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George Shangrow, Music Director

present

Musical Feasts V

Symphony No. 1 (Revised 1992)
- Robert Keacy (b. 1952)
I. Lazy Morning — Teasing Defections
II. Lament
III. Picnic
Squirrels and birds
The picnickers approach
The picnickers arrive (with dog)
At the Pond: geese, ducks, frogs, mosquitoes, flies
More dogs, sniffling
A bear
Hymn around the campfire
The Arts
Rall
The picnickers leave; squirrels and birds return
IV. Fanfare and Rondo

Intermission

Harmoniemesse
- Franz Joseph Haydn (1732-1809)

Kery
Glebino
Sarctus
Benedictus
Agrus Dei

Soloists
Eileen McCann
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• Lord, have mercy, Christ, have mercy, Lord, have mercy.

Glory be to God on high, and on earth peace, good will towards men. We praise Thee, we bless Thee, we worship Thee, we glorify Thee. We give thanks to Thee for Thy great glory. O Lord God, heavenly King, God the Father Almighty, the One who has begotten Son, Jesus Christ, Lord God, Lamb of God, Son of the Father. Thou that wast slain away the sins of the world, have mercy upon us. Thou that wast slain away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For Thou only art holy; Thou only art most high. Jesus Christ. With the Holy Ghost in the glory of God the Father. Amen.

Credo


Sanctus

Benedictus
Benedictus, qui venit in nomine Domini. Osanna in excelcis.

Agnus Dei
Agnus Dei, qui tollis peccata mundi: miserere nobis. Agnus Dei, qui tollis peccata mundi: dona dobiis pacem.
Symphony No. 1 (Revised 1992)  
— Robert Kechley

In the context of a traditional symphonic form, Symphony No. 1 provides an entertainment for the orchestral player as well as the listener. During the revision process (which was extensive) I found that focusing on this aspect of the original 1984 composition was very helpful. I solved many problems by putting myself in the shoes of the performer and asking the question: "Do I understand how this music should sound and how should I make it sound this way?" If the performer could answer the question in the affirmative then the message would also be clear to the listener and both parties would have a richer experience. Clarity of musical expression was therefore my primary concern while repairing or replacing elements of the original version.

The opening of the first movement (Lazy Mornings) starts with an abrupt awakening which eases into a complacent daydream. This section features themes which are later recalled in a livelier style. The principal theme of the allegro (Teasing Reflections) exhibits a child-like impudence with its inane repeating figure and taunting interruptions. This provides the motivation for the aggressive secondary theme with its sharp, syncopated jabs. An apologetic episode follows. The sighing figures are separated by spaces suggesting a time to assess the effect. A transformation to a somewhat more mature style takes place through the dramatic use of various modes of thematic development (e.g. contrapuntal juxtaposition of melodies). This transformation is finally commented on by the recapitulation of the initial allegro theme.

The improvisatory quality of the second movement (Lament) is held together by an oscillating harmonic and rhythmic pattern. The melody sits on top of several layers of texture, creating a spatial perspective which allows the listener to be drawn to a place rather than a sound. The more agitated middle section provides a contrast to the surrounding introspective material.

The third movement (Picnic) dramatizes the stereotypic picnic experience by orchestrally characterizing its traditional elements. Fugue and other musical devices are used to portray a certain skewed perspective as the picnickers' peculiar odyssey is carried through its various transformations. The inevitable conclusion completes this comment on humankind's relationship to nature.

The last movement (Fanfare and Rondo) opens with a four bar tune and a three bar bridge. A set of variations follows featuring different sections of the orchestra and finally putting them all together. The movement then takes off with an exuberant rondo. The main theme alternates with contrasting sections featuring brass trills, galloping rhythms and compound meters. A more relaxed middle section provides the players with a short respite before taking off for the final run.

— Robert Kechley

Harmoniemesse  
— Franz Joseph Haydn

Haydn's primary patron, Prince Nikolaus II of Esterhazy, had a general interest in sacred music and delighted in commissioning new masses for his wife's "name day" celebrations. (His wife was Princess Maria Josepha Hermenegild.) These masses were usually performed on September 8th or the first convenient Sunday after, for the Feast of Our Lady.

