Orchestra Seattle/Seattle Chamber Singers
George Shangrow, Conductor
2007—2008 Season

**Sunday, October 7, 3 PM**
First Free Methodist Church
Mendelssohn: *Elijah*

**Sunday, November 4, 3 PM**
First Free Methodist Church
Bach: Cantata 106 *Actus Tragicus*
Beethoven: Symphony No. 2
Brahms: Tragic Overture
Brahms: a cappella Choral Songs

**Sunday, December 2, 3 PM**
First Free Methodist Church
*Handel: Messiah*

**Monday, December 17, 7 PM**
First Free Methodist Church
Monteverdi: *1610 Vespers*

**Sunday, February 10, 3 PM**
Meany Hall for the Performing Arts
Britten: *War Requiem*

**Sunday, March 16, 3 PM**
First Free Methodist Church
Vaughan Williams: *Flos Campi*
Rossano Patterson, viola
Mendelssohn: Violin Concerto
Ronald Patterson, violin
Stravinsky: *Apollon musagete*
Tchaikovsky: *Francesca da Rimini*

**Sunday, April 6, 3 PM**
First Free Methodist Church
*Haydn: The Seasons*

**Sunday, May 4, 3 PM**
First Free Methodist Church
Purcell: *Masque in Diclesian*
Telemann: Suite from *Tafelmusik*
Bach: Piano Concerto in D minor
Pvitalis Stravinsky, piano
Mendelssohn: String Symphony No. 12

**Sunday, June 8, 7 PM**
First Free Methodist Church
Kechley: *Psalm 100*
Brahms: *Zigeunerlieder, "Gypsy Songs"*
Mahler: Symphony No. 4

Be sure to receive our 2007—2008 Season Brochure and Calendar.
Complete this form, clip and mail to: Orchestra Seattle and the Seattle Chamber Singers, P.O. Box 15825, Seattle, WA 98115-0825.

Name: ____________________________________________
Address: ____________________________________________
City: ____________________________________________ State: __________ Zip: __________
Email: ____________________________________________ Phone: __________________________

For more information, please call 206-682-5328. Our website, www.oscs.org, will have further information as it becomes available.
MASS IN TIME OF WAR

SUNDAY, JUNE 10, 2006 – 7:00 PM
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

MISSA in TEMPORAE BELLII (Mass in Time of War)
"Paukenmesse"
Mass No. 9 in C major, Hob XXII:9 (1796)

Largo-Allegro moderato
Gloria
Vivace-Adagio-Allegro
Credo
Allegro-Adagio-Allegro-Vivace
Sanctus
Adagio-Allegro con spirito
Benedictus
Andante
Agnus Dei
Adagio-Allegro con spirito

Eleanor Stallcop-Horrox, soprano; Kathryn Weld, mezzo-soprano;
Stephen Rumph, tenor; Michael Drummeller, bass

– Intermission –

SYMPHONY No. 5 IN E MINOR, OP. 64

I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace; Molto vivace; Moderato assai e molto maestoso; Presto

SANCTUS
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelis Deo.

BENEDICTUS
Benedictus qui venit
in nomine Domini.
Osanna in excelis Deo.

AGNUS DEI
Agnus Dei qui tollis peccata mundi,
miserere nobis.

Dona nobis pacem.

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

O Lamb of God, that taketh away the sins of the world,
have mercy upon us.

Grant us peace.

– English translation © 1984 Z. Philip Ambrose

Tchaikovsky and the Grand Canyon

Listening to the music of Tchaikovsky is like visiting the Grand Canyon, with one important difference. The first time you encounter the Grand Canyon from its magnificent South Rim just at the end of the day, you are struck with indescribable feelings of overwhelming excitement, awe, inspiration, as the great depth of the canyon and it's incredible beauty begin to make their impression on you. It is like no other place you've ever seen, it's an "Ah-ha!" experience that is unbelievable. You will want to bring your most dear people to help them have that initial epiphany—like you did. You can go back, time and time again, and you will feel awe, beauty, the presence of the universal, and you will remember that first encounter, but you will never be surprised by the view the way you were initially.

The music of Tchaikovsky creates a similar experience. The depth and beauty of the music surprises and excites you so that you want to jump up, to shout, to leap out of the ordinary into the aural universe. The second and third times you listen to his music, you feel the same overwhelming excitement, awe, and inspiration as though you are hearing it again for the first time. The feelings seem just as surprising, just as new. Then comes the greatest gift: with each succeeding hearing of Tchaikovsky's music, you anticipate the "Ah-ha!" moments of aural pleasure as the music builds and swells. You know they're coming. You can hardly wait — then, the moment arrives — and AGAIN! Just as before, you are swept away by the power of Tchaikovsky's emotional expression, but now, it's even better than you remembered. The nature of music is to be eternally fresh, exciting, surprising and satisfying, and Tchaikovsky is a masterful composer of music that continues to surprise and delight with each hearing.

Seattle composer, Huntley Beyer, puts it this way: "Tchaikovsky developed this formula: Emotion = Intelligence + Orchestration. We all love to hear passion expressed, but often it wanders around, ending up in a bog. Tchaikovsky carefully crafts his emotion so that it is always going somewhere and arriving, accompanied all the way by the flourishes of a great timbral display." Remember those colors in the Grand Canyon as the sun sets?

