Ein Deutsches Requiem
by
Johannes Brahms

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Seattle Chamber Singers
George Shangrow, music director.

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Monteverdi's 1610 Vespers
Friday concert at 8:00 pm
Sunday concert at 3:00 pm
St. Alphonsus Church in Ballard
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Orchestra Seattle and Seattle Chamber Singers
George Shangrow, Music Director
wish to thank

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Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and Seattle Chamber Singers are celebrating our 25th anniversary!

Led by founder and music director George Shangraw, OS/SCS is a 125-member semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers and highly skilled amateurs. Since our founding in 1969, OS/SCS has been at the center of Seattle musical life and has provided artistically challenging and musically rewarding opportunities for both Northwest audiences and artists.

OS/SCS is distinguished by its reputation as one of Seattle's most accomplished interpreters of the music of Handel and Bach and for championing the works of Northwest composers. We have performed or premièred major orchestral works by Northwest composers during every concert season.

"We hope you don't miss Beethoven's 9th Symphony and our first Baroque Court concerts during the remainder of our 25th Anniversary season Orchestra Seattle Chamber Singers will be performing.

George Shangraw, Conductor, is Music Director of Orchestra Seattle and the Seattle Chamber Singers, a position he has held since 1969 when he founded the organization. His repertoire includes music of all eras with special emphasis on the Baroque and 20th Century Literature. He has been a featured guest conductor with the Sappors (Japan) Symphony, Seattle Symphony, Oregon Symphony, Northwest Chamber Orchestra, and other ensembles. He has conducted the world premieres of six operas in addition to the classical opera repertoire, primarily of Mozart. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978. Mr. Shangraw has taught at Seattle University and Seattle Community College and is a frequent lecturer in Northwest schools. With his ensembles he has toured Europe several times and has performed throughout the United States as a chamber musician. As a keyboardist he is a sought after accompanist and has appeared in recital with many Northwest artists. He has performed extensively abroad with the Cohan-Shangraw Duo. Mr. Shangraw has recorded with Voyager Records, Edel Records, and Lyman Digital Recording. Northwest music lovers also know George as a broadcast host on Classic KING-FM.

Wish List

Orchestra Seattle/Seattle Chamber Singers needs office equipment donations to help reduce costs. Turn your unused office items into a tax deduction. Please call our office at (206) 682-5208 if you are interested in donating any of the following items:

- Laser printer
- IBM (or compatible) PC system
- File cabinet
- Typewriter table

Patrons

Orchestra Seattle and Seattle Chamber Singers welcomes your tax-deductible donation. Your support is crucial to us and much appreciated! Contributions may be sent to: Orchestra Seattle/Seattle Chamber Singers

1305 Fourth Avenue, Suite 402 — Seattle, WA 98101 — (206) 682-5208

Attention: Stuart W. Emery, Director of Development

Montevidoe's 1610 Vespers (on December 5 & 6), and Bach's Christmas Oratorio (on December 17 & 19) and the St. John Passion.

There are two birthday concerts planned, one for Handel and the other for Bach. Carol Smale's humorous program following each will highlight her distinguished northwest composer. In addition, three northwestern pianists will come together for a concert of 3 piano concertos. In May, the season comes to an exciting close with an all-choral program and an orchestral grand finale.
Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director.

present

Ein Deutsches Requiem
by
Johannes Brahms

November 14, 1993
University Congregational Church – 3:00 pm

I. Selig sind, die da Leid tragen
   poco andante, e con espressione

II. Denn alles Fleisch, es ist wie Gras
    moderato in modo di marcia
    poco sostenuto – allegro non troppo

III. Herr, lehre doch mich
    andante moderato

IV. Wie lieblich sind deine Wohnungen
    con moto moderato

V. Ihr habt nun Traurigkeit
   andante

VI. Den wir haben hier keine bleibende Statt
    vivace allegro

VII. Selig sind die Toten
    maestoso

Janeanne Houston, soprano
Brian Box, baritone

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Classic KING FM 98.1, Overnight Printing and Western Printers.
Ein Deutsches Requiem

Ein Deutches Requiem, by Johannes Brahms, is an unorthodox requiem in that the text is not simply a German translation of the Latin Requiem Mass. Instead, Brahms selected passages from the Old and New Testaments to persuade listeners that although life is short, a person lives on after death through his or her deeds and life’s work, and to console those grieving is a deeply human characteristic. It is meant to be more of a comfort to the living than a prayer to the dead. For this reason Brahms considered titling the work “A Requiem for Mankind.”

