SOLACE – A Sunday of Bach Cantatas

SUNDAY, NOVEMBER 7, 2004 – 3:00 PM
TOWN HALL

Julie Finch, soprano
Catherine Haight, soprano
Kathryn Weld, mezzo-soprano
Stephen Rumpf, tenor
Brian Box, baritone

ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

The Music of Johann Sebastian Bach (1685-1750)

Cantata BWV 147, “Herz und Mund und Tat und Leben”
Chorus
Tenor Recitative
Alto Aria
Bass Recitative
Soprano Aria
Choral
Tenor Aria
Alto Recitative
Bass Aria
Choral

Cantata BWV 51, “Jauchzet Gott in allen Landen”
Aria
Recitative
Aria
Choral
Aria
Julie Finch, soprano
David Cole, trumpet

– Intermission –

Cantata BWV 177, “Ich ruf zu dir, Herr Jesu Christ”
Chorus
Alto Aria
Soprano Aria
Tenor Aria
Choral

Cantata BWV 99, “Was Gott tut, das ist wohlgan”
Chorus
Bass Recitative
Tenor Aria
Alto Recitative
Soprano – Alto Duet
Choral

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Holiday Cheer!

Join us for our Family Holiday Concert “CHEER” at Meany hall, Monday, December 20, 2004 at 7:30
p.m. The concert will feature Benjamin Britten’s Ceremony of Carols for treble voices and harp as well as
some wonderful arrangements of popular Holiday Tunes from LeRoy Anderson to Seattle-composer
Robert Keechey. Stephen Wall will sing the beautiful “O Holy Night” and the program will end with a
joyful singalong. Bring the whole family! Reserved seat tickets are available for $22.00 general and
$18.00 for students and seniors—and, remember, youth 7-17 are welcome at all OSSCS concerts free of
charge with an accompanying adult. One free ticket per paid adult ticket; please request free tickets at the
time you place your order. Call Laurie at the office at (206) 682-5208; more info on the web at osscs.org.

How About Messiah!!!?

You haven’t seen Handel’s Messiah advertised this year—does that mean that OSSCS will not be doing
one of their very favorite works in December??? No, it does not, we are just not planning on advertising
our very special presentation to the general public. Our one-time only performance will take place on
Sunday afternoon December 5th at 3 p.m. at the First Free Methodist Church across from the SPU Campus
(same location as last year). The size and acoustics are perfect for our dramatic performance. Catherine
Haight, Emily Lunde, Stephen Wall, and Brian Box will be the solo quartet. George Shangrow and Robert
Keechey will play the two harpichords. The audience will be true Messiah aficionados—persons who
have responded to an invitation to attend. If you would like to receive an invitation, please see our box
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Cantata BWV 147, "Herz und Mund und Tat und Leben"
Erster Teil
1. Chor
Herz und Mund und Tat und Leben
Muß von Christo Zeugnis geben
Ohne Furcht und Habhaft,
Dass er Gott und Heiland sei.

2. Rezitativ T
Benedicite mund!
Gebt mir Innewarten des Seelen
Durch Dank und Rühmen künd;
Sie flinget bei sich an,
Des Heilands Wunder zu erzählen,
Was er aus ihn der Welt ergann.
O menschliches Geschrei,
Des Satans und der Sünde Knecht,
Du bist befebi
Durch Christi töstendes Erscheinen
Von dieser Last und Dienstbarkeit
Jedoch mein und dein verstockt Gemüt
Verweischet, verleugnet solche Güte;
Doch wisse, daß dich durch die Schrift
Ein allzuschabares Urteil trifft!

3. Aria A
Schmeich dich, o Seele nicht,
Deinen Heiland zu bekennen,
Soll er dich die seine nennen
Vor des Vaters Angesicht!
Doch wer ihn auf dieser Erden
Zu verleugnen sich nicht scheut,
Soll von ihm verleugnet werden,
Wenn er kommt zur Herrlichkeit.

4. Rezitativ B
Verstockung kann Gewalt gewoben
Bis sie des Höchsten arm vom Stuhle stöhnt;
Doch dieser Arm erhebt,
Oberschon vor ihn der Erde Kreis erhebt,
Hingeronn die Elenden,
So erflor.
O hochbliicht Christen,
Auf, machet euch bereit,
Etwas ist die angenehme Zeit,
Etwas ist der Tag des Heils: der Heiland heißt
Euch Leib und Leben
Mit Glaubensgaben rühren,
Auf, ruft zu ihm in brünstigem Verlangen,
Um ihn im Glauben zu empfangen!

