der Himmel lacht
J. S. Bach  BWV 61 Cantata: Nun komm der Heiden Heiland
J. S. Bach  BWV 147 Cantata: Herz und Mund
J. S. Bach  BWV 172 Cantata: Erschallet ihr Lieder
J. S. Bach  BWV 540 Toccata and Fugue in F Major
J. S. Bach  BWV 542 Fantasia and Fugue in G Minor
J. S. Bach  BWV 548 Prelude and Fugue in E Minor
J. S. Bach  BWV 988 Aria with Thirty Variations “Goldberg Variations"
J. S. Bach  BWV 1041 Concerto in A Minor for Violin, Strings and Continuo
J. S. Bach  BWV 1059 Concerto in D Minor for Oboe, Strings and Basso Continuo
(Reconstructed by Arnold Mehl)
Bartok  String Quartet No. 4
Bartok  String Quartet No. 5
Beethoven  Op. 15 Piano Concerto No. 1 in C Major
Beethoven  Op. 18 No. 3 String Quartet in D Major
Brahms  Op. 40 Trio in E-Flat Major
Brahms  Op. 45 Ein Deutsches Requiem
Buxtehude  BuxWV 142 Prelude in E Minor
Buxtehude  BuxWV 156 Toccata in F Major
Buxtehude  BuxWV 188 Chorale Fantasia: Gelobst seist du
Buxtehude  BuxWV 210 Chorale Fantasia: Nun freut euch
De Falla  Tres Piezas
De Murcia  Toccata En La Manera De Corelli
Debussy  Golliwogg's Cake Walk
Dvořák Op. 96 String Quartet in F Major
Gallardo Del Rey Rosales
Golijov Ave Maria Meditation Sur Le Premier Prelude De Piano De J. S. Bach
Gounod Ave Maria, Méditation sur le premier Prélude de Piano de J. S. Bach
Haydn The Seasons
Mendelssohn Op. 61 Midsummer Night's Dream
Mendelssohn Op. 70 Elijah
Mozart KV 466 Concerto No. 20 in D Minor for Piano and Orchestra
Mozart KV 551 Symphony No. 41 in C Major
Mozart KV 575 Quartet in D Major
Piazzolla Dos Estaciones Porteñas (Invierno-Verano)
Schumann Op. 41 No. 1 Quartet in A Minor
Telemann Don Quichotte Suite in A Minor for Strings and Harpsichord
Zelenka Sinfonia in A Minor

1994

J. S. Bach BWV 51 Cantata: Jauchzet Gott in allen Landen
J. S. Bach BWV 55 Cantata: Ich armer Mensch
J. S. Bach BWV 56 Cantata: Ich will den Kreuzstab gerne tragen
J. S. Bach BWV 167 Cantata: Ihr Menschen rühmet Gottes Liebe
J. S. Bach BWV 170 Cantata: Vergnügte Ruh beliebte Seelenlust
J. S. Bach BWV 232 Mass in B Minor
J. S. Bach BWV 243 Magnificat
J. S. Bach BWV 244 St. Matthew Passion
J. S. Bach BWV 1030b Sonata in G Minor for Oboe and Harpsichord
J. S. Bach BWV 1046 Brandenburg Concerto No. 1
J. S. Bach BWV 1047 Brandenburg Concerto No. 2
J. S. Bach BWV 1048 Brandenburg Concerto No. 3
J. S. Bach BWV 1049 Brandenburg Concerto No. 4
J. S. Bach BWV 1050 Brandenburg Concerto No. 5
J. S. Bach BWV 1051 Brandenburg Concerto No. 6
Beethoven Op. 25 Serenade for Violin, Viola and Flute
Beethoven Op. 47 No. 9 Sonata in A Major for Violin and Piano “The Kreutzer"
Brahms Op. 31 Quartet for Mixed Voices and Piano
Fuchs Fantasy Pieces
Handel Op. 6 Concerto Grosso in E Minor No. 3
Haydn Sinfonia Concertante
Janacek Sonata
Monteverdi Vespers
Pärt Collage über B-A-C-H
Pärt Litany (World Premiere)
Pärt Magnificat
Pärt Silouans Song
Poulenc Trio for Piano Oboe and Bassoon
Russell Concierto Romantico
Schubert Op. 123 Gott Meine Zuversicht

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Weir  Ettrick Banks “Les chute d'eau à la ville d'Ettrick”
Weir  Scottish Minstrelsy
Weir  String Quartet

1996  J. S. Bach  BWV 214 Cantata: Tönet ihr Pauken! Erschallet Trompeten!
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J. S. Bach  BWV 248 Christmas Oratorio
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J. S. Bach  BWV 1009 Suite No. 3 in C Major for Solo Cello
J. S. Bach  BWV 1010 Suite No. 4 in E-flat Major for Solo Cello
J. S. Bach  BWV 1011 Suite No. 5 in C Minor for Solo Cello
J. S. Bach  BWV 1012 Suite No. 6 in D Major for Solo Cello
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Beethoven  Op. 58 Concerto No. 4 in G Major for Piano and Orchestra
Beethoven  Op. 110 Piano Sonata No. 31 in A-flat Major
Bouchard  The Pilgrim's Cantata (World Premiere)
Bruckner  Mass No. 2 in E Minor
Bruckner  Psalm 150
Bruckner  Te Deum
De Falla  Three Cornered Hat Suite
Estévez  La Cantata Criolla “Florentino el que cantó con el diablo”
Gershwin  Three Preludes
Glass  Itaipu a Symphonic Portrait for Chorus and Orchestra
Golijov  Oceana (World Premiere)
Handel  Op. 6 Concerto Grosso in D Minor No. 10
Harbison  The Flight into Egypt
Jaffe  Songs of Turning (World Premiere)
Kyr  The Inner Dawning (World Premiere)
Leisner  Roaming (Through “Red River Valley”)
Meijering  The Insects Are Coming
Mozart  KV 394 Fantasy and Fugue in C Major
Sandford Camel Jockey Elimination Rounds
Schubert D. 678 Mass No. 5 in A-Flat Major
Schubert D. 759 Symphony No. 8 in B Minor “Unfinished”
Shostakovich Op. 87 Three Fugues
Sumaya Celebren Publiquen
Villa-Lobos Bachiana Brasileiras No. 5 for Soprano and Orchestra of Violoncelli

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J. S. Bach BWV 243 Magnificat
J. S. Bach BWV 244 St. Matthew Passion
J. S. Bach BWV 541 Prelude and Fugue in G Major
J. S. Bach BWV 552 Prelude and Fugue in E-flat Major
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J. S. Bach BWV 1031 Sonata in B flat Major for Oboe and Harpsichord
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J. S. Bach BWV 1057 Concerto No. 6 in F Major for Harpsichord
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Haydn Op. 103 Quartet in D Minor
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Tag               Choral Prelude “Nun Freut Euch”

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Beethoven
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Clarke
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Ives Nostalgic songs
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APPENDIX I

INTERVIEW WITH HELMUTH RILLING

APRIL 23, 2004
NORTHFIELD, MINNESOTA

C.A.—Could you talk about your first meeting with Royce and how the first set of workshops at the University of Oregon happened?

H.R.—Well, I think as you know already, this must have been around 1968, the University of Oregon had an extension taught in Germany, and this was close to Stuttgart and they had about forty students with two professors from Eugene, from the University of Oregon School of Music to Germany for learning something about European culture. They also came to our concert, and one day I got a letter from a man I did not know named Royce Saltzman telling me that they were at the concert and that they enjoyed it very much, and if there would be chance that I would teach these students some classes at their place near Stuttgart, which I did. So we became acquainted—we invited Royce to our house and we just made connections. So that idea came, it was Royce's idea, could I come to the campus of the University of Oregon to do just a workshop for music for the students and some of their friends and give some concerts for the Eugene population and this is what we did. We had a wonderful time—there were very good students and just right away quite a high level of music making. It was especially fun making music; there was much enthusiasm for making music. So, we started the first Festival. I must say this was not a festival, this was just a workshop. We did not plan for this... Some people think that we planned to set up a festival. We did not. We just did a workshop, we had a good time, we enjoyed it and said, "Let's repeat it again." It was only years later when we really thought this would be a continuing thing.

C.A.—So, what kept bringing you back?

H.R.—As I say, we had some very good students, and the level of music making was high right away. Then, of course, when we started to build the Festival the question was, "Where to get good people for especially the orchestra and also the choir for making this a first-class festival?" Then we had to think about how bring in people from the outside. I think the essential factor in this regard were the people coming in from the Los Angeles area. There was a group from Fullerton who were very good singers, young singers who made all the difference, also of course the wonderful musicians from L.A. who were experienced people, quick people with whom you could set up quickly good things. This was essential. If we had stayed with what we had in
Oregon, that is, very nice people—great people, of course not all of them excellent musicians. Some of them not professionals—just enjoying it. I think that takes us to the place we are today.

C.A.— How did your lecture/demonstrations begin?

H.R.— Of course you need to have visions behind such a thing. My vision has always been to include as many people as possible in what we do, and to include also our audience. Not just, have rehearsals and then at the very end, present what we have done in rehearsal to the audience, but to also include the audience. These, what we call them in Germany Gesprächskonzert, here we call it lecture/demonstrations, I think with this we try to include the audience. The thinking is always that the people in the audience and the musicians on stage have one essential thing in common: this is that both of them love music. Those on stage would not be there, would not be professionals if they would not have one moment in their lives when they realized this is what they want to do. Those going to a concert are saying, “This is the best thing that I can do at the moment: I go to a concert because I love music.” Both of them love music. So, to include the people in the audience into what is behind the music—this is especially necessary for the music of Bach where there is so much behind it that you cannot hear at once. We must go beyond the surface and ask the question, how does the composer compose in such a way: what is the very idea—the sense of this music. To make this understood to the broader audience for me is education.

C.A.— Could you speak about working with the Youth Choral Academy—what is next for them?

H.R.— Well I think it is wonderful to have Anton working with them, and to see his work here on the campus [of St. Olaf College]. To see how profound and well established and thought through his work is. I think the best thing is if we can include young people and future generations. For me, this life-long experience of conducting, and conducting also is always education, is perhaps the best thing that I can do to pass on what I have experienced, learned and found important to the next generation. That is what I think is necessary and will influence these young people for their entire lives. They have sung the Brahms Requiem and they will never forget that.

C.A.— The Bach Festival has commissioned and co-commissioned many new works. Why is this so important for the Festival? Royce told me that the Pärt commission almost did not happen

H.R.— Well, let me first say that I think it is absolutely necessary that we encourage composers to create new works. To do just the music of the past is not enough, we should do the music of our time and we must give composers chances to express themselves, especially in that same way in which, for example Bach or Handel or these composers of the Baroque type, expressed themselves. For this, they need commissions, they need chances to know their works will be performed, and so I think the commissions that we have given through the Oregon Bach Festival: Penderecki, you mentioned Pärt. We have done the same in Germany with the Bach Academy for a very long time, and I have done many important commissions. This is a step in the right direction.
Now, of course, composers are different personalities, and every one has his own way of wanting to compose, to express himself, and this is OK—this is great. It has to be this way because you would not want every composer to be the same and to compose in the same way. Pärt is a special man in his whole approach to music and composing. When we had given him this commission, this was for him a thing, which obviously did not go easily. I think for him his compositions do not happen quickly. He needs time to think and to experiment. This was the first thing that he wrote in the English language, he had never written anything in English before and I think this was especially an obstacle for him. I remember at the time when this piece came into existence I traveled every week from Stuttgart to Berlin getting together with him, seeing what he had done, and trying to give some advice. It took a long time until this finally was done. In addition, he is a man who is I think, which I regard to be a positive thing, insecure in many ways, at least he was at that time. Asking questions, "How should that be?" Then when we then finally tried the thing in Oregon, and he wanted to change many things, "Here no pizzicato, there a pizzicato," new notes, and this was two days before the premiere performance. Of course, the ensemble then gets reluctant to always change things instead of rehearsing them, so this was not so easy. Finally, the premiere performance was done, and I think he was very happy. Of course, this is also funny because at a party in Royce's garden after the performance he was very happy. We all had a glass of champagne in our hands, and he was asked to say a few words, but he did not speak English, and he had asked me before what he should say. When he stood there, he took his glass of champagne, raised it and then poured it out over his own head so he was completely wet and he said, "Now, child baptized."

C.A.—Could you talk about the Festival and the people involved?

H.R.—The Oregon Bach Festival always had a very international way of handling things. I think this comes on one side from the situation that I am coming from Germany, from another country, and this makes this already not a closed American festival. On the other side, it is due to Royce. Royce has had throughout his life and especially in his work with the International Federation for Choral Music, many international contacts all over the world. This brought many people, not only from the United States but also from other countries to the Festival, to the conducting class, sometimes with scholarships: we had one lady, Beverly Johnson, I think her name is now Beverly Sallee, and every year for twenty years she made it possible for people from poorer countries to come to the Festival. We had people from Johannesburg, we had people from South America—she made this possible. Always in the master class in conducting, we always had foreign students, and then we had foreign ensembles: the choirs coming from abroad, and musicians coming from abroad—soloists from Germany, Penderecki was here. This was always an international festival—very important I think because the influence of the Festival goes beyond the national confinement. Of course, we always had, and this is an ongoing tradition, a connection between the Bachakademie in Stuttgart and the Oregon Bach Festival. They exchanged ideas: things that we did in Germany we brought to Eugene and vice versa. For example, the Let's Talk series or the noon concerts were things that we took over to Germany that we had never done before, and they worked out very well there, too. I think it is wonderful that for the thirty-fifth anniversary of the Oregon Bach Festival, the Gächinger Kantorei comes for the first time to Eugene. Of course, all of them at the Academy in Stuttgart, all of my friends and the audiences know that there is time every year when I certainly will not be in Stuttgart but in Eugene, Oregon, and so they know about the Festival. Also, many friends of mine have come
to visit the Festival, but my German chorus, the Gächinger Kantorei, was never there. I think it's great they can come this time for the first time and really experience themselves what they have heard about so much.

C.A.— The Gächinger is coming to the Festival this summer. Do you have plans yet for other major collaborations or commissions in the future?

H.R.—We have a commission for Penderecki to write a new Passion which should be finished at the end of next year, and certainly we will think of doing this also in Eugene.
R.S.—Let’s go back to the beginning. Some of this is in Marian Donnelly’s book… The associate dean here at the University of Oregon was a man by the name of Edmund Cykler. Ed had a friend in at the Musik Hochschule in Oldenburg, Germany—that is in North Germany—by the name of Egon Kraus. They were involved in the International Society for Music Education, and had set up a program where Ed would take students from the University of Oregon who would register at the University, but do a quarter or an entire year at Oldenburg in the Musik Hochschule. In other words, they would get credit here for the courses that they took. Ed did that for a number of years but eventually he was tired of it and said, “I would love to have other faculty do it.” I said, “I would like to do it, but the emphasis would not be music education—it would be church and choral music.” So, in 1968-69, about twenty-five students, some undergraduates and some graduates; in fact, if you know the name John Haberlen—John was one of the students in this program, and they went for the entire academic year. I also did not want to go to Oldenburg—I did not know whether Krause was still there—so, I searched around for other places to go, and decided on Ludwigsburg, which is just outside of Stuttgart.

Ludwigsburg is a very attractive, small city that has a beautiful Baroque castle. Anyway, we worked in conjunction with the Pedagogical Hochschule (PH) and the students rented places and lived in homes around the area. They spent their academic year there and took some classes at the PH. I had an assistant with me by the name of Brian Busch—he has a publishing company now—he and I taught some classes. With those students, we also took many trips; we went to organ factories, we went to Hungary to the Kodaly Institute, we went to England to the Boychoir schools and we attended many choral concerts there in Stuttgart. Stuttgart was, and still is, a fabulous center for choral music with conductors like Rilling and many others.