Between 1796 and 1802, Haydn composed six settings of the mass, and the Harmoniemesse, first performed on September 8, 1802, with Haydn himself conducting, was the last of the six. It was the last major work of any kind completed by Haydn, for by 1803 his health was failing, and he gave over the Mass commission to others. In fact, Beethoven wrote the Name Day Mass in 1807 (Mass in C, Op. 86). This was one of Beethoven's more humiliating public failures because Prince Nikolaus gave a rather contemptuous reception of the piece.) For Haydn, though, these commissions were a happy return to Marian observances (earlier in his career, Haydn had dedicated two masses to the Virgin Mary). Musicologists guess that Haydn prepared for the first performance of the Harmoniemesse with great zeal because there are a large number of autograph markings in all the parts, and some interesting comments by Haydn on the setting of text in the autograph score. The Harmoniemesse also stands apart from some of the earlier masses because of its correct and full adherence to the text of the liturgy.

Haydn and the Princess Maria admired each other and were on very good terms. She often acted as intercessor on Haydn's behalf if there happened to be disputes with the Prince, and she took some pains to see that Haydn was comfortable in his last years; paying all his medical bills, keeping a stock of his favorite wine in
the estate cellars and providing it to him, etc.

Even though the late masses were supposed to celebrate, in a semi-private service, the name day of his employer's family member, they are not provincial trifles—indeed, they are large scale efforts which benefited from Haydn's exposure to the London musical scene. One can hear the influence of Handel oratorios in the weightier choruses. Vocal solo writing gave way to ensembles, especially vocal quartets. Instrumentation follows patterns Haydn set in his London Symphonies, with increased, more prominent use of the woodwind section. The Harmoniemesse in fact owes its nickname to this; the German word for wind band is "harmonie." Haydn entitled his work simply Missa, but by the late nineteenth century, the name Harmoniemesse was established.

Haydn scored the Harmoniemesse with b-flat trumpets and timpani, rather than for the traditional c instruments. His contemporaries took note of this, and said "the trumpets and drums are, because of their low pitch, of the greatest strength, dignity and gravity." The opening Kyrie is especially powerful and full of authority. Its structure is possibly Haydn's most complex display of interrelated motivic unity. The music develops out of itself continually.

Harmoniemesse has always commanded great respect among musicians and music lovers. It was one of the first Haydn masses to be reprinted in the 20th century. Although the requirement of a large woodwind section prevented frequent performances in Viennese churches in recent years (the Mariazellermissese or Lord Nelson Mass were performed more often due to their economical scoring) the Harmoniemesse is one of the few masses by Haydn to have regular performances at the Salzburg Festival. The very first recording of the Harmoniemesse was made in April of 1949 from a tape of the August 1947 Salzburg Festival.

On the other hand......With the exception of the string quartets, which have always been recognized as having intellectual merit, Haydn's music has suffered a bit from an attitude that patronizes the "Papa Haydn" concept, and seriously undervalues Haydn's profundity. The six late masses have borne more than their share of criticism. They have been labeled "uncomfortable compromises" and "works of tedious dignity with a senatorial tone." These masses have not been helped by superficial treatment in performances: fast tempi, clipped rhythms, scant regard to word painting, etc. There are artistic riches to be recovered (and discovered) in these masses.

— Notes by Andrew Danilchik and Kay Benningfield

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Barb Barzynski

Harps
Naomi Kato

Music Director: George Shangrow

Text Translations

Kyrie
Kyrie eleison, Christe eleison, Kyrie eleison.

Gloria
gloria in excelsis Deo, et in terra pax hominibus
bonae voluntatis. Laudamus te, benedicamus, adoramus
te, glorificamus te. Gratias agimus tibi propter magnam
gloriam tuam. Domine Deus, Rex coelestis, Deus, Pater,
omnipotens, Domine Fili unigenite, Jesu Christe, Domine
Deus, Agnus Dei, Filius Patris.

Quoniam tu solus Sanctus, tu solus Dominus, tu solus
Altissimus, Jesu Christe, Cum Sancto Spiritu in gloria Dei
Patris. Amen.

Credo
Crede in unum Deum, Patrem omnipotentem,
factorem coeli et terrae, visibilibus oritur et invisibilibus.

Et in unum Dominum Jesum Christum, Filium Dei
unigeneratum et ex Patre naturae omnia saeclae. Deum
de Deo, lumen de lumine, Deum verum de Deo vero,
Genitum, non factum, consubstantiale Patri per quem
omnia facta sunt. Credo: Quo propter hos homines et
propter nostram salutem descendit de coelis.