Another of our favorite Seattle composers, Robert Kechley, says, "Tchaikovsky is one of those magical composers who, while indulging himself in a shameless no-holds-barred approach to romanticism, at the same time gives path and integrity to his art through inventive use of underlying detail. No matter how the soaring tune may pull unapologetically at your heartstrings, the building blocks of creative harmony and counterpoint add the support to make the experience fresh and satisfying with every hearing."

For our final concert of the season we have replaced the deeply moving War Requiem by Benjamin Britten with Tchaikovsky’s Fifth Symphony and the Mass in Time of War by Franz Joseph Haydn. This is due to spatial limitations at First Free Methodist Church. We have rescheduled the War Requiem to next season in a larger venue: Meany Hall. Join us on February 10, 2008, for Britten’s magnificent musical manifest against war with poetry by Wilfred Owen.
MICHAEL DRUMMELER is originally from Richland, Washington. A favorite baritone in the Northwest classical music scene, he has been a soloist with Boston Lyric Opera, Cleveland Orchestra, Philadelphia Philharmonic, Orchestre Seattle, Music of Remembrance, Seattle Opera Previews, Longwood Opera, and many other organizations, under the batons of renowned conductors such as Gerard Schwarz, Leonard Slatkin, and Robert Spano. Mr. Drummeller holds BS and MS degrees from MIT, as well as a Master of Music degree from Boston University, where he was a student of the singer and teacher Phyllis Curtin. He is also an alumnus of the Tanglewood Music Center. His diverse musical background includes playing tympani in symphony orchestras and drumming and singing for his own original rock band. Mr. Drummeller has been a featured performer in many productions of the late, distinguished conductor Hans Wolf and regularly volunteers as a soloist with the Northwest Chorale, which raises money for Northwest Harvest.

Conductor GEORGE SHANGROW is the founder and musical director of Orchestra Seattle and the Seattle Chamber Singers. For more information about Mr. Shangrow and both ensembles, please visit www.ossosc.org.

KYLEE
Kylee eleison.
Christe eleison.
Kylee eleison.

GLOBA
Glória in excelsí Deo.
Et in terra pax omnibus bonae voluntatis.
Laudamus te, benedictus te,
adonamus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

DOMINE DEUS
Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Jesu Christe filius unigenitus,
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, misere nobis.

QUANOM
Tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
Cum Sancto Spiritu in gloria Dei Patris, Amen.

CREDO
Credo in unum Deum,
factorem coeli et terrae, visibilium omnium et invisibilium;
Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre naturam Patre omnia secula;
Deum de Deo, lucre de lumine,
Deum venum de Deo vero,
per quem omnia facta sunt;
Qui propter nos homines
et propter nostram salutem descendit de caelo.

Quem invocabimus
et eum sancte evanistu descendit de caelo.

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In May 1897, when Napoleon's troops occupied Vienna, the composer had a guard of honor placed outside Haydn's door. Haydn was an prolific composer (whose works include some 25 operas, 55 masses, eight cantatas and two oratorios, hundreds of arrangements of British folk songs, 52 original songs to German words, five operas, 68 string quartets, 32 piano trios, 22 divertimentos for string trio, 126 baryton trios, 11 pieces for mechanical clocks, 53 piano sonatas, numerous concertos for various instruments, and many overtures and ballets) for the orchestra) finally died on May 31, 1802, and two weeks later, the "whole art-loving world of Vienna" attended a great memorial service at a church in the center of the city, at which Mozart, Beethoven, Schubert, and other famous composers bestowed on him a funeral mass. The experience of the church-goers was much like ours when we watch a film or stage musical, and are entertained by the music while the story is being told. In Haydn's time, the story was told through different instruments and voices. The Missa in Tempere Belli is thus rather operatic in style and concept, and displays Haydn's typical musical vitality and enjoyment of tone-painting. The Kyrie begins with a slow introduction that leads to the main theme of this sacred movement, which is made up of three sections, each with a different mood, and features a lovely, lyrical cello line in the adagio middle portion of the movement. The Credo consists of a number of sections whose music generally reflects the text. As the movement begins, each voice enters in imitation of the other, which is highly polyphonic, strong, joyous theme, and presents a different line of the text. Haydn illustrates various phrases of the text of the Creed with appropriate musical figures such as those at "descendit de caelo" (descended from heaven), "et sedet" (sits) and "resurrexit et ascendit" (rose again). At the last line of the Credo, a truncated fugue begins in the soprano part, but soon after the statement of the theme for the tenor, the whole choir is joined in a tutti with a wide range of the soloists in various combinations and an alternating chorus. The last three movements of the mass contain some of the finest and most musical movements. The Sanctus opens slowly with an alto solo while the four full choirs are accompanied by the orchestra. The Benedictus begins in 6/8 time, is sung largely by the quartet of soloists, throughout whose musical lines running in a humorous style. The Dies Irae is a slightly slower and more emotional piece for three voices and a chorus, while the Agnus Dei is a simpler and more straightforward piece. Haydn's techniques in the Missa in Tempere Belli are well known.
In 1678, the Prince had a theater built on the castle grounds, and Haydn was required, in addition to all of his other duties, to supply music for performances that the Prince demanded. Over the next fifteen years or so, Haydn wrote about twelve operas for performance in this state-of-the-art facility. "If I want to hear a Haydn opera," said Maria Theresa, following a performance of one of Haydn’s operas at the palace in 1773.