In November of 1968, we went to a concert where Rilling had just come back from the United States on his first American tour with the Gächinger. It was a fabulous concert in the Stuttgart Liederhalle. I wanted to set up a time when we could go to a rehearsal, but it wasn’t until about March when we were finally able to find a time. Afterwards, he said to me, and here I am a complete stranger, “Why don’t you come out to the house, and let’s talk.” So I did, and that established our rapport. Before I went to Germany I had recordings of Bach by a conductor in Munich on Archiv, and I just thought he was fantastic. Then, I heard Rilling do a performance of the *B Minor Mass* in a little town outside of Stuttgart—we’ve talked since, and it may have been one his first performances of the *B Minor*—fantastic in terms of interpretation: his concept of the whole piece. It simply surpassed anything that I had heard.
The late spring or summer of 1969 before we returned, I attended the international Heinrich Schütz Festival in Germany. Also attending that Festival was Elaine Brown from Temple. Elaine was a friend so we had this opportunity to meet and chat. When we returned, she contacted me and said, “I am thinking of having a workshop…what do you think of having Wilhelm Gönnenwein?” He had the Süddeutscher Madrigalcor—excellent professional choir. I said, “Great. But what about Helmuth Rilling?” That was based mainly on what I had heard and the rapport we had established. She asked, “Who is he?” and I told her about him. She said, “OK,” and we collaborated: Elaine had Helmuth in the summer of 1970 for a workshop at Temple, and I had him then come to Eugene because I was in charge of the summer session at the music school. I asked Helmuth to come and do a workshop, which is now the master class for conductors. He was also a good organist, so I had him do an organ workshop at Central Presbyterian Church and then we pulled together a group of singers and performed that first program that you saw. It was a good experience, and afterwards I invited him back, and we decided to do something a little more demanding the next year—he proposed the St. John Passion. I think it was that second year, in Central Lutheran Church, that we did two performances of the St. John; one with two conductors from the master class, each doing one half of the work, and on another night Helmuth conducted the performance. I don’t know what else we did, I think there was some Schütz with brass choir and some other pieces… I do remember that one of the conductors, he had his doctorate, and fortunately, I don’t remember his name, but he was chosen to be the conductor of half of the St. John. He was so frightened that he got sick—he was just petrified. As I remember, he did fine. In any case, that was the second year.

We had subsequent concerts in that church but that church has no air conditioning, and in some of the summers, it was frightfully hot. I mean, unbelievably hot. We couldn’t open the doors, because it is right there on 18th street which is a main artery with a lot of traffic, so I tried to put sprinklers on the roof to cool it down. We used Beall Hall also, and it was the same—very, very hot. In fact, one of the performances Helmuth completed, he was dripping wet and his face was beet red because the temperature was stifling hot. With Beall Hall I would open the side doors, put fans in the exit doors, and set up sprinklers to try to get some cool air in. Russ Donnelly can tell you about that. So, we only had those two venues that we could use. In Beall, we took out the first couple of rows of seating and set up a platform. We did the Verdi Requiem and the Beethoven Missa Solemnis in Beall with the orchestra and choir jammed on the stage. Seventy or eighty singers on that stage plus the orchestra—unbelievable! The instruments would not stay in tune because it was so hot! Some of the faculty then, and they did all of this as volunteers, they said, “If we don’t get some kind of remuneration with our instruments going out of tune and all, we just won’t play.” I went to the University President. His name is Robert Clark, and he now is in his nineties—incredible man, he goes to our church. Bob Clark put in our budget $3,200 that must have been out of his contingency fund—I don’t know where he got it. That stayed in there for many years and was to pay faculty to play in the orchestra. I have said to him many, many times that I was enormously indebted to him because that was a major, major factor in making it possible for us to have quality people in the orchestra.

In one of the programs, you will see that there is a list of patrons including Leonard Bernstein, because Helmuth studied with him. I felt that we had a really good product, but I couldn’t get people to come, and I couldn’t get support from the newspaper. So, I contacted Bernstein and
said, “Would you be willing to be a patron—not with money, just with your name?” He agreed. Helmuth had some kind of contact with Ormandy, and probably Elaine [Brown] helped me on that one because of her contacts. Then, I went to the governor, and McCall agreed, and the two U. S. Senators, Packwood and Hatfield. So, you will find in one of those programs all of these names. I went to the newspaper because I wanted them to help me with advertising, and I said, “These people have been willing to lend their names to this.” It was difficult in those early years to express the quality of Helmuth’s work. Soloists were primarily faculty: James Miller and Leslie Breidenthal were on the voice faculty. Dorothy Bergquist was a soloist. We used primarily people here in the orchestra—students, faculty—and the choir was made up of local people. Then, I do not remember how I got Dave Thorson involved… He was head of choral organizations at Cal State Fullerton, and had a superb choral program there—an excellent conductor. I think he came up as a conductor in the conducting class and got hooked on Helmuth. Then Dave came back and was the person who administered the conducting master class, taught some conducting with Helmuth, as Tom Sommerville does and as I told you before, he brought many of his singers. Tom then came, as did Gordon Paine. Howard Swan observed one summer, and we had numbers of people that would come and observe. Howard was particularly impressed with Helmuth’s gift of interpreting text and commented on that. I was in Germany and I heard Arleen Auger—incredible voice and I dreamed of the time when I could get her here, and eventually she came! She taught master classes, and her appearances are still some of the highlights of the thirty-five years of this Festival. Incredible! So, we had people like Arleen and others like her that began to come, and again this was at Helmuth’s instigation: to improve the quality because he knew what he had in Germany. When you bring people like that, then your voice faculty has to go by the board—they cannot be the soloists anymore, and that is difficult. As we went along, Helmuth was invited to conduct the L. A. Chamber Orchestra, and I think Allan Vogel was instrumental in the collaboration between the two. By collaboration, I mean getting instrumentalists from L. A. to come up here. In addition, when that happened we were bringing in professional players and that cut out instrumental faculty. Most of those faculty are retired or deceased, but there still is negative residual that has carried over all of these years because of my having to say, “You’re going to be replaced.” That happened with local singers in the choir, that happened with the orchestra and it happened with the soloists. Those are the kinds of decisions that had to be made that changed the level of the Festival. Martin Bernheimer wrote a review saying that we had not made the mistake of limiting ourselves to local talent. That is sort of the early background of this, but, as the Festival grew in quality, I had a difficult time in getting people to come. So, I came up with the idea of inviting a music critic, not to come and do a review but to give a lecture. I invited Paul Hume from the Washington Post, who was a prominent music critic because he was the one who wrote the scathing review of Margaret Truman’s recital, which she did in Washington D. C. Anyway, I invited Paul Hume to come and do a lecture knowing that if I could get him here to do a lecture that I could make a convert out of him. So, he came and went back, and wrote this headline—you need to look at those reviews, those early reviews are very important to us and will still use those today! I did the same thing with Martin Bernheimer of the L. A. Times—I think Martin was here one time on a panel where I had a him, Doug Lawrence, and perhaps Helmuth. We had a panel in Beall Hall discussing music criticism, and then Bernheimer went back and wrote an important review for us. Then, I had the reviewer from the New York Times here who just died recently, and he came and did a lecture. He said later, that he could not do any review if his invitation was at the initiative of the organization, which was not true for Bernheimer and Hume. This is the way we began to get
some national recognition. Then, we pulled together some money, I think it was about $11,000, and we held a music critic conference. They had their own lectures, their own teachers, there must have been 12-14 that came and then they attended the concerts. They had their own three-day conference that we underwrote: transportation, room, and meals. Those were things that we had to do, and we still should do. I thought about this year having a music critic lecture, and I still may try to do that.

In those early years I knew that I couldn’t do it myself, and that I needed to get community support. That is where I invited couples: Ed and Marian Cykler were a couple that I found to serve as patrons and advisors; Foster and Sue Keene; and Don and Donnie Lutes. These people came on board before there was an actual Board of Directors. Then, we started the Friends of the Festival, and ultimately established the Board of Directors. This brings to mind something that is very important to this work: the relationship between this organization and the University. You need to see a copy of the Bylaws—Elin can give you a copy. In fact, we have a handbook for perspective Board members. The problem with the Board was the fact that we are legally an entity of the University of Oregon, but in reality, we had to raise all the funds to support ourselves. In those early years, and up until quite recently, I was still working full-time as a teacher, so I was doing the Festival in the evenings and on the weekends, and after a couple of those early years I realized that I needed some help. I got the wife of one of my doctoral advisees, who volunteered to help me, and her name was Loretta Koehler. Her husband Richard Koehler later became dean at Virginia Commonwealth, and then I think Georgia. Anyway, Loretta was a wonderful person and she volunteered. Then, I took the major step of hiring a half-time person, and that was Cory Toevs. Her husband Alden Toevs was on the faculty in the School of Business, and when you start with a budget of $2,500 which is what we had that first year, and not too much more along the way, it is a major step when you think of: where am I going to get the money to hire a half-time person? It is sort of the chicken and the egg: if you don’t hire someone then you’re going to stay the way you are, and if you are going to hire someone then you have to pay for it. Cory was wonderful—a talented, neat woman! Eventually she was made full-time, and then lured away by the Eugene Symphony—another major loss for me. Then, Alden got a job in New York City with Morgan-Stanley and so they moved there, and Cory got a job with the Metropolitan Opera as one of the development directors, and then as I told you before is now the CDO for the New York Philharmonic. Henriette Heiny came after Cory. These townspeople in the early years were so important, both for their help and advice and for their financial support. You have people like Russ and Marian Donnelly, who not only gave financial support, but of course, Russ got other people on board, and has numerous international prizes as a physicist. Here at the University, probably no other person has gotten as much grant money, millions and millions, so Russ is a major player here at the University. Marian was an internationally known art and architecture specialist. People like the Donnellys, the Keenes, and the Lutes… Don and Donnie will tell you, Donnie took over selling tickets; she set up a card table in the basement in her house and then would be the person in the box office there to sell all the tickets. It was people like that who just dedicated themselves to give time and money—they are the ones who really made the thing go in those early years.

Well, back to the master class. I do not remember which year, Helmuth thought it would be a good idea that we would take a series of Mozart works, the small works of Mozart, and have the conductors study those so they would have some kind of continuity. So that’s what we did. He
said, “Well, they ought to hear it with instruments, so they know what it sounds like.” We said in the master class, “Do any of you play instruments?” A few did, and then I went out in the hall and corralled in faculty and students, “Can you come in at such and such a time…” I think we used to do that in the morning—there was no audience, this was just for the master class. We didn’t have any public performances. “Could you come in and play so that they would have an idea of what this sounds like?” I don’t know how long we did that… I have to say, it was constantly Helmuth prodding and saying, “Let’s try this. Let’s try that.” That was the impetus for me to try to meet his demands. Oftentimes, it was very difficult to meet his requests. Particularly at times when I would have faculty colleagues playing in the orchestra, and he would say, “They’re not good enough,” and I would have to talk to the faculty member and tell them not to play anymore—that we would have to get someone else. He could leave after a couple of weeks, but I was still there with my colleagues.
APPENDIX K

INTERVIEW WITH H. ROYCE SALTZMAN
SEPTEMBER 16, 2003
EUGENE, OREGON

R.S.—I talked about these patrons. I think it was Henriette’s idea—maybe Cory’s, that we have a Bach’s Lunch and this was done for several reasons. The most important one is that it helped to give these donors and patrons ownership in the organization, which I think is absolutely critical for any organization. If I were to give advice or talk to an organization, for example the Toronto one, I would say you have to make people feel that it is their organization. I think Marian talks about this in her book—there is that little area beside Beall Hall, and we got businesses in town to donate the food for a box lunch, and these lunches were put on a long table—this was really a picnic. A patron could not buy one—they had to buy two. The patrons lined up and went down one side of the table, and musicians and soloists went down the other side, and they met at the end of the table, and you didn’t know who you were going to get. Some of them got Helmut and Martina, some of them got Arleen, and you can ask the Lutes about this, or Russ Donnelly. These people established relationships that were so important. I mean, here you had a major soloist, Arleen Auger, sitting on a blanket with people from the Bach Festival. Now the patron supper is somewhat like that—it is just an enlargement of what we did before. This was much more intimate because it was smaller, because it was informal, you sat on the ground with a blanket and everyone had a wonderful time. We had special aprons made with the Oregon Bach Festival logo, and our Friends of the Festival they would serve the wine—you can see pictures of this in the book—it was just a fabulous event which established that kind of personal relationship between the patrons, donors, and the musicians. We crossed that boundary that you normally have between audience and stage. So, when you are able to break down that barrier of spectator and become an owner so to speak, it is an altogether different thing. They take pride, they contribute money, they feel, “I’m a part of this organization—I’m a stockholder.” That is really very, very important in the whole history of the Festival is the events that make that kind of ownership possible. We have many social events, but we do not have them just because we want to have parties—there is a reason behind having those social events. The interesting thing is, repeatedly, virtually every musician who came from Europe talked about this. Quasthoff still talks about this! All these musicians feel a sense of family here that they do not feel at any other Festival.

Another aspect of that feeling of family is that Helmut and I—it wasn’t a drawn-up document—but we had an agreement: if there was any person in the choir or the orchestra who called attention away from the music, we would not invite them back. In other words, someone who caused a problem, etc. We dismissed a principle in the orchestra who had been there for a long period, because of a sense of disturbance you might say. A major soloist came and was a ‘diva,’
that was the last time we ever had her back. This kind of grandstanding, or whatever... It is just not conducive to the kind of music making that we feel is important here. That is part of the philosophy, that the music is the most important thing. So, with the Bach Festival staff, when we do a Festival, I emphasize that our responsibility is to do everything possible to minimize problems and maximize music-making, so that music-making at the highest level is our foremost purpose. That combined with Helmuth’s constant pushing to improve the quality has brought us where we are. I think this summer, it is not a matter of comparing the choirs of the Gächinger or the Festival—I just think it is going to be wonderful! Here is what I want to do to create this feeling of family I just spoke about: this summer, on the Fourth of July, Helmuth will have two rehearsals with the Gächinger because for them that date has no meaning. Late afternoon, early evening, I want to have the Gächinger, the YCA, the Festival Choir and the soloists, we will have a big barbeque picnic and I want our Board there. I want Helmuth’s patrons to come as well. It is all part of the philosophy that is key to this organization, which is that sense of family that happens here—the atmosphere. Of course, the pizza party at the end is also major contributor to that. The night before the Festival opens, we used to have a great big event, like at the Wild Duck this year, to bring the musicians together. Then also, there is the patron supper that we have. You are, of course, aware of how that operates. You have a table of eight that has been purchased and paid for, but the person or company that buys it only gets two places. Then there are normally two places for musicians, and then the other four are for people who contribute $250 or more, so they don’t have to pay—those people that are honored. It brings together the private sector, the corporate sector that sponsors the table, and the musicians and again breaks down that barrier of the artist and audience. That is an important event for us. Over the years, we have had various social events that contribute to and are important for the philosophy of the organization.

C.A.—To go along those lines of bridging the gap between patrons and musicians. The lectures, when did they begin?

R.S.—I talked earlier about bringing in students and faculty to play for the master class. Then we talked about, “Why don’t we invite people to come and sit in on them?” I do not think we charged at first, and Helmuth thought they ought to have a little bit of explanation about what happens, what they are doing, and about the music. The interesting thing of it is, that the master class and his lecture/demonstration, which now they call in German the Gesprächskonzert, the educational component along with the lecture-demonstration, and the performance and everything became the prototype—the prototype established here at the Oregon Bach Festival—ten years later for Helmuth’s summer Bach Festival in Stuttgart. So, he established a summer Bach Festival in which he had Gesprächskonzerts in the church, cantatas or whatever the repertoire was, he had a master class—but, they had the financial ability to have many different kinds of master classes. They had a master class in each of the four voice areas, so Arleen taught a master class for sopranos in addition to three other major solo teachers taught voice master classes. Then they had master classes in keyboard, in oboe—they would have a series of eight or ten master classes during that summer Bach Academy, and they would do the concerts and so forth. What we did here in Eugene really became the model for he did over there on a larger basis. The Bach Academy eventually became the International Bach Academy because Helmuth, again using the prototype here, had his one-week academies in Krakow, in Moscow, in Caracas, in Buenos Aires, in Tokyo, all over. Truly, the Bach Festival here in Eugene became the parent
of these other Bach Academies, from the standpoint that they were based on the model established here in Eugene. Kathy leaves in a few weeks for Krakow, and Kathy will go and prepare the choir for him. The Festival here has had a major influence on what Helmuth has done elsewhere. You can read about that in the later program books—it talks about the various Bach Academies that Helmuth started.