The initial inspiration for the work was the result of Schumann’s mental breakdown in 1854 and death in 1856. He worked on the piece on and off from that time until 1885 when his mother died, at which time he set to work more earnestly. The first three movements were performed on December 1st 1867 in Vienna with Johann von Herbeck conducting. The concert was a disaster! The audience hissed (presumably because of the text, which incidentally does not mention death); there was insufficient time to rehearse properly (a perennial problem), and the timpanist played his long roll fortissimo at the end of the third movement drowning out the entire orchestra and chorus.

Fortunately Brahms was not disheartened. The entire piece, with the exception of the fifth movement which was added later, was performed with Brahms as conductor, in Bremen Cathedral on Good Friday of 1868. All the big names in music were there — Joachim, Dietrich, Max Bruch, Otto Julius Grimm, the publisher Reiter-Biedermann and, best of all, his beloved Clara Schumann — nobody hissed. It was a triumphal success and brought the 35-year old Brahms full recognition as a major composer. The fifth movement, thought to be inspired by the memory of his mother, was completed soon after the Bremen performance, at which time Brahms considered the Requiem complete and ready for publication.

Although Brahms worked on the piece sporadically over a number of years, the finished composition is remarkably well balanced and symmetrical. The first and last movements correspond both spiritually and musically. There is an affinity in mood between the second movement, with its dance of death and sixth movement, depicting the Day of Judgment — minus the horrors. The third and fifth movements are similar, with their themes of lamentation followed by consolation and deliverance. The gentle fourth movement, “Wir lieblich sind deine Wohnungen,” can be considered the center point of the Requiem.

In the first movement, the omission of the first and second violins stressen the subdued and melancholy character of the text. The music is predominately gentle and reflective in nature, reaching a brief moment of exultation at the words “[Die] werden mit Freuden ernten.” Though in triple time, the second movement is in the style of a solemn march. According to Dietrich, the music in this section was adapted from the original slow movement of his De minor Concerto. In the third movement the baritone soloist makes his first of two appearances. The climax of this movement is a powerful double fugue in D major on the words “Der Gerechten Seelen sind in Gottes Hand.” (This is where the timpanist made such a splash during the premiere performance.) The fourth movement provides a lyrical and poetic contrast. The fifth movement, written with his mother in mind, is the only one in which the soprano soloist appears. It is full of delicate and subtle touches. Notice how the chorus answers the soprano’s words “Ich will euch weder sehen” with the same musical phrase but in augmentation, as though from a great distance. In the sixth movement, the baritone enters giving the news of the raising of the dead and the music becomes increasingly more dramatic. The last section of this movement is another fugue, an almost Handelian pasan of praise and rejoicing. The final movement restates the final bars of the first movement, ending the piece on a subdued, though not mournful note.

The choice of text and the ability to set the words to music that reflects the human condition, gives Ein Deutches Requiem its universal and timeless significance.

Notes by Nancy Pascoe

Special Request

Since our formation in 1969, Orchestra Seattle and Seattle Chamber Singers has been a community group. OS/SCS has striven to keep ticket prices at an affordable rate while offering innovative, high-quality performances. However, ticket prices cover only about half of the cost of presenting the music we enjoy so much. In honor of our silvery anniversary, we are asking you consider a gift to Orchestra Seattle/Seattle Chamber Singers. We are counting on your support to keep the music playing for another 25 years!
I. poco andante, e con espressione

Selig sind, die da Leid tragen,
denn sie sollen getrostet werden.
Die mit Tränen säen,
werden mit Freuden ernten.

Blessed are they that mourn,
for they shall be comforted.
They that sow in tears
shall reap in joy.

They that go forth and weep,
bearing precious seed,
shall doubtless come again with rejoicing;
bringing their sheaves with them.

II. moderato in modo di marcia, poco sostenuto – allegro non troppo

Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen.
Das Gras ist verdorret
und die Blume abgefallen.

For all flesh is as grass,
and all the glory of man
as the flower of grass.
The grass withereth,
and the flower thereof falleth away.

Be patient therefore, brethren,
unto the coming of the Lord.
Behold, the husbandman waiteth
for the precious fruit of the earth,
and hath long patience for it,
until he receive the early and latter rain.

So seid nun geduldig, liebe Brüder,
bis auf die Zukunft des Herrn.
Siehe ein Ackersmann wartet
auf die köstliche Frucht der Erde
und ist geduldig darüber,
bis er empfange den Morgenregen und Abendregen.

So seid geduldig.
Denn alles Fleisch es ist wie Gras
und alle Herrlichkeit des Menschen
wie des Grases Blumen
und die Blume abgefallen.

Be ye also patient;
For all flesh is as grass,
and all the glory of man
as the flower of the grass.
The grass withereth,
and the flower thereof falleth away.