Haydn spent twenty years in the musical service of Prince Nicolaus. "My Prince was always satisfied with my works," Haydn wrote. "Not only had I the encouragement of his constant approval, but as conductor of the orchestra, I could experiment, so to speak, in a way, as long as I pleased, with whatever I could devise, and however I pleased." The Prince kept his Kapellmeister very busy indeed: Haydn had to rehearse the orchestra for two concerts a week and to prepare all of the opera performances. In addition, the composer continued to produce operas capable of having the public’s attention, and concerned only with her duties to the church. She is said to have used her husband’s manuscripts as linings for her pastry tins and as hair curlers. "She has no virtues," said Haydn, "and it is a shame her husband is a shoemaker or an artist." Though "la belle infame" was the bane of his life for 40 years, Haydn endured her with remarkable patience until her death in 1780.

On May 1, 1761, Haydn became an employee of Prince Estehzády, a string player and a great music lover who owned 25 castles and huge tracts of land. The composer was required to, train the singers, rehearse the orchestra, keep all the instruments and music in good condition, settle disputes among the musical staff, and compose music when required by the Prince. In return, he was given an annual salary of about £530 in today’s currency. The Prince, however, died within a year of Haydn’s engagement as assistant music director, and his middle-aged brother, Prince Nicholas, succeeded to the throne. This is the moment when the constant demands on the skill of his court composer, and Haydn produced a steady stream of new works: symphonies, string quartets, trios, concertos, works for the baryton (a very difficult instrument related to the violin which is now obsolete) which is why the Prince loved to play), and many other "occasional pieces" for the entertainment of the household. When the Prince’s old Kapellmeister died in 1766, Haydn hired himself in sole charge of the Prince’s musical establishment, and the fame of the music at Estehzády soon spread throughout Europe.

In 1764, the Prince visited the French palace of Versailles, and, inspired, decided to build himself a sumptuous new summer palace. Within just two years, a masterpiece beside Lake Neusiedl had been created and a breathtaking palace called Estehzády, costing about $414 million in today’s currency, was ready for occupation.

Haydn’s new patron disliked instrumental music, and reluctantly consented to his composition of a mass each year for the name day of the Prince’s wife, and Haydn, over the next six years, duly produced six masses (including the Mass in Time of War) which rank among his greatest works. The Prince’s new opera house was a vast festival in Westminster Abbey in 1791 at which he had heard a performance of Messiah ("Here is the master of us all!") Haydn said of Handel, and Haydn was thereby inspired to put his own hands on the composition. The Oratorio Festival in Westminster Abbey in 1791 at which he had heard a performance of Messiah ("Here is the master of us all!") Haydn said of Handel, and Haydn was thereby inspired to put his own hands on the composition. His first work in this genre, The Creation, was first performed in Vienna in 1798, and it was also performed with tremendous success in 1800 in London and in Paris, where the Prince had arrived too late to hear the performance. Haydn, who had attended the performance had someone not attempted to assassinate him en route to the theater!

In 1797, Haydn realized his dream of composing a national anthem for Austria--a dream which he had cherished since hearing God Save the King! --by producing one of his most famous works, "God Save the Emperor Frz," a wonderfully simple patriotic hymn setting. The piece was first performed in Vienna on March 24, 1801, to mark the 80th anniversary of Emperor Joseph’s accession to the throne until the fall of the Hapsburg dynasty during World War I. Three years later, the celebrated composer was at last released from his miserable marriage by his wife’s death, but is said to have felt too old and tired to consider remarrying. He lived in a house he had purchased in a Vienna suburb, and there enjoyed a regular routine, rising at 6:30 a.m., teaching and composing in the mornings, taking his meals in the early afternoon, working again, going out around 8 p.m. and returning at 9 p.m. to orchestrate his musical sketches or to read, dining on a light supper of bread and wine at 10 p.m., and retiring after 11:30 p.m.

Haydn spent the summer of 1800 at Eisenstadt, working on a new oratorio, The Seasons (to be performed by OSSCS next year), which portrays a year’s cycle in the life of a farming family. The Prince of Esterházy was on holiday in England and on March 24, 1801, at Prince Schwarzenberg’s palace, it had been most eagerly anticipated, and it was very enthusiastically received. Although the oratorio made Haydn and his friends a good deal of money, the composer was completely exhausted by his work in it ("The Seasons has finished me off,") he said, and he wrote very little more during the last six years of his life, his last quartet, which remained unfinished, dated October 20, 1803, in which Esterházy family provided the composer with the best of care, his health slowly deteriorated. The stream of honors from royal courts continued, however, in 1804, in the year in which he finally resigned his official post as the Esterházy’s Kapellmeister, he was granted the freedom of the city of Vienna. His last public appearance took place on March 24, 1808, at a performance of The Creation given in honor of his 76th birthday. He was so overcome by the occasion and the thunderous applause of the large and distinguished audience that he had to be taken home during the intermission.
In 1876, the Prince had a theater built on the castle grounds, and Haydn was required, in addition to all of his other duties, to supply music for performances at the theater. His opinion of the performances that the Prince demanded. Over the next fifteen years or so, Haydn wrote about twelve operas for performance in this state-of-the-art facility. "I wish to hear the orchestra well, I go to Eisenstadt," Maria Theresa, following a performance of one of Haydn's operas at the palace theater in 1773.

