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Nr. 1. Einleitung
Rezitativ (Simah, Lukas, Hanri)

Seh, wie der strenge Winter die See, bis ins goldene winter fests
Winds, kommt der weniger

Nr. 2. Chor
Rezitativ (Simah, Lukas, Hanri)

Come, gentle spring

Nr. 3. Rezitativ (Simah)
Vom Wölder strabtjet recht

Now in his course the sun

Nr. 4. Arie (Simah)
Rezitativ (Simah, Lukas, Hanri)

Salve ete frar der Albatrion

Nr. 5. Rezitativ (Lukas)
Das Landmann hat sein Werk vollbracht

Der couragam has done his dur

Nr. 6. Terter und Chor (Lukas, Simah, Hanri, Chor)
So sein geding

Be nea gracieus

Nr. 7. Rezitativ (Hanri)

Erleid ist unser Piasa

Our humble prog's are heard

Nr. 8. Prsentilien (Hanri, Lukas, Simah, Chor)

O wie leichet is der Anblick

What non noue durars

Nr. 9. Chor (Hanri, Lukas, Simah, Chor)

Elenried, niltiger

Endless God, mighty God

Der Sommer / Summer

Nr. 10. Rezitativ (Simah, Lukas, Hanri)

In grauen Schörrt richt baran

Her face in dewy self conceald

Nr. 11. Arie (Simah)
Rezitativ (Simah, Lukas, Hanri)

Der meer Hürt vernattmung

The ready ground is to ring now

Nr. 12. Terter und Chor (Hanri, Lukas, Simah, Chor)

Seht siehet der suen

The sun ascends, he mounts

Nr. 13. Rezitativ (Simah)

Nun regt und bewegt sich

The crew in zearen

Nr. 14. Rezitativ (Simah)

Die Mitangonam breazte jet

The sun, and vertical

Nr. 15. Navazene (Lukas)

Der Druck erliegt der Natur

The storm, Druck, firmament

Nr. 16. Rezitativ (Hanri)

Wilammonent, ein dunkles Hain

Weil the liveb fur the sun

Nr. 17. Arie (Hanri)

O selb, es stieget in de schwelen Luft

O self, we stiagts in de schweleen Luft

Behold, an edgew of mountem high

Nr. 18. Rezitativ (Simah, Lukas, Hanri)

Ach, das Ungewässer

Ach, das Ugragewasser

Nr. 19. Chor

Der Termst mit Chor (Lukas, Hanri, Chor)

Die Drater, Willen treiseh sich

The cloudy waves now close up
HAYDN

reszeit

ASONS

Der Herbst / Autumn

Nr. 21. Einleitung

Rezitativ (Hanne) Wäsche durch die Blüte
Washed by various blossoms

Nr. 22. Rezitativ (Lukas, Simon) Der reiche Vater führt er nun
Abundantly harvest now he sings

Nr. 23. Terzett mit Chor (Simon, Hanne, Lukas, Chor) So bunt ist die Blume der Welt
So nature ever kind repays
Behold, how the flowers come

Nr. 24. Rezitativ (Hanne, Simon, Lukas) Sehet, wie zum Herbstmahle fort
Behold how the harvest appears

Nr. 25. Duett (Lukas, Hanne) Ihr Schichten aus der Stadt, kommt her
Ye ladies fine and fair, a come

Nr. 26. Rezitativ (Simon) Nun zeigt das erste Feld
Now on the stopped stalls appear

Nr. 27. Arie (Simon) Seht auf die rechte Weise hin
Behold the wide extended meads

Nr. 28. Rezitativ (Lukas) Hier treibt ein dichter Kreis
Here closed rings compel

Nr. 29. Chor (Simon) Hier ist der clearest Geist
Hear the clock and the noise

Nr. 30. Rezitativ (Hanne, Simon, Lukas) Am Herbstmorgen blüht jetzt
The vineyards now in clusters bright

Nr. 31. Chor (Lukas)

Der Winter / Winter

Nr. 32. Einleitung

Nr. 33. Rezitativ (Simon, Hanne) Nun sinkt sich das klare Jahr
Now sinks the pale declining year

Nr. 34. Kavatine (Hanne) Lebt der Leben sind geblendet
Light and life in sadness languish

Nr. 35. Rezitativ (Lukas) Getrost steht der breite See
By frost surrounded stands the lake

Nr. 36. Arie (Lukas) Hier steht der Winter nun
Here stands the winter now

Nr. 37. Rezitativ (Lukas, Hanne, Simon) So wie er nützt, schüttet in sein Ohr
As he shall yield, pour to his ears

Nr. 38. Lied mit Chor (Hanne, Chor) Kommt, schniern, schniern
Get the wheel again

