ORCHESTRA SEATTLE ⊙ SEATTLE CHAMBER SINGERS GEORGE SHANGROW, MUSIC DIRECTOR 2001-2002 SEASON

Brahms Requiem
Sunday, October 21, 2001 • 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Mark Salamin, piano
Eleanor Stallop-Horrox, soprano
Brian Box, baritone

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

JOHANNES BRAHMS 1833-1897

Piano Concerto No. 2 in B flat major, Op. 83

Allegro non troppo
Scherzo: Allegro appassionato
Andante
Rondo: Allegretto grazioso

Mark Salamin, piano

INTERMISSION

JOHANNES BRAHMS Ein deutsches Requiem, Op. 45

Selig sind, die da Leid tragen
Denn alles Fleisch
Herr, lehre doch mich
Wie lieblich sind deine Wohnungen
Ihr habt nun Träumigkeit
Denn wir haben tie
Selig sind die Toten

Eleanor Stallop-Horrox, soprano
Brian Box, baritone
SOLO ARTISTS

Hailed as a "heroic virtuoso," pianist Mark Salzman has been described as "powerful," "dramatic," "vivacious" and "touchingly lyrical." Of his performance of Beethoven's Hammerklavier sonata one authority stated, "there are probably only five or six pianists in the world who can play [it] perfectly." Mr. Salzman is perhaps best known for his expertise on Beethoven, having performed the complete cycle of thirty-two piano sonatas on both coasts as well as in 18 radio broadcasts on KINK-FM in Seattle. Currently in production is Beethoven and his 12 Piano Sonatas — A Musical Universe, an eight-part video series featuring Mr. Salzman's performances of the complete sonatas. Hosted by the noted author and commentator David Dubal, it will include a discussion and overview of each sonata. The first installment is due to be released in late 2001. The performances will also be available on CD. Mr. Salzman's book of commentary and analysis on the Beethoven sonatas is also forthcoming.

Mr. Salzman has recently been named a "Steinway Artist." He joins the roster of noted pianists of the past and present who have been so honored by Steinway and Sons.

Mark Salzman's performances have taken him to Europe, Asia, Canada and throughout the United States. He has performed in Carnegie Hall and Alice Tully Hall in New York City, has been the subject of profiles in the New York Times and Kick magazine and has been featured in numerous radio and television broadcasts on both coasts. His account of his meetings with and playing for Vladimir Horowitz appeared in David Dubal's book, Evenings with Horowitz. Mr. Salzman is a co-founder of the Delmarva Piano Festival in Lewes, Delaware, which recently completed its tenth season.

Mr. Salzman's artistry may be heard on a critically praised Titanic Records CD featuring works by Alban, Beethoven and Listz and on American Interweise on Ambassador Records, featuring contemporary American works for cello and piano with cellist Rajan Krishnaswami. Soon to be released on the Immortal Classics label are two Concert K. 488 and K. 503 with the Northwest Sinfiniata and Christophe Chagnard and the first installment in his Beethoven sonata cycle.

Mr. Salzman's frequent collaborations with Orchestra Seattle have included performances of Beethoven's Piano Concerto Nos. 1 and 5 and Schubert's Piano Concerto for Piano and Winds and Francis Poulenc's Aubade.

Mark Salzman is a native of Connecticut, where he began his studies at the age of eight and made his recital debut at eleven. A graduate of the Juilliard School, he studied with Richard Faber and Josef Raiff and also counts David Dubal as a significant influence. He previously attended the Massachusetts Institute of Technology for two years, where he concentrated on chamber music and composition, studying with the noted composer John Harbison.

A native of Washington, baritone Brian Box received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest symphonies, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has performed with Rudolf Nureryev, singing Mahler's Songs of a Wayfarer to Mr. Nureryev's dance. Mr. Box has collaborated with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premieres of Huntley Beyer's St. Matthew Passion and Mass of Life and Death, and is featured on their recording of Handel's Messiah. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams' The Pied Piper of Hamelin. He has also performed extensively with Seattle Opera's Education Program and Northwest Opera in the Schools. On November 18, Mr. Box will join Orchestra Seattle for a performance of Francis Poulenc's Le bal masqué.

Soprano Eleanor Staats-Horrox studied at Central Washington State College and at the Curtis Institute of Music in Philadelphia. A 1989 winner of the Los Angeles Philharmonic advanced studies in Italy, she made Maestro Walter Barachi of La Scala. She has been a soloist with the Colorado Opera Festival, the Colorado Springs Chorale and Solf Deo Gloria, Orchestra Seattle, the Philadelphia Singers (where she participated in the premiere of Romeo Castolini's opera William Penn in the role of Nurse) and was seen as a Bridesmaid in Seattle Opera’s Zeffirelli production of Il Trovatore. In the summer of 2000, she appeared as Leonora in Fidelio with Bel Canto Northwest in Portland, Oregon. A student of Ellen Faull, she has been a member of the Seattle Opera Chorus since 1997 and a soloist at the University Presbyterian Church since 1995. Her recent appearances on the concert stage include a performance as soprano soloist in Verdi's Requiem with Choir of the Sound.

