Gala 1994-95 Concert Season

December 9 & 10
Meydenbauer Center in Bellevue

December 18
First Free Methodist Church in Seattle

G.F. Handel's Messiah
Friday and Saturday concert 8:00 pm
Sunday concert 3:00 pm

January 21
3 Piano Concerti a la Hollywood
"Ekira Madigan" Concerto by Mozart
"Warsaw Concerto" by Addinsel
Schumann's 3 Piano Concerto
Saturday, 8:00 pm, Shorecrest Performing Arts Center

February 3 & 5
Music of the Baroque Courts II
featuring Bach's "Triple Concerto," and works by
Telemann & Vivaldi
Friday, 8:00 pm, Eastlake Performing Arts
Sunday, 3:00 pm, McKay Chapel, Lakeside School

March 19
Bach's Birthday Celebration
The magnificent Mass in b minor
Sunday, 3:00 pm, First Free Methodist Church

April 14 • Good Friday
World Premiere "Passion of St. Matthew" by
Seattle composer Huntley Beyer
and Passion setting by Heinrich Schutz
Friday, 8:00 pm, First Free Methodist Church

May 19 & 20
Scores to the Great Cartoons
Rossini and Mozart Overtures
Selections from Wagner and Ponchielli
Lots of Music and Lots of Fun!
Friday, 8:00 pm, Eastlake Performing Arts
Saturday, 8:00 pm, Shorecrest Performing Arts

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director

G.F. Handel
Messiah
December 9 & 10 • 8:00 pm
Meydenbauer Center • Bellevue
December 18 • 3:00 pm
First Free Methodist Church • Seattle

Tickets $15 general • $10 seniors & students • $5 children under 12
Call 425-228-6 for tickets and information.

World Premiere of
Frank Becker
"Five Canticles for Chorus & Orchestra"

Seattle Premiere of
Henryk Gorecki
"Symphony No. 3, Opus 36 – Symphony of Sorrowful Songs"

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Classic
KING FM 98.1
for supporting music and the arts in the Pacific Northwest
Orchestra Seattle and Seattle Chamber Singers
This autumn, Orchestra Seattle and the Seattle Chamber Singers begin their next twenty-five years. Led by founder and music director George Shangrow, OS/SCS is a 120 member semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers, and highly skilled amateurs. Since its founding in 1969, OS/SCS has been at the center of Seattle musical life and has provided artistically challenging and 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. The group has performed or premiered major orchestral works by Northwest composers during every concert season. During the Holiday Season OS/SCS will present three performances of Handel's Messiah. Three Northwest pianists will join forces in January to present a concert of 3 piano concerti focusing on the music from Hollywood soundtracks. A Music of the Baroque Courts concert will be held February 3, 1995 at the Eastlake Performing Arts, and again on February 9, 1995 at the McKay Chapel at Lakeside School. There is a birthday concert planned in honor of the Baroque master J.S. Bach which will feature the b Minor Mass. In April, OS/SCS will present two Passion settings—one by Heinrich Schutz and the other a world premiere performance by Seattle composer Huntley Beyer. The season will come to a fun and innovative close with the Cartoon Classics Concert featuring the music from the great Saturday morning pastime.

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Wish List
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• Laser printer
• IBM (or compatible) system
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Special Thanks to:
Dr. Richard Lyman,
Lyman Digital Recording

Orchestra Seattle and Seattle Chamber Singers
George Shangrow, music director

Present

Grand Choral & Orchestra Concert
November 11, 1994 • 8:00 pm
First United Methodist Church

Ludwig van Beethoven • The Consecration of the House
Frank Becker • Five Canticles for Chorus and Orchestra

Canticle I: Kyrie
Canticle II: Gloria
Canticle III: Credo
Canticle IV: Sanctus
Canticle V: Agnus Dei

INTERMISSION

Henryk Mikolaj Gorecki • Symphony No. 3, Opus 36, Symphony of Sorrowful Songs

Movement I: Lento
Movement II: Lento e Largo
Movement III: Lento

Catherine Haight • soprano

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The Consecration of the House

The overture to "The Consecration of the House," by Ludwig van Beethoven, was written for the reopening of the Josephstadt Theater in Vienna on October 3, 1822. Another early performance of this work was during the famous concert of May 7, 1824, which opened with the overture and was followed by three hymns and the Kyrie from the "Mass Solemnis," and finished with the " Ninth Symphony.