Nr. 39. Rezitativ (Lukas) Atemzüge der Planke
The evening task performed is

Nr. 40. Lied mit Chor (Hanne, Chor) Ein Mahölm, das auf Ehre hält
An honest countings there was

Nr. 41. Rezitativ (Simon) Vom schwersten Ome dringt
Now from the cold East

Nr. 42. Arie (Simon) Ernähre die, der Türsturz Münd
Feed, a week and foremost man

Nr. 43. Rezitativ (Simon) Sie bleibt allein und leitet uns
Alone she stands. Alone she too

Nr. 44. Terzett und Doppelchor (Simon, Lukas, Hanne, Chor)

Dann bunt die große Morgen am
Then comes the great and glorious morn

Orchestra Seattle

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Susan Carpenter
Dean Drescher
Lisa Heckard
Stephen Hegg
Jason Hershely
Fritz Klein
Avron Maelitzky
Gregor Mitsche
Stephen Provine
Theo Schaad
Janet Showalter
Kerri Smith
Shangrow
Peggy Spencer
Nicole Tsang

Violin

Beatrice Doll
James Lurie

Håkan Olsson*
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Jeff Braidge
Judith Lawrence*
Michel Jolivet
Dan Owe*
Laurie Heidt
Jim Hendrickson
Matthew Kruse
Trombone

Paul Bogatij
David Brewer
Moc Escobar

Percussion/Timpani

Kathie Flood
Dan Owe*
Laurie Heidt
Jim Hendrickson
Matthew Kruse

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Soprano

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Crisa Cugini
Kyla Deltarmer
Cinda Frences
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Kaye Kofford
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Jana Music
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Ron Carson
Andrew Kohler
Alvin Koon
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Timothy Lunde
Tom Nestlott
Vic Royer
Jerry Sams

Bass

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Richard Wyckoff

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PROGRAM NOTES
Franz Joseph Haydn (1732-1809): THE SEASONS
Oratorio for Three Solo Voices, Chorus and Orchestra
The work, composed between 1779 and 1801, is scored for an orchestra of flutes (1 doubling a piccolo), 2 oboes, 2 clarinets, 2 bassoons and contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, keyboard, strings; 4-part choruses; and 3 vocal soloists (bass, tenor, and soprano).

In 1805, four years before his death at the age of seventy-seven, Joseph Haydn wrote on the subject of his health: "only eight years ago it was another matter, but the four seasons did not bring me luck. I should not have written anything was worn out by it.

Indeed, when he felt too weak to receive visitors, he sent them a "visiting card," on which was written a short musical fragment accompanied by the words, "Gone is all my strength, old and weak am I." Perhaps the composer, the eldest and longest-lived of all the great 18th-century classical composers, whose works and center worked around Vienna, had indeed exhausted one of his principal musical spirits, his fine intellect, and his exuberant creativity into the oratorio, Die Jahreszeiten (The Seasons), which we enjoy together this afternoon.

While some composers often have among their ancestors one or more persons of marked artistic or intellectual inclinations (e.g., J. S. Bach, whose family contained a remarkable number of noted musicians), Joseph Haydn was a man of 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 anyone who received "more than usual" from someone who engaged in any sort of intellectual activity. Haydn's forebears were, however, hard-working, pious, and honest in their labors, and so he was able to rise in the world after the timely death of his father, making the timpani in one of his symphonies well enough to gain the greatest admiration of the rest of the orchestra.

Life with Frisch was hard, and Joseph received a rare gift: to find himself received "more than enough thrashings than food," but the boy did learn much about music, and he said later that he was grateful to Frisch for making his work so hard.

In 1740, Carl Georg Langen, the chairman of St. Stephen's Cathedral in Vienna, visited Hainburg hoping to find some talented boys for his choir. So impressed was he by Joseph's singing that he ordered him to appear at his eighth birthday. young Joseph arrived in the capital of the Austrian Empire, where he was to remain for more than 20 years. Joseph's life as a cathedral choirboy was no easier than at school in Hainburg. The ambitious Reutter advanced his own career at the expense of the education and welfare of his chorboys, who were neglected and half-starved. They all looked forward eagerly to the times when they were asked to sing at private gatherings for the wealthy, for only then did they receive substantial amounts of money. If the choirboys could only be convinced that I tried to sing as beautifully as I could, to get myself invited," Haydn said later. Though Reutter had promised to teach Joseph composition, "he gave me nothing except a lot of harsh treatment," Haydn remembered.
By the autumn of 1749, Joseph's beautiful singing voice had broken, and the Empress Maria Theresa complained to Reutter that "he sings like a lady, but not how a lady should sing." Reutter's answer was laconic: "I have no other pupil in the world as he is the future artist." Though "laestia infatis" was the bone of his career for 40 years, Haydn endured her with remarkable patience until his death in 1809. Haydn became an employee of Prince Esterházy, a string player and a great music lover who owned 25 castles and huge tracts of land. The composer was required to compose music for other duties among the court orchestra, keep all the instruments and music in good condition, settle disputes among the musical staff, and compose music when needed. In the palace, he had to rent a miserable attic room without a stove, and manage to earn a meager living by singing in tenor in the cathedral choir, doing some teaching, and playing the violin for various services, parties, or private evening concerts. He also studied music theory, played the keyboard sonatas of Carl Philipp Emanuel Bach, one of J. S. Bach's sons, and wrote music of his own—pleno sonatas, trios, and dances.