PROGRAM NOTES

He was logical and studious and could be reserved, withdrawn, and even morose, but he also loved coarse humor; he was known for his caustic wit, yet possessed a tenderness that he expressed through his passionate music. He was frequently faced with the challenge of composing works that maintained a relationship of tension and freedom on the other, and while he longed for commitment, he invariably chose freedom. We need the comfort of his sublime and emotionally powerful Proveniente at some time of our life. He was Johannes Brahms, a contradictory character who was one of the major musical masters of the 19th century, and who is now ranked among the finest composers of all time. With their lucidity of thought and expression, with their astonishing output of ideas, and their rich harmonies, passion, and lyricism, Brahms' works combine the finest characteristics of both the Classical and the Romantic. His music is known for its profundity and grandeur; his symphonies are considered among the best ever written, and his songs are loved the world over. He could be peacefully unassuming when it came to his own compositions, but strived to be regarded by the daughter of Johann Strauss, Jr. for his autograph, he scribbled out the opening bars of Strauss' Blue Danube Waltz on her paper and wrote beneath it, "Not, alas, by Johannes Brahms." He once commented, "It is not a question of Superior Strives, but rather of wonderful things to be done that require superhuman efforts to be carried out." The supersitious notes fall under the wholesome.

At the age of 10, Brahms found himself playing the piano in Hamburg's rough waterfront district taverns and dance halls in order to augment his family's income. He had studied piano from the age of 13 from his father who, after Robert had attempted suicide from the family's economic position, had arranged music for his bass-playing father's light orchestra while absorbing the popular Gypsy style associated with Hungarian and Romanian music. As a child prodigy, his piano playing enabled him to become concert-tour accompanist to a famous Hungarian violinist. Brahms' early compositions caught the eye of Joseph Joachim, the leading violin virtuoso of his time. Joachim became the benefactor of the young composer and was to become Brahms' patron throughout his career and was to make a number of influential musical friends and advisors both Schumann and his wife, Clara, the great pianist, to whom he remained very close after Schumann's mental collapse and subsequent death in an insane asylum. As well as for whom he developed a deep romantic ardor which later settled into an abiding friendship.

Brahms began his professional career as musician to the Princes of Detmold. He returned to his hometown of Hamburg in 1859, hoping to obtain an official conducting post and to devote himself entirely to composition. The directors of the Philharmonic, however, could not forget that Brahms came from the slums of the city, and he failed to receive an appointment. He therefore became a resident of Vienna and remained there for 35 years as a renowned and successful bachelor composer of music in almost every genre except opera. ("It would be as difficult for me to marry," he said famously, "as to write a symphony, the Poet." He early probably understood the second.) He conducted a Viennese musical society and revived many neglected compositions by Bach, Handel, and Mozart. He was widely acquainted with older music, edited music of the Baroque and Classical era, and collected music manuscripts. The composer succumbed to liver cancer at age 64, ten months after the death of Clara Schumann, the one great love of his life, and was buried not far from Beethoven and Schubert.

— Lorette Knowles

JOHANNES BRAHMS

Piano Concerto No. 2 in B flat major, Op. 83

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He began sketching this concerto in the late spring of 1878 and completed the score at Pressbaum (near Vienna) on July 7, 1878. After an entirely unpublicized session in October at which Brahms played the concerto for the conductor Hans von Bulow and the Meiningen Orchestra, Brahms gave the first public performance in Budapest on November 9, 1881, with the orchestra of the National Theater under the direction of Alexander Erdel. The concerto is dedicated to Brahms' "dear friend and teacher Eduard Marxsen." In addition to solo piano, the work is scored for 2 flutes (the second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp and strings.

Brahms would wait until his forties to produce a string quartet or a symphony — both genres that had been forever changed by Beethoven — but he was not quite as daunting by the task of writing a concerto, producing his first piano concerto in 1858, when he was 25 years old. To understand why it took two decades for Brahms to compose a second concerto, let alone another piano concerto, it is necessary to know something of the events surrounding the disastrous Leipzig premiere of his first entry in the genre and of that work's difficult genesis.

The Piano Concerto in D minor, Op. 15 was Brahms' first major work featuring orchestra, and a most ambitious one at that: he sought to do for the concerto what Beethoven had done to symphonic form with his Ninth Symphony. The story behind the concerto had its roots in a D minor sonata for two pianos that Brahms had first sketched in 1856 at the home of Robert and Clara Schumann (shortly after his father's suicide). Robert's impetus to collaborate on the piece was that Schumann enabled him to become concert-tour accompanist to a famous Hungarian violinist. Brahms' early compositions caught the eye of Joseph Joachim, the leading violin virtuoso of his time. Joachim became the benefactor of the young composer and was to become Brahms' patron throughout his career and was to make a number of influential musical friends and advisors both Schumann and his wife, Clara, the great pianist, to whom he remained very close after Schumann's mental collapse and subsequent death in an insane asylum. As well as for whom he developed a deep romantic ardor which later settled into an abiding friendship.

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— Lorette Knowles
the orchestration of the first piano concerto. Before he would again produce a full-fledged symphonic work, Brahms would make sure that he had mastered orchestration as well as he had the other aspects of the compositional art. (This was done primarily through experiments like the two Haydnserenades for the accompaniments to choral works, such as the German Requiem.)

In April of 1878, Brahms made his first journey to Italy and there while began sketching a piano concerto. These were soon put back on the back-burner, but did put along the way a famous piano composition: his Hungarian Dances and his G minor piano quintet. Some scholars have questioned whether this happy episode properly balances the weighty fourth movement, but Donald Francis Tovey provided the best rationalization for its carefree spirit: “We have done our work — let the children play in the world which our work has made safer and happier for them.”