Haydn's experience spanned 30 years in the musical service of Prince Nikolaus. "My Prince always satisfied with my works," Haydn wrote. "Not only had the encouragement of his constant approval, but as conductor of the orchestra, I could express myself in a manner that produced a good effect, and what spoiled it, and I was thus able to improve, alter, add or cut as boldly as I pleased. I was completely isolated from the world, there was no one to bother me, and I was forced to become original." The Prince kept his Kapellmeister very busy indeed: Haydn had to rehearse the orchestra for two concerts a week and to prepare all of the opera performances. In addition, the composer continued to produce operas capable of having the public and church attend, and concerned only with her duties to the church. She is said to have used her husband's manuscripts as lineings for her pastry tins and as hair curlers. "She has no virtues," said Haydn, "I love her with affection, but her husband is a shoemaker or an artist." Though "la bella infame" was the bane of his life for 40 years, Haydn endured her with remarkable patience until her death in 1880.

On May 1, 1761, Haydn became an employee of Prince Esterhazy, a string player and a great music lover who owned 25 castles and huge tracts of land. The composer was required to drive the carriages, train the singers, rehearse the orchestra, keep all the instruments and music in good condition, settle disputes among the musical staff, and compose music when required by the Prince, to return four times the salary of about $550 to today's currency. The Prince, however, died within a year of Haydn's engagement as assistant music director, and his middle-aged brother, Prince Nicholas, succeeded his brother. Nicholas was said to be a music lover who had a passion for his music but was unable to write music himself. He was also a good artist, and the Prince soon wanted to dismiss them. Haydn interfered, however, and seems to have caused a considerable scandal by carrying on an affair with Luigia which continued for a while but the relationship was considered unworkable, and Beethoven later complained that he did not learn anything from the elder composer. As he matured, however, Beethoven came to understand the strengths and weaknesses of his music. By the summer of 1824, Haydn had planned a second visit to London, having found life in Vienna rather dull compared to the stimulating musical milieu of England. He arrived in London in January 1794, and his second stay was even more successful than his first. The last three of his approximately 106 symphonies were performed to rapturous acclaim; he was presented at court, and the music-loving King, George III, tried hard but unsuccessfully to persuade him to remain in England. Queen Charlotte even offered him a suite in Windsor Castle Haydn soon learned that Prince Anton Esterhazy had died, and the new Prince, Nicholas II, wished to remove him from the court and give him more freedom. In September 1790, the Old Regime began to crumble, Prince Nicholas died, and his son and successor, Anton, immediately dismissed the orchestra and choir at the palace, which he soon abandoned because the Austro-Hungarian Empire's war against the Turkish Empire was draining his resources. However, Haydn continued to attend the court and recognized of his many years of faithful musical service to the family, but he was still technically a servant of the Prince and had to ask his permission to work for anyone else.

Late in 1790, Haydn was visited by a well-known violinist and London concert promoter, Johann Peter Salomon, who proposed to take Haydn to London with him to conduct. He offered him $2160 for a new opera, six symphonies, and several other works. The composer, who could not speak a single word of English, accepted, noting what the necessary leave from Prince Anton, and left Vienna for London on December 15, 1790. His London advent created a sensation; he was treated like royalty, his new pieces received rave reviews, and in July 1791, he was invited to Oxford, where the honorary degree of Doctor of Music was conferred upon the 59-year-old musical master. Haydn remained in London until the end of June 1792, and greatly relished his musical successes, but not his stay, feeling the personal freedom that he had sought for so long. His departure for Vienna must have been painful, for during his stay he had formed a deep friendship with a widow named Rebecca Schindler, "and it looks as though she had fallen in love with both her teacher and his music. Years later, Haydn confessed to a friend that Rebecca "was a very attractive woman, and still handsome though over sixty; and had a voice which was not half bad, working around the evening, going out around 8 p.m. and returning by 9 p.m. to orchestrate his musical sketches or to read, dining on a light supper of bread and wine at 10 p.m., and retiring after 11:30 p.m.