Through his music-making, Haydn also began to make some significant contacts in Vienna's society. He became close friends with a young girl whose guardian was the Italian poet, Metastasio, who lived on the third floor of Haydn's lodgings house. This music pupil also took singing lessons from another famous Italian musician, Maddalena di Silva, in the Vienna court. Nicola Popora, and soon after meeting him, Haydn became Popora's assistant and valet. In 1799, he became music director to Count Karl Franz von Krain, who wintered in a castle near the sea. The first symphony Haydn wrote for the Court's small orchestra was heard by the powerful nobleman, Prince Paul Anton Esterházy, who was so charmed by the piece that he offered the composer a post as his assistant Kapellmeister (music director). Haydn accepted the post, but before taking up his duties, the young and restless Maria Anna Keller and her younger sister were daughters of a hairdresser, and had been among Haydn's music pupils. The youthful musician fell in love with the younger sister, but she chose to enter a convent. He therefore married the elder sister, Maria Anna, on November 26, 1760, when he was 28 and she 32, perhaps to console himself, and perhaps out of a mistaken sense of duty to her family. The couple's first child, a daughter, was born in 1761.

Haydn spent nearly 30 years in the musical service of Prince Nicholas. "My Prince was always satisfied with what I wrote," Haydn wrote, "I not only had the encouragement of his constant approval, but as conductor of the orchestra, I could experiment, see what produced a good effect, and what did not, and was thus able to improve, after, add, or cut 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 new libretto trivial and frivolous, and complained about having to paint musical pictures depicting murmuring streams, croaking frogs, cock-crows, etc., while the "singer" was the true artist. Though "laestia infatis" was the bone of his career for 40 years, Haydn endured her with remarkable patience until his death in 1809. Haydn was a perfect example of a musician who could compose music to suit the taste of the man for whom he wrote. Haydn endeavored with remarkable ability to paint the power of the deluge using downpours of sixteenth-notes and gusts of triplet figures on the strings. When the storm has subsided, Light (for the order) appears, and, frogs and curfew bell (the effects so irritating to the composer) introduce a peaceful evening of pastoral contentment.

A selection contains Haydn's "setting of industry to music," and the composer perhaps suggests the exhausting nature of the agricultural labor that produces an abundant harvest in a world of his choice. The industry is the subject of his musical modulations. This section also contains a charming rustic love duet for Hanne and Lukas. A hunter and his dog go birding, with the bassoon suggesting the dog track. Haydn uses a playful dog picture, still as a stone, the flock of birds takes to the air and one makes its "doum" of the timpani. The robins are lightened by the sound of approaching hunters on horseback and scurry to their burrows. The hunting horns first sounding in D and then in E-flat when the chase reaches its climax is the finest of Haydn's considerable output of excellent hunting music. The horns are in a wonderful vignette praising wine and dancing, reputedly described by Haydn as a "soaked fuggle," in which musical lurching and sway suggest the mirthful revelry of the dogs and the pack.