Going back to the patrons… one of the persons who attended the Festival and became very interested was Bill Bowerman. Bill was the founder of Nike. He is a legend in track and field, and Hayward field, across the street from our office is where he established his international legend for coaching distance runners such as Steve Prefontaine. In addition, Bill was the track coach for the American team when they went to the Olympics in Munich—when the disaster with the Israelis occurred. Well, Bill was not happy with the shoes that his track team had. He used his wife’s waffle iron and some polyethylene, and worked to develop a lighter kind of shoe, and among his runners was Phil Knight, who is the head of Nike. So, people here in Eugene, when Nike was in its early stages, friends of Bill contributed money because Nike was about to go under—go broke. There were some who gave $5,000 or $10,000 to Bill because of their friendship not knowing what was going to happen to it. That stock made them multi-millionaires: a $5,000 investment made them multi-millionaires. Bill gave much of his money away, but he loved the Festival, and Helmuth and I would go up to his house that overlooked McKenzie in Eugene, and sit out on the deck and Helmuth would talk to him about the importance of the Festival, and Bill would say, “What do you need?” and Helmuth would say, “Artistic support.” So Bill said, “I’ll give you $700,000 over a period of 10 years,” or something like that. As a result, the Festival got $70,000 annually in two increments—$35,000 every six months—through this gift that Bill Bowerman gave, and it went to the artistic development of the Festival. We are still getting residual from that because the interest that accrued from the initial investment that he made. Bill was an incredible man—he died about two years ago. In addition to that, a family had invested in Bill, became very wealthy and wanted to do something for the University in Bill Bowerman’s name. They said to Bill, “We want to give a million dollars to the University and it is going to be in your name, how would you like it?” He said, “I want 1/3 for the library, 1/3 for scholarships and 1/3 for the Bach Festival,” and that was in addition to the money he gave us.

C.A.—Why so you think he loved it so much?

R.S.—Bill joked about it… when he was in high school he played the clarinet, and he liked music, and he and Barbara would come to the concerts. He was a curmudgeon, there is no question about it—but the things that he did were amazing! However, he had this great love for choral music, and we were the fortunate beneficiaries of that. So, in one of the late anniversary programs you will see a picture of Bill, with a statement in his honor.

Marian talks about various events, many of them humorous. In the early years, Martina would come with Helmuth (they were recently married), and they stayed at the University Inn, now Barnhart Hall. We had the conducting master class in that little lobby there, and I think some of the choir rehearsals were there, too. I think the class was in there because we did not have the choir rehearsal room—that was a later addition to the School of Music—so we had a lot of activity at the Inn. Then, of course, a major change in the Festival came with the building of the Hult Center. It came to the point really that Helmuth said at one time, “I just don’t think I can
continue to come back if we have some change in terms of air conditioning with Beall Hall or a larger space.” So, the Hult Center came at a very opportune time—I think this last year was its twentieth anniversary. And we went down even before the Hult Center was completed, and it was just encased, but rough concrete and so forth, and Helmuth took the choir down to sing on the rough concrete stage, and there is a picture of the Board down there. So the Hult Center became very, very important.

C.A.—How did that affect the patronage?

R.S.—Beall Hall seats 550, so when you can increase your audience base, you increase your patron base. Silva Hall seats 2,500, which is too large for the Bach Festival—about 1,800 would be perfect for us. It is difficult for us to fill that hall, and on numbers of times as you have noticed; we have closed off the top balcony and tried to push people down. The Hult Center was a major factor in changing the direction of the Festival, and the ability to do the big works that we were unable to do before.

C.A.—You speak of Helmuth’s concern for change, and also his consideration of not returning… What do you think keeps bringing him back year after year?

R.S.—One was the relationship that we had. Another was, he was able to do things here and felt the sense of being able to build something as a base in the United States. Interestingly enough, he was invited to Indiana University, he was invited to Baldwin-Wallace, and I think he went to each of those places for a week or so, but he did not get the same kind of feeling of being embraced as he found here from our staff, our patrons, and our musicians, I think, to a large extent… I used the word embraced: that feeling of importance, of people really reaching out to him in a way that he felt a part of the family here in Eugene. In addition, he began to establish a rapport with the musicians. I think that is a very important question that you should ask him. I doubt you will find many other places in the world where you have two people who have worked together for 35 years. We are both aware of the uniqueness of the relationship, but you see that makes it much more difficult for transition, and that is the major task of the Board’s Long Range Planning Committee. It is going to happen in the immediate future, and so, how do you plan for transition when you have two people who were involved from the very beginning, and who have become such an integral part of the face of the organization. It becomes quite difficult, and it has already been tried once without success, so the long-range planning committee is meeting every two weeks, talking about transition.

C.A.—And these are Board members?

R.S.—Yes. That’s another thing about the Board: the Board is comprised of about 22-24 people from the community—these are business people, these are patrons, these are representatives of the University, and they have monthly meetings—the Board meets once a month on the second Tuesday of the month at five o’clock. The committees, and you’ll see the committee structure in this book that Elin needs to show you, because you’ll need to have in your dissertation the Board and its structure, what is expected, the various committees. The long-range planning committee has two very important responsibilities: one is transition, and one is endowment. They’re committee is in the process of launching a ten-million dollar endowment campaign in
cooperation with the University, as a part of the University’s $600,000,000 campaign which will be launched in the next year or so. We will be a part of that. But, in talking about the Board… In the early years, the fact that the Festival was legally a part of the University, the Board felt that they were primarily advisory, so that if anything happened to the Festival, it was primarily the University’s job. That was always a problem, because I didn’t feel that the Board had a sense of urgency, a sense of responsibility, even though they were loyal and committed patrons and so forth—there wasn’t a real sense of ownership in a legal way: they felt a sense of ownership with the musicians and contributing and so forth. As far as the overall success of the Festival financially—well, if the Festival had a deficit it was more the University’s responsibility. That changed when the President of the University at that time (he’s now the president of the NCAA, and was the President of IU that kicked out Bobby Knight) he set up a charter, and you should read the Charter and the Bylaws. The Charter empowered the Board to take responsibility of the Festival, so that is really important. So that somewhat the changed the whole tenor of responsibility that the Board had and felt. Still, even with that, the University over the years—it has been a struggle for the Festival to survive because we have pretty much had to raise everything. When you have a budget of 1.4 or 1.5 million and each year you have to raise that money—about 44% of the Festival’s budget comes from earned income (ticket sales, master class participation, the boutique), another 44% comes from un-earned income (private sector, grants, corporate sponsorships, foundations), and the remainder, around 12-14% comes from the University to pay for my salary, which carried over from my lateral transition from teaching to the Festival, and Peg’s salary as the CDO, and now this year some additional money for the financial officer, Sandy. So, the rest of it we have to raise to pay for the other salaries, but the University is beginning to realize that value of the Festival: that the Festival, other than athletics, brings more recognition and brings recognition in a way that is really important to an academic institution, that is, recognition as a cultural icon in the University. With the Grammy and the recordings and so forth, the University realizes more and more that they need to assume greater ownership and be supportive. The endowment is absolutely critical, and increasing support from the University through dollars will be important so that the Festival continues to exist, and particularly so that the Festival continues to flourish and even increase in its image after Rilling and I are gone. There is a legacy that we leave, but how do you maintain that unless you have a solid financial base, so we have to have that!

C.A.—What would like to see happen in the future if you had some guarantee that the funding was secure?

R.S.—There are two sides to it—when you don’t have to worry about money, you can sometimes be more creative and experiment without having a major deficit; on the other hand, when you have to be concerned about your budget, it makes you more aware of what is important. For example: this year, this past summer, we had a sizeable deficit the summer before, so I said to Helmuth, “This is what I have to do, I would like to be able to have you choose repertoire that wouldn’t be large works, so that we would be able to have a stable of soloists throughout the entire Festival. For the master class, for example, choose cantatas that would not have a large orchestra.” We did a summer with major works, other than the Beethoven Piano Concerto and the Brahms Requiem, repertoire that was fairly minimal. So, I saved about $110,000 in the artistic area. I am still not sure whether we are going to come out in the black. This next summer, with the thirty-fifth anniversary, it will be more much expensive, but we will
be doing the *St. Matthew* and we’ll have Quasthoff, and we’ll do *Elijah* and we’ll have concerts and so forth that will maximize the income. So, if I had the resources to do virtually anything, then we would look at several areas… perhaps to do some touring. I would love to do what we did at the World Symposium, but to do it on a larger scale, and that is, to do several performances in Carnegie Hall, and really show the quality of what we do here in Eugene. I think it is difficult for people in New York, or Washington D. C. or Chicago to think that there can be a Bach Festival of this quality in Eugene, Oregon. So that is a hurdle all along the way—even for people in Eugene to recognize is as good or better than what you have in the major cities. When I went down to hear a performance of Helmuth with the L. A. Philharmonic, years ago when Arleen was singing, it was not nearly as good—the Philharmonic is a fabulous orchestra, but, a major orchestra like that are not used to doing Baroque repertoire. They don’t know the style, and what we do here in terms of the choir and the orchestra and the soloists that we get—I have no problem, and Helmuth has no problem putting it up against anything that you have in New York or Los Angeles, but it’s difficult for people to understand that. Once we get them here we make converts out of them, but how do you get people to come to Eugene, Oregon from the city of Chicago. The impact of what we did in Minneapolis with Helmuth’s lectures: they were fabulous! I got an email a week or so ago that said, “I attended those lectures of Rilling and I told myself, I have to come!” Another thing we would do is radio broadcasts. We had a grant from the Meyer Trust of $367,000 over three years, and that allowed us to have broadcasts on over 400 stations around the country and all through the CBC network in Canada. However, that was only for three years, and of course, you have to pay your union fees. We would do recordings…now the Hännsler recordings are probably gone for a time because they have been taken over by another company that is no longer interested in doing recordings anymore. That is why we didn’t do a recording this year, and won’t do one next year. We would do recording, because all of the recordings we have done so far have not been paid for by the Bach Festival, but by Hännsler. Right now, we have to worry about, “how do we survive?” That is what the University is realizing more and more—that we have to get out of survival mode, and put the organization on more of a solid footing. What the Festival has now is an international reputation that you cannot buy with money. How do you retain that? You certainly put that in jeopardy hoping that you are going to survive, or you compromise artistically in order to have a balanced budget. So, I think one of the hopeful signs is that the University is realizing increasing that there is something more than athletics that important for the image of the University. We have to compromise for solo artists—these artists are coming for less than they would take elsewhere, and so I constantly have to negotiate with the agents and the solo artists over and over again because of the Festival’s reputation, not because of what we pay them.
APPENDIX L

INTERVIEW WITH H. ROYCE SALTZMAN
SEPTEMBER 19, 2003
EUGENE, OREGON

C.A.—Maybe we could start with what we were talking about earlier: the commissions, etc.

R.S.—It is Helmuth’s idea, feeling very strongly that you don’t only look back, but you also look forward. He feels that commissioning new works should be an important part of this Festival, as it is with his Bach Academy. So, you can go back and find in that list of repertoire when we did Heinz Werner Zimmerman’s Psalm, and I think Zimmerman is retired—he was at the Musikschule in Frankfurt, and that’s where Helmuth was for a number of years when he taught choral conducting, so they were friends. The second commission was Stephen Paulus, the Symphony for Strings, and the Atlanta Symphony has since recorded that. In 1996, I think, we commissioned the four cantatas when we had as our emphasis “Bach and the Americas.” One was composed by Robert Kyr who is here on our faculty at the University of Oregon, one by Osvaldo Golijov representing Latin America, Linda Bouchard I think was a composer of another one and Stephen Jaffe was the fourth. The poster you can find, because it is a picture of this woman with all kinds of figures—it was one of the most popular posters we have ever commissioned. That is a particular year that you should look at in the program book—what all was done. Neill Archer Roan was my successor, and it was during his tenure.

Before that, we commissioned Arvo Pärt, and that was also during Neill’s time. Pärt, I don’t know how much you know about him, is really a recluse. He is an Estonian who lives in Berlin. It was hard to get in contact with him, and we had to go through a man by the name of Manfred Eicher in Munich. Eicher is the head of a recording company, I think EMI, but many of the recordings of Pärt have been through him. Neill and I thought Eicher was a very difficult man in terms of his personality, so it was a matter of negotiating with him in Berlin because he was acting as an agent—as a go between. We finally got permission to go to Berlin and contact Pärt, and Pärt had an idea—he had agreed to do a work that would be about 1½ hours long, it would be all in Russian. Ultimately, we did not premiere that particular work, and that is part of the whole drama of the thing. He agreed to accept a commission to do this long piece in Russian, about half of it was for choir, the rest for soloists and it had to do with a saint… It was about September that Helmuth, Neill and I went to Berlin to see Pärt to get an idea of how far along he was coming. Neill and I flew to Berlin and met Rilling. We had an address, took a taxi, were let out and went to this house, and it was not Pärt’s house. Two elderly women living there knew nothing of Pärt. We wandered through a cemetery, the three of us—trying to cut across and find where we thought Pärt lived. Finally, by a stroke of luck we found the house. Pärt took us downstairs and he had on the wall a visual idea of this work, and he set down at the piano and
played portions of it. It was fantastic, but we (Neill, Helmuth, and I) agreed beforehand that to do a work in Russian would be very difficult for us, that the length of the work was going to be a problem, and not only for us, but if he wanted it to be performed many times, to have it in Russian would be a problem. It was a matter of delicate discussion, but Pärt was adamant about doing it this way and it would not change. We got major funding for this because I think the commission fee was $50,000-$75,000—major funding was needed for this, the world premiere, etc. We even had discussions with Eicher about recording it. Everything was in place, and in November I got a call from Manfred Eicher saying that Pärt felt that his own ability to see this thing through was not possible—that he had to cancel the whole thing. I sent a fax to Pärt, after thinking about it a long time—it was a fax that I was careful not to say, everything’s in place and you are causing many problems, which was not the way to go. Knowing him as a person and his, in a sense, being a recluse and a fragile personality, I tried to be positive and say, “I understand that your inspiration for doing this work has been lost, and that you are trying to find your way, and I respect that…” and it was absolutely the right approach. I called Helmuth and said, “What are we going to do? Everything is in place: advertising, funding, etc., and to go back even this early in November is a major catastrophe for the Festival.” We talked about it—if we write him a letter and tell him that he caused a problem, it is not going to help at all because it puts him on the defensive, etc. Helmuth said, “I think I need to see him when I go back to Germany.” So, Helmuth went to Berlin, and he was the right person to talk to Pärt because of his soft-spoken manner, and Pärt respected him very much. Out of that came a compromise in which Pärt agreed to do a work based upon St. John Chrysostum in English, which was a major victory, and it would be about thirty minutes long. So we salvaged that in such a way that we were able to go ahead with the commission. Pärt came with his wife, and Manfred Eicher came as well. Pärt was constantly in rehearsal with Helmuth making changes, day and night making changes, and it was a real, real difficult situation for Helmuth because he was constantly making changes in rehearsal. It turned out to be twenty-five minutes long, so then we had the problem of working with only a twenty-five minute piece when we had anticipated a full program. What do you put together with a commissioned work like this? Helmut, being the genius that he is, said, “This is what we are going to do: we will perform the piece, we will not have an intermission; I will talk briefly with Pärt about the piece, his inspiration; and then we will perform the piece a second time.” This is what happened—this is really an incredible piece: otherworldly. I have a friend in Israel who told me, “I heard this piece on the radio as I was driving along—I was so overwhelmed that I had to pull the car off of the road. It was Litany of Arvo Pärt.” I said, “We commissioned that piece.” So, the audience was very moved because they heard it, and then they heard it a second time. After the performance—here is this man who is a recluse, a man with a long beard and balding—Pärt jumps out of his seat, runs down the aisle of Silva Hall, and jumps up on stage and I think he threw his arms around Helmuth: he was like a child. After the performance, we had a big reception here in the backyard, probably 75-100 people, and Pärt came. He is a very soft-spoken man. So, during this reception he comes up to me and says he wants to say something to everyone—so, I gathered their attention. We stood on the little patio, and he said something like, “Now the child is baptized.” Then he took his water or wine and poured it all over his head—absolutely amazing! Now, coming with this man was Tonu Kaljuste. He is Estonian also, and records almost all of Pärt’s choral works. Kaljuste had the Estonian Philharmonic Chamber Choir and the Estonian Chamber Orchestra, so that when we had our Symposium in Sweden and in Finland, Tonu was part of this. Eventually he succeeded Eric Ericsson as director of the Swedish Radio Choir—very talented! So, he came also and we had
Tonu conduct the Bach *Magnificat*, and then the Pärt *Magnificat* in Central Presbyterian Church. This was really a neat thing. To have him here being such a close friend of Pärt was really a great experience.