Haydn spent the summer of 1800 at Eisenstadt, working on a new oratorio, The Seasons (to be performed by OSOCS next year), which portrays a year's cycle in the life of a woman. Haydn had been invited to travel by the Esterhazy family to provide the composer with the best of care, his health slowly deteriorated. The stream of honors from royal courts had abated, however, in 1804, and in the year in which he finally resigned his official post as the Esterhazy's Kapellmeister, he was granted the freedom of the city of Vienna. His last public appearance took place on March 2, 1809, at a performance of The Creation given in honor of his 76th birthday. He was so overcome by the occasion and the thunderous applause of the large and distinguished audience that he had to be taken home during the intermission.
In May 1809, when Napoleon’s troops occupied Vienna, the conqueror had a guard of honor placed outside Haydn’s door. His home was filled with political composer (whose works include some 25 operas, 55 masses, eight cantatas and two oratorios, hundreds of arrangements of British folk songs, 52 original songs to German words, 68 string quartets, 32 piano trios, over 20 divertimentos for string trio, 126 baryton trios, 11 pieces for mechanical clocks, 53 piano sonatas, numerous concertos for various instruments, and many overt:oer and symphonies, seven masses for orchestra) finally died on May 31, 1809, and two weeks later, the “whole art-loving world of Vienna” attended a great memorial service at a church in the center of the city, at which Mozart was buried. He was a prolific, generous, and ever-energetic lover of God and nature that he had captured all his hearers’ hearts through the humor, the nobility, and the easy accessibility of his musical language, with which he expressed the irresistible joyfulness of spirit that he himself described in a letter he wrote a few years prior to his death:

“Often when contending with obstacles of every sort that interfered with my work, often when my powers both of body and mind were failing and I felt it a hard task to work, a source of which the weary and worn, or the man burdened with affairs, may derive a few moments’ rest and refreshment. ‘What a powerful motive for pressing onward!’”

The Music

As noted above, Prince Nicholas II Esterházy asked little Haydn from the annual composition of a new mass for the novena of the prince’s wife, Maria Herrnemigl, which was celebrated on the Sunday after that date in the Bergkirche at Eisenstadt. For these occasions, Haydn, who usually spent his summers in Eisenstadt composing the new mass to be performed the following autumn, produced six marvelous masses (with increasingly larger orchestras), including the one you will hear this evening.

The paragraph of the Missa in Tempore Belli (Haydn’s own title on the first page of the score of this his ninth mass setting) bears a notation indicating a composition date of 1796. In the summer of that year, Austria, in the midst of a ruinous war with France, was engaged in a general mobilization of its troops. Perhaps it was just at this time that Haydn was composing this mass, in which the striking use of tympani (hence the work’s subtitle, Paukenmesse), which was unknown to some listeners of the rumbbling thunder of distant cannons. It might well be, however, that it is the Gloria, the second movement of the mass, with its martial instrumentation, rhythms, and figures reminiscent of the “battle pieces” that were popular during the Renaissance, that makes the strongest connection between this mass and a “time of war.” The world’s demands have received its first public performance on September 13, 1796, in Eisenstadt, and it might also have been performed before a packed house in the Plänterstichmer Kirche in Vienna on December 26 of the same year.

In Haydn’s time, the music of a Catholic mass played “in the background” of the worship while the priest and servers performed the texts and liturgical actions and the congregants stood and sang. The experience of the church-goers was much like ours when we watch a film or stage musical, and are entertained by the artist, but the stage is shared “by music” with us. “Music as a dance a little, and generally light” emotionally, and was not meant to be listened to with deep thought and great care.

The Missa in Tempore Belli is thus rather operatic in style and concept, and displays Haydn’s typical musical vitality and enjoyment of tone-painting. The Kyrie begins with a slow introduction that leads to the main theme of this isochronal movement, which is immediately repeated, and features a lovely, lyrical cello line in the adagio middle portion of the movement. The Credo consists of a number of sections whose music generally reflects the text. As the movement begins, each voice entrance imitates a different vocal style, strong, joyous theme, and presents a different line of the text. Haydn illustrates various phrases of the text of the Creed with appropriate musical figures such as those at “ascendit de caelis” (from heaven), “et septultus est,” “et resurrexit,” and “rose again.” At the last line of the Credo, a truncated fugue begins in the soprano part, but soon after the statement of the theme the baritone takes up a new subject that is developed featuring the quartet of soloists and the chorus in alternation.

The last three movements of the mass contain some of the finest of his music. The Sanctus opens slowly with an alto solo which the full chorus soon follows. At the text “pleni sunt coeli et terra” (“heaven and earth and all that is in them”) the solemn bassus of the chorus introduce a loud and spirited section of music that leads to a short and slightly less energetic Hosanna begun by the tenor soloist. The Benedictus, in 6/8 time, is sung largely by the quartet of soloists, throughout whose musical lines running sixteen-note figurations rise and fall. The chorus concludes the movement, entering with “osannas” six measures before the section’s end. The rather subdued Agnus Dei features a highly expressive piano, but Haydn opens the plea for peace, “dona nobis pacem,” with trumpet fanfares, and provides the text with a joyful dance-like setting that functions much as does the music heard at the end of a film while the credits roll and the audience prepares to leave the theater. - Notes by Lorentte Knowles

Franz Joseph Haydn

Mass No. 9 in C major, Hob XIX:11, Missa in Tempore Belli (Mass in Time of War) - Paukenmesse

The mass is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, organ, 4-part chorus, and a soloists.

