“VIRTUE”
SATURDAY, MAY 14, 2005 — 8:00 PM
TOWN HALL SEATTLE

ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, Conductor

PROGRAM
Giovanni Pierluigi da PALESTRINA (ca. 1525 – 1594)
Slut Dervus
My Heart Seemed as Though Dying
Johannes BRAHMS (1833 – 1897)
Warum ist das Licht gegeben dem Müsßeligen, Op. 74, No. 1
Kia SAMS (1945*)
Signs on Edmonds Marina Beach: Marine Mammals
The Pacific Ocean is 135 Miles from Here
The Darkest, Wettest Winter in History
Claude LE JEUNE (1528 - 1600)
Si Deus Voss Lewres de Roses
Giovanni Gabrieli (1557 – 1612)
Jubilate Deo
Kia SAMS (1945*)
The Crush of Night
An die Musik
Before Winter
Proposal
Hand me down my silver Trumpet

— Intermission —

FREDERICK HANDEL (1685-1759)
Ode for St. Cecilia’s Day
Julie Finch soprano
David Broekyker tenor

Please disconnect signal watches, pages and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.
Program Notes

BRAHMS: "Wozzek ist der Licht gegeben dem Muhlenweg". Op. 74, No. 1

The great German master of musical craft, Johannes Brahms (1833-1897), is ranked among the finest composers of all time. With their structure of duty and lack of dependence on extraneous images or ideas, their rich harmonies, passion, and lyricism, Brahms' works combine tonal structure with a freedom of expression and characteristics of both the Classical and the Romantic styles of musical composition.

Born in Hamburg, Brahms became a resident of Vienna and remained there for some 30 years as a renowned and successful composer of music in almost every genre except opera. He conducted a Viennese musical society and revised manyneglected compositions by Bach, Handel, and Mozart. He was acquainted with all major figures in music, and he collaborated with various performers, including the distinguished pianist and conductor. Brahms was the composer of over 150 works, mainly in the fields of chamber music, song cycles, and operas.

The Two Motets, Op. 74, were published in 1878 and dedicated to the famous Bach scholar, Philipp Spitta, likely as an acknowledgment of the influence of the master's music in these pieces. The first motet for mixed voices, in four parts, with a full violin accompaniment. This was composed in 1878 and performed in Vienna in 1878 using music from his unfinished Missa canonica of 1865.

For this motet, Brahms selected biblical texts from the first three chapters of Job and Lamentations, the fifth chapter of James, and a paraphrase by Martin Luther of the evening canticle, "Lord, now let your servant depart in peace." Their mood moves from deep pessimism through patient endurance to calm resignation. The first of the motet's movements is a relentless and dissonant descent into the anguished choral cries of "Why?!" with four-part chromatic counterpoint. In the comforting second movement, six rising vocal lines (divisi) are heard, and even in cantile of innonence of another, as hearts and hands are lifted heavenly. The skilful third movements is marked by music of the second movement returning to the second section, concluding with a peaceful four-part choral (a harmonization of Luther's "Mit Fried und Freud""). In the main key of the opening movement, thus bringing to mind the tradition of Bach's funeral motets, and presenting a hopeful response to the church's thematic character of the opening movement.

PALESTRINA: "Sluoi Ours" and "My Heart Seemed As Though Dying"

From choral to church music, Giovanni Palestrina (1525-1594) lived his whole life in Rome, where he wrote a large number of especially beautiful and serene masses, madrigals, and motets. During the latter part of his life, Palestrina revised music collections to accommodate changes made by the Council of Trent that were intended to purify Roman Catholic church chant of the "barbarisms", "licences, contrarieties, and superfluities" which had come into them "as a result of the clumsiness or negligence or even wickedness of certain composers, scribblers, and printers." His own music finally achieved the height of its stylistic and structural aims, greatly affecting the aesthetic goals, as he produced polyphonic choral music (whose individual vocal lines are of equal importance and move independently of one another) in which the texts remained understandable. His church music was characterized by the clarity of its melodic lines in which little use was made of "Illustrative" tone-painting of texts or dissonance. This then provided a "background music" for worship, and came to be considered the ideal that other composers of liturgical music strove to attain.