The Penderecki was a joint commission with the Bach Academy, and had a commission fee of $100,000. We got a grant of $50,000 and the Bach Academy got $50,000 and commissioned him to write a mass. He agreed, because he had never composed a mass. About January, I agreed to meet Andreas Keller in Berlin where Penderecki happened to be at that time. Keller is my counterpart for the Academy. We were there to see how it was progressing. We met Penderecki in Berlin, and he had it outlined and had dates of completion, etc. Well again, we have to see what the date is, but we get this letter, and I think it is reprinted in the program. He writes to Helmuth, “I have written the *Credo*. I have said all I can say. So it will be a *Credo*, and I will not be doing a *Mass*.” Here we had a work about 55 minutes long—not a mass as was agreed. We started to receive these long pages—it might be interesting to see one of the originals reduced. So we would get pages and pages, and when he arrived here he still had not completed the work. There was a big party on a Sunday afternoon, and the work was to be performed on the following Saturday. This party was in honor, and the work was still not done. People left from the party, Penderecki was still there and Helmuth was saying, “Krzysztof, why don’t you go home and finish the work?” We actually had a place for him at the Valley River Inn that had a piano where he could work. We were trying to make sure that it got finished. However, he was very relaxed about it. Helmuth joked to the choir that he would have a fax machine next to the podium, and as the pages were finished, he would conduct it. The first tutti rehearsal was Wednesday morning, and we still did not have everything. Marla contacted someone who had a computer that could print the notes, etc. and I think it was midnight Tuesday that it was finally printed out. The parts were given out on Wednesday morning, and you know that there are brass players in the balcony. Well, some of the parts had been transcribed in the wrong key, so they quickly had to go backstage and redo some of the parts. Helmuth conducted that performance by memory—and most everyone was on edge about the whole thing because putting a piece like that together is such a challenge. A new piece is one thing when you have the whole thing and you can rehearse the choir, etc. Then, of course, Hängsler agreed to record it. All of the recordings we’ve done have been underwritten by that corporation—we could never afford to do it. The *Credo* I would guess cost them between $140-150 thousand dollars. In addition to winning the Grammy, it won two other awards. It won an award at the Cannes Festival in France, and it won the Music Industry award in the United States.

Let’s go back to this anniversary of WWII. You need to look at that particular program—I think it was 1995 or 1996. You will see the poster and program book with the plane… We talked about, “How can we make a statement about this event?” That is where we came up with “War, Reconciliation, and Peace.” Helmuth suggested that we bring in choirs from our two ‘enemy’ countries. So, a choir came in from Japan, and a choir came from East Germany, and we combined the three choirs to do the Britten *War Requiem*, and it was conducted by Lazlo Heltay. He was Hungarian, but lived in England for a long time. The result of that performance, after it was finished, you need to talk with some of the people involved, maybe Solveig or some of the other choir folks. Something happened: people came out crying. The work itself—plus the symbolism. You had a choir from Japan and a choir from Germany: everyone was overwhelmed! It was quite a spiritual experience for these people. The wonderful thing was that later we had a
big barbeque, and Quasthoff was here, and to see the coming together of the Japanese and the Germans was fantastic. Quasthoff got carried away and started to sing jazz songs, but that was a very important thing! I need to show you what we did because it had quite an impact because of these focus groups we had all over town in which we talked about war, reconciliation and peace. Neill was very creative with this in which he got people together to talk about how we can express this: how we can make a statement. They came up with this booklet, and he contacted a man in there who was in Normandy and talks about his experiences; there was a Japanese American who was interned in the camps, she talks about her experience. I think it was an incredible statement that really served as a model for an international conference. So, I must go back and we’ll find one of these books. This is another part of the philosophy of the Festival that we are not only just doing performances, but I think there is a spiritual emphasis that is important that we make a statement. With Pärt, we got some flack because we had a theme that summer, “Spirituality and Music.” We invited one of the major authors, Thomas Moore, who came and lectured. Well, Neill took a real hit on this because some of the orchestra people thought this was really hokey to go the ‘spirituality in music’ route… But, given Pärt’s piece and given him as a person… We also did focus groups on that, and there should be a book for that as well. This kind of outreach to the community, to prepare them for what was going to happen was I think another dimension of the Festival. It is one thing to say, OK, we are going to have some serious performances, but how do you prepare your audience. That was one of the things that we really worked at through the year: to prepare them.

C.A.—I remember the St. John Passion was the work for the master class a few years ago.

R.S.—We did a performance of the St. John Passion prior to that master class—and that was again during Neill’s time. There was a Rabbi, a very, very conservative Rabbi—there were other people in the community who protested this because they felt it was anti-Semitic. Neill had a service in Soreng Theater—I think he called it a service of reconciliation. A Rabbi was involved, a minister was involved, there were a series of speakers and poetry and so forth to try to bring some sense of support, or agreement, or reconciliation. But, the evening of the performance, there were people standing outside of the Hult Center handing out leaflets asking people to stand up during the performance and turn their back to the stage—which didn’t happen. OK, so I decided to do the St. John the summer that you were here, and to do it in the context of the master class. Well, things began to escalate again, which I knew would happen, so I went to see the new Rabbi, who is a wonderful man who had gone to the School of Music. Rabbi Husbands-Hankin—we had some wonderful talks. I contacted a faculty member from the Jewish Studies department on campus and got together the chaplain on campus, minister or two from some of the churches here, and we met as a group to talk about this. Well, in that discussion it was very apparent that there were some major concerns about the fact that we were doing this, and that some felt it should not be done. My position was, of all places a university should do this because it is our responsibility as a center of learning to look at controversial subjects and to deal with them and to present both sides. There was still not agreement. So, what I proposed to them was, “We will invite the author of this book, Michael Marissen.” We invited him to come as a lecturer, it was open to the public without charge and he did that in Studio One. Then, in Beall Hall, we had an open forum in which Ann McLucas and the Rabbi were there along with various representatives, and it was an opportunity for the audience to express their views. There were op-ed pieces in the paper for it, there were op-ed pieces against it. There was an op-ed piece that
was in *The Oregonian* by someone here in town that was very much opposed and felt it should not be done. Helmuth and I agreed that the last thing you do in an academic institution is allow censorship, and that is what this would have been: censorship. I think by doing it in this way—by having Marissen here, by having a forum, even though it did not satisfy everyone, it gave opportunity for dialog in a way that people who did not agree could express their viewpoints, people who did agree… I feel very comfortable that we did the right thing. I even contacted other places around the country that did the *St. John*. There was something in the Cleveland area where they had some problem. Eugene, I think, is rather unique—you can perform the *St. John* around other parts of the country, and I don’t think you would have nearly the dissention that you have here. I don’t think we’ll do the *St. John* again, simply because we don’t want to go through the hassle. I am glad that you were here and knew what went on. I have a whole file on that as far as what some of those people said in that focus group. I even went so far as to consider changing the text. Patrick [Romey], who got his degree in medieval German literature, and I talked about changing a few words, like the times when it says the Jews, to use the German word for people, Leute. Then in talking to some of my colleagues, they said, “No, that’s compromising. Why should we make a concession? We should do it as it was composed.” I think Helmuth even in some of his lectures talked a little bit about it, not a lot. I felt that we did well—that this was the right way to deal with those issues.

C.A.—To talk about Helmuth’s lectures for a moment… I own the books of his lectures that are already published. Are there plans for more?

R.S.—Yes, I think so. It takes a lot of time to go back and transcribe those. It’s not just transcribing them, though, because she [Marla Lowen] sends her work to Helmuth, and then he might send it back handwritten, and his writing is not easy to read, maybe 25-30 pages of changes handwritten for her. It is not an easy thing to do.

C.A.—I know what a wonderful resource they have been.

R.S.—That was totally her idea, you know.

C.A.—Are all of his lectures been archived?

R.S.—Unfortunately, no. But there are many left to transcribe.

C.A.—Speaking about commissions and Festival planning. How does that typically work?

R.S.—Sometimes, and most often I will say to Helmuth, “What shall we do for next year?” Now if there is a special anniversary year, or a special occasion, like the World War II anniversary, then he will look in that direction. Sometimes it’s my idea. For example, when we had the four choirs come here a few years ago. That was a year that Helmuth had to come late for some reason. I got the idea that what would be good would be to invite choirs from different countries and to open the Festival with the Beethoven *Ninth*. What I really wanted was to have a composer from each of the invited countries write a piece for the opening concert. Now, originally I invited a choir from Inner Mongolia, and because of the bombing of the Chinese embassy. The Chinese government would not give them their visas. This choir performed at the World Symposium in
Sidney, and they will just knock your socks off—it is an incredible group: in interpretation, sound and everything. They couldn’t come, so I’d been down to Cuba, and heard a lot of the choirs from Cuba and it is just a Mecca for excellent choirs. Exaudi had been at the World Symposium in Vancouver, an incredible ensemble of about 16 singers, and I had heard Entrevoces in Germany at an international competition, and talked with the conductor, Digna Guerra, about coming to Eugene. So I wanted Cuba to come, I wanted Uganda to come—I am trying to remember how… I think the Ugandan choir came as a recommendation from Don James who runs a Festival in British Columbia. Sweden I knew because Fred Sjöberg has been a long-time friend, and I knew the quality of the choir. Israel I knew because Naomi Faran has also been a long-time friend. So, the idea was to bring four choirs together, and to really make a statement on how music, choral music specifically, builds a bridge of understanding that transcends differences in politics, differences in religion, differences in culture, differences in spoken language and differences in race. When people sing together, they become a global family. That is in keeping with the philosophy that Helmuth has and that I have experienced so much with IFCM. That particular year is an outgrowth of this idea that I had. I had a concept of how I wanted the choirs, at the opening concert, each to come out on stage and perform the work that was composed, and have the composer recognized, and then after intermission to join together and perform the Beethoven Ninth. We got a grant from the Reader’s Digest Lila Wallace Foundation specifically for that project. One of the requirements is to have the artist or the artists in residence for at least 21 days, and one of our purposes was to reach out to the Latino community in this area—that could happen particularly with the Cuban choir. More than that, I wanted to be able to have our audience understand more clearly the culture of these people. We had two afternoon Discoveries, and George put another booklet together. So we had the Cuban choir interacting with the Latino community in Springfield, we had performances in churches. Each choir sang in two different churches—I worked out a schedule for each Sunday morning. But, getting the Cuban choir here was nearly impossible. To my knowledge, a Cuban choir has not been in the United States before that. Exaudi was in Canada, but that is not a problem. I worked with our Washington legislators, our Congressmen, our Senator. I went to Cuba—we don’t have an embassy there, but we have an office in the Swiss embassy—and I met with the person there with whom I corresponded via email on almost a daily basis to try and get their visas. They had no money—and this is a fully professional choir. These people fully make their living in that choir, and their income from that is about $30 a month. We had to have the money to pay their transportation, and when it comes to getting airfare, an agent cannot go online here because of the law… I worked out a deal with the Cuban cultural ministry that they would purchase the tickets from Havana to another one of the islands (and they would be reimbursed), and then I bought the tickets from that island nonstop to Los Angeles, and then from Los Angeles up to Eugene. I sent George, the choir manager, to Los Angeles to meet the choir because the choir arrived about 9 or 9:30 at night. George went down, met them, took them to their motel, and they had to leave about 7 to 7:30 the next morning. We had a bus arranged, and got them here so we managed that. When they first arrived here, I had them assigned to Latino homes to do a home stay so that they immediately had someone who spoke their language and could connect. Well, these Latino people here were just wonderful to them throughout the entire three weeks. The people of Eugene were wonderful as well: one man came in and handed me an envelope with a hundred dollar bill for each choir member. Then, stores gave them eyeglasses and shoes: they just reached out to these people. Eugene literally embraced them! When they went back down to Los Angeles, their flight was cancelled from Los Angeles back to the
islands—so there they were: stuck in LAX. So, I knew this Latino woman—flew her down there, and she just took charge and helped these people. They were sort of prisoners in their hotel: they didn’t know how to get around, they didn’t know when their next flight might be, they could not communicate very well. The fact that they were Cubans added a whole other problem. So, she was just wonderful, and she cut through a lot of the red tape so we could get them back to Cuba.

With the Ugandan choir, I was in communication with a woman who seemed to be organizing their group to come. Unfortunately, at the last minute, she could not come, but she alerted me saying, “I think you may have a number of them, maybe seven, who will defect because I know that they have quit their jobs.” Given the economic climate, this is understandable. So, I said to myself, “I don’t want them defecting on my watch.” Now, this choir came to the Bach Festival, and from the Bach Festival they went on up to Kathaumixw, Don James’s festival. So, I made a decision that the moment they arrived, even before they checked in at the University Inn, every one of those people, I collected their passports, and I put them in a safe deposit box at one of the banks. I contacted Don James and said, “This is what I think is going to happen: some of these people want to defect. I want you to send a representative from your festival to Eugene—I’ll pay their way—and I will give that person all of the passports, and he or she will travel back to your festival,” which Don did. That meant that if any of them defected here—well, none of them did—but, if some did it might jeopardize the Bach Festival’s possibility of having international choirs. Well some of them did defect in Canada, but that was on his watch so that was fine.

That’s the way we handled it from this side. With the Israeli choir coming, I contacted Mrs. Rabin, Naomi suggested that I contact her, and she then agreed to come, and then at the very end I was notified that she was too ill that she could not travel—it was not long afterwards that she died of cancer. But, I thought it would have been a wonderful thing to have had her come. I had invited Desmond Tutu. I had money to fly him in first-class from a grant, and then that fell through. All of that coming together to try to make a statement through music… There is a lot of correspondence—people don’t know how much goes on behind the scenes to try and make all of that happen.

If you go back a number of years, I had a Latvian choir here: Ave Sol. An amazing choir! They went by bus, 24 hours overnight, and got to Moscow. And in Moscow, they could not get their visas. I got this call, and I got on the telephone and called the American embassy in Moscow. They went home. I got a guard at the embassy, and talked with him, and asked for his help. I forgot the details of that, but I know that the choir went back to Moscow, got their visas, and were able to come. Another time, I had a Korean group that was supposed to come. About 24 hours before they were to leave on the plane, the American embassy people were treating them like dirt and would not give them their visas, so I got on the telephone with the ambassador in Seoul, and talked to him. He said, “You have them come down here at such-and-such a time, and I assure you that they will have their visas.” And they all had them, only a few hours before they were to depart on the plane. Bringing international choirs is not always that easy, depending on where they come from. The idea of going beyond, in other words, bringing soloists and bringing choirs to the Bach Festival really is a significant part of the philosophy about what music can do to bring people together. We have both seen it happen so often, how music can bring people together. I have wanted that to happen here to our own people. This next summer, when we have the three choirs; the Gächinger, the Festival Chorus, and the YCA all at this barbeque, along with the patrons from Helmuth’s festival, along with our Board people—it’s a way to bring people together. In a way, the actual idea of a party, that is insignificant to the real purpose of it, which
is to bring people together in an informal way: to break down the barriers and communicate. When we had those four choirs from Israel, Sweden, Uganda, and Cuba, we had a party out there. So here were these people, numbers of them did not speak the same language—they started their own line dance, and singing out in this field: a wonderful kind of experience where they came together. In a way you could use an analogy of when you put children together who don’t speak the same language, and they start to play and they somehow are able to communicate with each other through their creativity and their motions and so forth. They just somehow are able to do this because they do not have any cultural barriers to break down, and this is what happens with these kinds of experiences that we have. This is not only important for the choirs, but it is also important for the donors to see that happen. Then they begin to understand that there is something more to this event than just making music: there is a philosophy behind it, there is something important in terms of the human spirit. So, those kinds of things have happened various times, and I hope that we can retain that after Helmuth and I are gone. I think it is an important thing to have that makes this event different from others.

C.A.—Speaking along the lines of travel—you had mentioned some of the earlier ventures: Portland, ACDA, Hollywood Bowl, IFCM… With the challenges presented by Portland, why keep traveling?

R.S.—Well, at the time we were traveling to Portland, we did not have the Hult Center, and we ventured outside of Eugene to build an audience. There is still, I think, the idea or sense by Portlanders that, “How could a Festival of this quality be in Eugene and not Portland?” Portland has been harder for us to crack than either Seattle or San Francisco. So, we tried to expand the audience base by going up there; but, financially it was not feasible, and just the schedule to transport people up there and back with the heavy load that we already have was just not a good thing to do. The Hollywood Bowl was different. The Hollywood Bowl appearances—both of them—were initiated by the Los Angeles Philharmonic Association. They put up the money—this was after the Festival was finished—and we flew down there one time and stayed in the dorms at Occidental College, which Tom arranged. I think the second time we did back to back, one-night performances. You can check the dates, but I think one was 1985 in commemoration of Bach’s 300th birthday, and one night we did the St. Matthew and the next night we did the B Minor. You see, that was the summer here that we did the B Minor, the St. Matthew, the St. John, all the Brandenburgs… it was a big Bach year for us. We were down there twice, and I think we did the B Minor the other time as well. So, of course the Bowl holds 20,000 and we had an audience of 6-8,000, which looks kind of small for something that holds that many, but it was significant for us—exposure for the Bach Festival. I told you about the ACDA in Phoenix. With the World Symposium, I had to commit some money to make that happen, it ended up contributing to the deficit that we had, but I felt it was so important in terms of exposure: such a great opportunity to make a statement about who we are. To do that concert of the Credo, and the three sessions: we were able to make a statement about what the Festival is; the quality of the choir; what Helmuth does… I followed up on that with letters to all the delegates from the United States and Canada and sent them a CD and a brochure of the master class.

