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ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROUN, MUSIC DIRECTOR
2000-2001 SEASON

Opening Gala
Sunday, October 20, 2000 ■ 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall
Sharyn Peterson, violin • Michael Koller, organ
Catherine Haight, soprano • Emily Lunde, mezzo-soprano
Howard Fankhauser, tenor • Norman Smith, bass
Orchestra Seattle
Seattle Chamber Singers
George Shangroun, conductor

ROBERT KECHLEY
*1952
Psalms 100

MICHAEL KOLLER, ORGAN

JOHANNES BRAHMS
1833-1897
Concerto for Violin and Orchestra
in D Major, Op. 77
Allegro ma non troppo
Adagio
Allegro giocoso, ma non troppo vivace
Sharyn Peterson, violin

INTERMISSION

WOLFGANG AMADÉ MOZART
1756-1791
Adagio & Allegro in f minor, K. 594

WOLFGANG AMADÉ MOZART
1756-1791
Requiem in d minor, K. 626
Requiem aeternam—Kyrie
Dies irae—Tuba mirum—Requiem aeternam—
Confutatis—Lacrimosa
Domine Jesu—Hostias
Sanctus—Benedictus
Agnus Dei
Catherine Haight, soprano
Emily Lunde, mezzo-soprano
Howard Fankhauser, tenor
Norman Smith, bass

Please disconnect signal switches, papers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.
This concert is being broadcast live on the Classical Station, KING-FM 98.1.
SOLO ARTISTS

A native of the Seattle area, violinist Sharron Peterson grew up in Normandy Park, graduating from Mt. Rainier High School and formally studying music privately in flute, violin, and viola performance. During her time at the University of Washington, she served as concertmaster of the University Symphony. Formerly Chapelle and Samuel Kirchmalkin, was a member of the Contemporary Ensemble and performed two consecutive Brechemin Music Scholarships, and attended the Tanglewood Music Festival on a full scholarship, performing under Andris Nelsons in Giza.

Ms. Peterson has taught violin privately and in the classroom for 25 years, as well as theory, history, and string techniques at the college level. She has frequently been an adjudicator at Northwest music festivals and, in 2022, was a professional freelance violinist in the Pacific Northwest and Canada. A frequent soloist with local orchestras, her most recent solo appearance in Seattle was a performance of the Brahms Double Concerto with cellist Benjamin Beilman and conductor Yevgeny Rabinov, formerly of Kieb, honored Ms. Peterson by writing a violin sonata for her, which is the concluding piece on her album.

The founder and director of the Starry Nights Chamber Concerts in Mount Vernon, Ms. Peterson also serves as conductor of the Mt. Baker Youth Symphony in Bellingham and the Fidalgo Island Symphony in Anacortes. With her husband, Malcolm, she has been very actively involved in chamber music, including young musicians during summer camps for the Cascade Youth Symphony and the Mt. Baker Youth Symphony.

Organist Michael Koller maintains an active schedule as a church musician and accompanist, serving as organist at University Congregational Church in Seattle. He has performed in various recitals and on such prominent organs as the Bach organ in Bach, Germany, and the church organ in Bach, Germany. In Europe. During the summer of 2000 he performed on several significant instruments in France, including the renowned organ in the Saint-Sulpice Basilique in Toulouse, built by the acclaimed artisan Aristide Cavaille-Coll. Mr. Koller has been a frequent collaborator with the Lancaster Music Festival, including with the University Congregational Church choir, featuring the Westminster Abbey organ at Durham Cathedral and the Switzer/Hidden Wood organ at Beverley Minster, England.