The c4lyng 4-voice motet "Sluoi Ours," a setting of the opening verse of Psalm 42 probably written around 1560, is a fine example of the way Palestrina's music met the requirements of the Council of Trent. Both this work and the lovely 4-part madrigal, "My Heart Seemed As Though Dying," provide examples of the "Palestrina choral" as a musical line that is beautifully balanced between rising and falling melodic sections.

GABRIELI: "Jubilate Deo"

The Italian Gabrieli, composer, and teacher, Giovanni Gabrieli (1557-1612) was one of the most celebrated masters of the Venetian School of musical composition. He was highly significant in the development of the concertato style, which emphasized the use of contrasting combinations of voices and instruments.

His music was written almost exclusively for the church. It was an organist at St. Mark's Cathedral in Venice from 1584 until his death, and was the principal composer of ceremonial music for the cathedral. He also composed a 8-part (SSATTTBB) motet, "Jubilate Deo," whose text is derived mostly from various Psalms, appears in the famous 1587 collection, Sacram Sacrifia, for 6 voices and instruments.

LE JEUNE: "Si Deus Voxasset Iesui"

The works of French composer Claude Le Jeune (1588-1656) display some of the most striking combinations of "ancient" and "modern" musical ideas in the history of Western music. In his compositions he synthesized a wide range of resources into a style both new and solid that marks him as one of the most talented composers of his time.

A major figure in Parisian intellectual circles, Le Jeune was a close friend of the prominent member of the Academy of Antoine de Bafle, dedicated to the reform of poetry and music. Henry IV appointed his "master composer" and later "Master of the King's Music," and Le Jeune also enjoyed the patronage of William of Orange and the Duke

of Arjou. His surviving works include many secular chanson (songs) such as "Si Deus Voxasset Iesui," a vast quantity of protestant motets, a number of Latin motets, a Magnificat, a mass, and three outstanding instrumental fantasias.

ORCHESTRA SEATTLE

VIOLIN
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Stacey Oye
Lauren Daugharty
Jason Hershey
Manchung Ho
Marti Hunter
Fritz Klein*
Natalia Lewis
Maaike \nGregor Nitsche
Stephen Provino**
Jo Hansen**
Betsy Alexandra

VIOLA
Deborah Doxut
Jim Lurie
Katherine McWilliams*
Patience Lyn
Jill Reed*
Karen Thomson

CELLO


OBOE
Brent Hagel*
John Dimond

BASS
Jo Hansen*
Doug Person

** principal
** concertmaster

SOPRANO
Sue Cobb
Crise Cugini
Kyla Deremer
Susie Dier
Dana Durscak
Ann Erickson
Cinda Freeze
Heather MadGuin
Lisa Hoffman
Kelli Hood
Lorette Knowles
Illi Krawczenko
Peggy Kurtz
Linda Mendez
Nancy Shaadon
Melissa Thrivory
Leslie van Cleef
Pat Vetterlein

ALTOS
Carolyn Cross Avery
Deanna Frythe
Theresa Goddard
Suzi Means
Laurie Medill
Christine Rickett
Julia Aloucy Thiel

BARITONE


TENOR
Paul Benningfield
Ronald Carlson
Ralph Cuck
Peter Garbes

d

BASS
Stephen Brady
Greg Canove
Chad Driesbach
Douglas Durscak
Paddy McDonald

SEATTLE CHAMBER SINGERS

SOLOISTS
Soprano Julie Finch has appeared as a soloist with Orchestra Seattle and the Seattle Chamber Singers, the Bellevue Chamber Singers and Ballet Seattle, the Seattle Mandolin Orchestra, and has been heard live on Classic KING-FM radio. In 2002 she played Pristina in a summer stock production of The Pinch Penny Phantom of the Opera for the Merc Playhouse in Twisp. Ms. Finch is also a frequent recitalist throughout the Pacific Northwest. She has been selected as a participant of various intensive vocal study programs including "Song" at the Summer Voice Institute, and the Vancouver Early Music Vocal Program in Canada, with renowned early music soprano Ellen Hargis. She is a past winner of the Seattle Civic Opera Association competition, the Helen Crowe Snelling competition, the Mary Louise Carnegie Grant Scholarship and has appeared on Ladies' Musical Chorus of Seattle awards debut tour. This past July, Ms. Finch was a national semifinalist in the National Association of Teachers of Singers Artist Award (NATSAA) competition held in New Orleans, where she received the Martin Kurt Trump Award. Ms. Finch's studies in Seattle with Marianne Welmott and Geoffrey Boers.


