 Orchestra Seattle
 Seattle Chamber Singers OCS

Saint Mark Passion • World Premiere •
by Northwest composer Hunley Beyer
& Passion setting by Heinrich Schütz

Good Friday, April 14, 1995
First Free Methodist Church • 8:00 pm

General admission $15, students & seniors $10, Children under 12 $5
For tickets & information call 682-5208

Orchestra Seattle
Seattle Chamber Singers OCS

present

Cartoon Classics!
featuring Rossini and Mozart overtures & selections from Wagner & Ponchielli

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Lots of Music and Lots of Fun!

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Orchestra Seattle
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Bach's Birthday Party

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Orchestra Seattle and Seattle Chamber Singers

This autumn, Orchestra Seattle and the Seattle Chamber Singers began their 120 member semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers, and highly skilled amateurs. Since its founding in 1969, Orchestra Seattle has been at the center of Seattle musical life and has provided artistically challenging and rewarding opportunities for both Northwest audiences and artists. OS/SSC is distingushed by its reputation as one of Seattle’s most accomplished interpretors of the music of Handel and Bach and for championing the works of Northwest composers. The group has performed or premièred major orchestral works by Northwest composers during every concert season. Orchestra Seattle and Seattle Chamber Singers recently completed its annual St. Valentine’s Day Chamber Music Weekend at Borell Brothers Books & Music in downtown Seattle. In April, OS/SSC will present

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George Shangrow, Conductor
Orchestra Seattle and Seattle Chamber Singers

George Shangrow, Music Director of Orchestra Seattle and the Seattle Chamber Singers, a position he has held since 1969 when he founded the organizations. His repertoire includes music of all eras with special emphasis on the Baroque and 20th Century literature. He has been featured guest conductor with the Sapporo (Japan) Symphony, Seattle Symphony, Oregon Symphony, Symphony of the Rockies, 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 1989. As a professor, Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. 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 Cohang-Shangrow Duo. Mr. Shangrow has recorded with Voyager Records, Edel Records, and Lyman Digital Recording. Northwest music lovers also know him as a broadcast host on Classic FM-91.5.

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Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and Seattle Chamber Singers

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George Shangrow, music director
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Valerie Ross
Erika Wilson
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Allan Goldman, principal
Josephine Hansen

FLUTE
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Chris Harshman
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George Shangrow, music director

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Ralph Cobb
Jon Lange
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Paul Benningfield
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Richard Wyckoff

J.S. Bach's Birthday Party
featuring
MASS IN B MINOR
Sunday, March 19, 1995 3:00 pm
First Free Methodist Church
Seattle, Washington

MISSA
1. Kyrie eleison
2. Christe eleison
3. Kyrie eleison – Alle breve
Gloria
4. Gloria in excelsis
5. Et in terra pax
6. Laudamus te
7. Gratias agimus tibi – Alle breve
8. Domine Deus
9. Qui tollis peccata mundi
10. Qui sedes ad dexteram Patris
11. Quoniam tu solus sanctus
12. Cum Sancto Spiritu

SYMBOLOC NICENUM
1. Credo in unum Deum
2. Patrem omnipotentem
3. Et in unum Dominum – Andante
4. Et incarnatum est
5. Crucifixus etiam pro nobis
6. Et resurrexit
7. Et in Spiritum sanctum
8. Conferamus unum baptisma
9. Et expecto resurrectionem mortuorum – Vive e Allegro

SANCTUS
1. Osanna in excelsis
2. Benedictus
3. Osanna repetatur
4. Agnus Dei
5. Dona Nobis Pacem

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Mass in b minor • Historical Notes

Johann Sebastian Bach was 38 years old in 1723, the year he assumed the post of Cantor in the city of Leipzig. He had previously held the post of Court Capellmeister in Cöthen, a small provincial town. Though that position had been musically fulfilling for him, Bach had to consider the needs of his ever-growing family. Leipzig was a thriving city of 30,000 people with excellent educational facilities for his children, most especially his son Wilhelm Friedemann, who was ready for university. So, even though the salary for the post of Cantor was less than what he received at Cöthen, Bach accepted the job when it was finally offered to him—Bach was not the Leipzig Town Council’s first choice, but its fourth. They had wanted someone with a university degree and a reputation for scholarly writings, and Bach had neither of these credentials. Overcoming this difficulty was something he wanted to help Friedemann avoid, so the move to Leipzig seemed important. Equally important was Bach’s desire to return to composing for the church, and Leipzig was the heart of orthodox Lutheranism.

