Bach's third year as Cantor there, and was first performed on October 31 of that year (284 years ago yesterday!), with a second performance on November 13, 1741.

The cantata's complex and majestically opening choral movement is a splendid setting of Psalm 84:11 that begins with a lengthy and structurally and dramatically significant orchestral "sinfonia" in which brave horn fanfares and a volley of eighth-notes from the timpani set a martial mood. This return reminds us of Bach's listeners that "God the Lord is sun and shield." This grand introduction presents two themes: that played immediately by the horns (it reappears in the third movement), and then a fugue subject (a short theme introduced first in one voice and then taken up by other voices that "chase" one another) based on note repetitions followed by sixteenth-note scalar passages, as if the timpani part has been heard, repeated, and elaborated by the other instruments. Following the fugue, the first theme appears again and is combined with the fugue before the chorus enters with the first of its three themes. Each new theme is accompanied by the fugue subject in the orchestra. The three choral sections are separated by appearances of the cantorial theme from the beginning of the sinfonia. The second choral section consists of a planer presentation of the orchestral fugue which the instruments accompany with the fugue in its more elaborate form. When, to close of the first movement, Bach brings back the music from the opening and closing passages of the movement's initial sinfonia, he incorporates the first and last portions of the third section of the chor's music into the texture (a compositional technique called "Chorleibau—choral insertion") and builds an a-b-a structure whose middle portion is built on the return of the "b" music from the chor's first section. The horns' fanfare theme is sung by the sopranos as the movement's glorious procession ends, God's toes (including a corrupted church in need of reformation) having been routed.

The second movement of the cantata is an alto aria in unaccompanied chantel (Bb) meter that features a decorative counterpoint for solo oboe or flute that flows forming interludes between the alto's phrases. Its anonymous text begins with the first movement's melodic line. The arrangement and the instrumental and vocal solo lines intertwine to produce a rich and intricate texture. This is followed by a chorale (hymn) movement whose text, "Nun danket alle Gott" ("Now Thank We All Our God"), was written around 1636, in dire circumstances, by Martin Rinckart (1586-1649), and whose music is a straightforward four-part setting for choir, with orchestral accompaniment, of this text's familiar tune by Johann Crüger. The phrases of the chorale melody are accompanied and separated by the fanfare theme introduced by the minor horns and timpani. This is God's good gifts, including a reformal faith, are celebrated.

The fourth movement, a brief bass recitative (vocal music whose "free" rhythms are those of speech whose text is anonymous, might have followed the sermon in the liturgy of which it was a part, with its reference to knowing the right way to Salvation through Jesus' Word connecting it to the preacher's homily. During most of the easily-accessible song-like duet for bass and soprano that constitutes the fifth movement, whose free-verse text is also anonymous, the soloists' lines frequently move parallel to one another while the accompanying eight-measure counterpoint, introduced after the duet's entrance and played by violins in unison, is repeated as a refrain and forms a type of ostinato (a term derived from the Italian for "stubborn" that refers to a pervasively recurring note pattern) that leaps bilhoute, often over distances of an octave.

The text of the cantata's final movement is the last verse of Ludwig Helmbold's 1575 hymn, "Nun laßt uns Gott dem Herrn" ("Now let us praise God the Lord"). It is a six-part setting for chorus and orchestra of Nikolaus Schneider's 1587 chorale melody, "Wach auf, mein Herr, und singe" ("Awake, my heart, and sing"), in which the choir, doubled by the winds and strings, sings four of the parts, while the horns play the other two. This strong and festive conclusion to a celebratory cantata, filled with "agreeable harmonies for the honor of God," both "delights the souls" of the listeners, in 1725 and today, and assures them that they are granted eternal freedom to praise their gracious and victorious God!