5. Aria S
Bereite dir, Jesu, noch Itzo die Bahn,
Mein Heiland, erwähle
Die gläubende Seele
Und siehe mit Augen der Gnade mein an

Part One
1. Chorus
Heart and mouth and deed and life
must give testimony of Christ
without fear or hypocrisy,
that He is God and Savior.

2. Recitative T
Blessed mouth!
Mary makes the most immortal part of her
known through thanks and praise;
she begins to narrate to herself
the miracle of the Savior,
which He has worked in her as His handmaid.

A human race,
slaves to Satan and to sin,
you are freed
through Christ’s reassuring appearance
from this burden and servitude!
However your mouth and your stubborn spirit
supplices, denies such goodness;
yet know, that according to the scripture,
an all-too-sharp judgment will be yours!

3. Aria A
Love, thou art not ashamed, O soul,
to acknowledge thy Savior,
so shall He name His own
before His Father’s face!
Yet whoever, on this earth,
shall not deny Him,
shall be denied by Him
when he approaches glory.

4. Recitative B
Astonishment might dazzle the mighty,
until the arm of the Highest throws them down
from their thrones;
yet this arm uplifts,
although the orb of the earth trembles till it
the wretched, on the other hand,
which He has redeemed.
O most delighted Christians,
make yourselves ready,
now the pleasant time is here,
now is the day of salvation:
The Savior calls
you to arm body and soul
with the gifts of faith,
call, arise to Him in fervent longing,
in order to embrace Him in faith!

5. Aria S
Prepare, Jesus, even now the path for Yourself,
my Savior, select
the faithful souls
and look upon me with eyes of mercy!
6. Chorale
(Jesu, meiner Seelen Wonne, verse 6)

Zweiter Teil

7. Aria T

8. Rezitativ A
Der höchsten Allmacht Wunderhand Wirket im Verborgen der Erden. Johannes muß mit Geist erfüllen werden, ihn zielbar Liebe Band Bereits in seiner Mutter Liebe, daß er den Hellen kennt, ob er ihn gleich noch nicht mit seinem Mund nennt. Er wird bewegt, er hüpt und springet, indem Elizabet das Wunderwerk ausspricht, indem Mariæ Mund der Lippens Oppfer bringen. Wenn ihr, o Glübtige, des Fleisches Schwachheit merkt, wenn euer Herz in Liebe brennt, und doch der Mund den Hellen nicht bekennet, Gott ist es, der euch kraftig stärkt, er will in euch des Geistes Kraft erregen, ja Dank und Preis auf eure Zunge legen.

9. Aria B
Ich will von Jesu Wunder singen und ihm der Lippens Oppfer bringen, er wird nach seiner Liebe Bund das schwache Fleisch, den indischen Mund durch helliges Feuer kraftig zwingen.

10. Chorale
Jesus bliebt meine Freude, Meines Herzens Trust und Saft, Jesus weht er allem Leide, er ist meines Lebens Kraft, Meiner Augen Lust und Sonne, Meine Seelacht und Wonne; damit lasst mich Jesum nicht aus dem Herzen und Gesicht. (Jesu, meiner Seelen Wonne, verse 16)

*Jesu, meiner Seelen Wonne,* Martin Jahn 1661 (verses 6 and 16, movts. 6 and 10)

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four-part chorale harmonization. Between these chorale sections appear three arias, the first for solo and continuo (a bass instrument and keyboard), the second for soprano and oboe da caccia (played on the English horn) with continuo, and the third for tenor with violin, oboe da caccia or bassoon, and continuo accompaniment. The cantata thus proceeds musically and emotionally in a very satisfying motion from the highly elaborate to the comparatively simple, and then through increasing complexity of texture, to pure simplicity at the close.

Cantata 99,#2 was Gott tut, das ist wohlgetan (What God does is surely right)

A very virtuosic flute part is the outstanding feature of this cantata for the seventeenth Sunday after Trinity, probably written around 1724. The hymn melody appears in long notes in the soprano part in the opening chorale fantasia, in which the rhythmic figure of a longer note followed by two short notes is prominent. The flute andDramatic oboe d'amore lend this movement special beauty. A bass recitative is followed by an aria in which the highly florid flute part is the focus of attention. An alto recitative then leads to a duet for soprano and alto voices and flute and oboe d'amore. The cantata closes with a straightforward harmonization of the chorale melody with orchestral accompaniment.