— Jeff Eldridge

JOHANNES BRAHMS
Elle dando la sua prima manifestazione, Op. 45

Although Brahms may have begun sketching ideas for his first Requiem as early as 1861, the bulk of the composition was produced between February and October of 1866. The first three movements were performed in Vienna on December 1, 1867, for the Gesellschaft für Musikfreunde; the official premiere (minus the fifth movement soprano solo, which was added later) was given at Bremen Cathedral on April 10 (Good Friday), 1868 under the composer’s direction. The first complete performance was given in Leipzig on February 18, 1869, with Carl Reinecke leading the Gewandhaus Orchestra. In addition to soprano and baritone soloists and four-part chorus, this work calls for an orchestra consisting of 2 flutes, 2 piccos, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and harp and strings.

As a student of music history, the sagacious Brahms knew the Latin Requiem masses of earlier composers, but he found Lutheran liturgies in the German language more congenial. The idea for the German Requiem, the work that first won Brahms musical fame throughout Europe, seems to have been quite clear in his mind by April of 1865, when the composer mentioned it in letters to Clara Schumann. Brahms had been thinking about composing such a work for some time, and he had drafted sections of the opening movements as early as 1861. He appears by 1865 to have settled on the basic structure of the piece, and to have selected the individual texts. Brahms began the composition of the Requiem in earnest in February of 1866. The four movements from a Bach-style cantata for chorus and solo baritone that he had written earlier eventually became movements 1, 2, 3, and 7 of the Requiem, and by August of that year, the bulk of the piece (all movements but the fifth) was complete. Brahms worked on revisions and made small changes over the next several years, discussing them with some of his correspondents, including Joseph Joachim and Clara Schumann, to whom he presented the vocal score on December 30, 1866. The first two performances of the work (one in Vienna in December 1867, when the first three movements were presented, and in Bremen on Good Friday, 1868, when six movements were played) were given according to the revised form. The final version was published in Leipzig in February 1869.

What impelled the relatively young Brahms to compose a work dealing with the subject of death? His motives appear to have been complex. His musical moods often tended to be dark: Joseph Hellmesberger, who as the long-time concertmaster of the Vienna Philharmonic was able to observe the composer closely, commented

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that "Whams are in extra good spirits, he sings 'The grave is my joy.'" Brahms wrote his Requiem without having received a commission for it, and wrote the poem "Death and Life" in 1865. We may note in mention that his work was spurred on by the memory of his mother, and the textual excerpts from Martin Luther's German translation of the Requiem in the Apocrypha that he chose to set refer to a mortuary consolation of the bereaved. Brahms was also affected deeply by the death of his friend Robert Schumann in 1856, and Schumann's death has been considered composing some sort of musical memorial to him. As Brahms scholar Michael Musgrave has concluded, "it seems unlikely that there was only one personal influence on the Requiem. As a whole, it is in the very nature of Brahms's death for Brahms "a stimulus to the completion of existing ideas rather than the source of them."

Brahms insisted that his Requiem was intended for all humanity: in 1867, Brahms would say about the title of his work, "I will admit that I could happily omit the 'German' and simply say 'Human.'" Its themes of melancholy, acceptance of death, and comfort for the living are applicable to many occasions. It appears that Brahms chose his texts according to personal preference and cultural identity rather than religious conviction. He spoke of "not a dogmatic interpretation of religious commandments, but a cultural-religious interpretation of the text as a piece of music." He avoided in his Augsburg any specific reference to Jesus Christ or God's salvation, focusing instead on the very human emotions elicited by the death of a loved one. The Requiem, like many other works of Brahms, deals with the fleeting nature of life and the need for solace following loss, the hope of a final attainment of peace, and a reward for struggle. It is not intended to be a mass for the dead, but is offered as a comfort and consolation for the living.

The Requiem's Vienna debut was not exactly a resounding success. A person who attended the premiere have played the repeated D's in the mighty fugal section of the third movement so loudly that the rest of the ensemble was drowned out. Jaeger composed the reference to the Requiem in the movement, and reviewers were equally vociferous about the disaster. The distinguished reviewer Eduard Hanslick, after commenting that he felt like a passenger rattling through a tunnel in an automobile, never wrote of the work: "The German Requiem is a work of unusual significance and great mystery. It seems to us one of the ripest fruits to have emerged from the style of the late Beethoven in the field of sacred music. Since the masses for the dead and mourning contemporaries are always much admired, and we want to be changed. Then shall be brought to pass the saying that is written: Death is swallowed up in victory. O death, where is thy sting? Where, grave, is thy victory?" Corinthians 15:55,56,57

Thou art worthy, Lord, to receive glory and honor and power: Thou hast created all things, and for Thy pleasure they are and were created. Revelation 4:11

Blessed are the dead, which die in the Lord from henceforth: saith the Spirit, and their spirits may rest from their labors: and their works do follow them. Revelation 14:13

The second movement, in B flat minor, deals with death's inevitability, inevitability, and concludes in hope. It opens with a funeral march (albeit in triple meter) for full orchestra with trumpeting tympani at its heart. The chorus "All flesh is like grass" is sung four times with increasing force, but at the movement's end, a jubilant passage in B flat major assures the Lord's redeemed of eternal joy and gladness.