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**OUR SOLOISTS**

Canadian soprano Lindsay Tsatsonis enjoys an active and dynamic career. Hailed as "ravishing" (New York Times) and possessing a voice with "crystalline purity" (Seattle Times), Ms. Tsatsonis' career spans the concert, recital, opera, stage, and television and film industries. In music and film, Ms. Tsatsonis has appeared as soloist with orchestras such as the Seattle Baroque Orchestra, Aurora Symphony, and Pacific Baroque Opera. She has made recent appearances at the Indiana University, Boston and Bloomington Early Music Festivals. She keeps a demanding performance schedule in the Pacific Northwest in addition to performances around the United States and Canada. Ms. Tsatsonis holds degrees from the University of Toronto and Université d’Ottawa. She has a new solo album with Origo Classical. And I Remain: Three Love Stories, and can also be heard on recordings by the Canadian Broadcasting Corporation and Naxos. Ms. Tsatsonis is a member of Pianists Écorce — winners of the 2009 Early Music America Medieval/Renaissance Competition. Currently, Ms. Tsatsonis is living in Seattle where she studies with Joyce Gucer.

**Melissa Plagemann** has been praised by audiences and the press for her "clear, beautiful voice" (Tacoma News Tribune) and "attractively expressive mezzo" (Crosstafe Seattle). She performs frequently with the finest musical organizations throughout the Pacific Northwest, and is rapidly becoming known for the passion and musical intelligence she brings to performances on opera and concert stages alike. Upcoming performances include Handel's Messiah with the Tacoma and Auburn Symphonies, Saint-Saëns' Christmas Oratorio with Oratorio Seattle. The Nutcracker and West Side Story are both on the return of the "b" music from the chor's first section. The horns' fanfare theme is sung by the sopranos as the movement's glorious procession ends, God's toes (including a corrupted church in need of reformation) having been routed.

The second movement of the cantata is an alto aria in unaccompanied dupla (Bb) meter that features a decorative counterpoint for solo oboe or flute that forms flowing interludes between the alto's phrases. Its anonymous text begins with the first movement's melodic line. The arrangement and the instrumental and vocal solo lines intertwave to produce a rich and intricate texture. This is followed by a chorale (hymn) movement whose text, "Nun danket alle Gott" ("Now Thank We All Our God"), was written around 1636, in dire circumstances, by Martin Rinckart (1586-1649), and whose music is a straightforward four-part setting for choir, with orchestral accompaniment, of this text's familiar tune by Johann Crüger. The phrases of the chorale melody are accompanied and separated by the fanfare theme introduced by the minor horns and timpani. This is God's good gifts, including a reformal faith, are celebrated.

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**TENOR**

Stephen Wall has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers. He has been featured in leading and supporting roles with Seattle Opera for the past 25 years. He also has appeared with the Portland Opera, Utah Festival Opera, and Tacoma Opera. He has also performed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo [Japan]. Mr. Wall appears on the OSSCS recording of Handel's Messiah. In addition to his solo appearances Mr. Wall has served as the music director for many music theatre productions throughout Washington. He maintains an active voice studio in Seattle.

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Jon Lange
Timothy Namba
Theodore Nesbit
Vic Royer
Jerry Sams
David Zapolsky
Harpischord/Organ
Robert Kechley
Timpani
Dan Ole
**concermtaster**
**principal**

A native of Washington, baritone BRIAN BOX received his Master’s degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler’s Songs of a Wayfarer to Mr. Nureyev’s dance. He has collaborated with ceramic artists such as John Kufferath, Sr., John Passion, and The Mass of Life and Death, and is featured on the OSSCS recording of Handel’s Messiah. The regional winner of San Francisco Opera’s 1988 Merito Opera Program, he made his Seattle Opera debut as the Combatant in Donizetti’s Daughter of the Regiment. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams’ The Pied Piper. He has also performed extensively with Seattle Opera’s education program and Northwest Opera in the Schools.
OSSCS and SU Collaborate

OSSCS and SU have joined in a new collaborative effort this year. Second-year students in the growing solo and chamber music program at Seattle University will have an opportunity to receive university credit while performing with Orchestra Seattle, attending rehearsals and performing in concerts that occur at least twice per quarter. Students must successfully pass an audition to participate.

