Libretto

I. Quartet and Chorus
Stabat Mater dolorosa
Jutta crucem loricosa
Dum pendebat filius.

Culius animam gementem,
Contristat et dolorem,
Petrexit gadium.
O quam trista et afflicta
Pulit illa beatecilla.
Mater Ungentii.

Quae memor et olelat.
Pia Mater, dum videtis
Nati poenas intis.

II. Quartet
Quis est homo, qui non feret
Mater Christi qui videt
in tanto supplicio?

Quis non posset contristari,
Christi Mater quem contemplavi
Dolentem cum filio?

Pro pecatis suae genus
Vidit Jesum in tormentis
Et flagellis subditum.

Vidit eum dulcem Naturam
Morore desolatum,
Dum emitit spiritum.

III. Chorus
Eia, Mater, fons amoris.
Me sentire vir dolor
Fac, ut tecum lugam.

IV. Bass and Chorus
Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sit complacere.

Sancta Mater, istud agas.
Crucifixi fide piegare.
Cordi meo valde.

V. Chorus
Tui Nati vulnerati,
Tam dignitati pro me pati,
Poenas meas multi

VI. Tenor and Chorus
Fac me vere tecum flere.
Crucifixo poni,
Donec ego viseris.

Jutta crucem teneo stante.
Te iibentem soccior
In plangent desidero.

VII. Chorus
Virgo virginum praecella,
Misti jam non sis amara,
Fac me tecum plangere.

VIII. Duet
Faci, ut portem Christi mortem,
Passionem fac concoment
Et plagas recollere.

Noctem plagas vulnerari,
Crucifixia infaert.
Ob amorem Fili.

IX. Alto
Inflammatus et accessus,
Per te, Virgo, sum defensae
In die iudicii.

Face me cruci cuituri,
Morte Christi praemuniri,
Confessor gnatia.

X. Quartet, and Chorus
Quando corpus mortuor.
Fac, ut animae sanctae
Paradisum gnat.

For the suffering of your Son.
The wounds He chose to bear for me,
Let me share your tears.

Let me weep in true compassion.
Share the Crucifixion of my Lord.
As long as I shall live.

Near the cross to stand with you.
Willingly to cleave to you.
Lament with you, is my desire.

Virgin highest among virgins.
Do not now refuse my plea.
Let me be mourned with you.

Let me bear Christ's agony.
Let me share His Passion.
And recollect His wounds.

Let me be pierced by His wounds.
Be inspired by His cross.

For the sake of Thy Son's love.

Against the all-consuming flames of hell.
Be our defense, oh Virgin Mary.
On the day of judgment.

Let me be guarded by the cross.
Protected by Christ's death.
And comforted by your grace.

When my body comes to die.
Let my soul be granted
The glory of Paradise.

ANTONIN DVORAK

Stabat Mater, Op. 58
1841-1904

I. Stabat Mater dolorosa
II. Quis est homo, qui non feret
III. Eia, Mater, fons amoris
IV. Fac, ut ardeat cor meum

Intermission

V. Tui Nati vulnerati
VI. Fac me vere tecum flere
VII. Virgo virginum praecella
VIII. Fac, ut portem Christi mortem
IX. Inflammatus et accessus
X. Quando corpus mortuor

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Orchestra Seattle • Seattle Chamber Singers
1305 Fourth Avenue, Suite 402, Seattle, WA 98101
206-682-5208 • www.osscs.org
Program Notes

On the morning of September 11, 1880, Antonin Dvorak conducted his symphonic cantata, *Satanop, Master in London*, and that evening, he conducted his Sixth Symphony. Shortly afterward, the 27-year-old Edward Elgar, who was one of the first violinists on that occasion, and who himself became a famous composer, wrote to a friend: "I wish you could hear Dvorak's music. It is simply ravishing, so tuneful and clever and the orchestra playing was, as usual, of the first class; none of the instruments used, it never sounds thin; I cannot describe it; it must be heard." This evening you will have the privilege of hearing the Stabat Mater, Dvorak's first great masterwork.

Antonius Dvorak, professor of music, composer of symphonies, operas, and choral works, raised pigeons, and lover of trains, was born in 1841, the son of nine children. His father, who played the violin and zither and wrote dance tunes, was an innkeeper and butcher, and the young Antonius was expected to take up his father’s trade. He managed instead, at the age of sixteen, to leave home to study at the Organ School in Prague. As a violist in Prague’s Provisional Theater Orchestra, Dvorak began a musical career that would bring him a host of distinctions in the music world. He was one of the first to carry the banner of the Czech national style of composition. Dvorak did not succeed quickly as a composer, but by the age of forty, he had labored as an orchestral player, organist, music teacher, and conductor, and had become able to support himself as professor of composition at the Conservatory of Prague. Here he was able to exert a significant influence upon the musical life of his day. By the end of his life, he and Dvorak the composer were known all over Europe. For three years, he lived and worked in the United States, where he composed his most famous work, the symphony *From the New World*. Dvorak spent the last years of his life in Prague with his wife, his six surviving children, his pupils, and his friends. He died on May Day of 1904 at the age of 62 from heart failure, a musician greatly loved and revered throughout the world.