While great composers often have among their ancestors several generations of marked artistic or intellectual inclinations (e.g., J. S. Bach, whose family contained a remarkable number of noted musicians), Joseph Haydn, one of the most independent spirits in the history of music, was exceptional in this respect also: in tracing his ancestry back to his great-grandfathers on both sides, it is difficult to find among them musicians or even someone who engaged in any sort of intellectual occupation. Haydn’s forebears were, however, hard working, honest men and women whose endless diligence, patience, and tenacity helped to raise them from extreme poverty to well-ordered circumstances and positions of respectability. Joseph Haydn employed these characteristics in conjunction with unusual musical gifts to accomplish during his lifetime a single-handed and tremendous conquest of all of musical Europe such as had never before occurred in the history of music.

The Man

The exact date of Haydn’s birth remains uncertain. The parish register of Rohrau, a small Austrian town about 35 miles southeast of Vienna near the Hungarian frontier, records the birth of Francis Josephus Haiden under the date April 2, 1732. Haydn himself gave the date March 31 in a brief biographical sketch published in 1766. When asked about the discrepancy, he said, “My brother Michael preferred to claim that I was born on March 31 because he didn’t want people to think that I came into the world that April fool.” Joseph was the second eldest of the dozen children of Matthias Haydn, a master wheelwright and market magistrate, and his first wife, Anna Maria, who had been a cook at a neighboring castle. Although he could not read music, Matthis loved music and used to sing Austrian folk songs, accompanying himself on a harp that he had acquired and learned to play while traveling through Germany and Austria as a journeymen wheelwright. By the age of five, Joseph displayed a lovely singing voice and could sing his father’s songs, keeping perfect time as he pretended to accompany his singing on an imaginary violin, an instrument that he had seen played by the local schoolmaster.

When Joseph was six, a distant relative-by-marriage, Johann Mathias Franck, the headmaster of the school at the nearby castle of Hainburg, and the organist and director of music at the town’s largest church, visited the Haydn family. Upon observing Joseph’s musical inclinations, Franck persuaded the boy’s parents (who would seldom or never return to Joseph) to send Joseph with him to become a pupil at his school, so that he could receive the education that would allow him to become a clergymen, as his mother wished. Thus the child found himself at Franz’s school in Hainburg, where, for two years, he was forced to live a communal life, peeling potatoes, chopping wood, husking corn, and other musical instruments, including the kettledrums, for which he developed a lifelong fondness. (He was able, in London, to play the timpani in one of his symphonies with the great admiration of the rest of the orchestra!) Life with Franck was harsh, and Joseph remembered that he sometimes received “more thrashings than food,” but the boy learned a great deal, and he was grateful to Franck for making him work so hard.

In 1740, Karl Georg Reutter, choirmaster of St. Stephen’s Cathedral in Vienna, visited Hainburg hoping to find a good young boy. So good was the press of applicants for the position of scribe that he by Joseph’s singing that he accepted him as a choirboy, and, after seven days, Joseph arrived in the capital of the Austrian Empire, where he was to remain for more than twenty years. Joseph’s life as a cathedral choirmaster was far from a temple of beauty, for he was forced to sing at private gatherings for the wealthy, for the only thing they could do (and the Emperor Maria Theresa complained to Reutter that “he sings like a crow.” He was far from the last of the great masters who were forced to sing in the forefront of the church choir, and, by cutting off the pigtails of one of his fellow choristers with a pair of scissors, he gave Reutter a good excuse to expel him. After giving him a sound castrading, the sadistic choirmaster, three years his senior, made him wear theispens, and cut off his hair, so that he was not allowed to wear another garment at all. Haydn lived until a friend of his father’s, who had been the young musician’s plights, lent him some money. With this, he rented a “miserable little attic room without a window,” and managed to earn a meager living by singing tenor in the cathedral choir, doing some teaching, and playing the violin for religious services, parties, or private evening concerts. He also studied music theory, played the keyboard sonatas of Carl Philip Emanuel Bach, one of J. S. Bach’s sons, and wrote music of his own—piano sonatas, trios, and dances.

Through his music-making, Haydn also began to make some money. Paukenmesse, which he composed when he became music teacher to a young girl whose guardian was the Italian poet, Metastasio, who lived on the third floor of Haydn’s lodging house. This music pupil also took singing lessons from another famous Italian musician employed by
ELEANOR STALCOP-HORROX, a Seattle native, studied at Central Washington State College and the Curtis Institute of Music in Philadelphia. As a 1985 Bel Canto competition winner, she pursued advanced studies in Siena, Italy with Maestro Walter Baracchi of La Scala. She has been featured as a soloist with the Philadelphia Singers, Colorado Opera Festival, Colorado Springs Chorale, and locally with Seattle Opera, Orchestra Seattle and Portland’s Bel Canto Northwest. She is a student of Ellen Faull and has been a Seattle Opera Regular Chorister since 1997. She was recently heard in the previous season as Giorgetta in Puccini’s Il Tabarro with Willamette Concert Opera. She performed last year with OSSCS in the Verdi Requiem, and will perform the soprano solos in the Britten War Requiem next February.

