

# TOCCATA • Tahoe Symphony Orchestra & Chorus

## *Passion According to St. Matthew*

First performed on Good Friday, 1727 in the Thomaskirche in Leipzig, Germany • Johann Sebastian Bach 1685-1750

**James Rawie, Artistic Director and Conductor**

Friday, March 22 2024..... 4:00 pm .....Reno: St John’s Presbyterian Church  
 Palm Sunday, March 24 2024 ..... 4:00 pm .....Reno: Trinity Episcopal Church  
 Wednesday, March 27 2024..... 6:30 pm .....Incline Village: St Francis Catholic Church  
 Good Friday, March 29 2024..... 7:00 pm .....Gardnerville: Trinity Lutheran Church

Daniel Paulson, *Evangelist* • Stuart Duke, Erik Linnell, *Jesus* • Diann Dalton, *soprano (Mary)*  
 Anne Davidson, Becky Earl, *soprano (Magdaline)* • M.Helman, Amanda Price, Chris Nelson *False Witnesses*  
 Rich Haines, Michael Lloyd, *Pontius Pilate* • , *Peter* • Suzanne Gollery, *Pilate’s Wife*  
 Rob Lauder, Scott Deupree, *Priests* Chris Nelson, *Judas*, Susan Horst, Jay Newburgh, Marilyn Merritt, *Maids*

### TOCCATA CHAMBER ORCHESTRA & CHORUS

<b>Violin Orchestra I</b> Natalie Haines Backman Peggy Cooley other <b>Viola</b> Joel Munc <b>Continuo Cello</b> Nicholas Haines	<b>Violin Orchestra II</b> Trudy Gonzales Babek Sabetian Candace Robinson <b>Viola</b> Lysa Thomas <b>Cello</b> Lou Groffman	<b>Flute</b> Allison Smith Laura Litynski Eliz Neudeck <b>Oboe/English Horn</b> Rebecca Mueller June Thompson Jessica Hinsberg Cameron Baker	<b>Bass</b> Jon Cardoza Mira Caraway  <b>Bassoon</b>  <b>Continuo &amp; Organ</b> David Brock	<b>Rehearsal accompanist</b> Katie Lauder Cardoza  <b>Stage Manager</b> Greg Sikorski <b>Orchestra Manager</b> Nancy Rawie
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<b>SOPRANO</b> Lisa Buder Anne Davidson Becky Earl Jeanne Felix Patricia Gegenheimer Suzanne Gollery Ursula Heffernon	Marilyn Hewitt Susan Horst Judy Lauder Linda Manzeck Marilyn Merritt Laura Mohun Jay Newburgh Joy Strotz?	<b>ALTO</b> Cheryl Allen Sandie Davis Robin Grean MaryAnn Helman Linda Keel Kathy Manifold	Kelli McCaslin Marian Vasser Fabiola Wuth Sue Wyman Truda Reynolds	<b>TENOR</b> Mark Arnold Robert Gallogly Michael Lloyd Chris Nelson Daniel Paulson	<b>BASS</b> Scott Deupree Stuart Duke Richard Haines Vic Henney Rob Lauder Erik Linnell Allan Lund John Manzeck Tim Reynolds
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When J.S. Bach’s *Passion of Our Lord According to Saint Matthew BWV 244* was first performed on Good Friday, 1727, at Saint Thomas Church in Leipzig, the congregation may not have been aware that they were hearing one of the greatest masterworks of religious art produced by Western civilization. This recognition, now hardly subject to serious challenge, began mainly after the “rediscovery” of the *Passion* and its performances by Mendelssohn in 1829. Musical settings of the Gospel accounts of the passion had been a part of Christian liturgy for centuries when Bach composed this work. During the Middle Ages they were sung in plainsong, with some attempt to distinguish the words of the Evangelist, Jesus, and the other protagonists by changes in music pitch and speed of delivery. In the 15th and 16th centuries, passion settings employed polyphony wholly or in part, while in the 17th century the stylistic innovations of opera and oratorio found their way into passion music. By the early 18th century, rhymed paraphrases had altogether displaced the biblical text in Germany, and the musical style was much closer to opera than oratorio. Bach passion settings thus represent a return to a “truer” tradition of passion music, as well as a supreme artistic achievement. In the *Saint Matthew Passion* (and the *Saint John Passion* of 1724), the narrative is presented through biblical text, in which reflective interpolations are interspersed. These are either traditional chorales in settings for congregational singing or poetic texts which are sung by the vocal soloists or the chorus, notably at the beginning and end of the entire work. The *Saint Matthew Passion* is scored for double chorus and orchestra, making possible the antiphonal effects and rich textures which add much to the sublime quality of the work. The orchestral instruments play *obligato* parts in many of the arias and solo ensembles, as is usual in Bach’s cantatas and similar works. The roles of the Evangelist and Jesus are usually sung respectively by a tenor and a bass, while the quartet of vocal soloists performs the contemplative arias and solo ensembles, and qualified choristers perform the character parts. Bach’s basic intention was to convey the power, agony and spiritual depth of this central event of Christian faith as intensely as possible, and he was so successful that *Saint Matthew Passion* speaks as directly across the centuries as if it had been written only yesterday. Bach set the words of the Evangelist, Jesus and other individuals mainly in recitative, and those of groups of people mainly in short interjections of lesser extent than the chorales. Most of the recitatives are accompanied only by continuo, which includes

harpichord, cello and bass or bassoon, but the words of Jesus are always accompanied by the string orchestra, producing an effect which has been likened to a “halo” and which is strikingly absent in Jesus’ last words from the cross.

