Abendmusik III

Sunday, June 13, 1999 • 7:00 PM
University Christian Church
Catherine Haight, soprano • Emily Lunde, mezzo-soprano
Stephen Wall, tenor • Brian Box, baritone
Orchestra Seattle • Seattle Chamber Singers
George Shangrow, conductor

JOHN BENNET
Weep, O mine eyes
fl. 1599

THOMAS MORLEY
I love, alas, I love thee
1557-1602

WILLIAM BYRD
Wounded I am
1542-1623

GIOVANNI PIERLUIGI DA PALESTRINA
My heart seemed as though dying
1525-1594

RICHARD EDWARDS
In going to my naked bed
1523-1566

FRANCIS PILKINGTON
Amyntas with his Phyllis Fair
1565-1638

JOHN FARMER
Fair Phyllis I saw
fl. 1599

FRANZ JOSEPH HAYDN
Three Songs for Chorus
1732-1809

Alles hat seine Zeit – Der Augenblick – Die Wahrheit

JOHANNES BRAHMS
Five Partsongs for mixed chorus, Op. 104
1833-1897

Nachwache I – Nachwache II – Letztes Glück – Verlorene Jugend – Im Herbst

– Intermission –

JOHANN SEBASTIAN BACH
Orchestral Suite No. 3, BWV 1068
1685-1750

Ouvertüre – Air – Gavotte I – Gavotte II – Bourrée – Gigue

Ein feste Burg ist unser Gott, BWV 80

Please help minimize noise by disconnecting signal watches and pagers. Flash photography is not permitted. This concert is made possible in part by: Classic KING-FM, Gretchen’s Catering, Davis Wright Tremaine, the King County Arts Commission, the Corporate Council for the Arts, and University Christian Church. Special thanks to: Z. Philip Ambrose, Carol Sams, and Alan and Penelope Young.

Opening Gala
Sunday, October 24, 1999, 3:00 PM
S. Mark Taper Foundation Auditorium – Benaroya Hall
VAUGHAN WILLIAMS: Serenade to Music
R. THOMPSON: Symphony No. 2
TBA: Piano Concerto

WILLIAMS: Suite from Star Wars Episode I: The Phantom Menace

Winds, Strings and Glass
Friday, November 19, 1999, 8:00 PM
S. Mark Taper Foundation Recital Hall – Benaroya Hall
STRAVINSKY: Symphonies of Wind Instruments
ELGAR: Serenade for Strings
HAYDN: Symphony No. 98
ZEITLER: Concerto for Glass Armonica and Orchestra

Monteverdi Vespers
Sunday, December 5, 1999, 7:30 PM
St. James Cathedral
MONTEVERDI: Vespers della Beata Vergine (1610)

Messiah
Saturday, December 18, 1999, 7:00 PM
Sunday, December 19, 1999, 3:00 PM
Locations TBA

HANDEL: Messiah

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Only season tickets are available at this time – single tickets go on sale July 15.

Diverse Odes and Sundrie Ayres
Sunday, February 20, 2000, 3:00 PM
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PURCELL: Ode for St. Cecilia’s Day
MOZART: Work TBA

GRAINGER: Folk song settings
HANDEL: Concerto Grosso

B minor Mass
Friday, March 24, 2000, 8:00 PM
S. Mark Taper Foundation Auditorium – Benaroya Hall

BACH: Mass in b minor, BWV 232

Old Wine in New Bottles
Friday, April 28, 2000, 8:00 PM
Ilseley Ball Nordstrom Recital Hall – Benaroya Hall

STRAVINSKY: Dumbarton Oaks Concerto
RESPIGHI: Ancient Airs and Dances
R. STRAUSS: Divenireto after Couperin

Elijah
Friday, June 2, 2000, 8:00 PM
S. Mark Taper Foundation Auditorium – Benaroya Hall

MENDELSSOHN: Elijah

Artists and repertoire are subject to change.

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3. Mail your order form (available in the lobby) to:
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   Seattle, WA 98101
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Seattle, WA 98101
206-682-5208 • www.oscss.org
Solos

Baritone Brian Box 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 OSSCS as a soloist in cantatas and oratorios, and was a featured soloist on the recordings of Vaughan Williams’ Hodie and Bach’s Cantata No. 159. He is a regular performer with Northwest Opera in Schools, Etc. (NOISE), and Seattle Opera’s education programs, and is a member of the Northwest Opera Singers on Corporate. He is a regular performer of early music and contemporary works, with a special affinity for music of the Baroque period, having performed all of the great Bach passions as well as many of Handel’s fabulous oratorios. Earlier this season, Ms. Lande joined OSSCS for performances of Ravel’s Shéhérazade and Bach’s St. Matthew Passion in Benaroya Hall.