C.A.—There are so many component parts to the Festival that I have never experienced…

R.S.—Let’s talk about some of those… On the House: those are the free noon-concerts that
happen. This again is a part of the philosophy of the Festival: that it is very important that the Festival be accessible to all socio-economic levels, so we make those four concerts free. I think it’s also important that we have a diverse kind of music-making. So, it can be a jazz-band, next summer I think we are going to have a story-teller, this summer we had the Renaissance band here doing early music. Just a few days ago I sent out an email and invited a group called On the Rocks, which is a pop group of about 12 University guys, and they are really quite good. Those kinds of things, where people can bring a brown bag lunch, or bring their children, and for an hour enjoy some music, and it does not cost them a thing. On the House is an important outreach for us. The Children’s Concerts: what we have is called Kids to Concerts. We have people who contribute—we have had our Board go around and ask their friends for money—and then we go to local agencies in town that work with low-income families, and we say, “OK, you tell us how many tickets you want for your families and we will provide you with free tickets.” Then, the city of Eugene provides free bus transportation. We have free tickets for both the YCA concert and for the children’s programs. Our tickets to the children’s concerts are only five dollars, but a low-income family cannot afford that. So, if they have free transportation, and a ticket—you know, many of those people have probably never set foot into a place like Silva Hall. So, that is important outreach for us that makes the Festival accessible. The Let’s Talk, which is down in Studio I. A number of years ago, Helmuth had been at Tanglewood, he came to me and said, “They have a thing there where there’s an opportunity for people informally to talk to the solo artists or the conductor.” So, we set up the Let’s Talk, and there are about three or four of those each summer. It is again an opportunity to break down the barriers between audience and performers. They learn to know Helmuth, and they can ask any kind of question… It is where they can talk to Quasthoff, or to Anton—that’s the kind of thing that’s important. Again, it contributes to the educational components of the Festival. Then, Inside Line, the pre-concert lectures, we have had those for a number of years, and of course, that’s also an educational component before concerts. The Discovery Series, and the outgrowth of that where Helmuth gives explanation to the audience. In some sense, it is also an examination for the conductors… If you just had it in a class, as in most academic institutions, you get up and conduct, the rest of your classmates are there, and you are critiqued. This really gives the conductors in the master class even more incentive. First, they have a professional choir, they have professional soloists, and a professional orchestra and a master teacher—there are not that many places for a choral conductor to go that have those components. It’s a great opportunity, in that afternoon Discovery Series, not only for our conductors, but also to educate our audience about the work, and I think it’s very, very interesting for them to look at each conductor: this conductor comes from Korea, this one from Germany, this one from the U. S., and it is interesting for the audience to see that. We have a person on our Board who plays in the orchestra—she said in one of our Board meetings, “As a little girl, I used to come and sit in the front row of the Discovery Series with my violin in my lap, hoping that Helmuth would see me.” So, that’s another important educational component. Then, of course, the YCA—Helmuth and I talked for years that we wanted to do something for young people. I think it’s even more imperative today, given what’s happening in the schools (or not happening in the schools). We said, wouldn’t it be great to open the Festival with a St. John (and he mentioned the St. John) with a youth chorus and youth orchestra—what a statement to make! So, finally six or seven years ago we just made the big step and got Anton committed to this, and we started with kids from just the local high schools, and we expanded the outreach and quality each year, and I think Helmuth would tell you it is one of the most important things that we have done. He is so committed to that, and he has stretched those kids in
a way that Anton could not have imagined. When Helmuth said, “I want those kids to sing in the Brahms Requiem,” Kathy and Anton were aghast because of the tessitura. But, those kids—to be mentored by our Festival Choir, to sing under Rilling, to be exposed to that work. You saw what happened to some of them—they were very moved. I told you before, that the majority of them said the Singet dem Herrn was the highlight this year. Anton is a wonderful conductor, but also to have Helmuth involved, and to bring in people like Bobby McFerrin—it is a great opportunity for these kids—it is a highlight for them! I can show you a letter—you know Rachel? Do you know about her? She is now a junior at the University. Rachel came from a very small community outside of Eugene, and I should show you that letter because it is quite poignant. She says in that letter that she had been to 12 or 15 different schools, no one in her family ever went to college, she came to the YCA, and a whole new life opened up for her. She says in her letter, “I want to go to college, and I want to be a teacher,” but she had no money. She came in one day with this smile on her face, and she had in one column to cost of tuition, room, meals, etc. that came to $16,790, and on the other side she showed the grants, scholarships, and loans that she got, which came to $16,780. Well, Dick came in, saw this and jokingly said to Rachel, “But there’s a ten dollar difference there—you don’t have that.” She said back, “They saw that I had ten dollars in my bank account.” Later, a woman gave seven million dollars to the University strictly for scholarships for deserving students, and Rachel was one of 110 students who got a scholarship and if her grades were good would continue to receive it for four years. They had reception in honor of this woman, and several of the students were asked to speak, and Rachel was asked to sing a solo—she did a great job! Here was her mother, standing timidly in the back of the room, and in a way intimidated because she had never been to college, but with a smile on her face and a great deal of pride. Here is her daughter, going to college, singing—being chosen to sing—having gotten a scholarship and this was the result of the YCA. Again I guess what I am trying to say if you want to boil the whole thing down of what we do: it’s a matter of changing people’s lives through music. As you know we have professional soloists that come, and we have talked about when they come, something happens, and people like Quasthoff have to come back. Singers in the YCA or whatever. So, we’re in the business of not just making music, but also through music changing people’s perspectives, changing people’s lives through music. Whatever that might mean to them personally. And the audience that comes to the Discovery Series and hears Helmuth talk about a Bach cantata over and over again, this opens up a whole new understanding they didn’t have before. Peter Bergquist says he comes as a musicologist, and Helmuth somehow says something that is meaningful to the musicologist and to the layperson. So, I think this is really what we are all about. Through education, through music we make a difference in people’s lives.

C.A.—What is next for the YCA?

R.S.—I don’t know—it will be up to Helmuth. Why shouldn’t we do something—and they are getting pretty close to that level—where they might do a portion of a concert with Anton, and half of a program with Helmuth and the Orchestra. They had something of that experience in the Discovery Series several years ago, but it would be great, and maybe that is what we should think of for 2005. This has to be negotiated with Anton, and with Helmuth’s schedule to see if he can add that in—to do an entire 30-35 minute work with the kids and Orchestra. If his schedule would permit—he is so committed to these kids and I think he would love to do that. Now, next summer he will do the motet, Der Geist Hilft, and I would like to see them do one of the small
Mozart works or something like that—I think that would be great. We would have an orchestra, and maybe the second half is with Maria and the Latin American music. I think Helmuth would agree, that sometime in the future they ought to be doing something major. His desire is to challenge the kids even more and more: push them!

C.A.—I have heard some criticism about of the repertoire that is chosen for the YCA—that maybe it is not the kind of rep that should be at the Bach Festival.

R.S.—I think this is something that needs to be considered. Helmuth, Anton and I talked about this: these kids need to be challenged. How you do this is something that has to be thought through. There is a limited amount of time that they have, there is a limited amount of time that Helmuth has… I pretty much leave this up to Anton—he’s the person in charge. But, he’s aware that the choir is capable of some pretty heady stuff, and as the quality increases then the quality of repertoire needs to improve, too.
C.A.—Perhaps we could start with talking about your role at the Bach Festival.

H.H.—There were many roles… Fundraising, audience development, pretty much everything that had not to deal with actually creating the program—Royce and I met over certain issues, but that was really more his domain. He also hired the artists and took over the entire artistic aspect of the Festival. I assumed, over time, the entire marketing and promotions aspect as well as fundraising and development. The only other person we had was someone who helped with bookkeeping. We were the only other staff people with Royce for quite a long time. I remember we had several changes in the bookkeeping personnel; but for the longest time we were the only people there. After a time, I do not remember exactly when, we hired someone to take over the annual fundraising and write the grants because the Festival was just getting too big. At that time I still did the remainder of the other duties until the last three years I was there when we hired another person who helped with the annual fund development. It was really only after I left that they first started outsourcing some of their marketing and audience development.

This was during a time, when I came on in 1982, when the Hult Center was built… Up until then, the Bach Festival sold out Beall Hall and we had to put people on waiting lists. Then, we had this huge Hult Center to fill, which was five times the capacity of Beall Hall, which required us to make a huge leap in bringing audiences, so much more emphasis went into audience development which was not really necessary before. I did spend a lot of time on that… The move to the Hult Center caused a real fall-off in the community's art groups because they went into the big hall and could not financially make it—it was really, really difficult for us. We never exposed that to the community—we always kept it quiet that we were having a hard time, just like everyone else. The image was created that the Bach Festival was successful—we stood for success—which was helpful. However, sometimes it nipped us in the bud. There were local arts organizations who wanted to support the people who were hurting and crying most, and so sometimes, we ended up on the lower end of giving because of that, at least in the local area. It was still worth, I think, keeping that image up of being really successful and good. We worked hard during that time to make the budget, because the costs had risen quite substantially—our income did rise because we had the potential to bring in more people, but the balance was off… You could not just get five times the audience just because the hall is there—you build your audience slowly, and we did that over the years.

C.A.—What brought you to work for the Bach Festival?
H.H.—I always wanted to work in the arts. I have my Ph.D. in art history, and there was not really anything in town that I could do in the visual arts. I am interested in interdisciplinary things—right now I am working in exercise sciences and sports medicine areas where I have a degree also—but I like to understand the inner-connectedness of things. So, for me it was not so unusual to go into the performing arts having a background in visual arts, and having an historical background and a cultural background in how these things relate. I also had learned many administrative skills during my time as a gymnastics coach and teacher here at the University of Oregon. I had, by nature, to develop many administrative skills. I thought I was good in organizing, so, I thought it may be an interesting thing to develop this product. I applied for it, and somehow ended up getting it. They had gone through a national search, and had not come up with the right solution, and I had an excellent recommendation from the Vice-President of the University at the time. So, they looked at it, and decided I should do it, and it worked out well. I worked very, very hard—very many nights and weekends. It was an exciting time—I would not have missed it. There was something new every year.

C.A.—What was it like working for Royce?

H.H.—It was a lot of fun. He let me do my job. We would get together and talk about issues and then each go our own ways and do our own job. He respected me as a peer rather than… Whenever he was introduced somewhere I would say, “This is my boss,” and he hated to hear that. He would always say, “This is my colleague,” and he made me feel that way. This is what made it easy work, because you have your own area of work, and you hustle and work hard, you know that you are accomplishing something, too. Royce always made you feel like you are an important part of the whole thing. So, it was really fun to work with him. I did not retire because I had enough, or this or that… He was supposed to retire the year following me, and I got an offer that was from someone who wanted me to take over this institute. I thought, if I need to change my career, this is a good time because it will allow another person, and this was George Evano who they eventually hired, to work into the Festival while Royce was there, while the transition was taking place because that was a scheduled thing. I thought it was time-wise the right thing to do, and it was a very difficult thing to do. I often wondered if I did the right thing—I had more fun working there than I ever did afterwards. I really did, but it was the right time. It would not have been good to just linger on and go through what came unless I was in a different position.

C.A.—This is something I am discovering through these interviews: there was Royce’s retirement and then Royce’s return.

H.H.—Yes, there was Royce’s retirement, and then we had someone else, Neill Archer Roan—flamboyant leader who did not ever have a realistic understanding of what it took to run a non-profit organization—now, this is my perspective and only that in terms of financial responsibility… Now he is a brilliant and creative person in terms of what can be put together, but the Festival had limitations. He did not have any. And I think it eventually was difficult for him physically to really keep up with the pace. I remember, you will laugh, but I remember in the spring before the Festival started, I would train and work out to be fit, I would go to bed early, I would make sure to always get my eight hours. During those two or three weeks before
and after, you would have four or five hours of sleep at most each day, and have to be up like you were the freshest and most energetic person on the planet, and that was just part of the job. I don’t think people realize what it takes to be everywhere and to put all of the fires out, and be so prepared that you don’t have to worry about the things that are scheduled to happen anyway. Rather, to be there to put the fires out and to jump in when there was need to do something unexpected, and that is really during the Festival what my role, and often Royce’s role, became. I do not think Neill knew what he was getting into. I do not know, that is just my perspective of it. It was unfortunate, but it did bring Royce back because that did not work out, and Royce was able to step in without any problem, and I think it saved the Festival because financially, I think, Royce had a good handle on what had to happen to bring it back on track. It is always hard financially with arts groups, no matter what you make it appear to the outside—it is tough. You always are just making it, or just not making it and making up for it, and I don’t think we have ever had a year when that was not the case. It is just normal. Now, there are immense amounts of people who loved what we produced, and who were willing to help, and you just had to be a good steward of those friendships: you had to pay attention to that all of the time, and that’s another really important thing for performing arts groups. You need good leadership that is aware of that and goes out of their way to make those people feel good. If you let it drop, if you are not paying attention to it, you will be on the way out.

C.A.—Could you talk about the Friends of the Festival and the advisory board.

H.H.—Yes, we always had an advisory Board, right from the beginning, from before I was there. Cory Toevs, who was in my position was I think the liaison to that. We had our regular meetings, and they still do. Advisory boards in symphonies, for instance, are responsible to see that the budget is actually in place and that it stays in place. They sometimes have to write notes to guarantee that something will happen. In our case, because the Oregon Bach Festival is a part of the University of Oregon, this is not the case. It is truly an advisory board, it is not an executive board of directors. So these people don’t carry any responsibility in that way. When it really comes down to it, it comes down to the head of the School of Music or the President of the University, and those people know that. They are not tied so much with their own money as they are in other non-profits. So, you sometimes have this Board that is sitting around and not doing much, and I think that is the major challenge when you have a Board like this—to actually give them enough incentive that they take some of the responsibility to make it work. You do not have the same situation as the symphony. On the other hand, they cannot just hire or fire you—only the University can do that. It is a different thing—here, you know, the opera Board fired their executives right and left, and that is a normal thing for those performing arts groups. I think that the continuity that was sustained throughout these years actually made the Bach Festival strong, even though money was sometimes really low. There were even times when the University made some commitments or gave some support in some ways—it was never really big, the Bach Festival always had to carry itself. But, you know when you are within these larger organizations there are some benefits that you have just because you have a facility, and you have this and that, so there is a give and take on campus… You use the printing department, and you pay for that so they benefit from your activities, but in turn you benefit from the fact that you have a facility. So I think that’s a real benefit to have been on campus. Sometimes we thought it was not a benefit because you were charged eight percent on an account, taxed, and things like that. But all in all it’s a good thing to have an umbrella organization like the University to
overlook or to be there in case of a real disaster.

C.A.—It seems a real rarity to have a Festival of this size that is still tied to the University…

H.H.—I think for Royce it was very difficult, especially in the early years. Many of the musicians were faculty members and there came a time when the level of performance did not meet the level of where the Festival was going, and to tell those people that they could no longer be a part of it was extremely difficult. Again, today, you have high-level performance: people are coming into the music school that are also performing in the Bach Festival, so sometimes it is there, sometimes it is not. There may always be people that think they are good enough and they should be performing. Unfortunately, the reality is that most of those people teach more than they perform, and so their energy level is split. Sometimes they just don’t get to the level where they fit, and I think at some time there was animosity from some people. But, I think all in all, there isn’t, and the School of Music is proud that the Bach Festival is associated with it. There is, I think, a very positive exchange that overrides all of these little things that, over the course of time, have occurred. It is an act of diplomacy, and Royce is very good at that.

C.A.—What were some of the greatest challenges to the Festival or to your job? How did the community respond to the move to Silva, etc.?