Aber des Herrn Wort bleibt in Ewigkeit.
Die Erlöst von dem Herrn werden wiederkommen,
und gen Zion kommen mit Jauchzen;
Freude, ewige Freude
wird über ihrem Haupte sein;
Freude und Wonne werden sie ergreifen,
und Schmerz und Seufzen wird weg müssen.

But the word of the Lord endureth forever.
And the redeemed of the Lord shall return,
and come to Zion with songs
and eternal joy;
upon their heads:
they shall obtain joy and gladness,
and sorrow and sighing shall flee away.

III. andante moderato

Herr, lehre doch mich,
dass ein Ende mit mir habent muss,
und mein Leben ein Ziel hat,
und ich davon muss.
Siehe, meine Tage sind
einer Hand breit vor Dir,
und mein Leben ist wie nichts vor Dir.

Lord, make me to know mine end,
and the measure of my days,
what it is; that I may know
how frail I am.
Behold, Thou hast made my days
as an handbreadth;
and mine age is as nothing before Thee.
Ach wie gar nichts sind alle Menschen,
die doch so sicher leben.
Sie gehen daher wie ein Schemen,
und machen ihnen viel vergällte Unruhe;
sie sammeln and wissen nicht,
der es kriegen wird.
Nun Herr, wess soll ich mich trösten?
Ich hoffe auf Dich.
Der Gerechten Seeleisen sind in Gottes Hand
und keine Qual rühret sie an.

Wie lieblich sind Deine Wohnungen,
Herr Zebaoth!
Meine Seele verlangt und sehnet sich
nach den Vorhöfen des Herrn;
Mein Leib und Seele freuen sich
in dem lebendigen Gott.
Wohl denen, die in Deinem Hause wohnen,
die loben Dich immerdar.

Ihr habt nun Traurigkeit;
aber ich will euch wiedersehen,
und euer Herz soll sich freuen,
und eure Freude soll neimand von euch nehmen.
Ich will euch trösten,
wie einen seine Mutter tröstet.
Ich habe keine Zeit
Mühe und Arbeit gehabt;
und habe grossen Trost gefunden.

Denn wir haben die keine bleibende Statt,
sondern die zukünftige suchen wir.
Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen,
werden aber alle verwandelt werden;
und dasselbe plötzlich in einem Augenblick
zu der Zeit der letzten Posaune

Denn es wird die Posaune schallen
und die Toten werden auferstehen unverwischlich;
und wir werden verwandelt werden.
Dann wird erfüllt werden das Wort,
das geschrieben steht.
Der Tod ist verschlungen in den Sieg,

Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?
Herr, Du bist würdig
zu nehmen Preis und Ehre und Kraft,
denn Du hast alle Dinge erschaffen,
und durch Deinen Willen haben sie das Wesen
und sind geschaffen.

Verily every man at his best state
is altogether vanity.
Surely every man walketh in a vain shew:
surely they are disquieted in vain:
he heapeth up riches,
and knoweth not who shall gather them.
And now, Lord, what wait I for?
My hope is in Thee.
But the souls of the righteous are in the hand of God
and no torment shall touch them.

IV. con moto moderato

How lovely are Thy tabernacles,
O Lord of Hosts!
My soul longeth, yea, even fainteth
for the courts of the Lord:
my heart and my flesh crieth out
for the living God.
Blessed are they that dwell in Thy house,
they will be still praising Thee.

V. andante

And ye therefore have sorrow:
but I will see you again,
and your heart shall rejoice,
and your joy no man taketh from you.
As one whom his mother comforteth,
so will I comfort you.
Ye see how for a little while
I labour and toil,
yet have I found much rest.

VI. andante – vivace allegro

For here have we no continuing city,
but we seek one to come.
Behold, I shew you a mystery;
We shall not all sleep,
but we shall all be changed;
in a moment, in the twinkling of an eye,
at the last trump;

For the trumpet shall sound,
and the dead shall be raised incorruptible,
and we shall be changed.
Then shall be brought to pass the saying
that is written:
Death is swallowed up in victory.

O death, where is thy sting?
O grave, where is thy victory?
Thou art worthy, O Lord,
to receive glory and honor and power,
for Thou hast created all things,
and for Thy pleasure they are
and were created.
Einst Deutsches Requiem

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Blessed are the dead which die in the Lord from henceforth. Yea, saith the Spirit, that they rest from their labours; and their works do follow them.

VIII. maestoso

Seit sind die Taten, die in dem Herrn sterben, von euch un.
Ja der Geist spricht, dass sie rufen von ihrer Arbeit, denn ihre Werke folgen ihnen nach.
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Seattle Chamber Singers
George Shangrow, music director

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    andante — vivace allegro

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     maestoso

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Brian Box, baritone

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Orchestra Seattle
George Shangrow, music director

Orchestra Seattle operates on a basis of rotating seating, therefore personnel are listed alphabetically in each section.