Maestro Shangrow will assist students in being mentored through the principal players of the orchestra. The partnership program will concentrate on helping students to be better performers and creating a learning environment that is healthy for both the student and organization.

A Delicious Way to Support OSSCS!

OSSCS violinist and Board Treasurer Jason Hershoy and his mother, a gifted pastry chef, are launching a new business, Seattle Rum Cakes. If you have never tasted one of these marvelous cakes, you have really missed a wonderful experience! Many of us in the OSSCS family can vouch for the superb quality of these cakes, which have been a favorite item at the last two OSSCS Annual Auctions. Now, just in time for the holidays, Seattle Rum Cakes has donated 25 fresh, delicious, incredible Rum Cakes to Orchestra Seattle and Seattle Chamber Singers, available to YOU for a donation to OSSCS of $50. For an additional donation of $100, the Maestro himself will deliver a cake to your door, and even help you sample it! Don’t miss this great opportunity to receive one (or more!) of these great cakes while supporting your favorite musical organization!

LOOK FOR THE COMPANY’S WEBSITE, COMING SOON!

Violin Concerto in a-minor, BWV 1041

Bach was best-known during his lifetime as an organist, but he was also a skilled violist who wrote exquisitely for that instrument. His son, Carl Philipp Emanuel, said of his father, “In his youth, and until the approach of old age, he played the violin cleanly and penetratingly,” and “He understood to perfection the possibilities of all stringed instruments.” He learned his violin skills with a woman who had won a competition for violin, played the violin, viola da gamba, and keyboard instruments. Bach might also have written this work for the instrument he conducted in the 1730s in Leipzig. The sonata, however, could have been written to transcribe violin pieces for a keyboard instrument, and the clavier concerto in g-minor, BWV 1056, is an arrangement for harpsichord or piano of this violin concerto.

The work consists of three contrasting movements in the fast-slow-fast arrangement typical of the concerto of the Baroque period (about 1600 to 1750). Bach uses the musical motifs of the work’s opening Allegro moderato movement, in a vigorous 2/4 meter, to construct the “ritornello form” (a structure musical alternating refrain and variations) characteristic of the first and third movements of Baroque concertos as the soloist and orchestra converse in alternation and dialogue. The concerto’s initial motif is heard in the second, or second-long “long” note pairs, reappears throughout the movement as if a story’s protagonist (the solo violin) is being warned repeatedly of some impending calamity by a group of

clockwhispers: “Watch OUT! BEWARE!” The solo violin, however, in strong, suiting sixteenth-notes, rushes on, heedless, ignoring the ominous dialogues of the orchestra.

The slow movement, a song with recurring orchestral refrain in C-major and 4/4 meter, is founded on a bass ostinato featuring three repeated notes. One can picture a shadowed room in which a clock’s pendulum swings hypnotically while the lovelorn, introspective solo violin sings long, soft phrases frequently featuring triplet figures as the clock whispers and the pensive strings sigh in sympathy.

Near the end of the energetic Allegro assai closing movement, which also sets the form, is in the intense home key of a-minor, and dances in compound-triple (9/8) meter, Bach employs the instrumental technique known as “barabou,” which is often found in Baroque music. His bowed instruments, and in which there is a rapid alternation between a static note, usually played on a string not pressed down by the player’s finger, and varying notes on the thumb area, is as if the solo violin, seeking relief and distraction from its lonely, wistful musings, leaves the dusky middle movement to join, leaping and bounding with a lively and lyrically melancholy and unsettled gigue.

Cantata No. 79: Gott, der Herr, ist Sonn und Schild (“God the Lord is sun and shield!”)