Cantata 147, Herz und Mund und Tat und Leben (Heart and mouth and deed and life)

This two-part cantata, composed for the Feast of the Visitation of the Blessed Virgin Mary, dates from 1723, and is probably best-known for the famous setting of the tune, Jesu, Joy of man's desiring, with which both of its parts conclude. The triplet opening chorus features fugue outer sections, and is framed by a fanfare-like instrumental section that is repeated at the end. The trumpet lends a particularly festive brilliance to this section. After a tenor recitative aria, a brilliant, plangent oboe d'amore accompanies an aria for alto (Mary) that is characterized by fluidly shifting rhythms. A lovely aria for soprano and solo violin follows a bass recitative. The chorale that ends the first part of the cantata introduces the four-part vocal setting of the hymn melody, reinforced by the trumpet, for the first time. The dotted notes and triplet figures of the nearest independent counterpoint, which are frequently featured in organ chorales that symbolize the joy of Christmas, here form the link with the birth of Christ. Part II of the cantata begins with a relatively simple tenor aria in which the cello plays a decorated line rather than remaining in unison with the string bass as is usual in continuo parts. An alto recitative, accompanied by two oboes da caccia, is then followed by a coloratura aria for bass accompanied by the full orchestra, including oboes and trumpets. The cantata closes with another chorale verse, whose setting is identical with that which concluded the first part of the cantata.

Cantata 51, Jauchzet Gott in alln Landen! (Praise God in all lands)

Composed in Leipzig around 1730 for the seventeenth Sunday after Trinity Sunday in the Church Year (an earlier Sunday), this virtuoso solo cantata for soprano, trumpet, strings, and continuo begins with a spectacular aria in which the soprano duets with the glittering trumpet. The following recitativo adagio consists of two sections. The first recitative features a pulsating string accompany in; the second, halting vocal phrases accompanied by continuo alone depict the mouth's feeble babbling in its attempts at praise. Next comes a conventional recitativo adagio in a comforting, pastoral mood. In the cantata's closing section, the soprano, accompanied by the strings, sings the fifth verse of the chorale, Nun Lob, mein Seel, den Herren! (Now praise the Lord, my soul) to its 1740 melody. The voice is accompanied by two violins and bass, and thus forms part of a texture reminiscent of Bach's organ chorale preludes. The cantata closes jubilantly with a sparkling trumpet-spangled fugal Alleluia.
Cantata, which is perhaps the most operatic-like of his compositions. He was also appointed part-time court composer to the King of Poland and Elector of Saxony, Augustus III, in 1736 and dedicated to him the first two sections of the Mass in B Minor, containing some of his most religious works ever composed.

By 1750, Bach had begun to work less, partly because his constant struggles with his employers had reduced his interest in his duties as cantor, and also because his health was failing (he died in 1750). Weak sighted for years due to heredity, overwork, and poor lighting, Bach was nearly blind by 1749. He agreed to have two painful eye operations in the spring of 1750, but they were failures, and his health remained poor. After suffering a second stroke that was rapidly followed by a fever, Bach died on July 28, 1750, just ten days after his sight was suddenly but briefly restored. He left only a small estate, and his long-suffering widow, Anna Magdalena, became and remained an almshouse resident until her death ten years later.

Almost before he died, Bach's music was considered outmoded and unfashionable, even by his own talented sons, who helped to shape the new music of their own generation. For some 70 years after his death, Bach's music was all but forgotten, and it took musicians to rediscover this musical master. Mozart apparently heard Bach's motet, Singet dem Herrn ein neues Lied, with a shock: “What is this? Now there is something we can learn from!” he said, and it was Beethoven's brilliant playing of Bach's “Well-Tempered Clavier” that first gained him a reputation as a virtuoso performer in Vienna. But it was under Felix Mendelssohn in 1829 that the great St. Matthew Passion was performed for the first time since its composer's death, and thereafter, interest in and publication, study, and performance of Bach's works began to flourish worldwide.

Bach lived in a world where musicians were servants-craftsmen, and he wrote music for his masters in the churches, palaces, and town councils of 18th-century Germany. He was dedicated to his town council, however, to “the glory of God alone,” and indeed, the glory of his music, some of the greatest of all time, brings us joy in the performing and in the hearing this afternoon. It may someday bring joy even to far-away beings of Latin, and to those who overhear it.

A cantata is a composite form of vocal music normally consisting, in Bach's time, of four to six or more separate movements, including solo arias and recitatives, duets, and chorus movements, most frequently accompanied by an orchestra featuring a variety of instruments. Bach, the greatest master of the cantata form, composed over 300 of these works of which only about two hundred thirty have been preserved. No general description can suggest the infinite variety and the indescribable wealth of musical creativity, technical expertise, and passionate spirituality found in these marvelous works, which constitute the core of Bach's vocal output.