H.H.—Very well. The community was supportive to indifferent. The reality is that people who attend symphonies or operas are about three percent of the adult community. Three percent! You are right here in the community, you are visible and yet there is a vast majority of people who could care less and have no interest in classical music. For us it was always a challenge to come up with other activities; like the free noon concerts that would have jazz, folk music, and other music forms. Sometimes dance and music, to bring in a broader audience who maybe would try some of the other things and would say, “this is good—I don’t understand much of it—but I am at least willing to take part in it,” and that was a big challenge to make that happen. So, it wasn’t just about the three percent of people who are interested in classical music, but rather all the people in Eugene-Springfield. Interestingly enough, we got really good national and international publicity by having some of the music critics come here and write. We had great quotes in the L.A. Times about how great this Festival was and Royce did have people traveling in. I went to audience development events, for instance, when Eugene traveled to tourism shows in San Francisco, we were a part of that for a few years in order to get a broader audience. But, Eugene is different. You want them to be part of this—not just the music, but the Festival—having more things to offer and taking pride in this product. It is interesting how that grows so slowly, and how quickly people forget. I think that was a big challenge, and it still is. Everybody knows what it is—you talk to people on the street who know what the Bach Festival is, and they have never been to it, they have never been there, they have never gone. “Oh, it’s over so fast, by the time I think about it it’s gone!” There you have it, almost three weeks. It is just not a priority for them, not where their hearts are. That is what you have with so-called classical music, always. I did not find anything else challenging—it was more fun than challenging. I mean, it was challenging in a positive sense. There was always something else you could think about and that you could do, and another event that would bring in another group of people. One of those things that I started, a small thing, was the posters—a poster competition. Well, that brought in all of the visual artists in Eugene—they wanted to enter and they wanted to have a poster in the Bach Festival. The
visual arts community started to get very involved, so we enlarged our circle here and there doing these little things. I remember we would go to churches in the weekends prior to the Festival, and do choral presentations with a lecture, and that would bring some more of the church community who could relate to the music and would come to the Festival. We would look for these little areas, and do this special marketing, but, it was an educational process for most of these people who were truly involved, and we hoped that would bring them to the Festival. I saw many of those people later at the concerts because we would produce special events. For example, if somebody won a poster competition, we would have an exhibit of their work, or we would come up with something that would blend together with the whole thing. So, pretty soon their friends would come to this person’s exhibition which would be at one of the concerts, but it is almost like a word-of-mouth, grass-roots marketing, which was always in the local area more effective than blanketing the market with our brochures.

C.A.—What do you think the goals of the Festival are?

H.H.—It is just to bring good, high quality music to this place. Also, I think it is to bring good musicians together in a relaxed setting to make outstanding music. Maybe to do things or to accomplish things they don’t usually accomplish during their year-round, paid jobs, but rather to do things for the sake of doing good music, and to forget about the fact that its for money and making a living. I think we accomplished that, and this is why we have musicians come back and enjoy this not just as a vacation, but as a creative rejuvenation, before going back out and doing what they do. I think that is a big part of it, not that that was our original goal: it just generated because the musicians had to get along—they had to fit in, and they had to put their own ego away. I say they had to fit in because we did so many other things after the performances. We had many social events, and I believe they still do. I don’t know how much, but we had them every night, and musicians had to, and still do, fit in—they have to be a part of the socializing process, so that the community meets the artists. There was more of that, in general, on a very casual level that included everyone in past years, more than the audiences of today. As you get larger, you begin to lose that immediate contact and it becomes more distant. I think it was good for the musicians too, because they themselves became friends over the course of time, they saw this as a part of the process.

C.A.—What were the roles that Helmuth played other than conductor/teacher?

H.H.—Helmuth has his idea of what quality is, and so he wants what guarantees that quality. So he has ideas of how a musician has to sound, what the level of expertise should be, technique, skills, capabilities and so forth… He often has, especially in the later years, known people he has worked with prior, and he would make recommendations, and if they were available, we would try and get those people. Often though, it would be the case that he had no idea who we would have in the United States that would fit the bill, and Royce would go out and talk to various people to hear their opinions about a person, and he would try and find the best match. In most cases that worked well, and in some cases it didn’t at all. I remember instances where after the first rehearsal, the person withdrew himself or herself because they knew they couldn’t perform at that level, and then someone else who we knew would step in—that was very rare, but those things did happen. Or, we had situations where someone was sick, right then, and somebody else had to be brought in. This is not such a big deal when you are talking about one member in the
orchestra, but when you have a soloist…then those are things that obviously add a tremendous strain. Or, a whole choir would not show up because they were held at the border, or could not get out of their country when we worked with Eastern European countries. And you have your Senator from Oregon trying to do some major things to get the politics worked out, I mean there are all kinds of incidents. We had these things constantly, and somehow we would just go with the flow. We would get upset, Royce would get upset, and go on and it always worked out. Coming back to Helmuth, very often he is not the one who actually gets the person there, it was Royce who had then to make sure that even if you have the person you still have to go to their agents and make negotiations… Now, we have a few artists that you don’t talk to their agents, which is rare—like the Germans, they were often their own agents, this is not typical nowadays, everyone has an agent. Helmuth also decides the topic or the theme. Or, he would come up with it, in conjunction with Royce, and after every Festival we had meetings and he would talk about what there was, like an evaluation, of everybody; the orchestra and the chorus as a whole; the soloists, how they fit their roles, how they fit within the team, how easy or difficult they were to work with. We all were able to give our part, because some of us experienced some people in the office as wonderful or not so wonderful—so all of that was part of the decision, if someone would come back or not. People always had to fit to some degree. If somebody was not a team player they would not be asked back no matter how good they were. Then, often during the Festival, I remember having sometimes talked to Helmuth where he would say he was disappointed that some concert was not full—I would obviously get an earful of that. He would sometimes say, I remember one occasion, when he would say, “what do you think would actually fill the hall, what do we have to do?” I said, every classical piece will have its challenges, and we are doing better every year, but he wanted it full every concert. Obviously, we had some of those occasions, but it does not happen very often when it is sold out. Even if it is a piece…the funny thing is, it will be more sold out when it is a repetition of the *B Minor Mass* than a new piece. I remember one time I said to Helmuth, well, what about something really off the beat and path like the *Carmina Burana* of Orff? “No,” he said, “that is something I would never, never do.” So he would tell you very clearly what he thought was not music, you know, according to his standards. Now later on, he had his European festival in Stuttgart where he would have developed a whole program, and then he would more and more suggest that some of the themes of his European festival we would actually do here. We were actually the trial ground and then he would take it back. That was very interesting because it brought in many interesting things, but it was not always easy to market. Still, from my perspective, it made the Bach Festival lively, and interesting, because we always had something new… We brought in Krzysztof Penderecki and Arvo Pärt, and there was always something new. Actually, Pärt came when Neill was here, but I am just saying that it would have happened without him too, because we always had this drive to bring something new in, and that was good.

C.A.—What is the relationship like between Helmuth and Royce?

H.H.—Well, they have known each other for such a long time, and obviously it works. They don’t have to talk much to each other, they do a lot of planning talks but I don’t think they do a lot of casual socializing. It is always meaningful, there is always a purpose, there is always a creative process going on, or evaluation or planning, from what I observed. It works. That is a good formula.
R.D.—Well, of course, Marian’s book makes clear how the Festival started. Obviously, she has buried some bones. I would say that when I think back, the most interesting things about the Festival are the half-dozen times it almost fell apart. It was really teetering on the edge for various reasons early on, and I think it is interesting how the organizers bailed themselves out of these crises, because they didn’t get solved by accident. I can give you some examples if you like.

One crisis we had was that Beall Hall was not air conditioned, and in the 1970’s, it was fantastically hot every summer. Normally the summers here are not bad: you don’t need air conditioning in your home. Anyhow, the first time I met Royce was the second summer, when Helmuth and Royce decided to do some choral works, and they did one of the performances at the Lutheran church across the street from the music school. Royce was vainly trying to cool the church with a 24” window fan. The interesting thing was that Beall was as insufferable as the church and it was there that most activities took place.

What is now called the Discovery Series developed fairly quickly. Musicians met in the morning, the choir practiced a cantata with piano accompaniment while the orchestra rehearsed separately, and they got together about 3 o’clock for a performance at 5 o’clock. The performance always began by an explanation of the work by Helmuth, (with his famous “examples”) followed by an uninterrupted performance led by student conductors. I think by that time my wife was singing in the choir. See, in the early days we didn’t have many professional choral and orchestra people, these were volunteers… Housewives that could sing turned up and sang under Helmuth for years. I always liked to sit in the balcony, which was bearable at 5 o’clock but intolerable for the major works at night. Of course, the stage was totally insufferable. Helmuth told me that he was just feeling ill after some of these performances because of the heat. Just the smell of a hundred straining musicians… pools of water from the horns… Anyhow, I decided that the thing to do was to see if I could somehow ventilate Beall Hall, so I installed some exhaust fans in the attic upstairs, and they helped a bit, but they made such a humming noise that Helmuth would go and turn them off. I would be madly pumping out the hot air, and he knew where the switch was and would go and turn the damn thing off! Well, anyhow, one night during one of these performances, the President, Bob Clark was sitting in front of me, and I said to Bob, “Don’t you think this place should be air conditioned?” And he said, “It certainly
should!” or something like that—that’s all he said. I have talked to him a number of times about this incident, and he remembers it well. Anyhow, I went down to the Physical Plant and said, “You know, we need Beall Hall air conditioned.” “Oh,” they said, “well, we’ve just run a chiller line for the new clinical services building next door, we’ll just tap off and do Beall Hall,” and they did. So it was from then on air conditioned. Helmuth told me he would never have come back if it had not been for that. How it was done I will never know because there was no budget, and there was really no permission for it… I guess the people at the Physical Plant knew I was trying to do something for Beall Hall, so I think they just bent their priorities and got it done. It made an enormous difference. We have not had a summer as hot as in the Seventies since, and normally a day in the summer here is in the low eighties and not humid—quite lovely… You don’t really need anything if you open up a window for a time at intermission. Anyhow, that was one kind of crisis.

I was on the finance committee for many years, and another kind of crisis that came up was a financial one. Royce was smart enough to realize that he had to involve the local business community if he was going to survive at all because the University is chronically under-funded—even in good times they are under-funded. He formed a sort of council of friends, and then some years later, there was a more formal arrangement for the present Board—the Bylaws have probably been revised since—I wrote those By-laws myself with Marian and Charles Duncan, the Provost of the University, who was on the Board. We are neighbors, so on those hot summer nights we wrote by-laws on our porch… I think we wrote two sets. The thing that was interesting was that I always got along well with the business community, but there are a lot of faculty who are emotionally orthogonal to anybody in the business world. I think that Royce understood that this really had to be done, and so he got some of the top people to serve on the Board—one of the most important was Tom Wildish. It was important to reach out to that community, and to get them to understand what was at stake. What helped us a lot was that Helmuth is a tremendous communicator. More so than Royce, or me, or anybody else because he has this cute accent and he expresses himself well and has theological training, you know, and it all shows. The thing that made it difficult for the finance committee is that Helmuth kept increasing his demands, and they got really out of control and were threatening the viability of the Festival. We could have gone broke! I was on the finance committee, it was touch and go sometimes and of course, what happened was the best of all possible worlds: we improved the Festival and more people came! We could have improved the Festival and nobody turned up… It would have been a disaster, we would have just collapsed. I remember being so admiring of the Oregon Shakespeare Festival when it reached its fortieth anniversary, and I wondered if we would make a fortieth anniversary— and we clearly will. I think the fact that the business community was involved, and tactfully involved, and avoided the sorts of fights that traditionally go on between town and gown—I think that was an enormous achievement of Royce Saltzman, for which I don’t think he’s given remotely the amount of credit which he deserves…That was very, very well done. And I’m not so sure it would be any easier any place else—I used to be a professor at the University of Chicago, and even there, even though we had a lay-Board of very, very wealthy people, there was always a certain amount of tension between the Board and the faculty. I think the thing here that is important is that the business community was gradually involved, and I don’t think that their amount of support was all that great at that time, but it meant something to the administration, and to the various Presidents that there was support from prominent business people in the community. I think that helped many things—it really meant
that there was a prestige factor now and that the University did not want to see things collapse when there was so much interest from the community. It is interesting that normally the only the way a University gets that kind of support is through athletics. I think that was a crucial thing—involving the business community...

I think another critical thing was getting some staff for Royce... We had various girls working for Royce, but the key person was Henriette Heiny. I remember the Board were looking for someone to have the key job working for Royce. Now I'm no lover of sports, and I was on the committee to select this person, and came home after an early morning meeting at Royce’s home about this problem, and I said, “Well, there’s some jock called Henriette Heiny who’s up, and I don’t think we should be hiring one of those people.” My wife hit the roof, she says: “Henriette is one of our Ph.D. students and I am on her thesis committee! Pick up the phone and call Royce Saltzman right now and hire her without looking backwards.” So, I did! It was the best thing that ever happened—we had more fun when Henriette was on board than we have had since, really. So remarkable! She had so many good ideas that worked, she invented endless ways of doing things that got things done for a song and I think that it was crucial to have her. I don’t think anyone else could have done it—I don’t think the Festival could have lasted without her.

Another thing that always causes problems when you are upping the quality of the Festival is that after a time you come to a place where some faculty members are not good enough to play in the orchestra or sing in the choir—this happened, and that was really bad news. Faculty are always in a good position to make trouble...

C.A.—That must have strained some relationships...

R.D.—Oh, it did! I think it cost Royce some friends. No doubt, it did, but I don’t know. I wouldn’t speculate... I think that that was, in a sense, a crisis too, that could have busted the thing apart. If the faculty really got outraged enough they probably could have stopped it. You know, the way a University works—let me just talk about physics departments...The way research works is that you tell your staff that you’re going to develop something and they do what they’re told. In a university department, if you want someone to do something you have to ask them, and if they say no, that’s the end of it. So, it runs by consensus because every professor is an independent person running their own little empire, each has his own funding, and, you know, his own students, his own lab, and so on. I think that there must have been some very tense times in the School of Music, and as a matter of fact, the people in the office of the School of Music still seem to feel a certain distance—this is a bit sensitive—but some of the Deans believed that if money wasn’t given to the Festival, it would be given to them. That is a very common mistake in academia....Let me give you an example of why that is so silly from my own field, again... We had this supercollider being built in Texas, you might recall, and some of the people in my branch of physics called solid-state physics, were pretty jealous of the huge amounts of money, billions and billions of dollars, going into that high energy accelerator. They started bitching to their Congressmen, and so their Congressmen voted against it. Our own congressman Peter DeFazio voted against it. So, I phoned him up and said, “What the hell is going on here?” He says, “Well, if you guys can’t make up your mind on what you want, why ask Congress?” So, you see a divided house is a fallen house. I think that that was a crisis that got dealt with quietly by Royce...
Then there was another crisis that I figured out while talking with my neighbor Charles Duncan, who was the Provost at the time—we talked a lot about the Festival. One of the things that I understood as a department head and that he understood as the Provost… See, a state university runs the business end of things like a state agency: if you lose money, you don’t necessarily get it given back to you—it’s probably taken out of next year’s budget. So, I realized that if we had a bad year of ticket sales that the School of Music would be bankrupted instantly. I went to the Dean with Charles, and we told him, now this is Morrie Ryder—Morrie was a very smart man, and a very helpful man, and he realized this and arranged one way or another to get the administration of the Festival essentially in the President’s office instead of in the School of Music. Otherwise, you could have had a terrible scene where people couldn’t be hired back because the Festival went $100,000 in the hole. So that was a crisis that got averted.

C.A.—Seems like a tightrope walk from the very beginning…

R.D.—I think anything in the arts is a tightrope walk… I’ve been on the Board of the Mozart Players for years too, and they’re always in crisis. That is a separate thing—the University is more tightly run than a volunteer group, but what happens in civic things like the Mozart Players is that you get incompetent Board members, and they make terrible mistakes. The great thing about the Bach Festival is that they have been careful to get very high-level people on the Board; I mean it is considered quite a thing to be on the Board of the Festival.

C.A.—How does the Board work? Being under the umbrella of the University it would seem to be a different kind of organization…

R.D.—It’s not really… It has faculty, administration and private citizens on it. The Dean of the School of Music is always ex-officio on the Board, and the Deans have all been supportive of the Festival—I think they’ve had varying amounts love for it—but their support was always pretty firm. In addition, the various Presidents realized, too, that this was bringing an enormous amount of prestige to this little town. I think it is true, you have to remember when Helmuth first came here he was the conductor of a minor choir in Germany—he was not an upper class, German, educated person—just an ordinary choir director and organist. The Gächinger was founded because somebody in Helmuth’s church said, “What would it take to improve the quality of the choir?” in the way of money, and he just paid for it. Mrs. Rilling told me that—she is a marvelous woman—she has been a great force for good all around. Very smart, loving woman. They are very nice people to know. That sort of thing, the fact that Helmuth was running an international festival in America of all places, improved his situation at home, and improving his situation at home helped us back here—a ratcheting back and forth, a climb in the overall prestige of the Festival. But to think that Helmuth bestowed everything on us is the wrong way—quite a two way thing—now, that’s not said by anybody, but this is my perception.