Beethoven did not have a lot of time to write this overture. He was given the commission in late September and the date of October 3, the birthday of Emperor Joseph II for whom the theater was named, had already been set. He was currently working on the "Mass Solemnis," and was about to begin the "Ninth Symphony." This was a period of great experi- 
ment for Beethoven, so instead of peeling off a basic pom and circumstance piece that the occasion called for, he achieved something much more. He 

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tion and a hymn of praise, consequently the title "Canticles." The composition is based on the Ordinary of the Mass and includes poems by Matthew Arnold, Thomas Moore and Robert Frost plus a setting of 1 Corinthians 13. The liturgical text of the Mass is sung in Latin and Greek and defines the structure of the individual movements as well as the entire composi-
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Canticle I: Kyrie – Long (Matthew Arnold)

Canticle II: Gloria – Never Again Would Birds’ Song Be The Same (Robert Frost)

Canticle III: Credo – Corinthisans 13 (Paul)

Canticle IV: Sanctus – Echo (Thomas Moore)

Canticle V: Alleluia

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The first movement, Canticle I, combines the "Kyrie" of the Mass with the poem "Longing" by Matthew Arnold. It asks for forgiveness in Greek while reaching out for the gift of healing by a "messenger from radiant climes." The music begins with the strings slowly playing a series of quarter notes that becomes the "cavatina firmus" of the entire composition. Canticle II, the second movement, begins with the strings playing pizzicato in a fast, light contrapuntal style that is followed by the chorus singing "Gloria in Excelsis Deo." The poem, "Never Again Would Bird’s Song Be The Same" moves homophonically in contrast to the polyphony of the "Gloria" that surrounds and encompasses it. It depicts the ability of "Eve" to give a special life to the singing birds. "Never again would the birds’ song be the same. And that is why she came." Canticle III: Credo begins with the tenors and basses singing "Credo in unum Deum" a capella. This is followed by the strings divided into softly-played massive chords that introduce the lesson by St. Paul on Faith, Hope and Love. The movement ends with a fast polyphonic "Alleluia." Canticle IV: Sanctus begins with a variation on the string passage introduced in the Kyrie. It is followed by the chorus singing first the quiet "Sanctus" followed by the energetic " Hosanna in excelsis." The poem "Echo" is included to reflect on innocence and first love, ("When roused by lute or horns she wakes, And far away o’er lawns and lakes, Goes answering light") and the renewal of that spirit that is "...breathed back again." The Hosanna returns out of the echo of the poem and is followed by the "Benedictus" sung as chant that becomes the transition to the last Canticle. Canticle V begins and ends with the "Agnus Dei" of the Mass with Matthew Arnold’s "Dover Beach" comprising the central focus of the movement.

The lovers sing of a "world, which seems to lie before us like a land of dreams" while reflecting on the harsh reality around them where...ignorant armies clash by night." After the repeat of the "Lamb of God" prayer, the movement ends with a return of the "Alleluia" first heard in the third movement.


continued next page...
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Donald Tovey has ably described the construction of the overture. "It consists of a solemn slow march, followed by a passage of squarly rhythmic fanfares for trumpets, through which bassoons may be fairly heard in a sound suggestive of hurrying footsteps; then there is the tread of some concourse not less excited, but most certain of its goal; a moment of solemn calm, silence, and the first faint stirring of a movement impelled from some vast distance by mighty rushing wind, which then seized us in the career of a great orchestral fugue, rising from climax to climax in a world which is beyond that of action or drama because all that has been done and suffered is now accomplished and proved not in vain."