Right from the beginning, Bach faced difficulties in his new post. The St. Thomas School in which he had to teach had been allowed to deteriorate and was even unsanitary. The pupils were unruly and ill-educated. The budget for the required weekly music was sorely deficient. When Bach pleaded with the Rector and the members of the town council for improved conditions, he was either ignored or rebuked. He was repeatedly denied the money necessary to get skilled instrumentalists, and several positions in the orchestra were eliminated. The Rector regularly admitted untrained singers into the choirs and interfered with Bach’s authority over his charges. Nevertheless, Bach fulfilled his obligations of providing music for the two principal churches of Leipzig, as well as for three smaller churches, and serving as proctor and teacher in the boys school.

Leipzig was in the domain of Saxony, whose court was at Dresden, a Roman Catholic city. The old Elector/King, Augustus II had died in February of 1733, and Bach knew he would be called upon to write music for the celebration of Leipzig’s Oath of Allegiance to the successor, Augustus III. Bach composed a Kyrie and a Gloria, which he titled Missa Kyrie and Gloria are the first two sections of text in the Catholic composition service. They are also the only portions used in Lutheran church services (called Missa Brevis, since it is just the first two portions of a complete Mass). So, Bach’s new piece could be used both at the Lutheran church service to be held in the Elector’s honor, and, as Bach hoped, at some future Roman Catholic service in Dresden. The Kyrie can be thought of as a solemn mourning for the deceased Elector, and the Gloria as a celebration for Augustus III. The first performance of the Missa was April 211, 1733, in the St. Thomas Church, but since it was in a Lutheran church, the new Elector could not attend the service.

In July of 1733, Bach went to Dresden to witness the installation of his son Wilhelm Friedemann as organist at St. Sophia’s church. While there, Bach submitted a letter to Augustus III to solicit a court title, which he hoped to use as leverage against his repressive employers. In the letter, dated July 27, 1733, he requested the Elector/King’s “powerful protection” against the “undeserved affronts which are likely to continue” unless the sovereign would appoint him praedicate to his court. In return, Bach offered “in humblest obedience, whenever your Royal Highness demands…to prove my uniting industry…in the composition of church music…” With this humble letter, Bach submitted a copy of the Missa. Augustus was enraged in political difficulties in Poland and had no time to consider Bach’s petition. But while he waited for an answer, Bach paid further homage to the Elector/King by compiling the Mass and writing the Kyrie and Gloria for the “Singing Sundays and name days. Three years later, he was at last awarded the title he had requested: Königlicher Hof-Komponist (the King’s Court Composer).

For reasons that are not clear, Bach decided to complete his Missa three more distinct parts which he had bound separately: Symbolum Nicenum (Credo), Sanctus, and Osanna/Benedictus/Agnus Dei/Donna Nobis Pacem. By carrying through with the musical proportions set in the Missa, the entire composition became too long for liturgical use for either Catholic or Lutherans. So, why would Bach undertake such a composition? Perhaps it was a combination of his dedication to his craft and to God. Music, to Bach, was the apparatus of worship. In the Mass in b minor, Bach combined original music with things he had previously written. The adaptations from earlier works were selected and worked out with such skill and care that it is easy to believe the Mass is an entirely original work. It was written, not for purely musical reasons that Bach chose to reuse the specific works he did. The texts from the earlier cantatas relate directly to the language for the Mass.