A cantata (from the Italian word, “canticare; to sing”), is a composite form of vocal music typically consisting, in Bach’s time, of four or six or more separate movements, including solo arias and recitatives (short passages of music based on the rhythms of speech), duets, and choruses, most frequently accompanied by an orchestra featuring a variety of instruments. Cantatas were based on a dramatic lyrical poetic narrative, either religious or secular. In Germany, the cantata developed into the most significant type of Lutheran sacred music, its various elements often unified by the alliterative, repetitive expression “A Christmas Cantata.” The sacred cantata was an integral part of Lutheran worship, being related, along with the sermon and its associated prayers, to the Gospel reading for the day. Cantors of Lutheran churches were required to furnish cycles of about sixty cantatas per year—one for each Sunday and additional days, such as Christmas and Palm Sunday which together account for the content of the cantata form, seems to have composed five cycles of cantatas, but of more than 300 works, only about 200 are known today. Not all of the cycle’s description can begin to suggest the infinite variety and the indiscribable wealth of musical creativity, technical expertise, and passionate spirituality found in these endlessly fascinating works, which constitute the core of Bach’s vocal output.

For example, in 1723, for the October 31 Festival of the Reformation (a religious holiday for Lutherans and others commemorating Martin Luther’s posting in 1517 of a proposal to debate the Roman Catholic doctrine and practice of the granting of indulgences that are credited with initiating the Protestant Reformation), is scored for 2 horns, timpani, 2 transverse flutes, 2 oboes, 2 violins, viola, and continuo (an accompanying instrument, often a cello, and a keyboard instrument, usually a harpsichord or an organ, that plays the harmonies). It was composed in Leipzig in 1725,
Johann Sebastian Bach
(b. 1685, Eisenach; d. 1750, Leipzig)

Notes by Lorette Knowles

The theme of gifts—God's gifts to us and ours to God and to one another, and Bach's gifts to God and to all of his inexpressible music—is a satin ribbon that ties up the unusual package of musical treasures that you offer to us this Sunday. Join us in opening this gift and enjoy it to the utmost!

"I had to work hard," said Johann Sebastian Bach; "Anyone who works as hard will get just as far." The hard-laboring, long-suffering, incredibly talented German composer was born into a family that had produced church and town band musicians for over 150 years. orphaned at ten, he was raised by his older brother who was an organist, and who taught young Sebastian music. The boys were endlessly curious about every aspect of the art.

Bach began his professional career at 16, when he was appointed organist at a church in Amstard. At 23, he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, a great amount of keyboard music, and the six Brandenburg Concertos. Maria Barbara, Bach's wife and the mother of his seven children, died in 1720, and the composer soon married Anna Magdalena, a young singer who proved to be a loyal and understanding wife, and who provided her mate with thirteen more children.

In 1723 when he was 38, Bach took the position of Cantor of St. Thomas' Church in Leipzig (a city even crazier for coffee than is Seattle: "Bring me a bowl of coffee before I turn into a goat!"") Bach once confided, the most important musical posts in Germany (Werner Neumann, in his 1961 book, Bach: A Portriatrical Biography, writes, that when Christoph Graupner, a German harpsichordist and composer much more famous than Bach & Bach at this day a largely forgotten minor musician, refused the post of Cantor, Leipzig mayor Abraham Platz observed: "Since the best man could not be obtained, moderately good will have to do.""

Bach taught at the choir school, which trained the choristers of the city's chief churches (he had to teach non-musical subjects as well), and also served as music director, composer, choirmaster, and organist of St. Thomas' Church. In this post, which he held for the rest of his life, Bach produced monumental music traditions, including the Christmas Oratorio, the St. Matthew Passion, the Mass in B-Minor ("Why waste money on psychotherapy when you can listen to the B-Minor Mass?""). Bach was a consummate American composer, Michael Torke, whose saxophone concerto we will perform next March), The Musical Offering, and The Art of the Fugue, though he was occupied by the cares of his large family and circle of friends, the tasks of a very busy professional life, and ongoing struggles with the officials of town, school, and church who never recognized that they were dealing with perhaps the greatest musical genius ever born.