Five Canticles for Chorus and Orchestra

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Symphony of Sorrowful Songs

At its first debut at the avant-garde festival of Royan in 1977, the “Third Symphony” of Polish composer Henryk Gorecki was not warmly received. The audience, prepared for another of Gorecki’s atonal works, was surprised by this meditative, spiritually-soaring piece full of haunting and sorrowful laments. Dedicated to Gorecki’s wife, the symphony was written in Katowice, Poland, between October and December of 1976. Fifteen years later, no longer isolated by the crumbling Communist Party, the Symphony burst upon the world music scene with unprecedented success, selling over 700,000 copies and maintaining the number one spot on Billboard’s Classical Chart for over 37 weeks and remaining in the top 25 for nearly two years. Audiences in 18 countries have gathered to enjoy this truly remarkable piece and have come to celebrate this award-winning composer.

Here Gorecki has combined his interest in early music, folk songs and devotional texts with the resources of the modern orchestra. Though the symphony has a spiritual devotional quality to it, Gorecki says it is not a religious work. Nor is it about World War II in Poland. The three movements contain text written in Polish, and though all are lento, many delicate and subtle changes in tempo take place.

The somber first movement opens with a canon for strings which rises gradually, starting with the double basses building in pitch and intensity as each part enters in imitation. At the heart of the movement is the 15th century Polish Lamentation of the Holy Cross Monastery in which the mother of Christ begs her dying son to speak to her and share his wounds with her. The canon then resumes and descends, slowly unwinding to the end, finishing with the same single melodic line from which it had begun.

The contrasting second movement, sad yet lyrical, shares with us a prayer scratched in the wall of a Gestapo cell by 18-year-old Helena Wandycz Blazusiakówna, a prisoner of the Nazis who sought the protection of the Queen of Heaven. Having come across this prayer while traveling, Gorecki added great poignancy with a gently beautiful melodic line and accompanying cluster sonorities.

The simple yet beautiful third movement is based on a 19th century Polish folk melody about a mother who laments the loss of her young son — a soldier killed during an uprising in the Silesian region of Poland, where Gorecki was born. It opens with a repeated motif and ends with an expression of hope, allowing the boy to rest in peace as he is lulled by songbirds and surrounded by the flowers of God.

Though the sorrowful words of these pieces shape the way we perceive this symphony, Gorecki insists that the words are not the most important element of the work, rather the entire strength rises out of the music layer. With the singing set into long stretches of purely instrumental texture and musical passages recalling the radiant simplicity of the Minimalists, Gorecki exercises a voice purely his own. A man who reverses the earth and feels an affinity for mountains, Gorecki wants to use the proceeds of his new fame to buy a house in the mountains of Zakopane, away from the polluted Katowice, so that he may look at something nice before he dies. This is only fitting, as his music is said to “rise to the skies” and have the “transcendental quality of the mountains.” Jane Perlez of The New York Times even refers to this symphony as a “miracle”.

notes by Laura Hannan

Text of Symphony of Sorrowful Songs • Synofia pieśni żałosnych

I
Synku miły wybrany,
Rozbierz z matki swoje rany;
A wszakom cię, synku miły, w swem sercu nosimś,
A takie tobie wimienie służyja.
Przemów k matce, bych się ucieszyła,
Bo już jadzieš ode mnie, moja nadzieja mija.
Lament świętokrzyski z „Pieśni ludowych” (druga połowa XV w.)

II
My son, my chosen and beloved,
Share your wounds with your mother;
And because, dear son, I have always carried you in my heart
And always served you faithfully,
Speak to your mother, to make her happy,
Although you are already leaving me, my cherished hope.