The third movement's opening is painted with a D minor brush in dark stormy colors, as the frailty of humanity, the fall of life, and the finality of which are discussed by the orchestral soloist and the chorus. In response to this gloomy dialogue, Brahms builds a great four-part choral fugue in the strong key of D major upon the firm foundation of the soloist's opening line. The double fugue is virtually bombastic, with a great wind messaingle windwood sparkles. This beloved chorus, whose text comes from Psalm 84, forms the pivotal portion of the Requiem as a whole. A fugue in which marked and shifting rhythmic accents are prominent appears near the movement's end.

The fifth movement, the only one in the solo soprano appears, presents the ideas of the final three movements of the Requiem: the redeeming power of faith and the promise of eternal life. At the beginning, soprano Sarah Joachim (with which Joachim sang) "I Know That My Redeemer Liveth" from Handel's Messiah, perhaps suggesting to the composer that a similar aria had a place in his work, for Brahms might have had his mind when he selected the text from Isaiah, which repeats over and over: "I will comfort you, as one whom his mother comforts."

The sixth is the Requiem's most dramatic movement, featuring the baritone solo's flashy canto or the triumphant "last things," an entrance that foreshadows the return of the word postume -- trumpets -- rather than the more familiar trumpet of the King James version; thus Brahms allows the trumpet section a moment of glory.) The movement continues with a double fugue (a fugue built on two musical themes) that perhaps exceeds in magnificence the fugue in the third movement.

The German Requiem concludes with music that flows majestically like the waters of the River of Life. This last movement brings the work full circle: both the first and final movements are in C major, and both pronounce benedictions, the first movement upon those who mourn the dead, and the last upon the dead themselves. In the closing measures, the soprano soar to a high A before the horn (an instrument heard in "In der heiligen Volksordnung") follows them skyward and the chorus whips a final benediction.

After Brahms gave Clara Schumann the German Requiem's score, she wrote to him: "I am completely filled with your Requiem. It is an immense piece that takes hold of one's whole being like very little else in music. It is full of weight, grace, and poetry, has a wonderful, deeply moving, and soothing effect." Brahms thus fulfilled Schumann's '85 promise, made when the composer heard Brahms's Requiem for the first time: "If the combined forces of chorus and orchestra, they will give him strength to reveal even more marvelous insights into the secrets of the spiritual world."

May Brahms's transcendent music indeed soothe and fill us with the blessings of hope and consolation as we mourn the dead now as "rest from their labors," and as we seek strength to continue our own.
that "When Brahms is in extra good spirits, he sings 'The grave is my joy.'" Brahms wrote this Requiem without having received a commission for it, and without basis for composition probably arose, therefore, not out of a desire for profit, but out of Brahms' need to express his own thoughts and feelings about mortality. Serious labor on the piece was probably a result of his changed spiritual mode in 1865. Brahms does mention that his work was spurred on by the memory of his mother, and the textual excerpts from Martin Luther's German translation of the Divine Service "Te Deum" and the Apocrypha that he chose to set refer to a mortuary consolation of the bereaved. Brahms was also affected deeply by the death of his friend and mentor Robert Schumann in 1856. Brahms had considered composing some sort of musical memorial to him. As Brahms scholar Michael Musgrave has concluded, "it seems unlikely that there was only one personal influence on the Requiem. It is... a sort of Schumann's death was for Brahms "a stimulus to the completion of existing ideas, rather than the source of them." Brahms insisted that his Requiem was intended for all humanity: in 1867, Brahms would say about the title of his work, "I will admit that I could hardly omit the German" and simply say 'Human.' His themes of melancholy, acceptance of death, and comfort for the living are applicable to many occasions. It appears that Brahms chose his texts according to personal preference and cultural identity rather than religious conviction. He spoke of "not a dogmatic interpretation of religious commandments, but a cultural form of emotional report and personal values." He avoided in his Augsburg any specific reference to Jesus Christ or God's salvation, focusing instead on the very human emotions elicited by the death of a loved one. The Requiem, like many other works of Brahms, deals with the fleeting nature of life and the need for solace following loss, the hope of a final attainment of peace, and a reward for struggle. It is not intended to be a mass for the dead, but is offered as a comfort and consolatio for the living. The Requiem's Venetian debut was not exactly a resounding success. A period of lyrical tranquility leads into the third movement, and reviewer Edwards noted, 'having played the repeated D's in the mighty fugal section of the third movement so loudly that the rest of the ensemble was drowned out. It was obvious that the inhabitants of the city were drawn to the choral pieces at the beginning of the movement, and reviewers were equally vociferous about the disaster. The distinguished reviewer Edward Hanslick, after commenting that he "felt like a passenger rushing through a tunnel in a vehicle," nevertheless wrote of the work: "The German Requiem is a work of unusual significance and great mastery. It seems to us one of the ripest fruits to have emerged from the style of the late Beethoven in the field of sacred music. Since the masses for the dead and mourning commented that "he was a master of the art of masquerade," and the seriousness of loss have scarcely been presented in music with such power. The harmonic and contrapuntal art which Brahms learned in the school of Bach is inspired by him with the living breathing of the present."
In the first movement of the Requiem, the music of the Subdivided "baritone" instruments of the orchestra creeps almost imperceptibly out of the void. The chorus enters alone and initially alternates with the orchestra as a blanket of comfort is woven in the key of F major around the texts taken from St. Matthew's account of the sermon on the Mount and from Psalm 126. The second movement, in B flat minor, deals with death's inevitability, gives comfort, and concludes in hope. It opens with a funeral march (albeit in triple meter) for full orchestra with thrashing tympani at its heart. The chorus "All flesh is like grass" is long four times with increasing force, but at the movement's end, a jubilant passage in B flat major assures the Lord's redeemed of eternal joy and gladness.