Dvorak composed his Stabat Mater, which has been called the first Czech oratorio, which he composed through the Vltava River of the Shadow of Death. The 34-year-old organist was an organism striving for musical recognition in Prague, when, in September 1875, his two-day-old daughter, Josefa, died. Five months later, Dvorak began work on a cantata setting of a somber Roman Catholic liturgical text, written around 1300 for the Feast of the Seven Sorrows of Mary (September 15). This musical contemplation of a biblical passage (John 19:25-27), probably by a Franciscan monk, describes the anguish of Jesus’ mother, Mary, as she stands at the foot of the cross on which her son has been crucified. In 1877, further tragedies struck the Dvorak family. On August 13, their ten-month-old daughter, Ruzena, died after drinking a solution of phosphorus intended for making matches. A few days later, their threeyear-old daughter, Ruzena, died. He died on December 8, 1891, his 60th birthday; the composer and his wife were left childless. Dvorak channeled his grief into work on the Stabat Mater, completing it on November 13, 1877, as a memorial to all three children.

The ten-section cantata, for four soloists, mixed chorus, and orchestra, was first performed in Prague on December 22, 1880, under the direction of Adolf Cech. The work soon achieved considerable notoriety in the musical centers of Europe and America; the 1884 London performance conducted by Sir Henry Wood was particularly praised. The composer himself said that Dvorak was to enjoy throughout the Anglo-Saxon world. He wrote: "At the concert my appearance was greeted with a storm of applause. The gentry from the gallery, down to the foot of the audience, rose to their feet and, at the end, the applause was so great that I had to thank the audience again and again. At the same time the orchestra and choir overwhelmed me from the other side with the heavenly ovations. In short it turned out better than I could ever have hoped for."

The Stabat Mater begins with a 70-measure orchestral introduction. The musical line first rises in octaves from the lowest to the highest F-sharp, as if the Cross of the Hill on the Skull were swept from feet to head with light. The music then falls in half-steps to depict the grief and humility of the Mother of Sorrows standing beneath the Cross. The choir takes up these two contrasting musical symbols in its presentation of the first verse of the text. The four solo voices, individually and in voices harmonized three or four parts, follow the melody of the choir, and the first section closes in a mood of tender consolation. In the second section, the four soloists softly contemplate the death of Jesus and the sorrow of his mother. The third section is reminiscent of a funeral march, and the music then turns, in the fourth section, from the contemplation of Jesus’ sufferings to prayer for the Holy Mother: "Light within my heart--" Here, the solo bass contrasts with a four-part chorus of women’s voices. The choir now sings in the fifth section, a gently-rollicking, pastoral, "For the suffering of your Son," which is interrupted briefly by a more dramatic middle passage. In the sixth section, the solo tenor alternates with and is accompanied by the male chorus. The seventh section features the contrasting colors of the orchestra and the full chorus. The eighth section combines the soprano and tenor soloists in a passionate duet, "Let me hear Christ’s agony." In the following alto aria, Dvorak paints with the rich tone-colors of the organ, a magnificent picture of the picture of tragic supplication. The finale, for quartet and chorus, raises the soul up to the glory of Paradise. The lament of the work’s opening section reappears, but it is now delivered in the rejoicing and, at last, in the longing of the "Amen"—"Be it so!"

The text of the Stabat Mater is one of the most powerful in world literature, and in setting it, Dvorak does not paint the individual words or ideas, but instead expresses the Latin poem’s basic moods and visions. He also gives voice to his own trust in his Creator. The anguish he expresses is not cry of rage or a protest against fate, but is rather Dvorak’s acceptance of the burden of grief that has been imposed upon him, coupled with an unshakable faith that it will be eased. Dvorak lights the musical gloom for a time to time through the use of more cheerful tonalities, and thus not only displays his naturally cheerful disposition, but also affirms his faith: Christ’s suffering and death bring joy that conquers grief, and a bliss that cannot be described, except perhaps in music.