Soprano Catherine Hight is well known to Seattle audiences for her performances of Baroque music. She is an accomplished performer of the oratorio repertoire, including all of the major works by Handel and Bach, as well as works by Vivaldi, Purcell, Mozart, Haydn, Beethoven, Brahms and others. For the past five years, Ms. Hight has been associated with the Pacific Northwest Baroque, including in their acclaimed production of Carmina Burana. She traveled with them to Australia to perform as part of the Melbourne Festival in 1995 and has performed in three performances in 1996, including with the Philharmonia Northwest: Orff's Carmina Burana with the Seattle Chamber Company; and Handel's Messiah with Orchestra Seattle and the Seattle Chamber Singers under the direction of George Strangwog.
One of the Pacific Northwest's premier mezzo-sopranos, Emily Lunde is a Seattle native who has sung extensively with many of the finest orchestras and opera companies in the Pacific Northwest, including the Seattle Symphony, OSSCS, Northwest Symphony Orchestra, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of Swan Lake and Giselle. Her repertoire ranges from early music to Baroque, from opera to contemporary works. She has a special affinity for music of the Baroque period, performing both works with great passion as well as their recording work. She has recently recorded with OSSCS. Ms. Lunde has recently been featured at Benaroya Hall in performances of Maurice Ravel's Daphnis et Chloe and Dido and Aeneas. Emily currently resides in Seattle with her husband and two children.

Tenor Howard Finkhausner is a frequent soloist with ensembles throughout the Northwest, including OSSCS, Northwest Sinfonietta, Northwest Chamber Orchestra, Seattle Youth Symphony Orchestra, Seattle Pops Orchestra, Bremerton Symphony, Everett Symphony, Opus7, Choral Arts Northwest, Seattle Pro Musica, Tacoma City Ballet, Everett Chorale and Candlelight Chorale. During the past three seasons he has appeared in a number of performances with Orchestras Seattle and Seattle Chamber Singers, including Dvorak's Stabat Mater, Handel's Hercules, Theodora, and Messiah, and Bach's Mass in C in concerts across the Pacific Northwest. In December 1999, Howard joined the biennial Convention of the National Pastoral Musicians National Convention in Reno, Nevada. His recently released recordings include Haydn's Creation, A Christmas Oratorio with the Schola Camerata, and Bach's Basse Dance. Mr. Finkhausner is Cathedral Soprano at St. James Cathedral.

Bass Norman Smith is a graduate of both Washington State University and the University of Washington, and did additional graduate work at Indiana University. For six years he sang leading roles in the opera roles of Kretfeld and Eisen, Germany, where he performed with the Deutsche Oper Berlin, the Berliner Philharmoniker, the Berliner Philharmoniker, and the Berliner Philharmoniker. In the Northwest he has appeared on stage with Seattle Opera, Northwest Opera in Seattle, and the Seattle Symphony. Howard DeBoe, a frequent soloist with the Seattle Symphony, was also a frequent soloist with the Seattle Opera, and was the subject of the Seattle Times' 2005 profile. Howard has been a frequent guest artist at the lyric opera of the Northwest, where he has performed in roles such as the Father of the Door, Don Giovanni, and Rigoletto. He has also performed with the Northwest Opera Company, the Seattle Opera, and the Seattle Symphony. Howard DeBoe was greeted with enthusiastic critical acclaim. His performances with the Northwest Chamber Orchestra's Christmas Eve concert at the Community Arts Center inspired the Seattle Times' Melinda Fawcett to write, "He was in a class by himself..." Howard's pale imitations...rich tone quality enhanced by a fine sense of comic acting...one of Seattle's real natural resources." Mr. Smith has appeared in a number of leading roles, including the title role in Mozart's Requiem, Bach's Cantata BWV 140, Beethoven's Ninth Symphony and Choral Fantasy and has sung Handel's Carmina Burana with the renowned English conductor, Andrew Parrott. In concert, he has performed with the Seattle Symphony, the Seattle Symphony Orchestra, the Seattle Chamber Orchestra, Trinity University, and the Seattle Symphony. In addition to his duties as Cathedral soloist at St. James Cathedral, Howard has served as a soloist with the Seattle Chamber Singers, the Seattle Symphony, and the Seattle Symphony Orchestra. He appears on a Sierra On-Line CD-ROM video entitled Gabriel Kingfisher: The Beast Within.
Let not the soul be in the Lord and not rejoice.