The third movement's opening is painted with a D minor brush in dark stormy colors, as the frailty of humanity, the fragility of life, and the tragedy of death are discussed by the chorus and the orchestra. In response to this gloomy dialogue, Brahms builds a great four-part choral fugue in the strong key of D major upon the firm "Amen" of the soprano line, followed by lower brasses, winds, strings and timpani. The fugue's comforting text is taken from the Wisdom of Solomon: "But the souls of the righteous are in the land of God and no torment shall touch them." In contrast to the drama of this fugue, the lyrical, flowing, almost wind-driven strings lead up to the final cadence, marked by woodwind sparkle. This beloved chorus, whose text comes from Psalm 84, forms the pivotal portion of the Requiem as a whole. A fugue in which marked and shifting rhythmic accents are prominent appears near the movement's end.

The fifth movement, the only one in which the solo soprano appears, presents the ideas of the final three movements of the Requiem: the redeeming power of faith and the promise of eternal life. At the Bremen premiere, soprano Amalie Joachim (with cellist and Joachim) sang "I Know That My Redeemer Liveth" from Handel's Messiah, perhaps suggesting to the composer that a similar aria had a place. Brahms had his way, and the text selected by the composer when he thought of the libretto, which repeats over and over: "I will comfort you, as one whom his mother comforts." The sixth is the Requiem's most dramatic movement, featuring the baritone solo's flambouyant crotchet and the triumphant "last words of Jesus," marked with firmness and increased pace (the word postae - trombone - rather than the more familiar trumpet of the King James version; thus Brahms allows the trombone section a moment of glory.) The movement continues with a double fugue (a fugue built on two musical themes) that perhaps exceeds in magnificence the fugue in the third movement. The German Requiem concludes with music that flows majestically like the waters of the River of Life. This last movement brings the work full-circle: both the finial movements are in F major, and both pronounce benedictions, the first movement upon those who mourn the dead, and the last upon the dead themselves. In the closing measures, the soprano soars to a high A, before the horn (an instrument so dear in Brahms' classic orchestral music) follows them skyward and the chorus whispers a final benediction.

After Brahms gave Clara Schumann the German Requiem's score, she wrote to him: "I am completely filled with your Requiem. It is an immense piece that takes hold of one's whole being like very little else that I have heard in this time of uncertainty and anxiety and poetry, has a wonderful, deeply moving, and soothing effect." Brahms thus fulfilled Schumann's '853 prophecy, made when the composition was begun in 1865: "When the combined forces of chorus and orchestra, they will give him strength to reveal even more marvelous insights into the secrets of the spiritual world."

May Brahms' transcendental music indeed soothe and fill us with the blessings of hope and consolation as we mourn the dead now as "rest from their labors," and as we seek strength to continue our own.
the orchestration of the first piano concerto. Before he would again produce a full-sledged symphonic work, Brahms would make sure that he had mastered orchestration as well as he had the other aspects of the compositional art. (This was done primarily through experiments like the two Haydnsonatas, each about a dozen movements, for the accompaniment to choral works, such as the German Requiem.)

In April of 1878, Brahms made his first journey to Italy and while there began sketching a piano concerto. These were soon put on the back burner, but it did put a lot of work into the finale. His regular summer vacation at Pörtschach he tackled a violin concerto — after seeing the sketches, the famed violinist (and longtime friend of Brahms) Joseph Joachim urged the composer to ready the work for a premiere the following January. This violin concerto (performed by Orchestra Seattle last season) was originally intended to consist of four symphonic movements, but Brahms wrote to Joachim that “the middle movements are most naturally — they are the best ones! I am writing a wretched adagio instead.” Although it may have worked unworkable for the violin soloist, the concerto Brahms had sketched would not go to waste.

The summer of 1879 saw Brahms’ attention turn to chamber music (most notably the G major violin sonata). The following year he opted for a change of venue, from Pörtschach to Bad Ischl (near Salzburg), where the poor weather brought about an ear infection, prompting the composer (amid fears that he was going deaf like Beethoven) to rush back to Vienna and his friend Theodor Billroth, a famed surgeon and talented amateur musician. The infection cleared over the next few weeks, and Brahms resumed his composition routine: while he may have continued working on the sketches for the new piano concerto, the only major works to come to fruition that summer were the Academic Festival and Tragic Overtures.

Thus in 1881, Brahms submitted to Pressbaum, near Vienna, and here made major work of the piano concerto he had begun sketching three years earlier. On July 7 he wrote to Elizabeth von Herzogenberg (his closest musical confidante during the times he was feuding with Joachim and Clara Schumann over one thing or another) that he had finished a “tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo.” Nothing could have been further from the truth.