Guest Soloist

Catherine Haight, soprano, is well known to Seattle audiences for her performances of music of the Baroque period. She has sung the Passions and cantatas of Bach, as well as many of Handel’s oratorios. 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 December.

Ms. Haight also appears on a regular basis with Pacific Northwest Ballet. She sang the solo roles in The Nutcracker, A Midsummer Night’s Dream, Faure’s Requiem, and most recently, Carl Orff’s Carmina Burana, which she performed with them 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.

Hanne Ladefoged, mezzo soprano, was born in Denmark and completed her Masters of Musicology at the University of Copenhagen. In 1991 she won scholarships to pursue postgraduate studies in Vocal Performance at Western Washington University in Bellingham, Washington. In 1993 Ms. Ladefoged was invited to join the Seattle Opera Chorus as a part of their Young Artist Community Outreach Program. Ms. Ladefoged is particularly interested in the Scandinavian song repertoire, which she has promoted in numerous recitals as well as on the radio. She recently received an award from the Northwest Danish Foundation in recognition of her support for Scandi

Andreas Childs, tenor, was raised in New Hampshire, and received his Bachelor of Music degree from the University of California at Irvine. He is pursuing his Doctoral degree in Vocal Performance at the University of Washington, and studies with Julian Patrick. In 1993, his portrayal of the title role in the University of Washington production of Monteverdi’s Orfeo won him international recognition. Most recently, Mr. Childs sang the role of Albert in Britten’s Albert Herring. Additionally, Mr. Childs was featured in the Music Academy of the West’s 1990 and 1991 seasons, and has performed with the Pacific, Pasa
dena, San Jose and Orange County Youth Sympho

Brian Box, bass is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OS/SCS as a soloist in cantatas and oratorios. Among his credits are performances of Brahms’ Four Last Songs with the Western Washington University Orchestra and the leading role in Dominic Argento’s opera Postcard from Morocco at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. (NOISE), and Seattle Opera’s education program and made his Seattle Opera solo debut as the Corporal in The Daughter of the Regiment.
Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est.

Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum: 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. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et in unum sanctam catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.


SANCTUS
Chorus
Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of Thy glory.

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Chorus
Hosanna in the highest.

Tenor
Blessed is He that cometh in the name of the Lord.

Chorus
Hosanna in the highest.

Alto
Lamb of God, Who taketh away the sins of the world, have mercy on us.

Chorus
Grant us peace.

The Sanctus was composed and first performed in 1724, just a year after Bach came to Leipzig. It is so grand and soaring a piece, there is little wonder why Bach chose to place it in his great Mass. He ended his Mass with the same music, note for note, he used for “Gratias agimus tibi...” and “Osmanna in excelsis...” and “Agnus Dei...” Bach sees it as he has had no trouble combining his Lutheran heritage and beliefs with things Roman Catholic. Perhaps he was a pioneer in the ecumenical movement. The mixture of Protestant baroque style with the Latin Mass Ordinary text places the Mass in b minor beyond either Roman Catholic or Protestant. In the Credo and in Confiteor, in which the text exclains belief in one God, and in one baptism, Bach interweaves the prescribed Gregorian Chant melodies—those hallmarks of the Roman church—with high baroque counterpoint. By the end of the Mass, there is so much expression of good and truth, one can accept the Mass in b minor as a universal statement of faith. Albert Schweitzer called this piece a joining of Protestant subjectivity with Catholic objectivity.

Though it seems unbelievable now, J. S. Bach’s music was considered old fashioned and unpopular by the time his sons were adults. The new sonata form and opera became the standards of the new generation, and were perhaps the reason “old” Bach’s music suffered neglect for nearly a century. His fame as an organist and for organ compositions survived following his death, but as for the rest, Bach needed to wait for some future generation better equipped to appreciate him. We have Felix Mendelssohn to thank for resur- Rectifying the music of Bach. Not only was Mendelssohn the first to perform The St. Matthew Passion since Bach’s death, he was also responsible for getting the Berlin Singverien to perform the very first complete performance of the Mass in b minor. Bach himself never heard a complete performance of it. The
dimensions of the Mass made it unsuitable for any church service; sacred concerts were unheard of at the time, and a weekday performance under secular auspices would have been unthinkable. The work was not printed in its entirety until 1845, 96 years after Bach died.