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Heinrich Schütz (1585 - 1672)

Sinfonia No. 1

In jubilo judaeorum, op. 2, no. 1

Sicut Cervus Sicut cervus desiderat ad fontem aquarum
desiderat anima mea ad te Deum.

My Heart Seemed as Though Dying Mori quasi il mio core,
Quando la Bianca mano mi dieke
Ah me, quietly
Flor, chi’meveo d’odor spirava andore
No perfume it gave, but breathed love’s sighing
Or a’un bel far m’ha quasi il cor distrutto
By this fair flower my heart is nigh destroyed
Che farta il dolce frutto.

Johannes Brahms (1833 - 1897)

Worum ist das Licht gegeben den Müheligen, Op. 74, No. 1

Job 3:20-23.

20. Verum giebt er dem Mühseligen Licht
und Leben den Verzerrten
20. Why is light given to him that is
in misery, and life to the bitter in soul.

21. [denn], die auf den Tod warten,
ein lebt nicht da, und die nicht mich
graben mehr als nach verborgnen Schätzen,
21. who long for death, but it comes not,
and dig it for more than for his treasures;

22. die sich bis zum Jubel freuen
würden, Wonne hätten, wenn sie das Grab fänden –
22. who rejoice exceedingly, and are
glad, when they find the grave?

23. dem Mann, der sein Weg verborgen
ist und der Gott von allen Seiten
eingeschlossen hat?
23. Why is light given to a man whose
way is hid, whom God has hid in it?

Lamentations of Jeremiah 3:41.

Lasset uns unser Herz samt den Händen aufheben zu Gott im Himmel.

41. Laßt uns unser Herz samt den
Händen erheben zu Gott im Himmel.
41. Let us lift up our hearts and
hands to God in heaven:

James 5:11.

Siehe, wie wir preisen seilt, die erduldet haben.
Die Geduld Höhe habt ihr gehör, und das Ende des Herrn habt ihr
gesehen; denn der Herr ist barmherzig und ein Erbarmender.
11. Siehe, wie wir preisen die Glückselig,
die ausgehört haben. Vom Ausharren
Höhe habt ihr gehör, und das Ende
[das] Herrn habt ihr gesehen, daß der
Herr voll inmitten Mitgefühls und barmherzig ist.

Martin Luther

Mit Fried und Freud ich fahr dahin,
in Gottes Willen,
getrost ise mir mein Herz und Sinn,
sanft und still.
Was Gott mit verheiren hat,
der Tod ist mir Schlot worden.

Georg Friedrich Händel (1685 - 1759)

Ode for St. Cecilia’s Day

From harmony, from heav’nly harmony
This universal frame began.
When Nature underneath a heap
Of jarring atoms lay,
And could not heave her head,
The tuneful voice was heard from high,
Arise ye more than dead.
Then cold, and hot, and moist, and dry,
In order to their stations leap,
And music’s pow’r obey.
From harmony, from heav’nly harmony
This universal frame began:
From harmony to harmony
Through all the compass of the notes it ran,
The dissonant clear in man.

What passion cannot music raise and quell
When Jubal struck the corded shell,
His lashing brethren stood around
And wond’ring, on their faces fell
To worship that celestial sound:
Less then a god they thought there could not dwell
Within the hollow of that shell
That spoke so sweetly and so well.
What passion cannot music raise and quell
When the trumpet’s loud clangor
Exhales to ears
With shrill notes of anger
And mortal alarms,
The double double double beat
Of the thundering drum
Criss, hack the foes come;
Charge, charge, ’tis too late to retreat.
The soft complaining flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper’d by the writhing lute.

Sharp violins proclaim
Their jealous pangs, and desperation,
Fury, frantic indignation,
Depth of pains and height of passion,
For the fair, disdainful dame.

But oh what art can teach
What human voice can reach
The sacred organ’s praise?
Notes inspiring holy love,
Notes that wing their heavenly ways
To mend the crooks above.
Ophirou could lead the savage race;
And trees unrooted left their place;
Sequacious of the lynx;
But bright Cecilia stand the wonder high;
When to her organ, vocal breath was given,
An angel heard, and straight appeared
Materializing earth for Heaven.