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**Solistos**

Bass Michael Bass, has appeared throughout North America and Europe, dividing his time between opera and the concert stage. A Northwest native, Mr. Delos has appeared extensively with OSSC in the major Bach works, Beethoven’s Missa Solemnis, Vaughan Williams’ Hodie, Handel’s Messiah and Haydn’s The Seasons. In 1987 he joined the roster of the New York City Opera. He has made frequent appearances with orchestras since his debut in the 1979-80 season, and is a member of the Metropolitan Opera Theater and Hawaii Opera, as well as the companies of Salt Lake, Portland, Los Angeles, and St. Louis. In the winter of 1991-92, Carlo, in a guest appearance of the Utah Grand Opera in Stavrouvian performances. Tenor Howard Hankinson, a frequent soloist with choirs and orchestras throughout the region. Current performances have included Bach’s Christmas Oratorio with the Northwest Sinfonietta, St. James Cathedral’s New Year’s Eve concert, and Handel’s Halleluyah and Te Deum with OSSC. This season he will sing Britten’s Stiffo in Opus with Opus; Beethoven’s Ninth Symphony with the Everett Symphony, D. Ardn. & the Little Nightingales with the Northwest Sinfonietta, Parts Pasado Domini nostr in Christ secundum Joannem with Choral Arts Northwest, Messiah with OSSC, and several concerts at St. James Cathedral, where he is an occasional choral soloist. Mr. Hankinson’s recent recordings include Mendelssohn’s Yhymn of Praise and Haydn’s Creation.

Born in Washington, D.C., in 1942, and raised in Nashville, he received many solo recitals in Illinois, North Carolina, San Francisco, and Seattle. With the San Francisco Chamber Singers, he participated in a Koch International CD recording of Elinor Arner’s Uses of Music in Ultramond/1995. In 1995, he was a "Musician in Residence" at OSSC, where he created an orchestra for an opera with the Light Opera Repertory Theater in San Francisco. His operatic roles have included Prince Lucullus in L’Etolle by Emmanuel Chabrier, the title role in Princess Ida by Gilbert and Sullivan, the Second Prince in Poulnic’s Dialogues des Carmelites, and Helen in Three Sisters Who Are Not. His opera productions have included Cosi, Arias, Dido, Fides, Verdi, Uneninn, and Dido in Faust (recently with the Metropolitan Opera). He is a graduate in voice from the University of Arizona; when at Iowa she served as a graduate assistant, and as an instructor at Grinnell College. His musical studies have been in Austria, Brazil, and the United States. He is a laureate of the Metropolitan Opera Auditions, and a national finalist of the National Federation of Music Clubs Young Artist Awards and the International Mozart Competition. His repertoire includes works of Mozart (Grand Mass in C minor, Coronation Mass, Requiem, Magic Flute), Monteverdi, Handel (Messiah), Verdi (Requiem), Haydn (Lauda Nostis), Wozzaek, Time of War), Pasatieri (Goose Girl), Vivadhi (Gloria), Causale (New Creation), Copland (In the Beginning) and Pergolesi (Stabat Mater). Most recently he has performed in The Daughter of the Regiment with K.O.I.S.E.E., The Face of Opera with Seattle Opera’s Opera of the Future. In 1994, and recorded an aria from Barber’s Vanessa for Seattle Opera’s 1996-98 promotional CD.

**Orchestra Seattle**

Violin
- Daiana Kropivnik
- Alison Han
- Sue Hering
- Jame Kin
- Pam Kerner
- Eileen Lin
-Aaron Matelsky
-Gregor Puci
-Susan Owen
-Leil Farokhparast
-Theo Schaad
-Druska Salbsbury-Milan

Viola
- Davoud Daroot
- Saundrh Humphrey
- Alice Leighton
-Katherine McWilliams
- Shari Peterson
- Timothy Prior

-Victor Jo Hansen
- Chris Simson

Cello
- Timothy Cziko
- Kate Johnson
- Megan Lyden

- S. Lee
- Valerie Ross

Clarinet
- Gary Astat
- Cindy Renauder
- Bassoon
- David Cripe
- Jennifer Crowder
- Trombone
- Daniel Ols

Flute
- Kate Johnson
- Robert Kelchey

- Oboe
- Tim Garrett
- Gordon Ullman

Soprano
- Jennifer Adams
- Sara Clegg
- Stee Cobl
-Kyla DeReimer
-Sue Eller
-Dana Durassow
-Cinda Gonzalez
-Kimo Holt
-Lorette Knowles
-Karrie Skull


- Nancy Lewis
- Liesel Van Cieaff
- Allie Litas Adams
- Carolyn Avery
- Sarah Black
- Wendy Benton
- Daytona Sneddon

Tenor
- Alex Chun
- Jon Lange
- Daniel Lee
- Tim Ramos
- Shawn Jackson
- John Stannett

- Rachel Northfield

*principle*

*conductor*
On the morning of September 11, 1880, Antonin Dvorak conducted his symphonic cantata, *Stabat Mater*, in London, and that evening, he conducted his Sixth Symphony. Shortly afterward, he was joined by the 27-year-old Edward Elgar, who was one of the first violinists on that occasion, and who himself became a famous composer, wrote to a friend: “I wish you could hear Dvorak’s music. It is simply ravishing, so tuneful and clever, and the orchestra an arm of the imprisoned dinosaurs, that instruments he uses, it never sounds thin; I cannot describe it; it must be heard.” This evening you will have the privilege of hearing the Stabat Mater, Dvorak’s first great masterpiece.