Throughout the entire world, the Lord's name is praised.

The Lord is to be praised in Jerusalem.

The Lord's name is praised in Zion.

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The Lord is to be praises in
Psalm 100

Make a joyful noise unto the Lord, all ye lands! Serve the Lord with gladness!

Grant them eternal rest, O Lord, and may perpetual light shine on them.

Day of wrath, that day
Will dissolve the earth in ashes, As David and the Sibyl hear witness.

Puteum minorem spargens gernum per sephulchra regionum, cogert omenes et facit omnes. Moris stupet et natura, cum resurgat creatura, judicari responsura.

Divine Jesu Christ! Rex glorios! Libera animas omnium fidelium defunctorum de poenis inferni et de profundo tacu! Libera eas de ore leonis, ne absconse eas Tarsus, ne cadant in obscurum:

Sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abraham promissisti, et semini ejus.

Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the bottomless pit. Deliver them from the lion's mouth. Neither let them fall into darkness, nor let the black abyss swallow them up.

But let St. Michael, Your standard-bearer, lead them into the holy light which once You did promise to Abraham and his seed.

We offer unto You this sacrifice of prayer and praise. Receive it for those souls whom today we commemorate. Allow them, O Lord, to cross from death into life which once You did promise to Abraham and his seed.

Holy, holy, holy, Lord God of Sabaoth! Heaven and earth are full of Your glory. Hosanna in the highest.

Blessed is He who comes in the name of the Lord. Hosanna in the highest.

Lamb of God, who takes away the sins of the world, grant us peace. Lamb of God, who takes away the sins of the world, grant them everlasting rest.

May eternal light shine on them. O Lord, with Your saints forever, because You are merciful. Grant the dead eternal rest, O Lord, and may perpetual light shine on them.

Requiem

Introit

Requiem Requiem aeternam dona eis, Domine: et lux perpetua luxet eis.

Juste judex uliones, donum fac remissionis adiemi rationis.

Grant them eternal rest, O Lord, and may perpetual light shine on them.

Day of wrath, that day
Will dissolve the earth in ashes, As David and the Sibyl hear witness.

Puteum minorem spargens gernum per sephulchra regionum, cogert omenes et facit omnes. Moris stupet et natura, cum resurgat creatura, judicari responsura.

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May eternal light shine on them. O Lord, with Your saints forever, because You are merciful. Grant the dead eternal rest, O Lord, and may perpetual light shine on them.

Sequence

Dies irae

Sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abraham promissisti, et semini ejus.

Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the bottomless pit. Deliver them from the lion's mouth. Neither let them fall into darkness, nor let the black abyss swallow them up.

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May eternal light shine on them. O Lord, with Your saints forever, because You are merciful. Grant the dead eternal rest, O Lord, and may perpetual light shine on them.

Tuba minore

A trumpet, spreading a wondrous sound Through the graves of all lands, Will drive mankind before the throne.

Death and Nature shall be astonished When all creation rises again To answer to the Judge.

A book, written in, will be brought forth In which is contained everything that is, Out of which the world shall be judged.

When therefore the Judge takes His seat, Whatever is hidden will reveal itself. Nothing will remain unavenged.

What then shall I say, wretch that I am? What advocate shall I entreat to speak for me. When even the righteous may hardly be secure?

King of awful majesty, Who freely saves the redeemed, Save me, O font of goodness.

Remember, blessed Jesus, That I am the cause of Your pilgrimage; Do not forsake me on that day.