- John Dryden (1631-1700)
Kia SAMS (1945*)
The Crush of Night
The lonely land sends word to us:
The willow and the graying dawn,
The cold breeze, the wintry blast,
The Arch of Darkness newly sown.
They all portend a velvety Mass.
Our only solace from the storm.
Some wounds so deep that Heaven sighs:
The cost too great, the grief too low,
Some ways too dark, the price too high
For hope to cover us with sky.
Still there's whimper to the grief
That goes beyond the depths of night,
Speaks comfort to our shaman lives,
Embracing loss with Heaven's sight.

Grand Mystery above all sense,
We yield our battered ways to grace.
We walk a path we cannot know
And trust that Love will show its face.

- Franz Schober

Kia SAMS (1945*)
Signs on Edmone Montana Beach: Marine Mammals
Warning! Marine Mammals are protected by Federal Law.
Please Do Not Disturb Marine Mammals.
Observe them from a safe distance and keep Pets on a leash.
Marine Mammals are wild animals and can be dangerous.
It is against the law to feed, harass, hunt, capture or kill Marine Mammals.
This includes any act of Pounding, Torment, or Annoyance
That has the Potential to injure or Disturb a Marine Mammal.
Violators are Subject to Civil and Criminal Penalties
under the Marine Mammal Protection Act.
No dogs allowed in Marine Beach Park
No wheel sports on Public Walkways,
No Trepassing on Breakwater.
Do not Jump or Dive off Bridge.
No fires on Beach.

The Pacific Ocean is 135 miles from Here
The Pacific Ocean is one hundred thirty-five miles from here.
Without doubt Puget Sound is the Pacific Ocean caught in a pen.
Without doubt it is salt water, smells of sea girt.
But the Sound forgets days and nights rolling between continents,
But the Puget Sound forgets how to thunder,
how to roll its waves, how to VACUUM the shore with undertow,
how to thrust lunar agitation.
Even when trenching a wake it doesn't remember how to ocean.
Without doubt, here, the Sound seldom stirs a breath.

Tonight just outside my window,
It undulate bely as a Persian cat.

- Carol Levin

Claude LE JEUNE (1528 - 1600)
Si dessus voz Leves de Roses
Si dessus voz leves de roses,
Je voy mes liessees disclosures.
Mon apat, ma vie, et mon bien,
Vous ne pouvez me las defendre
Par tout je mien je puis reprendre
Il faut que chacun ayt la sien.

When I gaze on thy lips of roses,
My heart its great delight disclosure,
My spirit (soul), my life, my fair,
You cannot defend me (against your lips)
Because all that is mine I must recover.
It must be that each one has his own.

Giovanni Gabrieli (1557 - 1612)
Jubilate Deo
Jubilate Deo omnia terra
quae sib benevolent homo
qui iter Dominum
Jubilate Deo omnia terra.
Deus laevem conjungat vos
et ipe alt volucrum.
Mittat nobis austium de sancto,
et deuen faciat vos.
Jubilate Deo omnia terra.
Benedictus vobis Dominus ex Sion,
qui fecit celeberr et terram.
Jubilate Deo omnia terra.
Sanctum Domino in addestia.

O be joyful in the Lord, all ye lands,
for thus shall the man be blessed
that heareth the Lord.
O be joyful in the Lord, all ye lands.
May the God of Israel unite you
and himself with you.
May he send thee help from the sanctuary,
and strengthen thee out of Sion.
O be joyful in the Lord, all ye lands.
The Lord that made heaven and earth
gives thee blessing out of Sion.
O be joyful in the Lord, all ye lands.
Serve the Lord with gladness.
Kia SAMS (1945*)

The Crash of Night
The lonely land sends word to us:
the willow and the graying dawn,
the cold dew, the wintry blast,
the Arch of Darkness newly seen.
They all portend a veil'd Mass.
Our only solace from the storm.

Some wounds so deep that Heaven sighs:
The cost of it, the grief too low,
Some ways too dark, the price too high
for Hope to cover us with sky.
Still there's whisp'ring to the grief
that goes beyond the depths of night,
Speaks comfort to our shaken lives,
Embracing loss with Heaven's sight.

Grand Mystery above all sense,
We yield our battered ways to Groove.
We walk a path we cannot know
and trust that Love will show its face.

- Franz Schobert

Kia SAMS (1945*)

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That has the Potential to injure or Disturb a Marine Mammal.
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No boat allowed in Marine Beach Park.
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No Trespassing on Breakwater.
Do not Jump or Dive off Bridge.
No fires on Beach.