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**DANIEL PAULSON**, tenor, holds a Bachelor of Music degree in voice performance from California State University, Sacramento, and a Masters in Music Degree in Choral Conducting from California State University, Los Angeles. He has studied in the voice studios of Donald Brinegar (USC), Claudia Kitka (Sacramento State), and Desiree la Vertu (Los Angeles). His recent roles include the Evangelist in Bach’s St. Matthew Passion, Obadiah in Mendelssohn’s Elijah, the Evangelist in Schütz’s Passion and the Dragon in John Rutter’s The Reluctant Dragon. Other solo works include Mozart’s Coronation Mass, Handel’s Messiah & Chandos Anthems, Schubert Lieder, Dubois’ Seven Last Words of Christ, Bach Cantatas, as well as a local premiere of John Adams’ The Wound-Dresser. Besides a soloist, Mr. Paulson is an accomplished composer and conductor. He is known for his adventurous concerts and has been hailed as an “astute programmer” and a conductor who can “coax urbane performance from his singers.” Currently he works in the Music Department at American River College, is Director of Music Ministry at Dixon United Methodist Church, is a Resident Artist with Tahoe Symphony Orchestra and Chorus, and serves as Founder & Music Director for the internationally recognized women’s vocal ensemble, Vox Musica ([www.VoxMusica.net](http://www.VoxMusica.net)).

**DAVID BROCK** has served as Organist and Continuo artist with TOCCATA since the orchestra’s founding in 2005. He has made guest appearances with the Alexandria Symphony Orchestra in Virginia, in performances of Saint-Saens Organ Symphony and Mozart Requiem. He is organist/accompanist at St. John’s Presbyterian Church, Reno, since 2019. Each August, David produces a series of organ recitals in Northern Nevada – Hot August Pipes – which for the last 22 years, has brought concert organ literature to the region. David Brock is a signed artist with A. W. Tonegold More information about David may be found at [www.DavidBrockMusic.com](http://www.DavidBrockMusic.com)

**ANNE DAVIDSON**, *soprano*, studied with Bill Reed of Circle in the Square NYC and Patrice Maginnis at UC Santa Cruz. She sang with the UCSC concert choir directed by Nicole Paiement, I Cantori in Monterey, and the 2008 Carmel Bach Festival. Since moving to the Sierra, she performed with Consort Canzona and Carson 1st Methodist Church Choir. She has performed The Mother in *Amahl and the Night Visitors*, Fiona in *Brigadoon*, and soloist in Saint-Saens’ *Christmas Oratorio*. She performs original music with the group Birds of a Feather and songwriters’ showcase in South Tahoe. She loves the Toccata repertory and playing guitar for her two singing daughters.

**STUART ALAN DUKE**, *baritone*, earned his B.S. in Music Education at the University of Vermont in 1976, with a specialty in voice. He made his European debut in 1994 as a soloist at the Pitten International Music Festival, in Austria and toured New England, under the direction of Robert DeCormier, performing the role of The Loudspeaker, in Viktor Ullmann’s Holocaust Opera, The Emperor of Atlantis. He was a founding member and soloist with the Vermont Symphony Orchestra Chorus. He graduated from UNR in 2001 with a Masters of Music in Vocal Performance. His appearances in local performances include King Melchoir in *Amahl and the Night Visitors*, Don Alphonso in *Così fan tutti*, Baron Zeta in *La Traviata*, Reverend Olin Blitch in *Floyd’s Susannah*, and Mr. Gobenot in *Menotti’s The Medium*. His appearances with Nevada Opera include Fiorello in *The Barber of Seville*, the Imperial Commissary and Yamadori in *Madame Butterfly*.

**BECKY EARL**, *soprano*, is a Reno native, earning a BA in music from the University of Nevada, Reno. She has performed with various musical groups in the Reno area over the years, including: the University of Nevada, Reno Concert Choir and Symphonic Choir; Nevada Opera; Reno Philharmonic Orchestra; Reno Chamber Orchestra; Toccata; and several churches. In addition to solos in these groups, Becky has performed various roles, including: the Novice (*Sour Angelica*); Isabel (*Pirates of Penzance*); Juno (*Orpheus in the Underworld*); and Mother (*Jack and the Beanstalk*), as well as several comprimario roles with Nevada Opera. She also sang Adele (*Die Fledermaus*), Lauretta (*Gianni Schicchi*), Polly (*Three Penny Opera*), and Lucy (*The Telephone*) with the UNR Opera Theatre (now Nevada Chamber Opera), and Sister Berta (*The Sound of Music*) with Hadassa. Becky works at the University of Nevada, Reno as an International Admissions Specialist.

**ERIK LINNELL**

**CHRIS NELSON**, tenor-baritone has sung in numerous choirs, musical groups, and stage productions from an early age. Classically trained on piano, voice, and violin, he has experience with classical, jazz, Early Music, contemporary, theater, and world music. He served as the Music and Choral Director of the Unitarian Universalist Fellowship from 2002-2011. He is a founding member of Toccata.

**AMANDA PRICE**, *mezzo soprano*, Originally from Portland, Maine, she moved to the Tahoe area in 2013. The daughter of musicians, she has been playing instruments, performing in theatre, and singing in select choirs since early childhood. In high school she studied classical and jazz voice with David Goulet U. of Maine Faculty, Portland Symphony resident soloist) and continued to sing in her college choirs at Northeastern U. in Boston as a soloist, and the Nor'easters a capella group. She received a B.S. in Industrial Engineering (2010) and owns Adventures by Amanda travel agency and works as technical consultant. She is thrilled to be a part of Toccata and hopes her daughter, Aria, will share the same love of music