Cantata 177, Ich ruf zu dir, Her Jesu Christ (*I call to you, Lord Jesus Christ*)

This chorale cantata is for the fourth Sunday after Trinity (early summer) and is based on the hymn Ich ruf zu dir, whose verses reflect the Gospel reading appointed for the Sunday. In the first section, a chorale fantasia in triple meter, the original tune appears in long notes in the soprano part of the chorus, and in the closing section the melody is presented in a simple
Four Bach Cantatas

Notes by Lorette Knowles

Twenty-seven years ago, a gold-plated record was sent into space aboard the Voyager spacecraft. If that record should ever be played by extraterrestrials, the first communication representing humans to them will be the Brandenburg Concerto No. 2, by Johann Sebastian Bach, four of whose wonderful church cantatas make up this record.

A little more than a month after the birth of George Frederick Handel in Halle in February 1685, in the Thuringian town of Eisenach (about 30 miles from Halle, and near Wartburg Castle, Martin Luther’s twinpalace), Johann Ambrosius Bach and his wife, Elisabeth, welcomed both spring and their eighth child, Johann Sebastian. Ambrosius, like most of the other members of the extended Bach family, was a skilled and successful professional musician, who performed ceremonial music at the Eisenach town hall, and who later accepted a second position as court musician for the local duke. He was an accomplished singer and player of the violin and viola, and the young Sebastian may have learned those instruments from him, and from the organ from Ambrosius’ cousin, “the profound composer” Johann Christoph Bach, organist at St. George’s Church, where Sebastian soon became an experienced chorister.

The eight-year-old Sebastian attended the local Latin School, where Luther had studied, and did very well, but in May of 1654, his father died; his father remarried the following January, but himself died the next month, leaving his widow with probably five children. Sebastian and his brother Johann Jacob were taken into the home of their older brother, Johann Christoph, newly married, and organist at Ohrdruf. In his new environment, the family, Sebastian continued to excel in his musical and academic studies. A famous, but possibly apochryphal, story from this period has the 12-year-old Sebastian secretly removing a manuscript of clavier compositions by Bach that Bach had presented to him, and for various secular occasions, such as birthdays, weddings, and special events at the University of Leipzig. By this time, his superlative skills as an organist and his expertise in the construction of pipe organs had earned him considerable reputation, and his fame brought him many pupils and numerous opportunities to perform on organs in neighboring cities. In addition, he was later promoted to the newly created post of Concertmaster.

When Duke Wilhelm Ernst’s Kapellmeister died in 1766, Bach expected to be given his post, but when it was given to the old Kapellmeister’s relatively untested son for various political reasons, Bach resigned. The duke angrily refused to let his renowned concertmaster take the post. Prince Leopold’s court conductor at Anhalt-Cöthen, which he was offered in August 1717, and had him imprisoned for a month; eventually, the headstrong composer was released, discharged in disgrace, and allowed to leave Weimar with his young family. As Kapellmeister at Anhalt-Cöthen, Bach began to produce an amazing abundance of instrumental works for Prince Leopold (most of which have been lost). The Prince treated Bach with respect and affection. Sonatas and concertos for the violin

The true faith, Lord, I mean that you would give me, to live for you, to be of use to my neighbor, to keep your word faithfully.


4. Aria T Laß mich kein Lust noch Furcht von dir In dieser Welt abwenden, Beständig sein ans End gib mir, Du hast’s allein in Händen; Und wem du’s gibst, der hat’s umsonst: Es kann niemand erwehen, Noch erwerben Durch Werke deine Gnade, Die uns errett vom Sterben.


Ich ruf zu dir, Herr Jesu Christ, Johann Agricola 1529/31

Cantata BWV 99, “Was Gott tut, das ist wohlegen”

1. Chor Was Gott tut, das ist wohlegen, Es bleibt gerecht sein Wille; Er fängt meine Sachen an, Will mich halten stille.

2. Chorale What God does is well done, His will remains righteous; However he begins my affairs, I will instantly keep to him. He is my God,
June Finch has appeared as a soprano soloist with Orchestra Seattle and the Seattle Chamber Singers, the Bellevue Chamber Singers and Ballet Bellevue, the Seattle Mandolin Orchestra, and has been heard live on Classic KING FM Radio. In 2002 she played Pristine in a summer stock production of "The Penny Phantom of the Opera" for the Merc Playhouse in Twisp, WA. Ms. Finch is also a frequent recitalist throughout the Pacific Northwest.

Ms. Finch has been selected as a participant of various intensive vocal study programs including "Songfest" with Martin Katz, Bel Canto Northwest Institute, and The Vancouver Early Music Vocal Programme in B.C., Canada, with renowned early music soprano Ellen Hargis. She is a J. singers Artist Award (NATSA) competition held in New Orleans where she received the Karl Trump Award. Julie studies in Seattle with Marianne Welmans and Geoffrey Beers.