"Now there is music from which [we] can learn something." — W. A. Mozart

"Not Brook (German=Bach) but Ocean should be his name." — L. van Beethoven

"Study Bach: there you will find everything" — J. Brahms

"If all the music written since Bach's time should be lost, it could all be reconstructed on the foundation which Bach laid." — C. Gounod

"I had no idea of the historical evolution of the civilized world's music, and had not realized that all modern music owes everything to Bach." — N. Rimsky-Korsakov

"Bach is the beginning and the end of all music." — M. Reger

Text Translation

KYRIE

Kyrie eleison.
Christie eleison.
Kyrie eleison.

Chorus
Lord, have mercy on us.
Chorus
Christ, have mercy on us.
Soprano I & II
Christ, have mercy on us.

GLORIA

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedictus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Chorus
Glory to God in the highest.
Chorus
And on earth peace
to men of good will.
Soprano II
We praise Thee, we bless Thee,
we adore Thee, we glorify Thee.
Chorus
We give Thee thanks
for Thy great glory.

Soprano I & Tenor
Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Filii unigenite,
Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dextram Patris,
miserere nobis.
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Chorus
O Lord God, heavenly king,
God the Father almighty.
O Lord Jesus Christ,
the only-begotten Son!
O Lord God, Lamb of God,
Son of the Father.

Chorus
Who takes away the sins of the world,
have mercy upon us.
Who takes away the sins of the world,
receive our prayer.

Alto
Who sitteth at the right hand of the Father,
have mercy upon us.

Bass
For thou art holy.
Thou art Lord.
Thou art the most high,
O Jesus Christ.

Chorus
Together with the Holy Ghost
in the glory of God the Father.

SYMBOLUM NICENUM

Chorus
Credo in unum Deum.
Patrem omnipotentem,
factorem coel et terrae,
visibilium omnis
et invisibilium.

Soprano I & Alto
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum
ante omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
consubstantiam Patris;
per quem omnia facta sunt.
Qui propit nos homines
et propit nostram salutem
descendit de coelis.

Chorus
And in one Lord Jesus Christ,
only-begotten Son of God,
born of the Father
before all ages;
God of God,
light of light,
true God of true God;
begotten, not made;
consubstantial with the Father;
by Whom all things were made.
Who for us humans,
and for our salvation,
came down from heaven.

Chorus
He was incarnate
by the Holy Ghost
of the Virgin Mary;
and was made man.
dimensions of the Mass made it unsuitable for any church service; sacred concerts were unheard of at the time, and a weekday performance under secular auspices would have been unthinkable. The work was not printed in its entirety until 1845, 95 years after Bach died.

"Now there is music from which [we] can learn something." —W. A. Mozart

"Not Brook (German=Bach) but Ocean should be his name." —L. van Beethoven

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"Bach is the beginning and the end of all music."—M. Reger

**Text Translation**

**KYRIE**

| Chorus | Lord, have mercy on us. |
| Kyrie eleison. |  |
| Soprano I & II | Christ, have mercy on us. |
| Christie eleison. |  |
| Chorus | Lord, have mercy on us. |
| Kyrie eleison. |  |

**GLORIA**

| Chorus | Glory to God in the highest. |
| Gloria in excelsis Deo. |  |
| Chorus | And on earth peace to men of good will. |
| Et in terra pacem bonae voluntatis. |  |
| Soprano II | We praise Thee, we bless Thee, we adore Thee, we glorify Thee. |
| Laudamus te, benedictimus te, adoramus te, glorificamus te. |  |
| Chorus | We give Thee thanks for Thy great glory. |
| Gratias agimus tibi propter magnam gloriam tuam. |  |