The Pacific Ocean is 135 Miles from Here.
The Pacific Ocean is one hundred thirty-five miles from here.
Without doubt Puget Sound is the Pacific Ocean caught in a pen.
Without doubt it is salt water, smells of sea girt.
But the Sound forgets days and nights rolling back between continents,
But the Puget Sound forgets how to thunder,
how to roll its waves, how to vacuum the shore with undertow,
how to thrash lunar agitation.
Even when trenching a wake it doesn't remember how to ocean.
Without doubt, here, the Sound seldom ruffles a foth.
Tonight just outside my window,
It undulates slowly as a Persian cat. Ah!

- Carol Levin

Claude LE JEUNE (1528 - 1600)

Si desseus Vov Leves de Roses
Si desseus vos leves de roses,
Je voy mes lasses disclosures,
Mon despit, ma vie, et mon bien,
Vous ne pourez nous les defendre
Par tout le diable je puis reprendre:
Il feut que chacun ayt sa sien.

When I gaze on thy lips of roses,
My heart its great delight doth disclose,
My spirit (soul), my life, my fair,
You cannot defend me (against your lips)
Because all that is mine I must retain,
It must be that each one has his own.

Giovanni Gabrieli (1557 - 1612)

Jubilate Deo
Jubilate Deo omnia terra
Qua sit benedictus homo
qui Jesum Dominum
Jubilate Deo omnia terra.
Deus laceravit conjuratione vos et ipse alit voceum.
Mittat volubilium de sancto, et de confusione vos.
Jubilate Deo omnia terra.
Benedicat vos Dominus ex Sion, qui fecit caelestem et terram.
Jubilate Deo omnia terra.
Serva Dominus in iudicab.

O be joyful in the Lord, all ye lands, for thus shall the man be blessed that feareth the Lord.
O be joyful in the Lord, all ye lands.
May he God of Israel unire you and himself with you.
May he send thee help from the sanctuary, and strengthen thee out of Sion.
O be joyful in the Lord, all ye lands.
The Lord that made heaven and earth gives thee blessing out of Sion.
O be joyful in the Lord, all ye lands.
Serve the Lord with gladness.

- Carol Levin

- Arthur Mampel
Giovanni Pierluigi da PALESTRINA (ca. 1525 - 1594)

Silent Cerus
Silent cerus desiderat ad fonte aquarum,
Iter desiderat anima mea ad te Deus.

My Heart Seemed as Though Dying
Mori quasi il mio core,
Quando la Bianca mano mi diede
Animal pian piano
Flor, oh'meevo d'odor spirava ardore
Or s'un bel far m'ha quasi il cor distrutto
Che fara il dolce frutto.

Johannes BRAHMS (1833 - 1897)

Worum ist das Licht gegeben den Mühlenigen, Op. 74, No. 1

Job 3:20-23.
20. "Worauf es mich Etlichen Licht
und Leben den Verheerten
21. [denen], die auf den Tod warten,
und er let nicht da, und die nach ihm
graben mehr als nach verborgenen Schätzen,
22. die sich bis zum Jubel freuen,
würden, Wonne hätten, wenn sie das Grab fänden,
23. dem Mann, dem sein Weg verborgen
ist und der Gott von allen Seiten
eingeschlossen hat?

Lamentations of Jeremiah 3:41.
Lasset uns unser Herz samt den Händen aufheben zu Gott im Himmel.
41. Laßt uns unser Herz samt den
Händen erheben zu Gott im Himmel

James 5:11.
Siehe, wir preisen sehr, die erduldet haben.
Die Geduld Hloh habt ihr gehört, und das Ende des Herrn habt ihr
gesehen; denn der Herr ist barmherzig und ein Erbarmenser.
11. Siehe, wir preisen die Gliickselig,
die ausgehalten haben. Vom Ausharren
Hloh hat er gehört, und das Ende
[das] Herrn hat ihr gesehen, daß der
Herr voll Unménig Mitgefühls und barmherzig ist.

Martin Luther
Mit Fried und Freud Ich fah dahin,
in Gottes Willen,
getrost ist mir mein Herz und Sinn,
sanft und stille.
Wie Gott mir verheißen hat,
Der Tod ist mir Schlaft worden.