Soprano Catherine Haight is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past fifteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist in the Pacific Northwest Ballet in their productions of Carl Orff's Carmina Burana for over ten years and these performances have taken her to the Kennedy Center and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, her most recent collaboration with the ensembles was a performance of Klaus Sams' Earthmass in February of this year. She has made three recordings, including Messiah, with OSSCS and conductor George Shangraw. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

Mezzo-soprano Kathryn Weld has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St John's in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach's Mass in B minor. She has also made two solo appearances with the New York Philharmonic, with Charles Dutoit and Kurt Masur. She has appeared as a soloist with the Bayerischen Rundfunkchor, the Zürich Barock, and various other ensembles. Under the direction of Mark Volpe, she has performed Orff's Carmina Burana in a production presented by OSSCS and the Seattle Symphony Orchestra.

Stephen Rumpf, recently arrived in Seattle, has already established himself as a leading tenor in both opera and oratorio. Solo engagements this year include Rachmaninoff's The Bells with Tacoma Symphony, Distler's Weihnachtsoratorium with Northwest Chamber Chorale, and a recital with the Seattle Chamber Music Society.
Den rechten Glauben, Herr, ich mein, 
Den wöllst du mir geben, 
Dir zu leben, 
Mein Nächsten nütz zu sein, 
Dein Wort zu halten eben.

2. Aria E
Ich bist noch mehr, o Herr, Gottes, 
Du kannst es mir wohl geben: 
Doch die leierkamen zu Spott, 
Die Hoffnung gib dann doch.

Voraus, wenn ich nicht hier davon, 
Daß ich dir morgen vertrauen, 
Und nicht bauen 
Auf alles mein Tun, 
Sonst wird mich's ewig reuen.

3. Arie S
Verfile, daß ich aus Herzensgrund Mein' Feinden möge vergeben, 
Verzieh mir auch zu dieser Stund, 
Gib mir ein neues Leben; 
Dein Wort mein Speis laß allweg sein, 
Damit Sein nähre sich, 
Mich zu wehren, 
Wenn Unglück geht dahin, 
Das mich bald möcht abkehren.

4. Arie T
Laß mich kein Lust noch Furcht von dir 
In dieser Welt abwendung. 
Beständig sein end gib mir, 
Du hast's allein in Händen; 
Und wem du's gibst der hat's umsonst: 
Es kann niemand erwerben 
Noch enwerben 
Durch Werke deine Gnade, 
Die uns errett' vom Sterben.

5. Choral
Ich lieg im Streit und widerstreben, 
Hilf, o Herr Christ, dem Schwachen! 
An deiner Stelle allein ich kriege, 
Du kannst mich stärker machen, 
Kömmt nun Anfechtung, Herr, so weh, 
Daß sie mich nicht umstößen. 
Du kannst machen, 
Daß mir's nicht bring Gehad; 
Ich weiß, du wirst's nicht lassen.

"Ich ruf zu dir, Herr Jesu Christ", Johann Agricola 1529/31

Cantata BWV 99, "Was Gott tut, das ist wohltan gen"

1. Chor
Was Gott tut, das ist wohltan gen, 
Es bleibt gerecht sein Wille; 
Er flingt meine Sachen an, 
Wird in meinem Leben zügig.

2. Chorale
What God does is well done, 
His will remains righteous; 
However he begins my affairs, 
He will contently keep to Him. 
He is my God,
and the flute, and the justly famous Brandenburg Concertos, were written during Bach’s years at Cöthen. For a time, Bach’s situation seemed ideal, but in July of 1720, he returned from a trip with his patron to domestic devestation: his beloved wife, Maria Barbara, had recently taken ill, and died. Leaving him with his four surviving children (three had died in infancy) to care for. Seventeen months later, the 35-year-old Sebastian Bach married Anna Magdalena Wilcken, a 20-year-old soprano also orphaned by the stroke of mid-1729. Weak-sighted for years due to heredity, overwork, and poor lighting, Bach was nearly blind by 1749. He agreed to have two painful eye operations in the spring of 1750, but they were failures, and his health continued to deteriorate. After suffering a second stroke that was rapidly followed by a fever, Bach died on July 28, 1750, just ten days after his sight was suddenly but briefly restored. He left only a small estate, and his long-suffering widow, Anna Magdalena, became and remained an almshouse resident until her death ten years later. Almost before he died, Bach’s music was considered outdated and unfashionable, even by his own talented son, who helped to shape the new music of their own generation. For some 70 years after his death, Bach’s music was all but forgotten, and it took musicians to rediscover this musical master. Mozart apparently heard Bach’s motet, Singet dem Herrn ein neues Lied, with a shock: “What is this? Now there is something we can learn from!” he said, and it was Beethoven’s brilliant playing of Bach’s “Well-Tempered Clavier” that first gained him a reputation as a virtuoso performer in Vienna. But it was under Felix Mendelssohn in 1829 that the great St. Matthew Passion was performed for the first time since its composer’s death, and thereafter, interest in and publication, study, and performance of Bach’s works began to flourish worldwide. Bach lived in a world where musicians were servant-craftsmen, and he wrote music for his masters in the churches, palaces, and town councils of 18th-century Germany. He dedicated his music to his patron, however, “to the glory of God alone,” and indeed, the glory of his music, some of the greatest of all time, brings us joy in the performing and in the hearing this afternoon. It may someday bring joy even to far-ago beings of Latin, and to conewolves! A cantata is a composite form of vocal music normally consisting, in Bach’s time, of four or six or more separate movements, including solo arias and recitatives, duets, and chorus movements, most typically accompanied by an orchestra featuring a variety of instruments. Bach, the greatest master of the cantata form, composed over 300 of these works of which only about two hundred thirty have been preserved. No general description can suggest the infinite variety and the indescribable wealth of musical creativity, technical expertise, and passionate spirituality found in these marvelous works, which constitute the core of Bach’s vocal output.

