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BACH BIRTHDAY CELEBRATION
SUNDAY, MARCH 16, 2003 — 3:00 PM
TOWN HALL
Terri Richter, soprano
Emily Lunde, mezzo-soprano
Jerry Sams, tenor
Phil Phillips, baritone

ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

JOHANN GOTTLIEB GOLDING (1727-1756)
Trio Sonata No. 4 in C major [formerly BWV 1037]
Adagio
Allegro
Largo
Gigue: Presto
Fritz Klein, violin
Stephen Provine, violin
Matthew Wynn, cello
George Shangrow, harpsichord

JOHANN SEBASTIAN BACH (1685-1750)
Wachet auf, ruft uns die Stimmen, BWV 140
Terri Richter, soprano
Jerry Sams, tenor
Phil Phillips, baritone

Intermission

JOHANN SEBASTIAN BACH (1685-1750)
Orchestral Suite No. 1 in C major, BWV 1066
(Ouverture)
Concertante
Gavotte I – Gavotte II
Forlane
Menuet I – Menuet II
Bourée I – Bourée II
Passepied I – Passepied II

JOHANN SEBASTIAN BACH (1685-1750)
Gott der Herr ist Sann und Schild, BWV 79
Terri Richter, soprano
Emily Lunde, mezzo-soprano
Phil Phillips, baritone

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Baritone PHILIP PHILLIPS received his Master's degree from Eastern Washington University and has appeared with various orchestras throughout the Pacific Northwest and in Germany, including the Spokane Civic Theater, Seattle Pro Musica and Seattle Comic Opera. He is currently baritone soloist and Assistant Choral Director at Unitarian Christian Church in Seattle as well as music director at Archbishop Thomas J. Murphy High School in Everett.

Violinist STEPHEN PROVINE has studied with Harry Cawood, Lesley Hatfield and Richard Kapuscinski at the Royal Northern College of Music in England, where he performed in a number of respected youth orchestras. In 1997 he left England to pursue a degree in Computer Science at Harvard University. However, he was a member of the Harvard-Radcliffe Orchestra and concertmaster of the Bach Society Orchestra. He is currently a software design engineer at Microsoft in Redmond and has performed with Orchestra Seattle since 2002.

Please join members of Orchestra Seattle and the Seattle Chamber Singers and special guest performers for our annual CHAMBER MUSIC MARATHON

FRIDAY, May 13, 2005: 6:00 PM - 11:00 PM
SATURDAY, May 14, 2005: 9:00 AM - 11:00 PM
SUNDAY, May 15, 2005: 9:00 AM - 11:00 PM

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JOHANN GOTTLIEB Goldberg Trio Sonata No. 4 in C major

Goldberg was born in Danzig (now Gdansk) and baptised on 17th August 1637. He died in Dresden and was buried there on April 15, 1706.

It is indeed ironic that a composer whose name will forever be associated with a work he did not write (Bach's Goldberg Variations) would have one of the finest works he did eventually receive a Bach's dedication.

Johann Gottlieb Goldberg was employed from a very early age by Count Hermann Karl von Keyserlingk, the Russian Ambassador to the court of St. Petersburg, who recognized the young man's prodigious talents as a keyboard player. Keyserlingk introduced Johann Sebastian Bach and asked the great composer to write for him “a little night music” to soothe him to sleep when he suffered frequent bouts of insomnia. Bach responded with his Aria with 30 Diverse Variations, BWV 988, published as Book IV of Bach's Clavierübung.

The cantata Wachtet auf ("Sleepers awake"), based on a hymn by Philipp Nicolai, was written in 1731 for the 27th Sunday after Trinity. The hymn is based on the parable of the wise and foolish virgins, and later turns to a description of the heavenly city of Zion. The hymn's three long stanzas and expansive melodic line, combined with the concept of Jesus' love for the soul as his bride, inspired a grand musical design: the three hymn stanzas form the cantata's beginning (for chorus and orchestra), middle (for tenor solo), and end (again for chorus and orchestra), while a recitative (first for tenor, then for bass) and a duet (for soprano and bass) are placed between the stanzas creating an a-b-a-c'-b'-c"-a" structure. (An anonymous librettist made extensive use of Biblical quotations, particularly from the Song of Solomon, in composing the texts for the recitative and duets).

In the extensive opening chorus, accompanied by oboes, horns and strings, the chorale melody is presented in long notes by the sopranos, beneath which the lower voices weave a rich contrapuntal fabric inspired by the words, rather than to the hymn tune itself. The lines of text and the orchestral interludes are arranged somewhat in the manner of a chorale prelude. The twelve repeated dotted notes in the first four measures perhaps symbolize the chiming of the midnight bell. The orchestra then proceeds to add an independent accompaniment to the chorus, possibly picturing the approaching of the heavenly bridegroom and the maidens' eager anticipation of his arrival. Out of these elements blossoms a sound combination of overpowering sensuous beauty.

The tenor recitative that forms the second movement is followed by a soprano-bass duet in which Jesus appears as the bridegroom of the soul, presented as one of the "wise virgins." The accompanying violin piccolo (a violin tuned a minor third higher) gives this duet a special glittering brilliance.

In the magnificent second chorale arrangement (the fourth movement), which is actually a three-part choral concerto, the hymn tune sung by tenors is interwoven by line with a (fortissimo molto) melody played by unison strings that is of a sweetness found rarely in Bach's cantatas; it may depict the gracious procession of the maidens going out to meet Jesus, the heavenly bridegroom.

In the fifth movement, a bass recitative accompanied by violin piccolo, strings and continuo, the "bridegroom (Jesus) is described as taking his bride to himself. Unsubstantial harmonies introduce the sixth movement, a second soprano-bass duet, accompanied by oboe and continuo, in
SOLO ARTISTS

Soprano TERRI RICHTER came to the Northwest in 1995 from Tennessee, where she received her Master's degree from Middle Tennessee State University. Since her arrival in Seattle, she has become firmly established as an outstanding recitalist and concert artist. In October of 1999, she made her debut with Seattle Opera as Barbarina in The Marriage of Figaro, returning in subsequent seasons to sing in The Magic Flute, Boris Godunov, Rossella and Un ballo in maschera. Next season she performs in both Falstaff and Ariadne auf Naxos. One of twelve young singers to be chosen for Seattle Opera's first national Young Artist Program, Ms. Richter received critical acclaim and a scholarship award for her portrayal of Despina in Così fan tutte. Ms. Richter is equally at home singing recital repertoire. She has been featured at Benaroya Hall with the Northwest Chamber Orchestra, Seattle Symphony and OSSC. She also performed with the Spokane Symphony, Fort Collins Symphony, Walla Walla Symphony, Bellevue Philharmonic, Pacific Northwest Ballet, Northwest Sinfonietta, and Bremerton Symphony. With OSSC, she has performed Handel's Brockes Passion and Israel in Egypt. Bach's Christmas Oratorio, Mass in B minor, St. John Passion and St. Matthew Passion, Monteverdi's 1610 Vespers, Purcell's Fairy Queen and Stravinsky's Pulcinella. Ms. Richter recently released her first CD, Someone to Watch Over Me, recorded with the Northwest Sinfonia.

Johann Gottlieb Goldberg

Triono Sonata No. 4 in C major

Goldberg was born in Danzig (now Gdansk) and baptized in the Catholic Church. He died in Dresden and was buried there on April 15, 1756. It is indeed ironic that a composer whose name will forever be associated with a work he did not write (Bach's Goldberg Variations) would have one of the finest works he ever composed

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Adagio
Alle breve
Largo
Gigue: Presto

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