The magisterial opening movement of the concerto begins with a simple horn call, answered quietly by the solo piano — this magisterial concerto begins as if it were a piece of chamber music. The orchestra has not been involved for long before the piano erupts into a violent cadenza — one would usually expect to find this at the end of the movement — that introduces various themes to be used later on, leading to a formal exposition of the horn themes in the form of a triumphant march.

Brahms inserts a symphonic-style scherzo between the magisterial opening movement and slow movement (the music originally intended for the violin concertino. A stormy D minor episode, it is more akin to the scherzi of Beethoven’s symphonies than to Brahms’ own (he preferred a more relaxed intermezzo, a form of his own devising). The trill of the final cadence of the opening gives way to a slightly more relaxed, regal D major trio, after which Brahms is not merely content to repeat the scherzo — he interchanges the roles of soloist and ensemble, with the orchestra taking up the theme of the piano and the solo accompanist.

For the final two movements, Brahms dispenses with the trumpets and timpani. Back in the key of B flat, a solo cello sings one of Brahms’ most beautiful melodies, supported by divisi strings (more chamber music, recalling Brahms’ string sextets) and eventually joined by solo bassoon and oboe. Although the harmonic range for affable — a central section is in F sharp minor — the recapitulation of the opening cello theme works its way back to the home key of B flat.

The fourth movement ranks among the most carefree of all Brahms’ symphonic output, a cheerful rondo in B flat, with playful touches of the Greek melody sometimes employed in the Hungarian Dances and his G minor piano quartet. Some scholars have questioned whether this happy episode properly balances the weighty first movement, but Donald Francis Tovey provided the best rationalization for its carefree spirit: “We have done our work — let the children play in the world which our work has made safer and happier for them.”

— Jeff Eldridge

JOHANNES BRAHMS

Elle de la musique, as Beethoven did in his Requiem, Op. 45

Although Brahms may have begun sketching ideas for Ein deutsches Requiem as early as 1861, the bulk of the composition was produced between February and October of 1866. The first three movements were performed in Vienna on December 1, 1867 by the Gesellschaft für Musikfreunde; the official premiere (minus the fifth movement soprano solo, which was added later) was given at Bremen Cathedral on April 10 (Good Friday), 1868 under the direction of the composition. The first complete performance was given in Leipzig on February 18, 1869, with Carl Reinecke leading the Gewandhaus Orchestra. In addition to soprano and baritone solos and four-part choruses, this work calls for an orchestra consisting of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, harp and strings.

As a student of music history, the astute Brahms knew the Latin Requiem of several earlier composers, but he found Lutheran liturgies in the German language more congenial. The idea for the German Requiem, the work that first won Brahms musical fame throughout Europe, seems to have been quite clear in his mind by April of 1865, when the composer mentioned it in letters to Clara Schumann. Brahms had been thinking about composing such a work for some time, and he had drafted sections of the opening movements as early as 1861. He appears by 1865 to have settled on the basic structure of the piece, and to have selected the individual texts. Brahms began the composition of the Requiem in earnest in February of 1866. The four movements from a Bach-style cantata for chorus and solo baritone that he had written earlier eventually became movements 1, 2, 3 and 7 of the Requiem, and by August of that year, the bulk of the piece (all movements but the fifth) was complete. Brahms worked on revisions and made small changes over the next several months, discussing them with some of his correspondents, including Joseph Joachim and Clara Schumann, to whom he presented the vocal score on December 30, 1866. The first two performances of the work took place in Leipzig in December 1867, when the first three movements were presented, and in Bremen on Good Friday, 1868, when six movements were played. Brahms then revised the existing movements and completed what became the fifth movement in May 1868. The final seven-movement Requiem was first performed in Leipzig in February 1869.

What impelled the relatively young Brahms to compose a work dealing with the subject of death? His motives appear to have been complex. His musical moods often tended to be dark: Joseph Hellmesberger, who as the longtime concertmaster of the Vienna Philharmonic was able to observe the composer closely, commented

[Further comments on Brahms and his life and work]

ORCHESTRA SEATTLE

Violin
Susan Carpenter
Suzanne D’Amico
Lauren Deutsch
Stephen Heg\nSue Herring
Kirk Duvall
Fritz Kleiner
Pam Kummer
Natalia Lewis
Eileen Luik
Mark Lutz
Avo Vorlaczet
Gregor Nachtmann
Leif-Ivar Pedersen**
Jiayi Perry
Joyce Robertson
Theo Schard
Kenna Smith-Shangraw
Mythic van Kempen
Emmy Wiesinger
Viola
Bryan Cunnell*
Deborah Daoust
Dawn Julian
Karen Williams*
Timothy Prior
Robi Shangraw
Parrish Sika
Sam Williams
Cello
Annie Engelhard
Amanda Moses
Julie Reed*
Valerie Ross
Katie Satter
Joel Segovia
Karen Selvig
Aida Smock
Toward
Liesel vanCleef
Feinshlas
Cinda Freese
Amy Greiner
Katy Hewison
Lisa Hoffman
Kiki Hood
Karen Jacobson*
Lorellete Knowles
Jill Krausko
*PLEX