The contrasting cold and gloom of "Winter" are displayed not only in the amazing orchestral introduction (which some consider Haydn's forebear to music), but in the following recitative and cavatina. The original poem on which the oratorio is based contains a passage about a man losing his way and dying in a snowdrift, and van Swieten suggests some of this in his lataria about the tired traveler, but our wayfarer's journey is heightened by the sight of home. Here, winter can bring both activity and merrily, illustrated by a piping song and a charming narrative about a saucy country girl evading the amorous advances of a local squire. But winter also brings thoughts of mortality, beautifully expressed in a poignant elegy, illustrated by a moving song and something of the mood of one of the composer's letters in which he described himself as "overwhelmed by my feeble memory and unfruitful energy." But the oratorio concludes, thoughts of death also lead to thoughts of resurrection, and the final chorus, in which the three soli join, looks confidently, in music of great splendor, to a more hopeful future. The oratorio ends with the -"-not another Creation..." reason why: in the one the characters were angels, in the Four Seasons they provide a restful shelter in which to enjoy a light breeze or the music of a shepherd's pipe (the oboe and solo soprano lines interweave). But a thunderous summons from the deep opens a chorale for the chorus after paining the power of the deluge using downpours of sixteenth-notes and gusts of triplet figures on the strings. When the storm has subsided, Light (for the order) appears, and, frogs and curfew bell (the effects so irritating to the composer) introduce a peaceful evening of pastoral contentment.
last night 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 Napoleon, a great admirer of the composer, 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 hymn in a dream which he had cherished since hearing God Save the King—to-bying one of his most famous works, "God Save the Emperor Franz," a wonderfully simple patriotic hymn, composed in the mornings, in the early afternoon, working into the evening, going out around 8 p.m., and returning to 9 p.m. to orchestrate his musical sketches or to read, and substituting 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, which portrays a year in the life of the countryside. First performed privately on April 24, 1801, at Prince Schwarzenberg's palace, it had been most eagerly awaited. The public, and it was so enthusiastically received that it was repeated twice within the week. Although the oratorio made Haydn and his friends a good deal of money, the composer could not comfortably support himself on its proceeds alone. "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, dates from 1803. Though the Esterhazy family provided the composer with the best of care, his health slowly deteriorated. The stream of honors from royalty flowed over him unabated, however: in 1804, the year in which he finally resigned his official post as the Esterhazys' Kapellmeister, he was granted the freedom of the city of Vienna. His last public appearance took place on March 27, 1808, at a performance of The Creation given in honor of his 76th birthday. He was so overcome by the occasion and the tremendous applause of the large and distinguished audience that he had to be taken home during the performance.

In May 1809, when Napoleon's troops occupied Vienna, the conqueror had a guard of honor placed outside Haydn's door. The venerable and extremely poorly paid work included 25 operas, 132 masses, eight cantatas and two oratorios, hundreds of arrangements of British folksongs, 52 original songs to German words, around 106 symphonies, 82 string quartets, 32 piano trios, over 20 divertimenti for string trio, 126 baryton trios, 11 pieces for mechanical clocks, 53 piano sonatas, numerous overtures, marches, pieces for orchestra (including Adagio, Fugue on a Theme by Mozart for solo violin and strings, and Adagio and Vivace on a Theme by Mozart for strings solo and winds), and over 600 sacred and secular songs, and the entire Easy accessibility of his musical language, with which he expressed the impressively joyous spirit of life which he himself described: in a letter he wrote a few years prior to his death: "When contemplating with obstacles of every sort the interference of my work wherein my powers both of body and mind were falling and I felt it a hard matter to persevere on the course I had entered on, a secret feeling within me whispered: 'There are but few contented and happy men here below: grief and care prevail everywhere: perhaps your labors may one day be the source from which the whole world, which is burdened with affairs, may derive a few moments' rest and refreshment.' What a powerful motive for pressing forward!"

The Music

Soon after the completion of The Creation, and in 1799, Haydn began to work on another large-scale vocal work, one that has left no copies of music. The librettist was the director of the imperial theater, Baron Gottfried van Swieten, a wealthy Dutchman and amateur composer with a keen interest in the music of Haydn. The librettist's subject matter for The Creation, Van Swieten took his inspiration from the British poet, James Thomson, whose best-known work was "Rule Britannia." Thomson's epic poem, The Seasons, had been published in installments between 1726 and 1728, and van Swieten translated it into German and built upon the ideas in the poem a German text of his own, containing no less than thousands of words. The libretto of The Creation is a beautiful piece of music, and it was a great success, especially after Haydn introduced the orchestra and the choir at the palace. Haydn was allocated a generous annual pension in recognition of his many years of faithful musical service to the family, but he had been technically a servant of the Prince and had to ask his permission to work for anyone else.

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 twenty concerts, and offered him £2,500. Haydn refused, reproduced his oratorio with several other works. The composer, who could not speak a single word of English, accepted Salomon's offer, obtained the necessary leave from the Prince, and left Vienna for London on December 15, 1790. His London advent created a sensation; he was treated like royalty, his new pieces received with rapturous acclaim. In July 1791, he was invited to Oxford, where the honorary degree of Doctor of Music was conferred upon the fifty-nine-year-old musical master, Haydn remained in London until the end of June 1792, and greatly relished his musical successes, but chiefly enjoyed having the personal freedom which he had sought for so long. His departure for Vienna must have been painful, for during the tour he was deeply infatuated with a widow named Rebecca Schroeter, to whom he had given piano lessons, and who fell in love with both her teacher and his music. Years later, Haydn confided to a confidante "she was a very attractive woman, and still handsome though over sixty; and had been free I should certainly have married her.