C.A.—Looking at how he came to the Bach Festival and where it began… It appears as though it was a very long process of development…

R.D.—It has been—it used to be called the Summer Festival of Music and it was originally just a conductors’ workshop, really. What happens now evolved from that, and you can still get
academic credit for the conductors’ classes in the summer quarter. Marian believed that the most important thing about the Festival was its connection with the teaching program and the University—she believed it was an academic thing and that it was very much underappreciated by almost everybody. That is really why she wrote the book. She was interested in intellectual histories of organizations. She wrote two books: she wrote the book about the Festival and she wrote another book about the history of the Society of Architectural Historians, which she belonged to since about the second year it existed until she died. She was actively interested in intellectual history and how organizations grow... The SAH is a very successful organization now, but it had to start somewhere, too: a little meeting at Oberlin of a few art history students and a couple of enthusiastic people, an organizational meeting at the Harvard faculty club and away it went.

C.A.—About the book...I discovered notes from the article you co-authored for the twentieth anniversary program book—was that the beginnings of the book?

R.D.—Yes. But she not only wrote it, she published it at her own expense... The Festival has forgotten that—I mean, it cost her a good deal of personal money and a couple of years of her life. She organized all of the files, got all of the records out, and made that thing go because she was a compulsive archivist. The book is carefully cleansed of battles and the kind of things we are talking about today.

R.D.—Now, I think that there is going to be a celebration of Tom Wildish’s birthday on Friday. I think getting Tom Wildish, who is president of one of the biggest companies in the area involved, was terribly important. It was Marian who got Tom involved—Tom hated to go to concerts but his wife Clara would drag him. One of the things Helmuth did for a number of years is to have a “Patron’s brunch” preceded by an invitation to watch a rehearsal, indeed were even invited to sit up on the platform. Marian put Clara and Tom right in front of the kettle drums. Charlie Dowd was there, and they were rehearsing the Verdi Requiem. They got to the part where in just few measures you crescendo about 110dB, of course, this crash came from behind Tom and Clara and they went out of their seats and back down. It was like the Light of Damascus, I mean Tom was completely converted to music in that one moment. Marian was absolutely correct in putting him there. He always asked us if Charlie Dowd was being tempted to go to some other university or something like that... That was a huge success. Of course, if you just go to a concert and are dragged by your wife to hear the symphony from some fancy seat... that is nothing like sitting in a symphony orchestra in the midst of it, watching the sweat that goes on.

Now, another crisis was the location of the Festival. It was clear the Festival was outgrowing Beall Hall, and a group of people had tried for years to get a downtown hall built... It never really got anywhere—it was voted down I think several times. Finally, people like the Wildishes and the Hults decided that it had to happen. They hired a professional fundraiser, and Helmuth was just delighted when the Hult was built. There have been a lot of complaints about the Hult. The fact was, before it was finished and before there was any electronics in there Helmuth asked me to come over, and he put a little lady soprano on the platform with no amplification, and you could hear her everywhere in that hall. I pulled that same trick in Orchestra Hall in Chicago once because the old Orchestra Hall had astounding acoustics. The Hult is not perfect, but it is a lot
better than most people will admit. I would say that we couldn’t have sustained what we’ve got now without the Hult, and I think that that was one of the other crises that came along and got solved—got solved with the help of a lot of people, not just the University. It could not be a University thing, it had to be a town thing and the Hults gave five million dollars or something. Those are the things that I can think of in a hurry that in my perception, made the Festival go—why I think it’s here.

C.A.—Could you talk a bit more about the patrons and Friends of the Festival?

R.D.—Well, for reasons that I truly do not understand, the establishment in this city is a music establishment. Most establishment people ‘turn up’ to the symphony. But it is a somewhat different crowd that supports and attends the Bach Festival. They not only support it, —they support it vigorously. There is something about the community here that is very admirable, I think. For instance, we didn’t have music like this at the University of Chicago. We had the Chicago Symphony, which was great, but the university is a long way from downtown. There was just nothing at the university of Chicago like the kind of music that we get here. I don’t think there is any denying that the community is as much responsible for the Festival’s success as the University. The person to first realize that was Royce himself.

C.A.—Royce, of course, has been involved with this since the beginning, and attempted to retire…

R.D.—Yes, very un successfully!

C.A.—What makes Royce and this Festival work?

R.D.—What makes this Festival work is that essentially he and Helmuth are a team. Royce was also smart enough to get over the usual faculty views on the business community, and smart enough to know that had to be done; he was tactful enough to not enrage the music faculty. He listened and took advice, and he hired Henriette Heiny! That was the defining moment of the Festival is when she came on board—things really moved! The other thing that makes the Festival go is Helmuth’s understanding and ability to speak about his ‘examples’—that kind of thing goes over very, very well, year after year after year because this is an intellectual community and he speaks on a high intellectual level to the people that come to the Discovery Series, and I think the Discovery Series is the heart of it—I wish I had enough money to endow the whole thing, in Marian’s name because it was her central belief that the master class was at the core of the Festival: the training of conductors and these lectures of Helmuth’s. The thing is that even the musicians learn a lot—if you ask them. I know most of the people in the orchestra personally, and I think the fact that he knows so much and performs so well is compelling for people like Kathy Lenski—people who come back year after year after year, sometimes at great personal sacrifice. They would not miss it for anything! I used to sit in on his rehearsals early on, and I remember vividly the way that he handled conductors who are not doing very well. He’ll say, “I like very much what you do, but you must be more precise.” Then another thing I was very interested in is that he felt one of the conductors was just wasting time going over the same thing repeatedly. He said, “Look, if you are with a symphony orchestra you’ve got a union man here with a stopwatch, you’re wasting time and you’re wasting money, and you cannot afford to
do that!” It is what you have to teach students who are getting their Ph.D.’s in physics, you just have so much money and so many resources and you have to get the job done. If you don’t get it done, the National Science Foundation will not give you more money for not getting the job done. In fact, I am writing an article on genius in the arts and sciences with Robert Levin—we work about an hour a year on it—that has been a very interesting thing, too: deciding what genius is in such disparate fields.

C.A.—I had no idea the Bach Festival brought in so many guest artists, guest choirs, etc. Is that considered an important thing?

R.D.—Yes, I think the University and civic communities believe in internationalism in a deep way—the way church people believe in ecumenical things… I think it is thrilling for us to feel that we’re reaching out somehow, all over the world, and bringing in people from everywhere. It is also amazing how you can offend people, too. You know John Brombaugh, the organ builder, has been deeply disappointed over the years that the Festival did not seem to appreciate his organ, and it has only been in the last five or six years that Royce has been reaching out to John. It is clear that John is one of the master builders of the century. Few appreciate that the fabulous portative organ used in nearly every performance is a Brombaugh organ. I think this is an example of what can go wrong with these things… John is one my closest and dearest personal friends, I see him all the time, and it is obvious that he really was disappointed that the Festival has just ignored his organ. But Royce has really made up for that in a truly grand way in recent years.

C.A.—What is next for the Festival?

R.D.—I think the Festival is a big enough idea—I think it will remain and be a permanent success. I think it has lasted so many years and has such, a big reputation. The obvious thing is when Royce and Helmuth disappear, which they will—I think we have some very talented young people coming along, like Jeff Kahane and Robert Levin, and people of that caliber that could carry on. It’s just that there’s nobody that I’ve ever known that has Helmuth Rilling’s tremendously deep understanding of the music and theology of Bach—it shows that he’s trained theologically, and you’re not going to find that again very easily… I think that the tools to make the festival last are there, and I’m not excessively worried about it. The director that they brought on when Royce retired was also very, very talented, but he was apparently mean to the staff. I think the staff essentially forced him out...

C.A.—I have read one brief newspaper article about Neill’s departure, but no one has spoken about it thus far...

R.D.—Well, I think what he did was he got overconfident and spent money from grants that he had yet to receive and eventually did not receive, so he ran the thing into the hole… The provost, John Mosely, (he is from my department here) probably told him, “Find it, make it up, we’re not going to help you.” He had to leave. I think he was also mistreating the staff… That’s the rumble I got....

So, I think it [the Festival] can continue—I think it was incredibly smart to have this Youth
Chorus thing, incredibly good to have done that. These kids will be telling their grandchildren, “I performed with Bobby McFerrin and Helmuth Rilling!”

C.A.—What has been the community’s response to the Youth Choral Academy?

R.D.—Everybody thinks it’s fantastically successful and smart, and of course, bringing Anton Armstrong from St. Olaf is a stroke of genius, too. He is amazing—completely different personality than either Royce or Helmuth, and the kids love him. I think there is some grumbling in the business community that the stuff he has them singing is a bit poor.

C.A.—Do you think they would like more literature like the rest of the Bach Festival?

R.D.—I think it’s a case of their limited education in music. They don’t understand that there are all types of music for all sorts of occasions. Not everything has to be churchy music. I think it’s a lack of sophistication.

It is simply true that children are so malleable at that stage, and they are not likely to be as malleable in later years. You can have a tremendous influence over a child. That is the great thing about the teaching business: it is an incredibly rewarding profession! So, I think that the Choral Academy was a very smart thing to do, and I think it guarantees that the audience won’t dry up, because these kids will grow up, and they’ll be community leaders… I think that that was a masterstroke for the future of the Festival. And the other masterstroke, of course, was to make the Festival not just Bach, but contemporary as well, and bringing people like Arvo Pärt over, which is really exciting! I mean, it’s an awful strain on Helmuth when these big name composers are around… I remember Penderecki was revising during the last rehearsal—rushing down to Helmuth with another page of music.

Well, those are my thoughts about the Festival… I think the discussion of crises that could have killed off the Festival is an important one.
APPENDIX O

INTERVIEW WITH DOROTHY AND PETER BERGQUIST
SEPTEMBER 18, 2003
EUGENE, OREGON

C.A.—I am interested in getting perspectives of those involved with the Festival.

D.B.—I had a rehearsal with Helmuth for the arias in the *St. Matthew Passion*, and he kept telling me, “The B-natural was out of tune, the B-natural was out of tune.” Well, the piano ended up being out of tune! So, we got the piano tuned and that made it all work!

P.B.—We both have been involved with it since the very beginning—the first year was ’71, and we were away on sabbatical. The following summer we started being enlisted to help—it was a modest operation compared to what it has become since… Nobody got paid much, if anything, and for those of us on the summer school faculty, it was sort of an extra part of the job—Royce worked that out after…I don’t remember how many years, he got the orchestra on board on a professional basis. Of course, people started coming in, players in the orchestra from outside of the area, and eventually as it became more and more so, many of the local players were ‘phased out’ shall we say. So, I played in it for a long time myself…practically until I quit playing altogether, about twenty years or so ago to this point. Dorothy sang…

D.B.—I was replaced by Arleen Auger. I take quite a bit of pride in that, and Maria Jette wasn’t on the scene, yet. It was all in Beall Hall…

P.B.—Yes, and the *St. Matthew* we did across the street at Central Lutheran…

D.B.—And it was probably 95 or 100, and the church has no ventilation to get the air changed. At the intermission, I heard Helmuth say to Royce, “This is impossible, this is impossible, this has to change, it cannot be this way!”

P.B.—Well, there was no way to stay in tune… Also, it was in August at that point, and much more likely to be terribly hot. The Festival developed and moved out of some of those less favorable situations.

D.B.—Central Lutheran has wonderful acoustics, though.

P.B.—It is a wonderful sounding place, and they have a marvelous organ… We have a very fine organ in Beall, too. Many of the concerts were in Beall; I remember doing the Verdi *Requiem*
once that just about tore the roof off. It was loud. It was a great advance when the Hult Center was constructed, it was possible to do the big things down there.

C.A.—What was the music making like in the first few years? In an early program the audience was invited to sing during the afternoon cantatas?

P.B.—The final chorale, perhaps… They have done that within the last five or ten years when they did a cantata at the Hult Center in Silva Hall there was sort of a local, volunteer choir in effect that got to sing. Is that correct?

D.B.—I am remembering that the whole audience sang in the chorale. I am remembering that at the Hult but not in Beall Hall…

C.A.—What was the organization like?

D.B.—Loose. Royce was always in charge, and he always had someone, lots of people, ready and willing to do what I’ll call the dirty work, the behind the scenes work, the preparation work… It was a real town involvement. Royce came to Eugene the same year we did, and the first choral concert he gave absolutely knocked the socks off everyone. He is a stupendous conductor himself, just like Kathy. She comes by it real honest. He had a town chorus that you had to audition to get into… We had all sorts of choral experiences here, but mostly in church choirs, and Royce auditioned people for the 40-voice choir that he put together, and this was elegance… It was those people, mostly, who formed the volunteer corps for the Bach Festival. As I remember the names and the people originally involved.

P.B.—That sounds about right… It would have been in the summer when there were few other activities going on.

D.B.—Some were on the Board…

P.B.—The orchestra players… The Eugene Symphony was just getting under way, getting started right around that time—the first year or two when we got here, so those people were often involved either as the Symphony or as a pick-up orchestra for those performances.

D.B.—You might say that Royce is the person who has put the city of Eugene on the international music map.

P.B.—In that respect, yes. Well, we had that German Center where a faculty member that would take a group of students to Germany for a year and that is how Royce and Helmuth met and got hooked up in the first place. So then, Helmuth came back here then one summer and the whole thing got started. It grew gradually—there was a lot of volunteer help in the organizing and the ‘dirty work.’ Gradually, it evolved into the elaborate organization that exists now with many paid help doing fundraising and administration…

D.B.—Singing in the choir…
C.A.—What is the essence of the Bach Festival for the both of you?

D.B.—It is international. Peter has gone to Europe a few times with his research, and he has gone to this kind of concert and that kind and something else, but he doesn’t need to go to hear chamber music because every group that goes all over Europe comes to Eugene also—it isn’t just the Bach Festival. The whole thing is so classy for such a small town—Eugene was 66,000 when we moved here, and our street was newly paved, as was the street in front of the School of Music the year before we came. To have this be so large, and to have all of these guests come to Eugene and to fill Beall Hall all the time is rather a contrast.

P.B.—Putting it a different way. I think the essence of the Bach Festival is the choral activities, the choral concerts that Helmuth Rilling conducts. That is the center of it, without which it would not be distinctive. That and the master class. That has always been an integral part—a distinctive part, and that, I think, is what you don’t find other places, at other fine festivals. The training of choral musicians/choral conductors during the cantatas in the afternoons. What a training ground for the conductors: to get to work with professional caliber players and singers. That is the distinctive core to the Festival, and that is what is going to be tough to maintain if Helmuth ever decides he’s had enough of it. You could almost call it a cult…

D.B.—It’s a good one, too. It’s a healthy one, because he is so brilliant, and he is so nice! Some brilliant people are unspeakable.

P.B.—He can be plenty demanding with a performing group, he just does not let you get away with anything.

D.B.—Early on, the conflict between the Eugenians and the Californians who came up to sing in the chorus was quite something. The man who brought the choir: he was always tan, he always looked like he was from Hollywood, and he was the one who arranged all of the things for the choir to rehearse, when and where, and made sure that all the mechanics of it went so that who ever was conducting the rehearsal came in, picked up the baton and went to work. The year that the choir was not good was his last year. And after the performance that the choir did—it was a small evening not a big work—it was on the stage at the Hult, and Helmuth particularly called him out as the choral trainer, the one who had organized it, that was his last year. He always does acknowledge, but there is togetherness usually, and this time Helmuth stood off to the side and let this one take all of the credit. Not that Helmuth tries to take the credit from anyone else, never.

C.A.—How did you begin writing for the program books?

P.B.—I don’t really remember how I got involved…

D.B.—He writes notes for everything.

P.B.—Well, I wrote notes for the Eugene Symphony for quite a long time. I can’t remember if I started that before the Festival or not. I really can’t remember how I got going with it, but I did, and it was necessary, and there were such things as getting the program page listings in proper
shape, identifying the pieces. Some of the chamber groups that came in—it was a real struggle to figure all of that out. What sonata is this, and what movements does it contain, and all this sort of thing, and then writing something about it. That is something that has tended to come relatively easily for me. Of course, pieces do come back over a period of years so you get a file built up and you don’t have to start from scratch. Right now I am phasing out writing new notes but they use previous ones that I check over to see if they are ok, and I still help getting the program page listings fixed up. Actually, I was doing that for a good long time with a number of groups: the Chamber Music Series at the School of Music during the year. I more recently got involved reviewing performances for the local newspaper—not the Festival, though, I have been too closely involved with it, and still am, which makes it a conflict of interest.

C.A.—Talking about music criticism: as I understand it there were several times when critics were brought to the Festival from L.A, etc.?

P.B.—I don’t remember how that all came about—I think it was around the time the Hult was built. I know Harold Schönberg came in from New York. I think there was some kind of symposium or something of the sort involving those people for several years. Of course, it was a good publicity move to get more notice for the Festival outside of Eugene.

D.B.—Royce’s brilliant move… He retired once, you know…

C.A.—Yes, and I hear it did not take.

P.B.—Yes, Neill Archer Roan, the man who came in and took over as Director for a few years, but he moved on.