**SYMBOLUM NICENUM**

| Chorus | I believe in one God, |
| Credo in unum Deum. |  |
| Chorus | the Father almighty, |
| Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. | creator of heaven and earth, and of all things visible and invisible. |
| Chorus | And in one Lord Jesus Christ, only-begotten Son of God, |
| Et in unum Dominum Jesum Christum, Filium Dei unigenitum. | born of the Father before all ages; |
| Chorus | God of God, light of light, true God of true God; |
| Et ex Patre natum ante omnia saecula. Deum de Deo, lumine de lumine, Deum verum de Deo vero. Genitus non factum, consubstantialem Patris: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis. | begotten, not made; consubstantial with the Father; by Whom all things were made. Who for us humans, and for our salvation, came down from heaven. |
| Chorus | He was incarnate by the Holy Ghost of the Virgin Mary; and was made man. |
| Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. |  |
Crucifius eliam pro nobis: sub Pontio Pilato passus et sepultus est.

Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelo: sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis.

In Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio similisadoratum et conglorificatur: qui locutus est per Prophetas. Et in unam sanctam catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.


SANCTUS

Chorus

Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth
are full of Thy glory.

OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOSIBIS PACEM

Chorus

Osanna in excelsis.

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Agnus Dei, qui tollis peccata mundi,
is misereri nobis.

Dona nobis pacem.

Chorus

*Gratias agimus tibi propter magnam
gloriam tuam* (We give thanks to Thee for
Thy great Glory)

*Quo tollis peccata mundi, miserere nobis* (Thou who takes away the sins of the word, have mercy upon us)

*Paternom omnipotentem factorem coelit et
terre, visibilium et invisibilium* (Father
Almighty, maker of heaven and earth, and
of all things seen and unseen)

*Crucifius eliam pro nobis sub Pontio
Pilate...* (and was crucified for us under
Pontius Pilate)

*Et expecto resurrectionem mortuorum* (I look toward the resurrection of the dead)

*Osanna in excelsis* (Hosanna in the highest)

*Agnus Dei, qui tollis peccata mundi,
is misereri nobis* (Lamb of God, who takes
away the sins of the world, have mercy
upon us)

The Sanctus was composed and first performed in 1724, just a year after Bach came to Leipzig. It is so grand and soaring a piece, there is little wonder why Bach chose to place it in his great Mass. He ended his Mass with the same music, note for note, he used for “Hosanna in excelsis”. Not only does this draw the whole work together, but it seems perfect to combine “Grant us peace” with the Great Thanksgiving.

Bach seems to have had no trouble combining his Lutheran heritage and beliefs with things Roman Catholic. Perhaps he was a pioneer in the ecumenical movement. The mixture of Protestant baroque style with the Latin Mass Ordinary text places the Mass in b minor beyond either Roman Catholic or Protestant. In the Credo and in Confiteor, in which the text
exclaims belief in one God, and in one baptism, Bach interweaves the prescribed Gregorian Chant melodies—those hallmarks of the Roman church—with high baroque counterpoint. By the end of the Mass, there is so much expression of good and truth, one can accept the Mass in b minor as a universal statement of faith. Albert Schweitzer called this piece a joining of Protestant subjectivity with Catholic objectivity.

Though it seems unbelievable now, J. S. Bach’s music was considered old fashioned and unpopular by the time his sons were adults. The new sonata form and opera became the standards of the new generation, and were perhaps the reason “old” Bach’s music suffered neglect for nearly a century. His fame as an organist and for organ compositions survived following his death, but as for the rest, Bach needed to wait for some future generation better equipped to appreciate him. We have Felix Mendelssohn to thank for resur-
recting the music of Bach. Not only was Mendelssohn the first to perform The St. Matthew Passion since Bach’s death, he was also responsible for getting the Berlin Singverein to perform the very first complete performance of the Mass in b minor. Bach himself never heard a complete performance of it. The
Mass in b minor • Historical Notes