One of the Pacific Northwest’s premier mezzo-sopranos, 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 solo appearances with the New York Philharmonic, with Charles Dutoit and Kurt Masur. She has appeared as a soloist with the Bayerischen Rundfunkchor, Consortium Musicae of Munich, Munich Baroque Orchestra, Dresdner Symphonie, Northwest Chamber Orchestra, Seattle Pro Musica, as well as numerous performances with OSSCS.

STEPHEN RUMP has established himself as a leading tenor in opera, concert, and oratorio. This season he sang Rodolfo in La Bohème with Tacoma Opera, Don Jose in Carmen with Skagit Valley Opera, Das Lied von der Erde with Northwest Mahler Festival, and Mozart’s Requiem with both Walla Walla Symphony and Northwest Sinfonietta. Recent credits include Tamino in The Magic Flute with both Skagit Valley Opera and the University of Washington, Beethoven’s Ninth Symphony and Rachmaninoff’s The Bells with the Tacoma Symphony, Bach’s Mass in B minor with the Lake Chelan Bach Festival, Aria from Dido and Aeneas at Whitman College, Beethoven’s Mass in C with both Orchestra Seattle and the Kirkland Choral Society, and the Evangelist in Bach’s St. John Passion with Seattle Choral Company. Recent performances have included Messiah with Tacoma Symphony, an evening of Puccini and Mozart duets with the Federal Way Symphony and L’incoronazione di Poppea with Seattle’s Early Music Guild.

A Bay Area native, Stephen has performed with regional companies through the San Francisco area in such roles as Rodolfo, Taminio, Hoffmann, Duca, Lenski, Ramiro, Lindoro, Alfred, and Eisenstein. He has created leading roles in several new operas, including Anselmus in John Thow’s Serpentinius with Berkeley Opera and “X” in Howard Hersh’s The History Lesson at the Sacramento Festival of New Music.

MICHAEL DRUMMELER is originally from Richland, Washington. A favorite baritone in the Northwest classical music scene, he has been a soloist with Boston Lyric Opera, Cleveland Orchestra, Philadelphia Philharmonic, Orchestra Seattle, Music of Remembrance, Seattle Opera Previews, Longwood Opera, and many other organizations, under the baton of renowned conductors such as Gerard Schwarz, Leonard Slatkin, and Robert Spano. Mr. Drummeller holds BS and MS degrees from MIT, as well as a Master of Music degree from Boston University, where he was a student of the singer and teacher Phyllis Curtin. He is also an alumnus of the Tanglewood Music Center. His diverse musical background includes playing tympani in symphony orchestras and drumming and singing for his original rock band. Mr. Drummeller has been a featured performer in many productions of the late, distinguished conductor Hans Wolf and regularly volunteers as a soloist with the Northwest Chorale, which raises money for Northwest Harvest.

Conductor GEORGE SHANGROW is the founder and musical director of Orchestra Seattle and the Seattle Chamber Singers. For more information about Mr. Shangrow and both ensembles, please visit www.osscs.org.

KYRIE
Syrie eleison.
Christe eleison.
Kyrie eleison.

GLOBA
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, benedictum te, adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.

DOMINE DEUS
Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Jesu Christe Fili unigenite,
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, misere re nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
Cum Sancto Spiritu in gloria Dei Patris, Amen.

CREDO
Credo in unum Deum, factorem coeli et terrae, visibilium omnium et invisibilium;
Credo in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre naturam Patre omnia secula;
Deum de Deo, lucem de lumine, Deum venum de Deo vero, per quem omnia facta sunt;
Qui propter nos homines et propter nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto ex Maria virginis, et homo factus est;
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est;
Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Patris, et venturus est cum gloria judicature vivos et mortuos, cum judicio mortuorum et vivorum, cum judicio et vitam ventum aevis.

After George Shangrow returned from a South America/Antarctica Cruise a year and a half ago, many have asked if he would consider doing that cruise again. It involves sailing from Santiago, Chile around South America and Cape Horn, south to Antarctica for scenic cruising for three days, and back north along the east coast of South America to Rio by way of the Falkland Islands and Buenos Aires. Included with the amazing cruise are ten sessions on classical music topics with George. These feature lively discussions, musical examples, and lots of amusement and education. Call today, as only a limited number of spaces are available: (206) 241-7166 or 683-310-7166 for more information, discounts and/or shipboard credits are available for all bookings made before July 15, 2007.

DEPARTURE JANUARY 5, 2008.

(Pick up a detailed flyer at the box office.)
MASS IN TIME OF WAR

SUNDAY, JUNE 10, 2006 – 7:00 PM
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

MISSA in TEMPORE BELLI (Mass in Timé of War)
"Paukenmesse"
Mass No. 9 in C major, Hob XXII:9 (1796)

Kyrie
Largo-Allegro moderato

Gloria
Vivace-Adagio-Allegro

Credo
Allegro-Adagio-Allegro-Vivace

Sanctus
Adagio-Allegro con spirito

Benedictus
Andante

AGNUS DEI
Adagio-Allegro con spirito

Eleanor Stallcop-Horox, soprano; Kathryn Weld, mezzo-soprano
Stephen Rumph, tenor; Michael Drumheller, bass

– Intermission –

SYMPHONY No. 5 IN E MINOR, OP. 64

I. Adante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse; Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace; Molto vivace; Moderato assai e molto maestoso; Presto

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

SANCTUS
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis Deo.