SEATTLE CHAMBER SINGERS

Soprano
Barbara Anderson
Stephanie Bird
Sue Cobb
Crissa Cugini
Kim Dewey
Dana Durasoff
Terri Fincham
Cinda Freese
Amy Greiner
Katy Hewison
Lisa Hoffman
Kiki Hood
Karen Jacobson*
Lorellete Knowles
Jill Krausko
Jeanette Mosh
Linda Mendez
Paola Rimmer
Maren Rockstad*
Nancy Shasteen
Kim Smith
Liesel vanCleef
Altos
Andrew Agnew
Carolyne Avery
Cheryl Blackburn
Jaws Blackwell
Ellie Burger*
Shireen Deboo
Penny Deotto

Tenor
Ronald Carlson
Barry Cobb
Michael Dabe*
Jeff Dowrey*
Pete Eisen
Alvin Koon
Jon Lange
Dan Lat
Timothy Lunde
Nathan Melier*
Thomas Nebbit
Alvaro Rodriguez
Jerry Sams
David Zapolisky
Janna Young*

Bass
Greg Canova
Steve Carl
Andrew Danielzik
Douglas Durossof
Jonathan P. Erickson*
Marc Fillette
Peter Henry
Jesse Kreuz*
Patrick McDonald
Dennis Nurse
John Stephens
Jeremy Tidwell*
Richard Wyckoff

[Further list of performers and ensembles]

Waste-Free Holidays • Give the Gift of Experience

The holidays are one of the most wasteful times of year, with Americans generating an extra one million tons of trash per week. To lighten this impact on the environment, King County suggests an alternative: “give experiences instead of stuff.” Through the end of December, Orchestra Seattle and the Seattle Chamber Singers are voicing their support of the environment by joining with King County to offer discounted tickets to all of our performances through January through May. Give the gift of great music!

Receive a 20% discount on full-priced tickets to any of the following performances:

* Winter Baroque: January 20 • Love & Romance: February 15
* Israel in Egypt: April 6 • Miss Solomon: May 19

To order tickets: call 206-682-5208 or visit www.oscs.org
SOLO ARTISTS

Hailed as a "heroic virtuoso," pianist Mark Salzman has been described as "powerful," "ecstatic," "wringingly imaginative" and "touchingly lyrical." Of his performance of Beethoven's Hammerklavier sonata one stated, "there are probably only five or six pianists in the world who can play it [as perfectly]."

Mr. Salzman is perhaps best known for his expertise on Beethoven, having performed the complete cycle of thirty-two piano sonatas on both coasts as well as in 18 radio broadcasts on KQED-FM in Seattle. Currently in production is Beethoven and his 32 Piano Sonatas — A Musical Universe, an eight-part video series featuring Mr. Salzman's performances of the complete sonatas. Hosted by the noted author and commentator David Dubal, it will include a discussion and overview of each sonata. The first installment is due to be released in late 2001. The performances will also be available on CD. Mr. Salzman's book of commentary and analysis on the Beethoven sonatas is also forthcoming.

Mr. Salzman has recently been named a "Steinway Artist." He joins the roster of noted pianists of the past and present who have been so honored by Steinway and Sons.

Mark Salzman's performances have taken him to Europe, Asia, Canada and throughout the United States. He has performed in Carnegie Hall and Alice Tully Hall in New York City, has been the subject of profiles in the New York Times and Kick magazine and has been featured in numerous radio and television broadcasts on both coasts. His account of his meetings with and playing for Vladimir Horowitz appears in David Dubal's book, Evenings with Horowitz. Mr. Salzman is a co-founder of the Delmarva Piano Festival in Lewes, Delaware, which recently completed its tenth season.

Mr. Salzman's artistry may be heard on a critically praisedTitanic Records CD featuring works by Alkan, Beethoven and Liszt and an American Interludes on Ambassador Records, featuring contemporary American works for cello and piano with cellist Rajan Krishnaswami. Soon to be released on the immortal Classics label is a Concerto K. 488 and K. 503 with the Northwest Sinfonia and Christophe Chagnard and the first installment in his Beethoven sonata cycle.

Mr. Salzman's frequent collaborations with Orchestra Seattle have included performances of Beethoven's Piano Concertos Nos. 1 and 5, Schumann's Piano Concerto for Piano and Winds and Francis Poulenc's Ombres.

Mark Salzman is a native of Connecticut, where he began his studies at the age of eight and made his recital debut at eleven. A graduate of the Juilliard School, he studied with Richard Faber and Josef Raifief and also counts David Dubal as a significant influence. He previously attended the Massachusetts Institute of Technology for two years, where he concentrated on chamber music and composition, studying with the noted composer John Harbison.

A native of Washington, bartender Brian Box received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSSC, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has performed with Rudolf Nureyev, singing Mahler's Songs of a Wayfarer to Mr. Nureyev's dance. Mr. Box has collaborated with OSSSC in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premiers of Huntley Beyer's St. Matthew Passion and Mass of Life and Death, and is featured on their recording of Handel's Messiah. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Saros' The Pied Piper of Hamelin. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. On November 18, Mr. Box will join Orchestra Seattle for a performance of Francis Poulenc's Le bal masqué.