Lamentation of the Holy Cross Monastery from the „Lysagora Songs“ collection. (Second half of the 15th century)
Yet Love hath echoes truer far,
And far more sweet,
Than e’er beneath the moonlight’s star,
Or horn or lute, or soft guitar,
The song repeats:
’Tis when the sigh, in youth sincere,
And only then,—
The sigh that’s breathed for one to hear,
Is by that one, that only dear,
Breathed back again.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Canticum V: Agnus Dei — Dover Beach (Matthew Arnold)

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

The sea is calm tonight.
The tide is full, the moon lies fair.
Upon the straits, on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air,
Only, from the long line of spray,
Where the sea meets the moon-blanced land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling.
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.
Sophocles long ago
Heard it on the Aegean, and brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The Sea of Faith
Was once, too, at the full, and round earth’s shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
 Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

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

Alleluia. Amen.

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Text of Symphony of Sorrowful Songs • Syfonia pieśni żałosnych

My synku milu wybrany,
Rozdziel z matką swoje rany;
A wszakom cię, synku milu, w swem sercu nosiła,
A każde tobie wiemie służyła.

Przework z matki, bych się ucieszył,
Bo już dziecięc ode mnie, moja nadzieja młota.

Lament świętokrzyski z „Pieśni świetokrzyskiej” (druga połowa XV w.)

My son, my chosen and beloved,
Share your wounds with your mother;
And because, dear son, I have always carried you in my heart
And always served you faithfully,
Speak to your mother, to make her happy,
Although you are already leaving me, my cherished hope.

Lamentation of the Holy Cross Monastery from the “Lysagora Songs” collection. (Second half of the 15th century)
II

Mamo, nie płacz, nie.
Niebios Przezysłata Królowo,
Ty zawsze wspieraj mnie.
Zdrowaś Mario,
Zakopana "Palace" celu nr 3 licea nr 3 Baszta-Sadowna
Helena Wanda lat 16, siedzie od 26 IX 44

III

Kajże mi się podziów
mój syneczko miły,
Prawie go w powstaniu
Zle wrogi zabył.
Wy niedobrzy ludzie,
dla Boga świętego
cesuście zabić
synočka mojego?

Zdrowej jo podpory
już nie było miasto,
choćby moje stara
oc wyplakana,
Chocžy z mych tez gorzkich
drugo Odra byta,
jeszcze synočka
mi nie oczuła.

Leży on tam w grobie,
a jo nie wiem kandy,
choć się opytują
między ludźmi wsandy.
Moze nieboruczko
leży kaj w dołeczu,
a mógłby się lęgad
na swoim przyjęciu

Ej, świeciecię mu tam,
y wy toskoće boze,
kiedy manulica
znalezio go nie moze.
A ty, boże kwiec,
Kwitnie w około,
niech się synočkowi
choć leży wesoło.
Pieść ludowa z opolskiego

II

No, Mother, do not weep.
Most chaste Queen of Heaven
Support me always.
"Zdrowas Mario":
Prayer inscribed on wall 3 of cell no. 3 in the basement of
"Palace," the Gestapo's headquarters in Zakopane, beneath
the signature of Helena Wanda Baszta-Sadowna, and the
words "18 years old, imprisoned since 25 September 1944."
"Zdrowas Mario" (Max Mato) - the opening of the Polish
player to the Holy Mother.

III

Where has he gone
My dearest son?
Perhaps during the uprising
The cruel enemy killed him.
Ah, you people
In the name of God, the most Holy,
Tell me, why did you kill
My son?

Never again
Will I have his support
Even if I cry
My old eyes out.
Were my bitter tears
To create another River Oder
They would not restore to like
My son.

He lies in his grave
And I know not where
Though I keep asking people
Everywhere.
Perhaps the poor child
Lies in a rough ditch
And instead he could have been
Lying in his warm bed.

Oh, sing for him
God's little songbirds
Since his mother
Cannot find him.
And you, God's little flowers.
May you blossom all around
So that my son
May sleep happily.