Cantata 177, Ich ruf zu dir, Her Jesu Christ (I call to you, Lord Jesus Christ) This chorale cantata for the fourth Sunday after Trinity (early summer) is based on the hymn Ich ruf zu dir, whose verses reflect the Gospel reading appointed for the Sunday. In the first section, a chorale fantasy in triple meter, the original tune appears in long notes in the soprano part of the chorale, and in the closing section the melody is presented in a simple

Cantata BWV 51, “Jauchzet Gott in allen Landen”

1. Arie S
Jauchzet Gott in allen Landen! Was ist ein Mensch und wie die Welt An Geschöpfen in sich hält, Müssen dessen Ruhm erhöhen, Und wir wollen unserem Gott Gleichfalls ein Opfer bringen, Daß er uns in Kreuz und Not Allezeit habeigestanden.

2. Reizitativ S
Wir beten zu dem Tempel an, Da Gottes Ehre wohnt, Da dessen Treu, So täten wir, die doch Nicht auf lauter Segen hoffen. Wir preisen, was er uns hat getan, Muß gleich der schwache Mund von seinen Wundern fallen, So kann ein schlechtes Lob ihm dennoch wohlgefallen.

3. Arie S
Hächster, mache deine Güte Ferner alle Morgen neu. So soll vor die Vaterstreu Auch ein dankbares Gemiinde Durch ein freundes Lebem weisen, Daß wir deine Kinder helfen.

4. Chorale S
Sel Lob und Preis mit Ehren Gott Vater, Sohn, Heiligem Geist! Der voll in uns vermehren, Was er uns aus Gnaden verheißt, Daß wir in Vertrauen, Gänzlich uns küss in ihn, Von Herzen auf ihn bauen, Daß unser Herz, Mut und Sinn Ihm feuriglich anhangen, Drauf singen wir zur Stund: Amen, wir werden’s erlangen,Glaub’n wir aus Herzensgrund.

("Nun lob, mein Seel, den Herren," verse 5)

5. Arie S
Alleluia!

("Nun lob, mein Seel, den Herren," verse 5: Johann Gribrahn 1549 (novel 4)

Cantata BWV 177, Ich ruf zu dir, Herr Jesu Christ

1. Chor
Ich ruf zu dir, Herr Jesu Christ, Ich bitt, erbär mein Klagen, Verleiß mir Gnad zu dieser Frist, Laß mich doch verzagen;

2. Chor
Ich ruf zu dir, Herr Jesu Christ, Ich bitt, erbär mein Klagen, Verleiß mir Gnad zu dieser Frist, Laß mich doch verzagen;
6. Choral


Zweiter Teil

6. Choral

Happyl who has Jesum, o how tightly I cling to Him, so that He delights my heart when I am sick and sad. I have Jesum, who loves me and gives Himself to me as my own; ah, therefore I will not let go of Jesum, even if my heart is breaking.

Part Two

7. Aria T

Help, Jesum, help that I may also acknowledge You in prosperity and in woe, in joy and in sorrow, so that I may call You my Savior in faith and calmness, that my heart may always burn with Your love.

8. Recitative A

The wondrous hand of the exalted Almighty is active in the mysteries of the earth. John must have been filled with the Spirit, the bond of love drew him already in his mother’s body, so that he knew the Savior, even though he could not name Him with his mouth, he became lively, he leapt and stirred, while Elizabeth expressed the miracle, while Mary’s mouth made her child’s offering. If you, o believers, note the weakness of the flesh, if your hearts burn in love, and yet your mouths do not acknowledge the Savior, then it is God who will powerfully strengthen you, He will stir up the power of the spirit in you, indeed lay thanks and praise upon your tongues.