Though the composer described himself as "amidst continual vexation, envy, and persecution..." he remained in Leipzig for 27 years. At last, his health began to fail, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving only a very modest material estate, but bequeathing us a wondrous wealth of musical treasures of which his cantatas provide particularly glittering examples.

"Music is an agreeable harmony for the honor of God and the permissible delights of the soul."—J. S. Bach

Bwv 79—"Gott der Herr ist Sonn und Schild"

Cantata for Reformation

1. Chor
Gott der Herr ist Sonn und Schild. Der Herr gibt Gnade und Ehre, er wird kein Gutes mangeln lassen den Frommen. (Psalm 84:12)

2. Aria A
Gott ist unsre Sonn und Schild! Darum rühmet dessen Güte Unser dankbares Gemüte, Dieser Herr ist unser Flügel. Denn er will uns ferner schützen, Um die Feine Pfelle schnitzen Und ein Lästerhand gleich bili.

3. Choral
Nun danket alle Gott Mit Herzen, Mund und Händen, Der große Dinge tut An uns unsr all, Und der uns von Mutterleb Und Kindesbeinen an Unzählig viel zugut Und noch izzund getanet. (Nun danket alle Gott, verse 1)

4. Reizitiv B
Gottlob, wir wissen Den neuesten Weg zur Seligheit; Denn, Jesu, du hast ihn uns durch dein Wort gewiesen, Drum bleibt dein Name jederzeit gepriesen. Weil aber viele noch Zu dieser Zeit An fremden Joch Aus Blindheit ziehen müssen, Ach! so erbarme dich Auch ihren Pfingen, Daß sie den rechten Weg erkennen Und dich bloß ihren Mittler nennen.

5. Arie (Duett) S B
Gott, ach Gott, verlaßt die Deinen Nimmermehr! Laß dein Wort uns helle scheinen; Ohrbar die Deinen dar, Wider uns die Feinde toben, So soll unser Mund dich loben.

6. Chorale
Erhalten uns in der Wahrheit, Gibt ewigliche Freiheit, Zu preisen deinen Namen Durch Jesum Christum. Amen. (Nun laßt uns Gott, dem Herren, verse 8)

Choros No. 1 Repeat
Psalm 84:12 (movt 1); "Nun danket alle Gott," verse 1: Martin Rinkart 1636 (movt. 3); "Nun laßt uns Gott, dem Herren," verse 8: Ludwig Helmold 1575 (movt. 6)

1. Chorus
God the Lord is sun and shield. The Lord gives grace and honor, He will allow no good to be lacking from the righteous.

2. Aria A
God is our sun and shield! Therefore this goodness shall be praised by our grateful heart, Which he protects like his little flock. For he will protect us from now on, although the enemy sharpens his arrows and a vicious hound already barks.

3. Choral
Now everyone, thank God with hearts, mouths, and hands, Who does great things for us all, who has done for us from our mother's womb and childhood on many uncountable good things and does so still today.

4. Recitative B
Praise God, who gave me the right way to blessedness; for, Jesus, You have revealed to us through your word, therefore Your name shall be praised for all time.

5. Aria (Duett) S B
God, ah God, abandon Your own ones never again! Let Your word shine brightly for us; although harshly against us the enemy rages, yet our mouths shall praise You.

6. Choral
Honore us in the truth, grant eternal freedom, to praise Your name through Jesus Christ. Amen.
JOHANN SEBASTIAN BACH (b. 1685, Eisenach; d. 1750, Leipzig)  

Notes by Lorinette Knolke  
The theme of gifts—God's gifts to us and ours to God and to one another, and Bach's gifts to God and to us of his incomparable music—is a salb tint that ties up the unusual package of musical treasures that you offered us this afternoon. Join us in opening this gift and enjoy it to the utmost!  