Antonin Dvorak, professor of music, composer of symphonies, operas, and choral works, raiser of pigeons, and lover of trains, was born on 8th May 1841, the third of nine children. His father, who played the violin and zither and wrote dance tunes, was an innkeeper and butcher, and the young Antonin was expected to take up his father’s trade. He managed instead, at the age of sixteen, to leave home to study at the Organ School in Prague. As a violinist in Prague’s Provisional Theater Orchestra, Dvorak began a musical career that would bring him fame throughout the world. In 1874, he was appointed conductor of the Munich orchestra, and in 1894 he assumed the baton of a number of other orchestras. The Czech national style of composition. Dvorak did not succeed quickly as a composer, but by the age of forty, he had labored as an orchestra player, organist, music teacher, and conductor, and had become able to support himself as professor of composition at the Conservatory of Prague. Here he was able to exercise his influence upon the musical life of his day. By the end of the 19th century, Dvorak was one of the most widely known composers in the world. For three years, he lived and worked in the United States, where he composed his most famous work, the *American Symphony*. He returned home in 1895, and in the last years of his life in Prague with his wife, his six surviving children, his pupils, and his friends. He died on May Day 1904 at the age of 62 from heart failure, a musician greatly loved and venerated throughout the world.

Violin

*Dejan Novakovic*

*Oana Ionescu*

*Jesse Hoven*

*Gretchen Reeves*

*Charles Ramirez*

*Joshua Clagett*

*Sarah Brown*

*Timothy P. Cook*

*Emily Bennett*

*Stephanie Johnson*

*Erica Thompson*

*Dr. Richard Lyman*

*Gregor Mauch*

*Julie Reed*

*Renee Lorni*

*Sophie DeBoo*

*Ryan Pennington*

*Dr. Richard Lyman*

*Gregor Mauch*

*Julie Reed*

*Renee Lorni*

*Sophie DeBoo*

*Ryan Pennington*
V. Chorus
Tui Nati vulnerati, 
Tam dignari pro me pati, 
Poenas moenum dividis.

VI. Tenor and Chorus
Fac me vere tecum flere, 
Crucifixus condiscipulis, 
Donec ego viseris. 
Juxta crucem tecum stare, 
Te ibentem sociare 
in placuit dei aliquid.

VII. Chorus
Virgo virginum praecella, 
Mille jam non sis amara, 
Fac me tecum plangere.

VIII. Duett
Fac, ut portem Christi mortem, 
Passionem fac concoctem 
Et plagas recolere. 
Fac me plagas vulnerari, 
Crucem habereinillustrari 
Ob amorem Filii.

IX. Alto
Infamatus et accensus, 
Per te, Virgo, sim defensus 
In diei judicii. 
Fac me cruce cutiri, 
Morte Christi praemuniri, 
Confessor gratia.

X. Quartet, and Chorus
Quando corpus mortuor, 
Fac, ut animae donetur 
Paradisi gloria. 
Amen.

For the suffering of your Son, 
The wounds He chose to bear for me, 
Let me share your tears.

Let me weep in true compassion, 
Share the Crucifixion of my Lord, 
As long as I shall live.

Near the cross to stand with you, 
Willingly to cleave to you, 
Lament with you, is my desire.

Virgin highest among virgins, 
Do not now refuse my plea, 
Let me mourn with you.

Let me bear Christ’s agony, 
Let me share His passion, 
And recall His wounds.

Let me be pierced by His wounds, 
Be inspired by His cross.

For the sake of Thy Son’s love.

Against the all-consuming flames of hell, 
Be our defense, oh Virgin Mary 
On the day of judgment.

Let me be guarded by the cross, 
Protected by Christ’s death, 
And comforted by your grace.

When my body comes to die, 
Let my soul be granted 
The glory of Paradise. 
Amen.

ANTONIN DVORAK Stabat Mater, Op. 58
1841-1904

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II. Quis est homo, qui non fleret
III. Eia, Mater, fossam amoris
IV. Fac, ut ardeat cor meum

— Intermission —

V. Tui Nati vulnerati
VI. Fac me vere tecum flere
VII. Virgo virginum praecella
VIII. Fac, ut portem Christi mortem
IX. Infamatus et accensus
X. Quando corpus mortuor

Please disconnect all signal watches and pagers. Flash photography is not permitted during the performance. This concert is made possible in part by: Classic KING-FM, Gretchen’s Catering, Davis Wright Tremaine, the King County Arts Commission, and the Corporate Council for the Arts. Special thanks to: Parke Burgess, Carol Sams, Gail Savage, and University Christian Church.