9. Aria B

I will sing of Jesum’s wonders and bring my lip’s offering to Him. He will compel weak flesh, the earthy mouth powerfully, through the holy fire, towards the bond of His love.

10. Choral

Jesum bleibt meine Freude, Meines Herzens Trost und Saft, Jesum wehret allem Leide, Er ist meines Lebens Kraft, Meiner Augen Lust und Sonne, Meiner Seele Schatz und Wonne; Danum lieb ich Jesum nicht Aus dem Herzen und Gesicht. ("Jesu, meiner Seelen Wonne," verse 16)

*Jesu, meiner Seelen Wonne," Martin Jahn 1661 (verses 6 and 16, movts. 6 and 10)

Four-part choral harmonization. Between these choral sections appear three arias, the first for soprano and alto (a bass instrument and keyboard), the second for soprano and oboe da caccia (played on the English horn) with continuo, and the third for tenor with violin, oboe da caccia or bassoon, and continuo accompaniment. The cantata thus proceeds musically and emotionally in a very satisfying motion from the highly elaborate to the comparatively simple, and then through increasing complexity of texture, to pure simplicity at the close.

Cantata 99, Was Gott tut, das ist wohlgemerkt (What God does is surely right)

A very virtuosic flute part is the outstanding feature of this cantata for the fourteenth Sunday after Trinity, probably written around 1724. The hymn melody appears in long notes in the soprano part in the opening chorale fantasia, in which the rhythmic figure of a longer note folowed by two short notes is prominent. The flute and ornamental oboe d’amore lend this movement special beauty. A bass recitative is followed by a tenor aria in which the highly florid flute part is the focus of attention. An alto recitative then leads to a duet duet for soprano and alto voices and flute and oboe d’amore. The cantata closes with a straightforward harmonization of the chorale melody with orchestral accompaniment.

Cantata 147, Herz und Mund und Tat und Leben (Heart and mouth and deed and life)

This two-part cantata, composed for the Feast of the Visitation of the Blessed Virgin Mary dates from 1723, and is probably best-known for the famous setting of the tune, Jesus, joy of man’s desiring, with which both of its parts conclude. The triplicate opening chorus features fuller orchestral outer sections, and is framed by a fantasia-like instrumental section that is repeated at the end. The trumpet lends a particularly festive brilliance to this section. After a tenor recitative recitative, a brilliant, plangent oboe d’amore accompanies an aria for alto (Mary) that is characterized by fluidly shifting rhythms. A lovely aria for soprano and solo violin follows a bass recitative. The chorale that ends the first part of the cantata introduces the four-part vocal setting of the hymn melody, reinforced by the trumpet, for the first time. The dotted notes and triplet figures of theنشست independent countermelodies, which are frequently featured in organ chorales that symbolize the joy of Christmas, here form the link with the birth of Christ. Part II of the cantata begins with a relatively simple tenor aria in which the cello plays a decorated line rather than remaining in unison with the string bass as is usual in continuo parts. An alto recitative, accompanied by two oboes da caccia, is then followed by a coloratura aria for bass accompanied by the full orchestra, including oboes and trumpets. The cantata closes with another chorale verse, whose setting is identical with that which concluded the first part of the cantata.

Cantata 51, Jauchzet Gott in allen Landen (Praise God in all lands)

Composed in Leipzig around 1730 for the fourteenth Sunday after Trinity Sunday in the Church Year (an early autumn Sunday), this virtuoso solo cantata for soprano, trumpet, strings, and continuo begins with a spectacular aria in which the soprano duets with the glitering trumpet. The following recitative consists of two sections. The first recitative features a pulsating string accompaniment; in the second, halting vocal phrases accompanied by continuo alone depict the mouth’s feeble babbling in its attempts at praise. Next comes a continuo duet in a comforting, pastoral setting (movt. 13/8). In the cantata’s closing section, the soprano, accompanied by the strings, sings the fifth verse of the chorale, Nun Lob, mein Seel, den Herren (Now praise the Lord, my soul) to its 1540 melody. The voice is accompanied by two violins and bass, and thus forms part of a texture reminiscent of Bach’s organ chorale preludes. The cantata closes jubilantly with a sparkling trumpet-sanged fugue "Alleluia."

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"Jesu, meiner Seelen Wonne," Martin Jahn 1661 (verses 6 and 16, movts. 6 and 10)
Cantata BWV 147, "Herz und Mund und Tat und Leben"

Erster Teil

1. Chor

Herz und Mund und Tat und Leben
Muß von Christo Zeugnis geben
Ohne Furcht und Heerete,
Was er Gott und Heiland sei.