VIOLIN
Dean Drescher
Susan Dunn
Carlos A. Flores, concert master
Sue Harring
Deb Kirkland, princ. 2nd
Fritz Klein
Pam Kummet
Danette Lee
Eileen Lust
Avron Malekby
Gregor Nilsche
Drewsal Selby
Sandra Schmir
Janet Showalter
Michelle Stearns

VIOLA
Susan Abrams
Deborah Daoust
Timothy Prior, principal
Stephanie Reed
Robert Shangrow
Mike Watson

CELLO
Evelyn Albrecht
Rosemary Berner
Julie Reed, principal
Valerie Ross
Margaret Wright
Matthew Wyatt

BASS
Kerry Fowler
Alan Goldman, principal
Josephine Hansen
Jay Wilson

FLUTE
Kate Alverson, principal
Kirsten James McNamara

OBOE
Huntley Beyer
M. Shannon Hill, principal

CLARINET
Gary Ouel, principal
Cindy Renander

TROMBONE
Cusautmoc Escobedo, principal
David Holmes
Ray Herberer

TIMPANI
Daniel Ole, principal

Seattle Chamber Singers
George Shangrow, music director

SOPRANO
Sue Cobb
Elizabeth Criswell
Crissa Cugini
Mildred Cup
Dana Durasoff
Christina Fairweather
Lucinda Fiebig
Denise Fredrickson
Patricia Hokanson
Jill Krautko
Alexandra Malletta
Jennifer Miletta
Paula Rimmer
Meryl Seely
Pamela Slimer
Barbara Stevens
Liesel Van Cleef
Kelly Verrier

ALTO
Sharon Agnew
Margaret Allsup
Kay Benningfield
Luna Biter
Cheryl Blackburn
Jane Blackwell
Marla Chaloupek
Penny Deyton
Jane Fox
Mary Beth Hughes
Sharon Lawrence
Jane Lund
Laurie Medill
Ann Minzel
Janet Ellen Reed
Nancy Margaret Shasteen
Nedra Slouson
Vicky Thomas

TENOR
John P. Armstrong
Ralph Cobb
Dexter Day
Bradley A. Esparza
Ron Haight
Doug McAlley
John Muldown
Thomas Nestle
Dan Petersen
Paul Raabe

BASS
Andrew Darlitzh
Douglas Durasoff
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Bob Schipperoot
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Ripesy Verber
Carol Bishop & Charlie Lutz
David & Jolene Brew
Rosemary Brewster
Kathy Chapman
Cris Gugino
Alex & Nora Cugino
Dean Driscoll
Lynn Fiedler
Julie Jepplund
Richard Lyman
Alan Middelton
Kent Orc
Paul Raddo
Nancy Robinson

BENEFACTORS ($200 to $499)
Marta Charalambous
Christina & Peter Casteel
Martin Forsyth
M. Shannon Hill
Alan Jones
Colin Miller
Avery Milkey
Tom Nisbett
Gretchen & Bruce Parker
Ellen Passman
Sandra Schab
Seattle NW Seattle-Washington
Victoria Thoreson

PATRON ($100 to $199)
Lola & Steve Adriansen
Evelyn Brauch
Benjamin & Vida Asa
Paul & Kay Bennett
Kimborough Beecher
Melody Blackwell

Margaret Buicke
Catherine Hurst
Dorothy Johnson
Jane McIlwain
William McVey
Frank O'Connor
Marianne O'Donnell
Linda O'Sullivan
Mary Paish
Evelyn Park
Karen Petersen
Dave Petersen
Vladimir Piskunov
Marianne Price
Tom Robison
William Showalter

Orchestra Seattle and Seattle Chamber Singers Celebrating 25th anniversary

Led by founder and music director George Shangraw, OS/SCS is a 125-member semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers and highly skilled amateurs. Since our founding in 1969, OS/SCS has been at the center of Seattle's musical life and has provided artistically challenging and musically rewarding opportunities for both Northwest audiences and artists.

OS/SCS is distinguished by its reputation as one of Seattle's most accomplished interpreters of the music of Handel and Bach and for championing the works of Northwest composers. We have performed or premiered major orchestral works by Northwest composers during every concert season.

We hope you don't miss Beethoven's 9th Symphony and our first Baroque Court concerts. During the remainder of our 25th Anniversary season Orchestra Seattle and Seattle Chamber Singers will be performing the world premieres of six operas in addition to the classics operas repertoire, primarily of Mozart. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1977. Mr. Shangraw has taught at Seattle University and Seattle Community College and is a frequent lecturer with the Northwest Chamber Orchestra and other ensembles. He has conducted the Seattle Symphony and the Pacific Chamber Orchestra.
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