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MISSA BREVIS IN G-MAJOR, BWV 236  
Bach's fourth “Lutheran Masses,” like most of the “brief masses” composed in protestant Germany during the Baroque era, consist of only the Kyrie and Gloria texts of the Mass. They are all called “cantata masses,” both because their Gloriae are divided into five movements of varying textures and tempi in the manner of a cantata, and because the masses appear to contain re-workings of movements (some of Bach's finest and probably his favorites, which he wanted to preserve by making them parts of masses that would be performed relatively often in his churches in Leipzig, but they might have been composed for the Catholic church of the Saxon Elector at Dresden as part of Bach's duties as Royal Polish and Electoral Saxon Court Composer (Bach obtained this post in 1736), or possibly for the Elector himself in gratitude for his granting Bach the court composer position. The fascinating Missa Brevis in G-major, for soprano, alto, tenor, and bass soloists, four-part chorus, two oboes, two violins, viola, and continuo, was probably written in Leipzig around 1738 or 1739, and first performed soon after its composition. The first movement, an imitative and often chromatic Kyrie, in which the instruments double the voices, is a “parody” (rewriting or rearrangement) of the initial chorus of Bach's 1723 Cantata 179. Siehe du, daß deine Gottesfurcht nicht Heuchelei sei (“See to it that your fear of God be not hypocrisy”), which original text deals with the dangers of serving God with a deceitful heart (hence the descending chromaticism and rather dissonant closing harmonies). The movement begins with what German writer and musicologist Alfred Direr calls a “counter-theme,” in which, with each new entry of the musical subject, that subject is inverted. The exclamations, “Kyrie eleison” and “Christe eleison”, are given distinct motifs, which are varied and interwoven over the course of this two-section movement; this structure is unusual in that Kyrie movements normally display a bipartite structure because of the traditional threefold statement of the two texts—“Lord, You are merciful Christ, you are merciful!”—in the liturgy: “Kyrie eleison! Christe eleison! Kyrie eleison!” In this movement, however, because of the structure of the cantata movement of which it is a parody, two texts and their accompanying motifs are combined into a second section. The Gloria consists of a skillful paraphrase of Cantata 79's intricately-constructed opening movement with the timpani omitted; the two upper voices of the choir immediately present modified versions of the horn fanfare theme that appears throughout Cantata 79's first and third movements, while the oboes and strings accompany with running eight-notes. This music and the Gloria's opening text and the fanfare theme after an instrumental interlude (the middle portion of Cantata 79's three-section introductory sinfonia), the two lower chorale parts are added to the texture at “Et in terra pac,” and the movement continues with the remaining music from Cantata 79.  

BCW 79: “Gott der Herr ist Sondheim”  

Cantata for Reformation  

1. Chor  
Gott der Herr ist Sondheim. Der Herr gibt Gnade und Ehre, er wird kein Gutes mangeln lassen den Frommen. (Psalm 84:12)  

2. Arie A  
Gott ist unsre Sonn und Schild!  
Darum rühmet dessen Güte  
Unser dankbares Gemein,  
Die Herr Gott thut nicht fehlt.  
Denn er will uns ferner schützen,  
Und die Feinde Pfeile schnitzen  
Und einem Lästern gleich bittet.  

3. Chor  
Nun danket alle Gott  
Mit Herzen, Mund und Händen,  
Der große Dinge tut  
An uns unsre Taten,  
Und der uns von Mutterleib  
Und Kindesbeinen an  
Unzählig viel zugut  
Und nochizzun gebebt.  
(“Nun danket alle Gott,” verse 1)  

4. Rezitative B  
Gottlob, wir wissen  
Den freundten Weg zur Seeligkeit;  
Denn, Jesu diest, hat uns durch dein Wort gewiesen,  
Dread bleibt dein Name jederzeit gepriesen.  
Weil aber viele noch  
Zu dieser Zeit  
An fremdem Joch  
Aushindheitziehen müssen,  
Ach so erbarme dich  
Auch der Schandverleumde;  
Daß sie den rechten Weg erkennen  
Und dich böb ihren Mitttertennen.  