Johann Sebastian Bach was 38 years old in 1723, the year he assumed the position of Cantor in the city of Leipzig. He had previously held the post of Court Kapellmeister in Cöthen, a small provincial town. Though that position had been musically fulfilling for him, Bach had to consider the needs of his ever-growing family. Leipzig was a thriving city of 30,000 people with excellent educational facilities for his children, most especially his son Wilhelm Friedemann, who was ready for university. So, even though the salary for the position of Cantor was less than what he received at Cöthen, Bach accepted the job when it was finally offered to him—Bach was not the Leipzig Town Council’s first choice, but its fourth. They had wanted someone with a university degree and a reputation for scholarly writings, and Bach had neither of these credentials. Overcoming this difficulty was something he wanted to help Friedemann avoid, so the move to Leipzig seemed important. Equally important was Bach’s desire to return to composing for the church, and Leipzig was the heart of orthodox Lutheranism.

Right from the beginning, Bach faced difficulties in his new post. The St. Thomas School in which he had to teach had been allowed to deteriorate and was even unsanitary. The pupils were unruly and ill-educated. The budget for the required weekly music was sorely deficient. When Bach pleaded with the Rector and the members of the town council for improved conditions, he was either ignored or rebuked. He was repeatedly denied the money necessary to get skilled instrumentalists, and several positions in the orchestra were eliminated. The Rector regularly admitted untrained singers into the choirs and interfered with Bach’s authority over his charges. Nevertheless, Bach fulfilled his obligations of providing music for the two principal churches of Leipzig, as well as for three smaller churches, and serving as proctor and teacher in the boys school.

Leipzig was in the dominion of Saxony, whose court was at Dresden, a Roman Catholic city. The old Elector/King, Augustus II had died in February of 1733, and Bach knew he would be called upon to write music for the celebration of Leipzig’s Oath of Allegiance to the successor, Augustus III. Bach composed a Kyrie and a Gloria, which he titled Missa Kyrie and Gloria are the first two sections of text in the Catholic composition service. They are also the only portions used in Lutheran church services (called Missa Brevis, since it is just the first two portions of a complete Mass). So, Bach’s new piece could be used both at the Lutheran church service to be held in the follower’s honor, and, as Bach hoped, at some future Roman Catholic service in Dresden. The Kyrie can be thought of as a solemn mourning for the deceased Elector, and the Gloria as a celebration for Augustus III. The first performance of the Missa was April 21, 1733 in the St. Thomas Church, but since it was in a Lutheran church, the new Elector could not attend the service.

In July of 1733, Bach went to Dresden to witness the installation of his son Wilhelm Friedemann as organist at St. Sophia’s church. While there, Bach submitted a letter to Augustus III to solicit a court title, which he hoped to use as leverage against his repressive employers. In the letter, dated July 27, 1733, he requested the Elector/King’s “powerful protection” against the “undeserved affronts which are likely to continue” unless the sovereign would appoint him praedicate to his court. In return, Bach offered “in humblest obedience, whenever your Royal Highness demands, ... to prove my uniting industry... in the composition of church music.” With this humble letter, Bach submitted a copy of the Missa. Augustus was enraged in political difficulties in Poland and had no time to consider Bach’s petition. But while he waited for an answer, Bach paid further homage to the King by composing cantatas on Sundays and name days. Three years later, he was at last awarded the title he had requested: Königlicher Hof-Componist (the King’s Court Composer).

For reasons that are not clear, Bach decided to complete his Missa three more distinct parts which he had bound separately: Symolum Nicenum (Credo), Sanctus, and Osanna/Benedictus/Agnus Dei/Dona Nobis Pacem. By carrying through with the musical proportions set in the Missa, the entire composition became too long for liturgical use for either Catholics or Lutherans. So, why would Bach undertake such a composition? Perhaps it was a combination of his dedication to his craft and to God. Music, to Bach, was the apparatus of worship.