C.A.—What are peoples’ impressions of that time?

D.B.—Thank God, Royce is back.

C.A.—What wasn’t right about it?

D.B.—Royce has an understanding of what it is to perform well, and I am not sure Mr. Roan did.

P.B.—He is a performer himself—a good guitar player…

D.B.—That is a rather solo thing. Royce understands the choral art. He knows the repertoire. He’s a politician. That’s what it takes, it is what it needs.

C.A.—This is such a unique Festival because of its relationship to the University, and yet its independence…

P.B.—In a way it is like athletic departments: the affiliation in some sense with the University structure but still some autonomy.

D.B.—I think the Deans of the School of Music through the years have not gotten in the
Festival’s way.

P.B.—I think it has been mutually beneficial for the School of Music, surely, and the campus in general, probably, as an adjunct to the University. Well, it brings people in, it brings students to the music school: sometimes they decide this would be a good place to be for the rest of the year. It is mutually nurturing.

C.A.—What are some memories of the early years of the Festival?

D.B.—In retrospect, it is interesting to know the competition among the singers to see who might get a solo in the cantata performances. There were many singers here in town. We always stayed on good terms with each other, but we sure did vie. Some folks came down from Portland also, we all had a wonderful time and we all had criticisms of everybody else’s voice. Are you a singer?

C.A.—Yes.

D.B.—Then you understand… things probably have not changed that much.

C.A.—Today, there is a day of auditions at the beginning…

D.B.—Oh, then there were no auditions: Royce knew everybody.

P.B.—Well, it was a smaller scale.

C.A.—How long did it take before the choir became an auditioned group?

D.B.—If I sang solos for three years, sang in the choir for one year, and the next year you had to audition, that would be about five years.

C.A.—So it grew from one performance with volunteers, into a seven concert event and the cantata series.

P.B.—There were other chamber music events and concerts. I remember assembling a performance of the *Musical Offering* with faculty, and graduate students, etc. Did you hear that Quasthoff is coming back this summer?

D.B.—He did a recital that was not during the Bach Festival season. He came back to Eugene because this was the first place that he had great success in the United States and he feels a gratitude to Eugene. We attended, he sang “Old Man River” for an encore and I don’t know whether it was a D, D-flat, or C that he slid down the octave to, but the place was just in such suspense and that was the longest, slowest glissando. He no sooner got there, and we never heard him finish the note, we only heard that he got there and we were on our feet, clapping, cheering, stamping our feet, yelling!

C.A.—How valuable is it to this community to have these guests? What role does that play for
the value of the Festival?

P.B.—It’s not that we don’t hear such people at other times of the year: the Symphony and sometimes the local choral groups bring in some very fine soloists. Maria Jette performs quite often with the OFAM, the American Music organization, but it certainly is a big feature of the Bach Festival to have such outstanding performers appearing.

D.B.—But, then you go to Europe and you hear the same artists over there. What they have over there is the Konzertgebäuden and we have the Hult.

P.B.—Well, and it looks and sounds a lot better now, too, with the new shell. It is a great improvement, and I gather it’s a big improvement on stage also. The only complaint I’ve heard is of the on-stage sound reinforcement that varies enough that people get disoriented. It’s still the first year, and I imagine they are playing around with it and adjusting to different kinds of groups.

C.A.—It was very different on stage for me this summer, much improved… There is no argument about Helmuth’s place in the Festival—how has he changed, or the Festival changed as a result of his presence?

P.B.—Well, when he came here he was almost as much of an organist as he was a conductor, wasn’t he, Dorothy? He had made a few commercial recordings that were out at the time, and so I think he grew along with the Festival, I think it’s fair to say. He is clearly an outstanding musician.

D.B.—He learned that he could demand. He learned that he could say, “OK, this year this was better, now I want this.” Then the next year, “now I want this, etc.” I don’t know that that’s what he said, but that’s what he got. Whatever was the worst did not happen again.

P.B.—People who don’t play or sing up to snuff, well… The whole time, the concern is to improve the quality of the product, and to get it on a professional basis so he could get more out of the singers and players. Also, he has appeared more and more around the country through the year and I think he has developed some relatively special relationships with the players in L.A. which he must have conducted a number of times, and that has something to do with how many of them have come to be here every summer, and keep coming back. Of course, players come in from all over the place, and some local people also, although it’s a relatively small proportion compared to the beginning.

C.A.—Based on having been a part of the Festival since the beginning, what do you think the biggest challenges are going to be for the future?

P.B.—Personnel. Helmuth in the first place, Royce in the second place. When they leave, those will be the big challenges. Where does it go then?

D.B.—They are really the heart and soul.
P.B.—To find someone, from the choral aspect, which is the core of the Festival, and the educational part along with it. To keep that going will be the challenge for someone else to do.

D.B.—I am sure that both Helmuth and Royce are people of faith, and they are both professional, but they are not backstabbing, blood-in-the-eye, out-of-my-way professionals. I think it is therefore the soul of whoever is in charge, whoever they are, after either of them, is what is going to determine whether or not it continues, because all you need is one bad year and it will all fall apart.

P.B.—The current economic climate, when investors get the idea that a change like this is for the worse—that can make it very difficult as well. We’ll have to see…

C.A.—Should the right people come into place, and the money is there, where would you like to see the Festival grow into?

P.B.—Nothing particular comes to mind. I can imagine some repertory that they don’t at present do much of: French composers, Berlioz choral works, etc. It might be interesting to see some new direction in that respect, and it may be a good way to invigorate the thing and keep it alive.

D.B.—I think the people that take over need to be faith-based; and, since it is a Bach Festival, it needs to be the Christian faith.

P.B.—Assuming that it does continue to the “Bach” Festival. It would be a drastic change to move away from that.

D.B.—It was great to be there at the beginning, and it was great be included. I was decimated when I was replaced, but thank God, it was Arleen Auger, and not some local. And to watch it, gain more distance, and realize who I am: a housewife and not a voice teacher. It is good to pass it on—it was good to be there, but I am glad that I am not there now.

P.B.—Time comes, there are just things you don’t feel like doing anymore. It was the same for playing in the orchestra—it was very rewarding for a number of years. When the L.A. folks started to come up that’s the time when I was getting out of playing anyway and dropped out. I think I had already left the Symphony at that time, and was working more on the research end of things.
APPENDIX P

TRANSCRIPTS OF SPEECHES MADE BY ROYCE SALTZMAN, HELMUTH RILLING, MARY ANN MOORE AND PETER MOORE
JUNE 27, 2004
VALLEY RIVER INN, EUGENE, OREGON

Royce Saltzman—I want to take this opportunity again to say what Nonnie and John Mosely have said, and to welcome you all here. I am always amazed at this Patron Supper, with the number of people who have over the years committed themselves to the Oregon Bach Festival. I want to express my personal thanks to you also. if you note the program that you have on your table that says 35th Anniversary Patron & Musician Supper, you will see in the middle there is a list of table sponsors, and while I will not read that list, I want you to note the number of businesses and individuals that have made possible this dinner tonight. Thank you very much to all of you who have contributed to making this possible.

If you turn over to the next page, you will see the Patron Supper Committee and the individuals again who have helped so much. Also, some of the companies and businesses who have contributed to make this dinner possible are found under the heading, “Special Thanks to,” and I wanted to underline that as well. Thank you from me.

On the back page there is a list of the Board of Directors. These people are incredibly important in the life of this organization. They are business people, they are committed people and they are involved on a monthly basis to make this organization what it is. To you, the Board of Directors, thank you very much.

As you saw in the newspaper yesterday, there are many volunteers. We have over three hundred, who do all kinds of work for the Festival. You are very, very special, and I am grateful to you for what you do. The staff of the Oregon Bach Festival is, I think, unique because they have such varied talents, and I am going to digress a bit and read their names and have them stand because they are involved twelve months, year after year, and it is an incredible group of people. Would you stand, and please hold your applause until they have all stood: Marla Lowen, Michael Anderson, Peg Renkert, Jane Scheidecker, George Evano, Ann Greenfield, Sandy Cummings, Joan Bingham, Elin England and Kirsten Jones.

This is the thirty-fifth anniversary, and you know from my introduction to the concert on Friday evening, I mentioned what made this thirty-fifth year very special: that is to have the Gächinger Kantorei here and to have guests from Stuttgart and the Bachakademie. I just want to go back and repeat what I said in my introduction to the Friday evening concert. The Gächinger Kantorei, having them come here is a dream that Helmuth and I have had for many years, and it was made possible because of the Hult Endowment, the Oregon Arts Commission, the German consulate in
the San Francisco office and some very generous individuals who are here tonight: David and Christa Katzin, Don and Willie Tykeson and Tom Wildish. Thank you very much.

While we have the luxury of having the Gächinger Kantorei, we also have the luxury of having the Oregon Bach Festival Chorus, the Youth Choral Academy, all of you who are in the Orchestra and the soloists here. What a great family of musicians who help make music here at the Oregon Bach Festival. I just want you to know, while we maybe cannot say it often enough, at least I want to make public tonight that we appreciate all that you do. Thank you.

How is it possible that two people could stay friends for thirty-five years? Many times I have been asked, “How did you meet Helmuth Rilling?” I just want to say again that it happened in 1968-69 when I was director of an overseas program for the University of Oregon and I took students to many concerts and rehearsals. Only one person invited me to his house, I being a complete stranger. He said to me, "Why don't you come to the house." I don't remember if it was wine, or coffee or a cigar, but that was the spark. Then, the following year in 1970, I invited Helmuth to come to the University of Oregon for two master classes: one for conductors, which we still have today; and, one for organists. I remember, at the end of one of the sessions for the organists he came to me after a woman was not too great a student, he said, “I did not come all this way to teach her how to play the organ.” He has over thirty-five years come all this way to teach us about great music making. We owe Helmuth Rilling a great debt, really, and it is always an honor and pleasure to introduce to you Helmuth Rilling.

Helmuth Rilling—Well, thank you very much for all your kindness and the warmth of your feelings. Thank you, Royce for mentioning the beginning of our thirty-five years together. It is sort of a miracle that we could do this—continue this over these many years. Of course, this thirty-fifth year is something very special. This is very special to me because of the visit of my German chorus, the Gächinger Kantorei. They celebrated just four or five weeks ago their fiftieth anniversary. Which means that fifty years ago when I was a student together with some friends, I founded in the village of Gächinger, in the mountains not far from Stuttgart, a chorus, which we then called Gächinger Kantorei, though no one was from Gächinger. They were from different Universities throughout Germany and we enjoyed making music together. Could the Gächinger please rise so they can see who you are? You see, the Gächinger have been a very important part of my life, and the Bach Festival has also been a very important part of my life. Seeing both sides come together means a lot to me.

Now, you friends here in Eugene who have invited us, all the artists, the Gächinger, the Festival Chorus, the Orchestra and the soloists here to this wonderful evening. Thank you very much for doing so and for supporting the Oregon Bach Festival over these many years. As has been said before, only your help makes this possible and we are deeply grateful that you would do that. I think it is a wonderful situation that we have some friends who support our Bachakademie organization from Stuttgart also here on the thirty-fifth anniversary. Please, can you stand so we can see where you are? Isn't that great that both, shall I say families, can finally meet.

I want to tell you some related stories. One is a situation that we have now in Germany when you want to come to the United States. This has become much more difficult. In the past thirty-four years, I could always come with my visa being approved by the American consulate in Frankfurt
via mail. For this year's visit, I had to go there myself and get the approval in person. Which meant that I had to start standing in line at five in the morning, at seven I was in the building. I could not take anything with me, not even a score, which I always have with me, and had to wait inside the building until eleven o'clock, and then my name was called, that is not my name but a number that was given, then I went to an officer and in two minutes he asked me some rather general questions and I had my visa approval. It has become more difficult to come to this country. Of course we all, Germans, we understand the problems behind that. But, somehow you lose time and you do not see the sense behind it as you have come to this country so often. Now the other side of the story is this: I came through Canada, I had been in Toronto before I came here and had to pass immigration in Vancouver before my flight here. Again, I stand in line waiting for an immigration officer to examine me. There I am in line, I walked up to the officer, he does not look at me, takes my passport, then suddenly looks at me, stands up and says, “Mr. Rilling, I am so grateful to you. I have heard your Bach records so often in a situation where I was very depressed in my life. Thank you for coming.” I did not invent that story… It shows me two sides of the reality in which we live… So, things have become more difficult and I think also more necessary. We have done something over the years here with our Oregon Bach Festival and we call it constructing bridges. Here at the table is sitting my friend, Tom Wildish. Tom, isn’t it so that we construct bridges? But, bridges do not last forever. They need some type of reinforcement, they need strengthening. I think what we do here with our German friends, and you the American hosts, receiving them with such an open mind: this is strengthening bridges. I think it our time and in the time to come we will need that very much: that you can walk on them, walk with security on them. I think this is what we are doing here. We are not doing this just for ourselves. Of course, we artists enjoy ourselves. We enjoy being on the podium, being together with an audience like you which has that warmth of receiving what we try to do. This is wonderful. We also feel that it is necessary to give that on to future generations In this respect, this year has been a wonderful model for what can be done. Therefore, I am so glad that Maria Guinand and Anton Armstrong are among us and are working again with the Youth Choral Academy. I want the two of you to stand, please. To educate young people—this is something that is of utmost importance because on one side we would like to have our young people join us in enjoying the same values which we have had the luck to enjoy through all our lives. On the other side I think, it is not just enjoyment, it is an enriching quality what we have with the kind of music we do. We want you young people to be aware of that and pass this legacy and this heritage onwards. In this way, I hope that the Oregon Bach Festival will have at least thirty-five years more than the first ones.

I thank you so much for being with your heart behind that idea. I know that some people especially are among you that have this dearly on their heart. Thank you.

Royce Saltzman—As they have been Board members, Friends, patrons and sponsors for over fifteen years, it is fitting that at tonight’s Patron’s Supper during our thirty-fifth anniversary season, Mary Ann and Pete Moore make public their leadership to initiate the Oregon Bach Festival’s new endowment with a one-million dollar pledge.

Mary Ann Moore—Peter and I are so proud to be the co-Chairs of the Oregon Bach Festival endowment fundraising effort. We affirm all of the history, beauty and human connection that Royce, Helmuth, our musicians and audiences have created over thirty-five years. To
demonstrate the depth of our appreciation, and continued commitment to the Oregon Bach Festival, it gives us enormous pleasure to pledge the largest gift of our lives to Campaign Oregon, and the endowment of the Oregon Bach Festival.

Peter Moore—When we say Campaign Oregon, we feel that we are not just giving to the University of Oregon, or the Oregon Bach Festival because with Royce and Helmuth, all of us, our audiences, our community, even the citizens of the world, have been winners. Music is the bridge that makes our differences of race, language, politics, religion, status and talent disappear. Our peak Festival performances create a musical environment full of possibilities.

I believe that Oregon and the world need the Oregon Bach Festival more than ever. Right now. I remember just after 9/11, we knew that businesses, our Festival sponsors, could react in shock. We gathered them together, and I read a letter from Helmuth… sorry, I get choked up on this one… who said, “The terrible events of September 11th have changed the perception of our everyday lives all over the world. This is a challenge for our culture. With the arts and especially through music, we can express better than through words our connection to others, taking up thoughts from the past and making them relevant for today and tomorrow. This should be done internationally and should be especially aimed at young people. Education has to connect with the arts, leading us to better communications between human beings and nations.” The sponsors responded: all stayed on board and we even added a couple, and the Festival did indeed provide that special community of music, education and relationships as only the Oregon Bach Festival can. Mary Ann and I are making the largest financial commitment of our lives to support what Royce and Helmuth have built here. We care deeply and believe with all our hearts that the Oregon Bach Festival continues to be necessary and relevant to our society and our world. We hope this announcement will prompt you to think about the financial commitment you can make.

The University of Oregon has made such a difference, culturally, socially, economically, in the lives of so many. This pledge enables us to give back, and let me tell you, it feels pretty good. This pledge also begins the leadership phase of an initiative to raise a ten million dollar endowment. We ask your support throughout this important effort to insure that the educations, spiritual and musical gifts that the Oregon Bach Festival brings to each of us will continue to bless future generations.

Thank you very much.

Royce Saltzman—Pete and Mary Ann, thank you. Your words really are not adequate to express the appreciation that all of us have for your generosity, for your commitment. I don’t think really additional words after what they have said and what they have done in terms of their commitment, publicly, there is not much more to say except thanks again to them and thank you for coming. They have set an example for all us, and I know that many of you will respond accordingly, and I think that is important for the future of the Oregon Bach Festival and for the future of great music making in this community. So, thank you for coming tonight. We will see you at the other concerts throughout these next two weeks. Good night.
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