Et incarnatum est de Spiritu Sancto ex Maria Virgine
et homo factus est. Crucifixus etiam pro nobis: sub Pontio
Pilato passus, et sepultus est. Et resurrexit tertio die,
ascanuum Scripturas. Et ascendit in caelum: sedet ad
dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et
vivificantem: qui ex Patre Filioque procedit. Quia cum
Patre et Filio simul adoratur, et consignificatur: qui locutus
est per Prophetas. Et unam sanctam catholicam et
apostolicam Ecclesiam. Confiteor unum baptisma in
remissionem peccatorum. Et expecto resurrectionem

Sanctus
Sanctus, Sanctus, Sanctus Dominus Deus Sabbatoc.
Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Benedictus
Benedictus, qui venit in nomine Domini.

Osanna in excelsis.

Agnus Dei
Agnus Dei, qui tollis peccata mundi: miserere nobis.
Agnus Dei, qui tollis peccata mundi: dona dobi
pacem.

Lord, have mercy, Christ, have mercy, Lord, have
mercy.

Glory be to God on high, and on earth peace, good
will towards men. We praise Thee, we bless Thee, we
worship Thee, we glorify Thee. We give thanks to Thee
for Thy great glory. O Lord God, heavenly King, God the
Father Almighty, God the only begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father.

Thou that takest away the sins of the world, have
mercy upon us. Thou that takest away the sins of
the world, receive our prayer. Thou that art at the right
hand of God the Father, have mercy upon us.

For Thou only art holy; Thou only art most high, Jesus Christ.
With the holy Ghost in the glory of God the Father. Amen.

I believe in one God, the Father Almighty, Maker of
heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the only begotten Son of
God, begotten of the Father before all worlds, God of
God, Light of Light, Very God of Very God, begotten,
not made, being of one substance with the Father, by whom all
things were made. Who for us and for our salvation,
came down from heaven.

And was incarnate by the Holy Ghost of the Virgin
Mary, and was made man. For our sake he was
crucified under Pontius Pilate: suffered death and was
buried.

And the third day he rose again, according to
the scriptures. He ascended into heaven, and is
seated at the right hand of the Father. He will come
again in glory to judge the living and the dead; and of his
reign there will be no end. I believe in the Holy Spirit, Lord
and Life-giver, who proceeds from the Father and the Son;
with the Father and the Son is adored and glorified; who
spoke through the prophets. I believe in one holy, catholic,
and apostolic Church. I acknowledge one baptism for
the remission of sins. I look for the resurrection of the
dead and the life of the world to come. Amen.

Holy, Holy, Holy, Lord God of Sabaoth! Heaven and
earth are full of Thy glory. Hosanna in the highest.

Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takest away the sins of the world,
have mercy on us.

Lamb of God, who takest away the sins of the world,
give us peace.
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- Robert Keichley (b. 1952) -

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II. Lament
III. Picnic
1. Squirls and birds
The picnickers approach
The picnickers arrive (with dog)
At the Pond: geese, ducks, forges, mosquitoes, flies
More dogs, sniffling
A bear
Hymn around the campfire
The Arts
Ruth
The picnickers leave; squirrels and birds return

Intermission
Harmoniemesse
- Franz Joseph Haydn (1732-1809) -

Glorio
Credo
Sanctus
Benedictus
Agnus Dei

Soliosts
Elaine McEwan
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**Symphony No. 1 (Revised 1992)**
- Robert Keichley (b. 1952) -

**I. Lazy Mornings — Teasing Reflections**
II. Lament
III. Picnic
1. Squirls and birds
The picnickers approach
The picnickers arrive (with dog)
At the Pond: geese, ducks, forges, mosquitoes, flies
More dogs, sniffling
A bear
Hymn around the campfire
The Arts
Ruth
The picnickers leave; squirrels and birds return

**Intermission**
Harmoniemesse
- Franz Joseph Haydn (1732-1809) -

Glorio
Credo
Sanctus
Benedictus
Agnus Dei

**Soliosts**
Elaine McEwan
Carol Sams
Jerry Sams
Randall Wagner

**Concert**
Orchestra Seattle/Seattle Chamber Singers
George Shaw, Music Director

**Present**
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