In the Mass in b minor, Bach combined original music with things he had previously written. The adaptations from earlier works were selected and worked out with such skill and care that it is easy to believe the Mass is an entirely original work. It was for purely musical reasons that Bach chose to reuse the specific works he did. The texts from the earlier cantatas relate directly to the language for the Mass.

Guest Soloist

Catherine Haight, soprano, is well known to Seattle audiences for her performances of music of the Baroque period. She has sung the Passions and cantatas of Bach, as well as many of Handel’s oratorios. 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 December.

Ms. Haight also appears on a regular basis with Pacific Northwest Ballet. She sang the solo roles in The Nutcracker, A Midsummer Night’s Dream, Faure’s Requiem, and most recently, Carl Orff’s Carmina Burana, which she performed with them 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.

Hanne Ladefoged, mezzo soprano, was born in Denmark and completed her Masters of Musicology at the University of Copenhagen. In 1991 she won scholarships to pursue postgraduate studies in Vocal Performance at Western Washington University in Bellingham, Washington. In 1993 Ms. Ladefoged was invited to join the Seattle Opera Chorus as a part of their Young Artist Community Outreach Program. Ms. Ladefoged is particularly interested in the Scandinavian song repertoire, which she has promoted in numerous recitals as well as on the radio. She recently received an award from the Northwest Danish Foundation in recognition of her support for Scandinaviann music. Future performances include portraying “The Psychiatrist” in Christian Aspulf’s “A Girl’s Body at Crespeulus with the Seattle Experimental Opera, and “Prince Orlofsky,” in Johann Strauss’ Die Fledermaus with the Whatcom Symphony Orchestra in Bellingham.

Emily Lunde, mezzo soprano, has a repertoire that runs the full gamut from early music and classical to contemporary works. The Seattle native has sung extensively with many of the area’s finest choral ensembles and orchestras including the Seattle Chamber Singers and Orchestra Seattle, the Seattle Symphony, the Seattle Symphony Chorale, the Choir of the Sound, the Seattle Choral Company, the Everett Symphony, as well as the Pacific Northwest Ballet.

Emily was given the honor to have written for her the mezzo solo in Northwest conductor/composer Fred West’s environmentally focused tribute to Chief Seattle, Upon This Land, which was premiered in Seattle Earth Day.

She has sung under the baton of many familiar Northwest conductors including George Shangrow, Gerard Schwartz, Robert Scundrett, Robert Metger, Charles Long and New York harpsichord/conductor, Kenneth Cooper, for whom she portrayed the role of Juno in John Eccles’ Judgement of Paris with OS/SCS.

Emily was chosen for the prestigious Robert Shaw Festival in 1990 which included a tour of France culminating in a performance of Brahms’ Requiem at Carnegie Hall in the fall of 1990.

Andrew Childs, tenor, was raised in New Hampshire, and received his Bachelor of Music degree from the University of California at Irvine. He is pursuing his Doctoral degree in Vocal Performance at the University of Washington, and studies with Julian Patrick. In 1993, his portrayal of the title role in the University of Washington production of Monteverdi’s Orfeo won him international recognition. Most recently, Mr. Childs sang the role of Albert in Britten’s Albert Herring. Additionally, Mr. Childs was featured in the Music Academy of the West’s 1990 and 1991 seasons, and has performed with the Pacific, Pasadena, San Jose and Orange County Youth Symphonies. He has a special interest in art song, and has studied the Lieder and Chancon repertoire. Andrew Childs has recorded for the Bay Cities label with the Pacific Chorale.

Brian Box, bass is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OS/SCS as a soloist in cantatas and oratorios. Among his credits are performances of Brahms’ Four Last Songs with the Western Washington University Orchestra and the leading role in Dominic Argento’s opera Postcard from Morocco at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. (NOISE), and Seattle Opera’s education program and made his Seattle Opera solo debut as the Corporal in The Daughter of the Regiment.
Members of Orchestra Seattle
George Shangrow, music director
Orchestra Seattle operates on a basis of rotating seating, musicians are listed alphabetically.