Soprano Catherine Haight is well known to Seattle audiences for her performances of both oratorio and recital music. She is an accomplished performer of the oratorio repertoire, including all of the major works of Handel and Bach as well as works by Vivaldi, Purcell, Mozart, Haydn, Beethoven, Brahms and others. For the past five years, Ms. Haight has been a guest soloist with the Northwest Ballet in their acclaimed production of Carmen Parabana. She traveled with them to Australia to perform as part of the Melbourne Festival in 1995, and to the Kennedy Center for three performances in 1996. She recently recorded Mendelssohn’s Lobgesang with Philharmonia Northwest and appeared as guest soloist with the Northwest Mahler Festival for their performances of the Symphony No. 2 in C minor. She will record Carmen Parabana with the Seattle Choral Company at the end of this month, and will perform that work for their millennium performance on New Year’s Eve.

Program Notes

When he was 38, Johann Sebastian Bach took the position of Cantor of St. Thomas’ Church in Leipzig, one of the most important musical posts in Germany. He taught at the choir school, which trained the choristers of the city’s chief churches (he had to teach them to sing in the recitative style as well); he also served as music director, composer, choirmaster, and organist of St. Thomas’ Church. In this post, which he held for the rest of his life, Bach produced masterpieces of every genre, including the Christmas Oratorio, the St. Matthew Passion, the Mass in B minor, the Musical Offering, and the Art of the Fugue—all the while occupied by the cares of his large family, his circle of friends, the tasks of a very busy man. Undeterred by his struggles with the officials of town, school, and church who never recognized that they were dealing with perhaps the greatest musical genius ever born. He died July 28, 1750, at the age of 65, a wealthy estate, but a stupendous wealth of musical treasures to succeeding generations.

Bach’s four orchestral suites were most likely composed between 1718 and 1722, while he was employed at Cöthen, and later revised for the Leipzig orchestra, which included trumpets. Scored for two oboes, 2-4 horns, 2-4 trumpets, 2-4 timpani, and strings, these suites, like Bach’s other three essays in this form—beginning with a slow-fast-slow overture (with fugal central section) followed by several dance movements. The D major suite also includes an “air”—in this case one of the most beloved of all melodies, known (because of a later arrangement for solo violin) as the “Air on the G String” (even though using the G string would be quite awkward in the original key).

Bach’s choral cantata, Ein feste Burg (“A mighty fortress”) is based on the famous Lutheran hymn describing the Christian believer’s secure refuge, the vicissitudes of life, the triumph of the Church through the power of Christ. The enlargement of a cantata composed in 1715 in Weimar, the final version may have been performed first at the Rhine Festival of 1724. The work consists of eight movements that fall into two sections. The opening chorus, a mighty contrapuntal “fortress” built on the first verse of the hymn, is "the climax of Bach’s vocal choral writing", according to Alfred Delp. It displays Bach’s unsurpassed mastery of technical construction and aural effect. The individual lines of the chorale melody are in turn treated fugally from the opening of an instrumental canon (a musical "weapon" deployed frequently throughout the score) that presents the hymn tune phrases in long notes, first in the highest instruments, and immediately thereafter in the lowest. In the second movement, a da capo in rondeau form, the string quartet and harpsichord play a text set by Bach, the soprano, accompanied by the first oboe, sings the chorale’s second verse to the lightly ornamented hymn tune, and the bass presents in virtuosic lines the cantor text by Salomon Franck. A bass recitative leads into an arsion in which the voice and continuo continue their phrases in canon. In the pastoral soprano aria that follows, Jesus is invited into the cleansed heart in ecstatically soaring lines. Warwara Hoffmeister set the soprano aria’s four stanzas to the chorale present a front as it declaims the lines of the chorale’s third verse in unison, while the orchestra, which begins the movement with the first phrase of the hymn melody played in dance-like eight notes in the bass, goes on to contrapuntal lines with a furioso barrage of battle motifs. The second, more subdued part of the cantata opens with a tenor recitative and arioso that encourage the believer to stand bravely against the world of fear and Temptation. Next comes a chorus for tenor and alto: long, flowing lines depict the blessedness of the believer, in the solo instrument, and conspicuously in the voices; the battle motifs of the earlier movements fade into brief orchestral echos. The cantata closes with a straightforward four-part choral setting of the last stanza of the believer’s battle hymn: God’s power has triumphed over Evil, and peace reigns.