On his way back to Vienna, Haydn was introduced to and strongly impressed by a budding composer named Ludwig van Beethoven. Haydn took the witty and unruly young musician as a pupil, but the relationship proved unworkable, and Beethoven later complained that he did not learn anything from the elder composer. As he matured, however, Beethoven came to understand the selflessly generous Haydn the man, and in March 1808 was present at a performance of Haydn's oratorio, The Creation, to pay tribute to the aged master on his last appearance in Vienna. The Creation was played a second visit to London, having found life in Vienna rather dull compared to the stimulating musical life of Europe. He arrived in London in January 1774, and his life was made up of years of success, more than any other 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, treated him with the courtesy of Elizabeth. It was not until his death that he decided to return to London, and at that time he was sufficiently rich to remain in London, George Charlotte even offering him a suite in Windsor Castle. Haydn soon learned that Prince Anton Esterhazy had died, and the new Prince, Nicholas II, wished to reconstitute the orchestra and the choir at his court in Eisenstadt, with Haydn as Kapellmeister. So the composer returned to Vienna in August 1795, about $2700 richer as a result of his "English experience."

Haydn's new patron disliked instrumental music, and required of his Kapellmeister only that he compose a mass each year for the name-day of the Prince, and he was produced in as many years, which are among his greatest compositions. By attending a vast Handel Festival in Westminster Abbey, Haydn was exposed to this music and heard a performance of Messiah. "I am now the master of all!" Haydn said of Handel. Haydn was invited to try his hand at the composition of a grand oratorio. His
last 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 Napoleon, a great admirer of the composer, attended. The performance had somehow not attempted to assassinate him en route to the theater.

In 1797, Haydn realized his dream of composing a national anthem of the country which he had cherished since hearing God Save the King in London—by producing one of his most famous works, "God Save the Emperor Franz," a wonderfully simple patriotic hymn. He composed the Austrian National Anthem 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 by that time he felt too old and tired to consider remarrying. He lived in a house he had purchased in a Vienna suburb, and there he enjoyed a regular routine, rising at 6:30 a.m. and composing in the mornings, taking lunch in the early afternoon, working again into the evening, going out around 8 p.m., and returning at 9 p.m. to orchestrate his musical sketches or to read, and sundry 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, which portrays a year in the life of the countryside. First performed privately on April 24, 1801, at Prince Schwarzenberg’s palace, it had been most eagerly awaited and, it was so enthusiastically received that it was repeated twice within the week. Although the oratorio made Haydn and his friends a good deal of money, the composer was extremely ungrateful to his patrons.

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, dates from 1803. Though the Esterhazy family provided the composer with the best of care, his health slowly deteriorated. The stream of honors from royalty flowed over him unabated, however: in 1804, the year in which he finally resigned his official post as the Esterházys’ Kapellmeister, he was granted the freedom of the city of Vienna. His last public appearance took place on March 27, 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 performance.

In May 1809, when Napoleon’s troops occupied Vienna, the conqueror had a guard of honor placed outside Haydn’s door. The venerable and extremely pious work includes 25 operas, 15 masses, eight cantatas and two oratorios, hundreds of arrangements of British folk songs, 52 original songs to German words, around 106 symphonies, 68 string quartets, 32 piano trios, over 20 divertimentos for string trio, 126 baryton trios, 11 pieces for mechanical clocks, 53 piano sonatas, numerous minor works, and a variety of other compositions.

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 new symphonies and string quartets.

The year 1779 was an especially significant one for Haydn: first, he signed a new contract with his employer which allowed him for the first time to write and publish music for other people. Second, he fell in love with a young Italian singer named Luigia Polzelli, who was nearly 30 years Haydn’s junior, and who was married to an elderly violinist. The Polzelli were engaged as musicians by the Prince, but neither proved to be a good artist, and the Prince soon wanted to dismiss them. Haydn intervened, however, and saved them. It was considered a considerable scandal to be seen in a private house, and the Prince’s圈 was a very attractive woman, and still handsome though over sixty; and had been free I should certainly have married her.