Folk song in the dialect of the Opole region
Translation by Krysynca Carter

Guest Artist and Soloist

Frank Becker began studying piano at the age of five
and composed his first works for piano when he was
eleven. He then studied composition with Richard
Lane and improvisation with Elston Hux. In 1960 he
entered the Oberlin Conservatory of Music where he
studied composition with Joseph Wood, piano with
Wilbr Bart and conducting with Franz Bibo. Upon
graduation from the Conservatory he was awarded two
consecutive Ford Foundation Composer in Residence
Fellowships. In 1968 he moved to Japan where he
designed, performed, conducted and produced
concerts of contemporary music with composers Toru
Takemitsu, Jigo Yasuda and John Cage, performed with
violinist Paul Zukov, pianist Akira Takahashi, flutist
Ransom Wilson and the Tokyo Symphony Orchestra.
His orchestra music was performed throughout Japan
and Europe. His music was featured twice at the
Gaudeamus Festival in Holland and the La Rochelle
Festival in France. His "Philadelphia for Orchestra"
was awarded the "Prix Francis Salabert" in 1975.
After recording six albums for Toshiba EMI Records
Frank returned to the United States where he recor-
ded his "Stonehenge" on Angel Records and began
his career as a film and television composer. His
credits include scores for thirteen feature films,
numerous Emmy award winning series and specials,
themes and scores for NBC, HBO, Showtime, KABC
and Fox Network. He is presently scoring a new
episode of "Tales From the Crypt."

Catherine Haight, soprano, is well known to Seattle
audiences for her performances of music of the
Baroque period. She has sung the Passion and
cantatas of Bach, as well as many of Handel's orato-
rios. She has performed as soloist in Handel's
Messiah with Orchestra Seattle and the Seattle
Chamber Singers for five years, and will appear again
as soloist in their performances of that work in De-
cember.

Ms. Haight also appears on a regular basis with
Pacific Northwest Ballet. She sang the solo roles in
"Faure's 'Requiem,'" and most recently, Carl Orff's
"Carmina Burana," which she will perform with them
again in February.

Ms. Haight has also been a featured soloist with
other Northwest musical groups including, Bellevue
Chamber Choir, Whatcom Chorale, and City Cantabile
Choir.

Ms. Haight is a member of the voice faculty at
Seattle Pacific University.

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to Orchestra Seattle and Seattle Chamber Singers!
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December 9 & 10
Meydenbauer Center in Bellevue
December 18
First Free Methodist Church in Seattle
G.F. Handel's Messiah
Friday and Saturday concert 8:00pm
Sunday concert 3:00pm
January 21
3 Piano Concerto a la Hollywood
"Ekstra Madigan" Concerto by Mozart
"Warsaw Concerto" by Addinsel
Schumann's "Piano Concerto"
Saturday, 8:00pm, Shorecrest Performing Arts Center
February 3 & 5
Music of the Baroque Courts II
featuring Bach's "Triple Concerto," and works by
Telemann & Vivaldi
Friday, 8:00pm, Eastlake Performing Arts
Sunday, 3:00pm, McKay Chapel, Lakeside School

March 19
Bach's Birthday Celebration
The magnificent Mass in b minor
Sunday, 3:00pm, First Free Methodist Church
April 14 • Good Friday
World Premiere "Passion of St. Matthew" by
Seattle composer Huntley Beyer
and Passion setting by Heinrich Schutz
Friday, 8:00pm, First Free Methodist Church
May 19 & 20
Scores to the Great Cartoons
Rossini and Mozart Overtures
Selections from Wagner and Ponchielli
Lots of Music and Lots of Fun!
Friday, 8:00pm, Eastlake Performing Arts
Saturday, 8:00pm, Shorecrest Performing Arts

Orchestra Seattle
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G.F. Handel
 Messiah
December 9 & 10 • 8:00 pm
Meydenbauer Center • Bellevue
December 18 • 3:00 pm
First Free Methodist Church • Seattle
Tickets $15 general • $10 seniors, students • $5 children under 12
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Seattle Premiere of
Henryk Gorecki
"Symphony No. 3, Opus 36 – Symphony of Sorrowful Songs"

World Premiere of
Frank Becker
"Five Canticles for Chorus & Orchestra"

Orchestra Seattle
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