Georg Friedric HANDEL (1685 - 1759)

Ode for St. Cecilia's Day
From harmony, from heav'nly harmony
This universal frame began.
When Nature underneath a heap
Of jarring atoms lay,
And could not move her head,
The beautiful voice was heard from high,
Arise ye more than dead.
Then cold, and hot, and moist, and dry,
In order to their stations leap,
And music's pow'r obey.
From harmony, from heav'nly harmony
This universal frame began;
From harmony to harmony
Through all the compass of the notes it ran,
The dispensing full in man.

What passion cannot music raise and quell
When Jubal struck the corder shell,
His lirching brethren stood around
And wonder'd, on their faces full
To worship that celestial sound:
Less then a god they thought there could not dwell
Within the hollow of that shell
That spoke so sweetly and so well.
What passion cannot music raise and quell

The trumpet's loud clangor
Excites us to arms
With shrill notes of anger
And mortal alarm,
The double double double beat
Of the thundering drum
Cries, hark the foes come;
Charge, charge, 'tis too late to retreat.

The soft complaining flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper'd by the wailing lute.

Sharp violon proclkim
Their jealous pangs, and desperation,
Fury, frantic indignation,
Depth of pains and height of passion,
For the fair, disdainful dame.

But oft what art can teach
What human voice can teach
The sacred organ's praise.

Notes inspiring holy love,
Notes that wing their heavenly ways
To mend the choirs above.

Ophir's gold could lead the savages once,
And trees unrooted left their place;
Sequacious of the lynx;
But bright Cecilia war the wonder high;
When to her organ, vocal breath was given,
An angel heard, and straight appeared
Metamorphed earth for Heav'n.

- John Dryden (1631-1700)
Program Notes

BRASS: "Warum ist der Lauf geblieben dem Milchstrahl", Op. 74, No. 1

The great German master of martial music, Johannes Brahms (1833-1897), was among the finest composers of all time. With their lyricism of structure and lack of dependence on extraneous images or ideas, their rich harmonies, passion, and lyricism, Brahms' works combine the characteristics of both the Classical and Romantic styles of musical composition.

Born in Hamburg in 1833, Brahms became a resident of Vienna and remained there for some 30 years as a renowned and successful composer of music in almost every genre except opera. He conducted a Viennese musical society and revised many neglected compositions by Bach, Handel, and Mozart. He was acquainted with his accomplished editor, editing music of the Bachian and Clasicar era and collecting music manuscripts. The composer succumbed to liver cancer at age 64, having given the world 4 German symphonies, four concertos, and many songs, piano pieces, and chamber works.

The Two Motets, Opus 74, were published in 1878 and dedicated to the famous Bach scholar, Philipp Spitta, likely as an acknowledgment of his musical taste in the pieces. These motets were composed for mixed voices, in a style that would have been performed in Vienna in 1878 using music from his unfinished Missa canonica of 1856. For this motet, Brahms selected biblical texts from the three chapters of Job and Lamentations, the fifth chapter of James, and a metaphor from Martin Luther's evening canticle, "Lord, now let your servant depart in peace." Their moods move from deep pessimism through patient endurance to calm resignation. The first of the motet's four movements is dark and dissonant in its interpretation of anguish and chorale cry of "Why?" with four-part chromatic counterpoint. In the second movement, six rising vocal lines (divisi) are employed in a canon in imitation of another one, as hearts and hands are lifted heavenward. The slow third movement is a quieter passage, with the music of the second movement returning in the second section. It concludes with a perfect four-chord (a reharmonization of Luther's "Mit Fried und Freud") in the major key of the opening movement, thus bringing to mind the tradition of Bach's funeral motets, and preparing a hopeful response to the dominant minor canonic theme of the opening movement.