Seeking me, You sat down, weary, You redeemed me, suffering death on the cross. Let not such toil be in vain.
PROGRAM NOTES

ROBERT KECHELEY
Psalm 100

Robert Kecheley was born in Seattle in 1952. He composed this setting of Psalm 100 in 1999 as a result of a commission from Bethany Lutheran Church in Seattle, where he first performed it in a version for solo organ and chorus. The composer revised and expanded the work in August and September of this year, adding an orchestral accompaniment. The revised version, which replaces the first performance version that appeared in score for solo organ, chorus, pairs of flutes, oboes, clarinets and bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, snare drum, cymbals, and strings.

The music of Robert Kecheley is familiar to audiences of Orchestra Seattle and the Seattle Chamber Singers through the numerous works of this composer that have been performed by both ensembles. These range from arrangements of brief folk songs and hymns to major symphonic and choral works, including the delightful Symphony No. 2 (‘The Classical’), and the capricious and intimate of the concertos.

Mr. Kecheley grew up in Seattle and attended the University of Washington, where he studied harpsichord performance with Sylvia Kind and composition with Kenneth Setchfield, Robert Sedbergh, William O. Smith, and others. A member of the Seattle Chamber Singers from the early days of the ensemble, he not only sang in the chorus but played oboe and keyboard. Mr. Kecheley currently serves as principal harpsichordist for Orchestra Seattle.

His setting of Psalm 100 was composed last year at the request of Bethany Lutheran Church to provide a showpiece for their new organ at its unveiling. The original version of the work features a simple choral part to be sung by the church’s choir. The revised version heard this afternoon was made at the request of George Shangrow, who asked Mr. Kecheley for a short piece featuring organ to open the 2000-2001 OSSC season.

However, another pair of concerts served to delay Brahms’ work on a concertino for Joachim. The first was Brahms’ own Piano Concerto No. 1, whose disastrous Leipzig premier in 1859 made Brahms shy away from the concerto form for nearly two decades. The other was Joachim’s own Concerto in the Hungarian Style. Brahms was reluctant to steal the spotlight from his friend’s own composition until it had a chance to establish itself in the repertoire.

By the spring of 1878, the time was right for a return to the concerto form. Brahms had been sketching his second piano concerto, but set it aside to begin his violin concerto while summering at Pletshau, in southern Austria. This was the place where during the previous summer he had composed the bulk of his Symphony No. 2, a work whose opening movement shares not only the same key (D major) and time signature (3/4) with the violin concerto but also a certain sunny disposition.

The architecture of the violin concerto’s vast opening movement is at once a throwback to the Classical and a rethinking of the concerto form. In contrast to the Paganini-style pyrotechnics in vogue at the time, the extreme technical challenges of the solo part are organic to the musical discourse. By 1878, most composers had taken to writing their own cadenzas for their concertos, but Brahms, placing a great deal of trust in his friend Joachim’s compositional skills, left the task to the soloist, in what may be the last such instance by a major composer in such an important work. Joachim’s own cadenza became the standard for some time, although many violinists and composers have since tried their hand. This afternoon, Mrs. Peterson plays the cadenza of Fritz Kreisler, who was the first to record the work (in 1926).

The serene F major melody of the slow movement is scored for solo oboe and wind band, with the violin providing commentary as the time is subsequently passed around the orchestra. This gives way to an interlude in F sharp minor, before a coda echoes the idyllic opening. The quasi-romantic finale is, like Joachim’s own concerto “in the Hungarian style,” heavily influenced by Gypsy music.

-Jeff Eckhardt

WOLFGANG AMADÉ MOZART

Adagio & Allegro in E minor, K. 594

Joannes Christiostomus Wolfgang Gottlieb Mozart was born on January 27, 1756 in Salzburg, and died on December 5, 1791, in Vienna. He composed this work for mechanical organ in 1791.