The great German master of compositional craft, Johannes Brahms (1833-1897), gave the world A German Requiem, four symphonies, prodigious output of songs, piano pieces, and chamber works. More than any other composer of the second half of the 19th century, Brahms was responsible for resurrecting "absolute" music—compositions meant to be heard simply as aesthetic objects, works that illustrate a scene or tell a story (“program music.”)

In Brahms’s five part-songs for mixed chorus, Op. 104, all but one of which were composed in 1888, texts of nostalgic melancholy and resignation are set to music of a dark beauty, so ravishing and rich in the composer's own words, that the music was described as "six-part church music," the words of love and death, a song of sorrow, a song of joy, a song of thanksgiving, a song of lamentation. Brahms composed a second set of Rhapsodies for Piano, Op. 119, composed in 1870, and a third set of Rhapsodies, Op. 116, composed in 1878, with the four sets of Rhapsodies providing a fitting conclusion to a body of work in which the composer aimed to provide the listener with a delectable sampling of his delightful textural, rhythmic, harmonic, and emotional variety.

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Orchestra Seattle

Violin
Dajana Akrapovic
Alian Han
Sue Harring
Marla Hoge
Pam Kammert
Eileen Lask
Avran Maletsky

Viola
Annette Neusenwander
Susan Owen
Sara Pedersen
Tob Schaad

Cello
Julie Reed
Valerie Ross*

Bass
Jo Hansen

Oboe
Annette Eischens

Percussion
Jen Garrett

Trumpet
John Fabish

Trombone
Dan Peddie

Soprano
Paula Rimler

Soprano
Christine Hackbarth

Soprano
Christine Hackbarth

Soprano
Marcie O'Hara

Soprano
Hannele Sjostrom

Soprano
Kelly Kruse

Soprano
Lorette Knowles

Soprano
Jill Kraakmo

Soprano
Nancy Lewis

Libretto

Wore O mine eyes
Wore O mine eyes, and cease not.
Alas these weary, mathsines increase not.

Lamented, I am, and dare not sink.
For beauty's sake, I would not sing

No blood nor ulars is blown to my grief.

But sighs and tears, wherewith I mourn and weep.

Sjoy, love, ales, I love thee, love, I love thee.

My dainty darling, come Home—come love me, come kiss me. Amarnays, more lovely than sweet Phyllis.
Baritone Brian Box 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 OSSCS as a soloist in cantatas and oratorios, and has performed on the radio programs of WAAL, KHOD, and Bach’s Cantata No. 159. He is a regular performer with Northwest Opera in Schools, etc. (NOISE), and Seattle Opera’s education program, and has appeared with the Pacific Northwest Ballet on a variety of occasions. Ms. Langenewolf also has sung with the Pacific Northwest Ballet in their productions of The Nutcracker and A Midsummer Night’s Dream. She has sung roles in the Operas of the Pacific Northwest, with a special affinity for music of the Baroque period, and has sung all of the great Baroque performances as well as many of Handel’s favorite operatic roles. Earlier this season, Ms. Langenewolf joined OSSCS for performances of Ravel’s Shéhérazade and Bach’s St. Matthew Passion in Benaroya Hall.

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**Orchestra Seattle**

**Violin**
- Dajana Akpovic
- Allan Hun
- Sue Harring
- Maria Huerta
- K perl McCawley
- Eileen Lask
- Aviran Maltez

**Viola**
- Annette Neuenenschwander
- Susan Owens
- Lel Vaughan
- Theo Schaud
- Thelma Andrew

**Cello**
- Julie Reed
- Valerie Ross*  

**Bass**
- Jo Hansen
- Tom Gower
- Shannon Hill*
- Jim Miske

**Trumpet**
- John Falkows
- Gordon Ulland
- Janet Young

**Trombone**
- Daniel Vie
- Harpo Schlep
- Robert Kechley

**Soprano**
- Barbara Anderson
- Sue Cobb
- Crissa Cugini
- Kyle Debriss
- Susan Dier
- Cindy Freeman
- Kiki Greenfield
- Loretta Knowles
- Jill Krauklos
- Nancy Lewis

**Alto**
- Paula Rimbo
- Nina Shealan
- Liesl Van Clee

**Tenor**
- Andrew Cahn
- Ralph Conn
- Jim Laster

**Baritone**
- David Danicki
- Douglas Durost
- Christopher Jones

**Organ**
- Tim Parnell
- Michael Bonk
- Philip Kellogg
- John Stiens
- Lyle Wiffen

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- Paula Rimbo
- Nina Shealan
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**Libretto**