BENEDICTUS
Benedictus qui venit
in nomine Domini.
Osanna in excelsis Deo.

AGNUS DEI
Agnus Dei qui tollis peccata mundi,
miserere nobis.
Dona nobis pacem.

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

O Lamb of God, that takest away the sins of the world,
have mercy upon us.
Grant us peace.

– English translation © 1984 Z. Philip Ambrose

Tchaikovsky and the Grand Canyon

Listening to the music of Tchaikovsky is a little like visiting the Grand Canyon, with one important difference. The first time you encounter the Grand Canyon from its magnificent South Rim just at the end of the day, you are struck with indescribable feelings of overwhelming excitement, awe, inspiration, as the great depth of the canyon and it’s incredible beauty begin to make their impression on you. It is like no other place you’ve ever seen, it’s an "Ah-ha!" experience that is unbelievable. You will want to bring your most dear people to help them have that initial epiphany—like you did. You can go back, time and time again, and you will feel awe, beauty, the presence of the universal, and you will remember that first encounter, but you will never be surprised by the view the way you were initially.

The music of Tchaikovsky creates a similar experience. The depth and beauty of the music surprises and excites you so that you want to jump up, to shout, to leap out of the ordinary into the aural universe. The second and third times you listen to his music, you feel the same overwhelming excitement, awe, and inspiration as though you are hearing it again for the first time. The feelings seem just as surprising, just as new. Then comes the greatest gift: with each succeeding hearing of Tchaikovsky’s music, you anticipate the “Ah ha!” moments of aural pleasure as the music builds and swells. You know they’re coming. You can hardly wait — then, the moment arrives — and AGAIN! Just as before, you are swept away by the power of Tchaikovsky’s emotional expression, but now, it’s even better than you remembered. The nature of music is to be eternally fresh, exciting, surprising and satisfying, and Tchaikovsky is a masterful composer of music that continues to surprise and delight with each hearing.

Seattle composer, Huntley Beyer, puts it this way: "Tchaikovsky developed this formula: Emotion = Intelligence + Orchestration. We all love to hear passion expressed, but often it wanders around, ending up in a bog. Tchaikovsky carefully crafts his emotion so that it is always going somewhere and arriving, accompanied all the way by the flourishes of a great timbral display." Remember those colors in the Grand Canyon as the sun sets?

Another of our favorite Seattle composers, Robert Kechley, says, "Tchaikovsky is one of those magical composers who, while indulging himself in a shameless no-holds-barred approach to romanticism, at the same time gives path and integrity to his art through inventive use of underlying detail. No matter how the soaring tune may pull unapologetically at your heartstrings, the building blocks of creative harmony and counterpoint add the support to make the experience fresh and satisfying with every hearing."

For our final concert of the season we have replaced the deeply moving War Requiem by Benjamin Britten with Tchaikovsky’s Fifth Symphony and the Mass in Time of War by Franz Joseph Haydn. This is due to spatial limitations at First Free Methodist Church. We have rescheduled the War Requiem to next season in a larger venue: Meaney Hall. Join us on February 10, 2008, for Britten’s magnificent musical manifest against war with poetry by Wilfred Owen.
Orchestra Seattle/Seattle Chamber Singers
George Shangrow, Conductor
2007—2008 Season

Sunday, October 7, 3 PM
First Free Methodist Church
Mendelssohn: Elijah

Sunday, November 4, 3 PM
First Free Methodist Church
Bach: Cantata 106 Actus Tragicus
Beethoven: Symphony No. 2
Brahms: Tragic Overture
Brahms: a cappella Choral Songs

Sunday, December 2, 3 PM
First Free Methodist Church
Handel: Messiah

Monday, December 17, 7 PM
First Free Methodist Church
Monteverdi: 1610 Vespers

Sunday, February 10, 3 PM
Meany Hall for the Performing Arts
Britten: War Requiem

Sunday, March 16, 3 PM
First Free Methodist Church
Vaughan Williams: Flos Campi
Roxanne Patterson, viola
Mendelssohn: Violin Concerto
Ronald Patterson, violin
Stravinsky: Apollon musagete
Tchaikovsky: Francesca da Rimini

Sunday, April 6, 3 PM
First Free Methodist Church
Haydn: The Seasons

Sunday, May 4, 3 PM
First Free Methodist Church
Purcell: Masque in Dicosleian
Telemann: Suite from Tafelmusik
Bach: Piano Concerto in D minor
Povilas Stravinsky, piano
Mendelssohn: String Symphony No. 12

Sunday, June 8, 7 PM
First Free Methodist Church
Kechley: Psalm 100
Brahms: Zigeunerlieder, "Gypsy Songs"
Mahler: Symphony No. 4

Be sure to receive our 2007—2008 Season Brochure and Calendar.
Complete this form, clip and mail to: Orchestra Seattle and the Seattle Chamber Singers, P.O. Box 15825, Seattle, WA 98115-0825.

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For more information, please call 206-682-5208. Our website, www.oscs.org, will have further information as it becomes available.