Soprano Eleanor StaalHopp-Sorx was studied at Central Washington State College and at the Curtis Institute of Music in Philadelphia. A 1989 winner of the Metropolitan Opera National Council Advanced study in Italy, she made her soloist with the Colorado Opera Festival, the Colorado Springs Chorale and Salt Deo Gloria, Orchestra Seattle, the Philadelphia Singers (where she participated in the premiere of Romeo Cascarini's opera William Penn in the role of Nurse) and was seen as a Bridesmaid in Seattle Opera's production of Rossini's Semiramide. In the summer of 2000, she appeared as Leonora in Fidelio with Bel Canto Northwest in Portland, Oregon. A student of Ellen Faull, she has been a member of the Seattle Opera Chorus since 1997 and a soloist at University Presbyterian Church since 1995. Her recent appearances on the concert stage include a performance as soprano soloist in Verdi's Requiem with Choir of the Sound. PROGRAM NOTES

He was logical and studious and could be reserved, withdrawn, and even morose, but he also loved coarse humor; he was known for his caustic wit, yet possessed a tenderness that he expressed through his passionate music. He was frequently faced with the challenge of maintaining a relationship of freedom and commitment. He chose freedom on the other, and while he longed for commitment, he invariably chose freedom. We need the comfort of his sublime and emotionally profound music. "— President Alexander A. Herman, University of British Columbia. In his own compositional style, wrote by his daughter, Johanna Strauss, for her autobiography, he scribbled out the opening bars of Strauss' Blue Danube Waltz on her paper and wrote beneath it, "Not, alas, by Johannes Brahms." He once commented, "One can't play music in "regular" style, it is too wonderful to let the superfluous notes fall under the table."

At the age of 10, Brahms found himself playing the piano in Hamburg's rough waterfront district taverns and dance halls in order to augment his family's income. He had studied piano from the age of five, and his talent was discovered by Robert Schumann. Robert arranged for Brahms to study with his famous colleague as an accompanist, and it was his instrumental music, played by Robert Schumann, who praised the twenty-year-old "young eagle" in his musical journal as a genius "...called forth to give us the highest that lies in our expression of life and love!" Schumann committed suicide in a summer of 1856, and Brahms never stopped the shadow of the great man's influence. He married Clara Schumann and his music would be recorded for the first time by Clara's husband, Johannes Brahms, who died in 1897. The last movement of Beethoven's C minor piano concerto, providing his own themes, but following the structure almost bar for bar. While the first performance in Hanover was relatively well-received, the most important Leipzig premiere was a disaster. This was not so much the fault of the music (although not of the same order of magnitude as that of the composer's pianistic deficiencies, the concerto has, after all, become part of the standard repertoire) as its listeners: the concerto was received with such smallness, that the composer was forced to withdraw it. The premiere was a notable success, and its reception in Leipzig and its listeners when he had the opportunity for the rest of his life. Through the advocacy of Clara Schumann, as well as Brahms' own performances in various parts of Europe, the concerto eventually found an audience, but this was not the composer's only contribution to the choral. Brahms had received excellent compositional training, primarily from Eduard Marxsen (his second piano teacher, to whom Brahms would dedicate Op. 83), but he was also taught at orchestration and deemed himself inexperienced enough that he relied heavily upon the advice of composer and violinist Joseph Joachim, Clara Schumann and others for advice regarding

Johannes Brahms

Piano Concerto No. 2 in B flat major, Op. 83

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He began sketching this concerto in the late spring of 1878 and completed the score at Pressbaum (near Vienna) on July 7, 1880. After an elaborate reading session organized by Brahms and his wife, he gave the premiere performance in Hamburg on October 10, 1881, with the orchestra of the National Theater under the direction of Alexander Einzel. The concerto is dedicated to Brahms' "dear friend and teacher Eduard Marxsen." In addition to solo piano, the work is scored for 2 flutes (the second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, tuba, and timpani. Brahms was less than forthright in his compositions, but he was warming slowly to the idea of writing a concerto, producing his first piano concerto in 1858, which was 25 years old. To understand why it took two decades for Brahms to compose a second concerto, let alone another piano concerto, it is necessary to know something of the events surrounding the disastrous Leipzig premiere of his first entry in the genre and of that work's difficult genesis.

The Piano Concerto in D minor, Op. 15, was Brahms' first major work featuring orchestra, and a most ambitious one at that: he sought to do for the concerto what Beethoven had done to symphonic form with his first symphony. The story began in May of 1851, shortly after Robert had attempted suicide as a result of Schumann's suicide. Brahms' early compositions captured the eye of Joseph Joachim, the leading violin virtuoso of his time. Joachim persuaded Brahms to submit his music to Robert Schumann, who praised the twenty-year-old "young eagle" in his musical journal as a genius "...called forth to give us the highest that lies in our expression of life and love!" Schumann's su...
Brahms Requiem
Sunday, October 21, 2001 • 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Mark Salmon, piano
Eleanor Stallcop-Horrox, soprano
Brian Box, baritone

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

JOHANNES BRAHMS
1833-1897

Piano Concerto No. 2 in B flat major, Op. 83

Allegrò non troppo
Scherzo: Allegro appassionato
Andante
Rondo: Allegretto grazioso

Mark Salmon, piano

INTERMISSION

JOHANNES BRAHMS
Ein deutsches Requiem, Op. 45

Selig sind, die da Leid tragen
Denn alles Fleisch
Herr, lehre doch mich
Wie lieblich sind deine Wohnungen
Ihr habt nun Traurigkeit
Denn wir haben heut
Selig sind die Toten

Eleanor Stallcop-Horrox, soprano

Our performance of Johannes Brahms' Ein deutsches Requiem is dedicated to the victims of the September 11, 2001 tragedy.

Please disconnect signal watches, pagers 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 Classical KING-FM 98.1.