VIOLIN
Dean Drescher
Susan Dunn
Nahama Gynn
Susan Herring
Maria Hunt
Deborah Kirkland, concertmaster
Fritz Klein
Pamela Kummert
Avron Maletsky
Gregor Nitsche
Leif-Ivar Pedersen, principal second
Sandra Scheik

VIOLA
Deborah Daoust
Saundra Humphrey
Alicia Leighton
Katherine McWilliams, principal
Robert Shangrow

CELLO
Julie Reed, principal
Valerie Ross
Erika Wilson
Matthew Wyant

BASS
Allan Goldman, principal
Josephine Hansen

FLUTE
Kate Alverston, principal
Kristin James-McNamara

FRENCH HORN
Bill Hunnicutt

TRUMPET
Matthew Dalton, principal
John Fallskow
Gordon Ullmann

OBOE/OBOE D’AMORE/ENGLISH HORN
Tim Garrett, principal
Terry Pickering
Kristine Kiner

PERCUSSION
Daniel Oke

BASSOON
Chris Harshman
Judith Lawrence, principal

HARPSICHORD
Robert Kechley

Members of Seattle Chamber Singers
George Shangrow, music director

SOPRANO
Barbara Anderson
Sue Cobb
Crissie Cugini
Kyla DeRomer
Dana Durassoff
Tina Fairweather
Lucinda Freeze
Jill Kraikmo
Alexandra Miletta
Jennifer Miletta
Penny Nichols
Paula Rimmer
Liesel Van Cleeft

ALTO
Susan Adams
Sharon Agnew
Kay Benningfield
Luna Bitzer
Cheryl Blackburn
Jane Blackwell
Marta Chaloupek
Dawn McGrew
Suzi Means
Laurie Medill
Nancy Shasteen
Nedra Sluson

TESOR
Ralph Cobb
Jon Lange
Doug Machle
Tom Nesbitt
Barry Stein
Ben Waldman
Jim Whiston
David Zapolsky

BASS
Paul Benningfield
Gustave Blazek
Andrew Danichik
Douglas Durassoff
Rob Jones
Jim Macomber
Robert Platt
Bob Schipperoot
John Stenseth
Richard Wyckoff

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director

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Seattle Chamber Singers
George Shangrow, music director

J.S. Bach's Birthday Party
featuring
MASS IN B MINOR

Sunday, March 19, 1995 3:00 pm
First Free Methodist Church
Seattle, Washington

MISSA
Kyrie
1. Kyrie eleison
2. Christe eleison
3. Kyrie eleison – Alle breve
Gloria
4. Gloria in excelsis
5. Et in terra pax
6. Laudamus te
7. Gratias agimus tibi – Alle breve
8. Domine Deus
9. Qui tollis peccata mundi
10. Qui sedes ad dexteram Patris
11. Quoniam tu solus sanctus
12. Cum Sancto Spiritu

SYMBOLICUM NICENUM
1. Crux in unum Dominum
2. Patrem omnipotentem
3. Et in unum Dominum – Andante
4. Et Incarnatus est
5. Crucifixus eliam pro nobis
6. Et resurrexit
7. Et in Spiritu sanctum
8. Confitetur unum baptism
9. Et expecto resurrectionem mortuorum – Vivace e Allegro

SANCTUS
OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM
1. Ossanna in excelsis
2. Benedictus
3. Ossanna repetatur
4. Agnus Dei
5. Dona Nobis Pacem

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Orchestra Seattle and Seattle Chamber Singers

This autumn, Orchestra Seattle and the Seattle Chamber Singers began their twelfth 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 organizations, 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 distinct

Wilsh List
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- EM (or compatible) system
- File cabinets

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James J. Blackwell
Elizabeth Bonner
Jamilah Borisov
Barbara Bowers
Amy Brinker
Michael Brown
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James Brown
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Bach's Birthday Party

MASS IN B MINOR