Requiem in d minor, K. 626

Mozart began work on his Requiem in late 1791, but it remained unfinished at the time of his death. A performing edition was eventually completed by Franz Xaver Sussmayr (the version heard this afternoon) and was first performed on December 14, 1791, in the Vienna Neustadt under the direction of Count Franz von Wallesegg-Snappach (who at the time claimed to have composed the Requiem himself). In addition to vocal soloists and chorus, the work is scored for pairs of bassoon horns (or clarinets), bassoons and trumpets. 3 trombones, timpani, strings and continuo.

Mozart’s music is, to most, a marvel, but his brief, “soapy-operatic” life — indeed, his very survival for not quite 36 years — is equally miraculous! Leopold Mozart, violinist and composer, and his wife had seven children. Only two survived: Maria Anna, known as Nannerl, and her brother, Wolfgang Amadé, whose time as a “Mozart in London” at the age of 13 year-old prodigy — none other than Joseph Joachim.

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PROGRAM NOTES

ROBERT KEECHLEY
Psalms 190

Robert Keachley was born in Seattle in 1952. He composed this setting of Psalm 190 in 1999 as a result of a commission from Bethesda Lutheran Church, Seattle, where he served as organist and choirmaster from 1990 to 1993. He was a resident composer at the University of Washington and a student of John E. Alexander. The work was first performed in Seattle in 1999 at the annual concert of the Seattle Chamber Singers.

The music of Robert Keachley is familiar to audiences of Orchestral Society and the Seattle Chamber Singers through the numerous works of this composer that have been premiered by both ensembles. These range from arrangements of brief folk songs and hymns to major symphonic and choral works, including the delightful Symphony No. 2 and the Cantata for the Classical Menu. The program also includes one of his most recent works, a setting of Psalm 190, which was composed as a result of a commission from the Seattle Chamber Singers.

JOHANNES BRAHMS
Concerto for Violin in D Major, Op. 77

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He composed his only violin concerto in 1878 and 1879, and it was first performed on November 14, 1879, in Vienna. The work is dedicated to the violinist Joseph Joachim, who had been a close friend of Brahms. The concerto is one of Brahms's most popular compositions and has been performed by many great violinists.

The concerto is scored for a solo violin, an orchestra, and a chorus. The solo violin part is one of the most challenging in the classical repertoire, and the concerto is often performed in concert halls and on radio and television programs.

WOLFGANG AMADEUS MOZART
Adagio & Allegro

Mozart was born on January 27, 1756, in Salzburg, and died on December 5, 1791, in Vienna. He is one of the most prolific composers in the history of Western music, and his works have been performed in concert halls and on radio and television programs all over the world.

The Adagio & Allegro is one of Mozart's most popular works and is often performed in concerts and on radio and television programs.

However, another pair of concertos served to delay Brahms's work on a concerto for Johannes Brahms. The first was Brahms's Piano Concerto No. 1, whose disastrous Leipzig premier in 1859 made Brahms shy away from the concert stage for nearly two decades. The second was the composer's own Concerto in the Hungarian Style, which was delayed because Brahms was reluctant to steal the spotlight from his friend's own composition until it had a chance to establish itself in the repertoire.

The string quartet was born in 1875, and it was dedicated to the composer's friend, Joseph Joachim. The work was first performed in 1879, and it has since become one of Brahms's most popular compositions.
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George Shangro, conductor

ROBERT KECHLEY
Psalms 100 • 1952
Michael Koller, organ

JOHANNES BRAHMS
Concerto for Violin and Orchestra
in D Major, Op. 77
Allegro ma non troppo
Adagio
Allegro giacoso, ma non troppo vivace
Sharyn Peterson, violin

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WOLFGANG AMADEUS MOZART
1756-1791
Adagio & Allegro in f minor, K. 594
Michael Koller, organ

WOLFGANG AMADEUS MOZART
1756-1791
Requiem in d minor, K. 626

Requiem aeternam — Kyrie
Dies irae — Tuba mirum — Rex tremendae
— Recordare — Confutatis — Lacrimosa
Domine Jesu — Hostias
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