2. Rezitativ T

Benedicite, mundi mammal! 
Jetzt macht ihr Innersten der Seele 
Durch Dank und Rühmen kund;
Sie fliegt bei sich an,
Des Heilands Wunder zu erzählen,
Was er ihr als seiner Magd getan.

O menschliches Geschöpf, 
Des Satan und der Sünden Knecht,
Doch sol handelt in Christi tröstendes Erscheinen, 
Von dieser Last und Dienstbarkeit.

Jedoch mein Mund und dein verstockt Gemüteerverwirrt, verleugnet solche Güte;
Doch wisse, dass dich nach der Schuf
Ein allzuscharfes Urteil trifft!

3. Aria A

Sünde dich, o Seele nicht, 
Deinen Heiland zu bekenken, 
Soll er dich seine nennen 
Vor des Vaters Angesicht. 

Doch wer ihn auf dieser Erden 
Zu verleugnen sich nicht scheut, 
Soll von ihm verleugnet werden, 
Wenn er kommt zur Herrlichkeit.

4. Rezitativ B

Verstöckung kann Gewaltige verblenden, 
Bis sie des Höchsten Arm vom Stuhle stoßt; 
Doch dieser Arm erhob, 
Obwohl vor ihm der Erdkreis erhob.

Hingegen die Elenden, 
So erflört. 

O hochgebene Christen, 
Auf, machet euch bereit;
Nicht ist die Angenehmzeit, 
Nicht der Tag des Heils: der Heiland hat 
Euch Leib und Leben 
Mit Glaubensgaben rüsten, 
Auf, ruft zu ihm in brünstigem Verlangen, 
Um ihn im Glauben zu empfangen!

5. Aria B

Bereite dir, Jesu, noch Izzo die Bahn, 
Mein Heiland, erwähle 
Die glänzende Seele, 
Und siehe mit Augen der Gnade mich an!
SOLACE – A Sunday of Bach Cantatas

SUNDAY, NOVEMBER 7, 2004 – 3:00 PM
TOWN HALL

Julie Finch, soprano
Catherine Haight, soprano
Kathryn Weld, mezzo-soprano
Stephen Rumph, tenor
Brian Box, baritone

ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

The Music of Johann Sebastian Bach (1685-1750)

Cantata BWV 147, "Herz und Mund und Tat und Leben"

Chorus
Tenor Recitative
Alto Aria
Bass Recitative
Soprano Aria
Choral
Tenor Aria
Alto Recitative
Bass Aria
Choral

Cantata BWV 51, "Jauchzet Gott in allen Landen"

Aria
Recitative
Aria
Choral
Aria
Julie Finch, soprano
David Cole, trumpet

— Intermission —

Cantata BWV 177, "Ich ruf zu dir, Herr Jesu Christ"

Chorus
Alto Aria
Soprano Aria
Tenor Aria
Choral

Cantata BWV 99, "Was Gott tut, das ist wohlgetan"

Chorus
Bass Recitative
Tenor Aria
Alto Recitative
Soprano – Alto Duet
Choral

———

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Holiday Cheer!

Join us for our Family Holiday Concert “CHEER” at Meany hall, Monday, December 20, 2004 at 7:30 p.m. The concert will feature Benjamin Britten’s Ceremony of Carols for treble voices and harp as well as some wonderful arrangements of popular Holiday Tunes from LeRoy Anderson to Seattle-composer Robert Keachley. Stephen Wall will sing the beautiful “O Holy Night” and the program will end with a joyful singalong. Bring the whole family! Reserved seat tickets are available for $22.00 general and $18.00 for students and seniors—and, remember, youth 7-17 are welcome at all OSSCS concerts free of charge with an accompanying adult. One free ticket per paid adult ticket; please request free tickets at the time you place your order. Call Laurie at the office at (206) 682-5208; more info on the web at osscs.org.

How About Messiah!!??

You haven’t seen Handel’s Messiah advertised this year—does that mean that OSSCS will not be doing one of their very favorite works in December?? No, it does not, we are just not planning on advertising our very special presentation to the general public. Our one-time only performance will take place on Sunday afternoon December 5th at 3 p.m. at the First Free Methodist Church across from the SPU Campus (same location as last year). The size and acoustics are perfect for our dramatic performance. Catherine Haight, Emily Lunde, Stephen Wall, and Brian Box will be the solo quartet. George Shangrow and Robert Keachley will play the two harpsichords. The audience will be true Messiah aficionados—persons who have responded to an invitation to attend. If you would like to receive an invitation, please see our box office personnel or phone Laurie at the office at (206) 682-5208.