PALESTRINA: "Sicut Cervus" and "My Heart Seemed as Though Dying"

From choirboy to chaplain of the Basilica of St. Peter, Giovanni Pierluigi da Palestrina (1525-1594) lived his whole life in Rome, where he wrote a large number of especially beautiful serenades, madrigals, and motets. During the latter part of his life, Palestrina revised music collections to accommodate changes made by the Council of Trent that were intended to purify Roman Catholic chant of the "barbarism" of elaborate melodies, ornamental figures, and superfluities" which had come into them "as a result of the clumsiness of imitation or negligence or even wickedness in composers, scrotes, and printers." His own music was successful in achieving the aesthetic goals, as he produced polyphonic choral music (whose individual vocal lines are of equal importance and move independently toward what had come to be "commemorated yearly by all musicians." This event became the first of a series of choral festivals at which a new work had composed ode in praise of music was presented: by 1730, the time of Handel's arrival in London, the festivals were no longer held, but poets and musicians still continued to compose odes to St Cecilia, and some of the odes produced during the original festival series continued to be revered. Henry Purcell's music of the festival to the festival of 1692 was the most memorable, while two odes written by poet John Dryden in 1697 and 1698 achieved more fame as texts than they did in their original musical settings. By about 1730, the English public was too aware of Purcell's Handel fame and fortune, and thereafter he began to compose English choral works into his London seasons of Italian opera and to produce the English oratorios for which he is best known today. Handel probably composed a significant work in honor of St. Cecilia, to associate himself with England's most famous artists, Purcell and Drury, and thus to enhance his growing reputation as a worthy English "national composer." He produced An Ode for St Cecilia's Day, a marvelous oratorio and expansive setting of dryden's 1697 A song for St Cecilia's Day, in the nine days between September 15 and 24, 1737, and presented the work for the first time at Lincoln's Inn Fields on St. Cecilia's Day in 1739. Handel was able to work with such great success that it was a remarkable amount of musical material from a newly published set of suites for harpsichord by this time was in the hands of highly respected composers. Thus by creatively adapting music's affable to the descriptive speech of his text, Handel was able to join the art of his homeland to the art of his homeland. In Dryden's ode, which praises and describes the various musical instruments, Handel sets the sonatas depicting the attributes of the various instruments with appropriate instrumental solos in colorfully different combinations: Cecilia is lauded for her invention of the "sacred organ," but is not otherwise significant. The ode's opening and concluding violin themes are based on the words of the text, and the music of the universe itself, identifying music as the power that causes both events, and Handel sets the challenging text excelling the gloires of music with equally glorious results.

OCEANSTRA SEALTe

VIOLIN: Susan Carpenter, Stacey Oye, Lauren Daugherty, Jason Hessery, Manchung Ho, Marcus Helfant, Fritz Klein*, Natasha Lewis, Gregor Nitscha, Stephen Provino**, Betty Alexandra

CELLO: Katherine Williams*, Alison Lyn, Reed Jeff*, Karen Thompson

BASS: Jo Hansen**, Doug Person

SOPRANO: Sue Cobb, Crisce Cugirli, Kyla Dermer, Susan Dier, Dana Durscog, Ann Erickson, Cinda Freeze, Heather Madguch-Arberts, Lisa Hoffman, Hitid

ALTO: Carolyn Cross Avery, Deanna Frythe, Threading, Suzi Means, Laurie Medill, Christine Rickert, Julia Alony Thiel

TENOR: Paul Benningfield, Ronald Carson, Ralph Ogbil, Peter Garbers, Duncan Kaspar, Alvin Kron, Jon Lange, Dan Lee

BARITONE: Timothy Lunde, Thomas Netibas, Vic Rower, Jerry Sams

SEATTLE CHAMBER SINGERS

SOLOISTS

Soprano: Julie Finch. Julie Finch has appeared as a soloist with Orchestra Seattle and the Seattle Chamber Singers, the Bellevue Chamber Singers and Ballett Bellevue, the Seattle Mandolin Orchestra, and has been heard live on Classic KING-FM radio. In 2002 she played Pristina in a summer stock production of The Phoenix Phantom of the Opera for the Merc Playhouse in Troy. Ms. Finch is also a frequent recitalist throughout the Pacific Northwest. She has been selected as a participant of various intensive vocal study programs including "Solarium" at the University of Washington, "Northwest Institute," and the Vancouver Early Music Vocal Program in Canada, with renowned early music soprano Ellen Hargis. She is a past winner of the Seattle Civic Opera Association competition, the Helen Crowe Snelling competition, the Mary Levine Career Grant Scholarship and has appeared on the Ladies' Choral Review chamber music cd. This past July, Ms. Finch was a national National Association of Teachers of Singers Artist Award (NATSAA) competition held in New Orleans, where she received first place, a Karl Trump Award. Ms. Finch studies in Seattle with Marianne Wallman and Geoffrey Boes.