When he was 38, Johann Sebastian Bach took the position of Cantor of St. Thomas’ Church in Leipzig, one of the most important musical posts in Germany. He taught at the choir school, which trained the choristers of the city’s chief churches (he had to teach those at St. Thomas’ also); as well, he also served as music director, composer, choirmaster, and organist of St. Thomas’ Church. In this post, which he held for the rest of his life, Bach produced music that was performed by the Thomas’ Orchestra, the St. Matthew Passion, the Mass in b minor, the Musical Offering, and the Art of the Fuge – all the while occupied by the cares of his large family, his circle of friends, the tasks of a very busy compositor, who often made public appearances with the officials of town, school, and church who never recognized that they were dealing with perhaps the greatest musical genius ever born. He died July 28, 1750, only 63 years old, and left his estate, but a stupendous wealth of musical treasures to succeeding generations.

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The great German master of compositional craft, Johannes Brahms (1833-1897), gave the world A German Requiem, four symphonies, many chamber works, and many song, piano pieces, and chamber works. More than any other composer of the second half of the 19th century, Brahms was responsible for resurrecting absolute music — compositions meant to be heard simply as music for its own sake. During his lifetime, and the years that followed, a series of compositions were written to present a fabric of many extended works that illustrate a scene or tell a story (“program music”).

In Brahms’s five part symphony for mixed chorus, Op. 104, all but one of which were composed in 1888, texts of a song, melodies and rhythms are set to music of a dark, but ravishing richness as the composers’ most enigmatic work. The symphony is scored for a six-part choir, SAATB, dispels the idea of imitative exchanges between the upper and lower parts of voices that Brahms usually employed. For the SAATB choir, SAATB, energetic sections featuring canonic writing, representing the carefree days of youth, alter with slower-paced, more romantically choral sections that lament youth’s loss. The last part, for SATB choir, was written two years earlier than the others. A chromatic, dark, and deeply depressive setting of Klaus Groth’s gloomy text, nonetheless it represents the culmination of Brahms’s secular choral writing.

Franz Joseph Haydn (1732-1809) can be considered the “father” of the Viennese musical classicism of the turn of the 19th century, whose most famous representatives were Mozart and Beethoven. He developed this style epoch’s characteristic compositional forms and genres. Four movements of Haydn’s symphony and the string quartet. In his operas, chamber music, symphonies, sonatas, and sacred music, Haydn displays a playfully humorous and a sparkling imagination as he integrates elements of folk music and wind instruments into his compositions. Haydn died in 1809.

In 1796, Haydn began to write thirteen three- and four-part songs with piano accompaniment. “These songs were composed purely con amore, in happy, without commission,” he said. They may have been intended originally as solo trios and quartets with accompanying instrumental parts. In a letter Haydn wrote in 1804, he indicated that at least one of them could be sung by an “entire choir,” and they are indeed ideal for a chamber choir. Eight of the songs (including “Die Unglücke” by Carl Philipp Emanuel Bach, Randal (1725-1798), and four of the texts are by Christian F. Geller (1715-1769). One text, “Die Warmung” (“The Warming”), is by an unknown poet who warns the hearer to beware of scorpions and the tick and that are concealed under such stones where the darkness is. Haydn himself might have written this delightful silly text as a joke.

Madrigals are short, entertaining, secular compositions for four to six unaccompanied voice parts. This musical form was especially popular during the Renaissance and Baroque periods. Though we often contain sections of music and text that are repeated, and feature contrasting passages of chordal and imitative writing. Their syllables, meters, and minuets of love, and contain mythological references. Our madrigals are sung in unison, and when the listener with a delectable sampling of their delightful textual, rhythmic, harmonic, and emotional music.

Loretta Knowles
Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director

THIRTIETH ANNIVERSARY SEASON

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1732-1809

JOHannes BRAHMS
Five Part Songs for mixed chorus, Op. 104
1833-1897

– I n t e r m i s s i o n –

JOHANN SEBASTIAN BACH
Orchestral Suite No. 3, BWV 1068
1685-1750

Ein feste Burg ist unser Gott, BWV 80

O R C H E S T R A S E A T T L E
SEATTLE CHAMBER SINGERS
1999-2000 SUBSCRIPTION SEASON

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RESPIGHI: Ancient Arts and Dances
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