The year 1788 saw Haydn’s return to Vienna. Haydn was introduced to and strongly impressed by a budding composer named Ludwig van Beethoven. Haydn took the willful and unruly young musician as a pupil, but the relationship proved unworkable, and Beethoven later complained that he did not learn anything from the elder composer. As he matured, however, Beethoven came to understand the selfless generosity of Haydn the man, and in March 1808 was present at a performance of Haydn’s oratorio, The Creation, to pay tribute to the aged master on his last appearance in Vienna.
By the autumn of 1749, Joseph’s beautiful singing voice had broken, and the Empress Maria Theresa complained to Reutter that “he sings like a woman.” Joseph was thus forced to leave the cathedral choir, and, by cutting off the pigtail of one of his fellow choristers with a pair of scissors, he gave Reutter a good excuse to expel him. After giving him a sum of money, the composer bestowed an affectionate name on his new pupil: Joseph lodging in the small garret that he occupied with his family. Here Joseph lived until he was lent some money by a friend of his father’s who had heard the boy sing. With this money, he rented a “miserable little attic room without a stove,” and managed to earn a meager living by singing tenor in the cathedral choir, doing some teaching, and playing the violin for various services, parties, or private evening concerts. He also studied music theory, played the keyboard sonatas of Carl Philipp Emanuel Bach, one of J. S. Bach’s sons, and wrote music of his own—plano sonatas, trios, and dances.

Through his music-making, Haydn also began to make some significant contacts in Viennese society. He befriended a young girl whose guardian was the Italian poet, Metastasio, who lived on the third floor of Haydn’s lodging house. This pupil also took singing lessons from another famous Italian musicologist, the Bolognese, Nicolò Nicola, and soon Haydn heard about his progress. The Empress Maria Theresa and her daughter, Maria Anna, were already quite enthusiastic about the young composer, and Haydn was given a number of commissions to work as a service to the household of the future Empress. When the Josephine and Maria, his older sister, married, Maria Theresa asked him to write a cantata for the wedding. The first symphony Haydn wrote for the Court’s small orchestra was heard by the powerful noblemen, Prince Paul Anton Esterhazy, who was so charmed by the piece that he offered the composer a post as his assistant Kapellmeister (music director).

Haydn accepted the post, but before taking up his duties, he left Vienna to visit his family in Moravia. He married Anna Keller and her younger sister were daughters of a hairdresser, and had been among Haydn’s music pupils. The youthful musician fell in love with the younger sister, but she chose to enter a convent. Haydn therefore married the elder sister, Maria Anna, on November 24, 1760, when he was 28 and she 32, perhaps to console himself, and perhaps out of a mistimed sense of duty to her family, who lived in straitened circumstances. Haydn’s marriage was a success, and he soon became the father of a son and two daughters. The marriage proved to be a life-long disaster, for Maria appears to have become the classic shrewish wife of a genius whom she did not understand. Said Joseph: “She was a perfectly unattractive, indifferent to music, incapable of providing either a home or children, and concerned only with her duties to the church. She is said to have used her husband’s manuscripts as linings for her pastrys and as hair cutters. ‘She has no virtues,’ said Haydn, ‘and it’s entirely indifferent to her whether I live or die.’”

Joseph had been a music lover himself, but his wife’s opposition to his music career caused him distress. Though “I bestia infame” was the bone of his wife’s life for forty years, Haydn endured her with remarkable patience until his death in 1809.

In 1766, Haydn became the assistant of Prince Esterhazy, a string player, and a great music lover who owned 250 castles and huge tracts of land. The composer was required, among other duties, to give the prince the music for 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 received a monthly salary of about $1500 in today’s currency. The Prince, however, died within a year of Haydn’s engagement as assistant music director, and Haydn produced a steady stream of new waltzes, symphonies, string quartets, trios, concertos, works for the baryton (an instrument related to the viol family which is now obsolete, but which the Prince loved to play), and many other “non-essential pieces” for the enjoyment of the household. When the Prince’s old Kapellmeister died in 1766, Haydn found himself in sole charge of the Prince’s musical establishment, and the fame of the music at Esterhaza soon spread throughout Europe. In 1764, the Prince visited the French palace of Versailles, and, inspired by its splendor, decided to build himself a sumptuous new summer palace.

In the years that followed,Pdf

provide a restful shelter in which to enjoy a light breeze or the music of a shepherd’s pipe (the oboe and solo soprano lines interweave). But a thunderous thunderstorm breaks out, providing an exciting contrast for the chorus after painting the power of the deluge using downpours of sixteenth-notes and gusts of triplet figures on the strings. When the storm has subsided, Multitudes, sixteenth-notes, closed with a final flourish that swelling strings, oboes and piccolo (the effect is soothing to some warming up to the opening bars of the piece). The orchestra of the Seraphim (the bass) introduces a peaceful evening of pastoral contentment.

The collection contains Haydn’s “setting of industry to music,” and the composer perhaps suggests the exhilarating nature of the agricultural labor that produces an abundant harvest in the midst of the chaos of the revolution. The section also contains a challenging rustic love duet for Hanne and Lukas. A hunter and his dog go baying, with the bassoon suggesting the dog-tracks and the plucked strings representing the dog’s paws, still as a stone, the flock of birds takes to the air and one makes a “dooth” of the timpani. The robins are lightened by the sound of approaching hunters on horseback and scurry to their burrows. The hunting horns first sounding in D and then in E-flat when the chase reaches its climax is the finest of Haydn’s considerable output of exciting orchestral music. The keyboard music is a wonderful vignette praising wine and dancing, reputedly described by Haydn as a “soothing fugue,” in which musical lechery and swaying suggest the murky netherworlds of the orgiastic celebration.

The contrasting cold and gloom of “Winter” are displayed not only in the amazing orchestral introduction (which some consider Haydn’s forebear to music), but in the following recitative and cavatina. The original poem on which the aria is based contains a passage about a man losing his way and dying in a snowdrift, and van Swieten suggests some of this in Lukas’ aria about the tired traveler, but our wayfarer’s journey is heightened by the sight of home. Here, winter can bring both activity and creativity, illustrated by a snipping song and a charming narrative about a saucy country girl evading the amorous advances of a local squire. But winter also brings thoughts of mortality, beautifully expressed in a lyrical interlude. Haydn evokes the mood of one of the composer’s letters in which he described himself as “overwhelmed by my feeble memory and unnerved mind.” But the aria is not entirely somber; thoughts of death also lead to thoughts of resurrection, and the final chorus, in which the three soloists join, looks confidently in music of great splendor and rustic contentment to come.

Haydn observed that The Seasons “is not another Creation . . . this is the reason why: in the one the characters were angels, in the Four Seasons they
SOLOISTS
Soprano CATHERINE HIGHT is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past sixteen years. In June of 2003 she joined the Seattle Choral Company as a soloist along with Jane Eagan and Vinson Cole as part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Hight has been a featured soprano with 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. Hight 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 OSSC, she will perform the soprano solo in the Seasons by Haydn later this year. She has made three recordings, including Messiah, with OSSC, and conducted by George Shangrow. Ms. Hight is a member of the voice faculty at Seattle Pacific University.

WESLEY ROGERS divides his busy singing career between opera and oratorio. Recent concert engagements have included performances of Mendelssohn's Elijah, Handel's Messiah, Bach's Magnificat, Haydn's Creation, Honegger's King David, Kurt Weill's Seven Deadly Sins, and the world premiere of Hawley's Seattle. Wesley has appeared with the Seattle Chorale, Chinatown Symphony, the Cascadian Chorale, the Bremerton Symphony, and Belle Arte Concerts. In March 2003, Wesley performed the role of Daron in Handel's Acta and Galleas in Saul with Seattle Opera. One the operatic stage he was most recently seen in the role of Martin in Sun Valley Center for the Arts' production of Copland's The Tender Land. Summer 2002 found Wesley returning to the Lake Chelan Bach Festival, where he performed the role of Basslin in Mozart's La Cenerentola (Cinderella). His performance of Laurie in Mark Adamo's Little Women at the Cabrillo Festival of Contemporary Music in Santa Cruz. California, Shortly after moving to the Pacific Northwest, Wesley made his debut with OSSC in 2001 as Maquette in Britten's Billy Budd. He returned the next season as the Fourth Jew in Strauss' Salome. Wesley has also performed roles with companies including Opera Memphis, Portland Opera, Portland Opera, Obsidian Opera, Seattle Community Outreach Productions, and the University of Washington Opera Theatre. He recently completed his Master of Music degree from the University of Washington.

Second eldest of the dozen children of Mathias Haydn, a master wheelwright and market magistrate, and his first wife, Anna Maria, who had been a cook at Klosterneuberg convent, he was a tremendous talent. Music. Mathias loved music and used to sing Austrian folksongs, accompanying himself on a harp which he had acquired and learned to play while traveling. By the age of five, Joseph displayed a powerful 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 which he had seen played by the local schoolmaster.

When Joseph was six, a distant relative-by-marriage, Johann Matthias Franck, the headmaster of the school at the nearby town of Hainburg, and the organist and director of music at the town's largest church, visited the Haydn family. Upon observing little Joseph's musical inclinations, Franck persuaded the boy's parents (who would seldom see their son again) to send Joseph with his father to become a pupil at his school, so that he could receive the education that would allow him to become a clergyman, as his mother wished. Thus, the child found himself at Franck's school in Hainburg. While, for two years, in addition to regular schoolwork, he studied violin, harpsichord, and other musical instruments, including the kettleflutes, for which he developed a lifelong fondness (musicians), Joseph's greatest delight was to meet the Timpani in one of his symphonies well enough to garner the great admiration of the rest of the orchestra). With Franck was harsh, and Joseph required to finish something he received "more thrashing than food," but the boy did learn much about music, and he said later that he was grateful to Franck for making him work so hard.

In 1740, Carl Gottlieb Reissig, the chairman of St. Stephen's Cathedral in Vienna, visited Hainburg hoping to find some talented boys for his choir. So impressed was he by Joseph's singing that he ordered his parents to send him. After his eighth birthday, young Joseph arrived in the capital of the Austrian Empire, where he was to remain for more than 20 years. Joseph's life as a cathedral chorboy was no less at the school than at the church. The ambitious Reissig advanced his own career at the expense of the education and welfare of his chorboys, who were neglected and half-slaved. They all looked forward eagerly to the times when they were asked to sing at private gatherings for the wealthy, for only then did they receive sufficient food and rest. 'Concerts so small that I tried to sing as beautifully as I could, to get myself invited,' Haydn said later. Though Reissig had promised to teach Joseph composition, "he gave me nothing except a lot of harsh treatment." Haydn remembered.
**DER HERbst / AUTumn**

**Nb. 21. Einleitung**

Rezitativ (Hanne)

Was durch deine Blüte
\[\text{Was durch deine Blüte} \]

**Nb. 22. Rezitativ (Lukas, Simon)**

Den reichen Vorsatz führ' er nun
\[\text{Den reichen Vorsatz führ’ er nun} \]

**Nb. 23. Terzett mit Chor (Simon, Hanne, Lukas, Chor)**

So lässt dich die Natur der Welt
\[\text{So lässt dich die Natur der Welt} \]

**Nb. 24. Rezitativ (Hanne, Simon, Lukas)**

Seit, wie zum Himmelweder Hirn
\[\text{Seit, wie zum Himmelweder Hirn} \]

**Nb. 25. Duett (Lukas, Hanne)**

Ihr Schönen aus der Stadt, kommt her
\[\text{Ihr Schönen aus der Stadt, kommt her} \]

**Nb. 26. Rezitativ (Simon)**

Nun zeigt dir das Himmel Feld
\[\text{Nun zeigt dir das Himmel Feld} \]

**Nb. 27. Arie (Simon)**

Sieht auf die breite Wiesen hin
\[\text{Sieht auf die breite Wiesen hin} \]

**Nb. 28. Rezitativ (Lukas)**

Hört die Glocken in der Am Rechtenknie der Kräuter
\[\text{Hört die Glocken in der Am Rechtenknie der Kräuter} \]

**Nb. 29. Chor (Simon, Hanne, Lukas)**

Der Wald mit rosaroter Säule
\[\text{Der Wald mit rosaroter Säule} \]

**Nb. 30. Rezitativ (Hanne, Simon, Lukas)**

Am Rechtenknie der Kräuter
\[\text{Am Rechtenknie der Kräuter} \]

**Nb. 31. Chor**

The vineyard now in clusters bright
\[\text{The vineyard now in clusters bright} \]

Hektap, der Wein zu den
\[\text{Hektap, der Wein zu den} \]

**ORCHESTRA SEATTLE**

**VIOLIN**

Susan Carpenter
Dean Dresscher
Lisa Heckard
Stephen Hegg
Jason Hershley
Fritz Klein*
Avron Malikzey
Gregor Milsche
Stephen Provene**
Theo Schaad
Janet Showalter
Kenna Smith-
Shangrow
Peggy Spencer
Nicole Tsang

**CELLO**

Zon Easte
Peter Ellis
Annie Roberts
Valerie Ross
Katie Sauter
Messick
Matthew Wyant*

**STRING BASS**

Jo Hansen*
Erika Kendall
Steve Messick

**FLUTE/PICCOLO**

Shari Müller-Ho*
Melissa Underhill

**TRUMPET**

Rabi Lahr
Gary Roberts
Janet Young*

**TROMBONE**

Bo Bogdaj
David Brewer
Moc Escobedo

**PERCUSSION/TIMPANI**

Kathi Flood
Dan Ose*  
H* principal
**concertmaster**

**SEATTLE CHAMBER SINGERS**

**SOPRANO**

Erika Chang
Crisa Cugini
Kyla Dellerm
Cinda Friesen
Lisa Hoffman
Kiki Hood
Kaye Kofford
Jill Kraeck
Ulka Woodruff May
Jana Music
Nancy Shasteen
Melissa Thiloway
Patricia Vetterlein

**ALTO**

Sharon Agnew
Julia Akozy-Thiel
Carolyn Avery
Jane Blackwell
Brooke Cassell
Ann Erickson
Deanna Fryhe
Ellen Kassie
Lorellette Knowles
Theadora Leitz
Sue Means
Laurie Medill
Christine Rickert
Annie Thompson

**BASS**

Stephen Brady
Andrew Danilich
Douglas Durstoff
Robert Keckley
Paddy McDonald
Dennis Moore
Jeff Thistylow
Richard Wyckoff

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