5. Arie (Duet) S B  
Gott, ach Gott, verfaß die Deinen  
Nimmermehr!  
Daß sein Wort uns helle scheinen;  
Oben uns lebendig,  
Wider uns die Feinde toben,  
So soll unser Mund dich loben.  

6. Chorale  
Erhalt uns in der Wahrheit,  
Gib ewigliche Freiheit,  
Zu preisen deinen Namen  
(“Nun laßt uns Gott, dem Herren,” verse 8)  

Chorus No. 1 Repeat  
Psalms 84:12 (movt. 1); “Nun danket alle Gott,” verse 1: Martin Rinckart 1636 (movt. 3); “Nun laßt uns Gott, dem Herren,” verse 8: Ludwig Helmbold 1575 (movt. 6)  

1. Chorus  
Gott der Herr ist Sondheim. Der Herr gibt Gnade und Ehre, er wird kein Gutes mangeln lassen den Frommen. (Psalm 84:12)  

2. Aria A  
Gott ist unsre Sonn und Schild!  
Darum rühmet dessen Güte  
Unser dankbares Gemein,  
Die Herr Gott thut nicht fehlt.  
Denn er will uns ferner schützen,  
Und die Feinde Pfeile schnitzen  
Und einem Lästern gleich bittet.  

3. Chorus  
Nun danket alle Gott  
Mit Herzen, Mund und Händen,  
Der große Dinge tut  
An uns unsre Taten,  
Und der uns von Mutterleib  
Und Kindesbeinen an  
Unzählig viel zugut  
Und nochizzun gebebt.  

4. Recitative B  
Praise God, we know the right way to blessedness;  
for, Jesus, You have revealed it to us through Your word,  
therefore Your Name shall be praised for all time.  
Since, however, many yet at this time  
must labor under a foreign yoke  
out of blindness,  
shall they have mercy  
also on them graciously,  
so that they recognize the right way  
and simply call You their Intercessor.  

5. Aria (Duet) S B  
Gott, ach Gott, verfaß the Deinen  
Nimmermehr!  
Daß sein Wort uns helle scheinen;  
Oben uns lebendig,  
Wider uns die Feinde toben,  
So soll unser Mund dich loben.  

6. Chorale  
Erhalt uns in der Wahrheit,  
Gib ewigliche Freiheit,  
Zu preisen deinen Namen  
(“Nun laßt uns Gott, dem Herren,” verse 8)  

Chorus No. 1 Repeat  
Psalms 84:12 (movt. 1); “Nun danket alle Gott,” verse 1: Martin Rinckart 1636 (movt. 3); “Nun laßt uns Gott, dem Herren,” verse 8: Ludwig Helmbold 1575 (movt. 6)
A Delicious Way to Support OSSCS!

OSSCS violinist and Board Treasurer Jason Hershey and his mother, a gifted pastry chef, are launching a new business, Seattle Rum Cakes. If you have never tasted one of these marvelous cakes, you have really missed a wonderful experience! Many of us in the OSSCS family can vouch for the superb quality of these cakes, which have been a favorite item at the last two OSSCS Annual Auctions. Now, just in time for the holidays, Seattle Rum Cakes has donated 25 fresh, delicious, incredible Rum Cakes to Orchestra Seattle and Seattle Chamber Singers, available to YOU for a donation to OSSCS of $50. For an additional donation of $100, the Maestro himself will deliver a cake to your door, and even help you sample it! Don’t miss this great opportunity to receive one (or more!) of these great cakes while supporting your favorite musical organization!

LOOK FOR THE COMPANY’S WEBSITE, www.seattlerumcakes.com, COMING SOON!

Violin Concerto in A minor, BWV 1041

Bach was best-known during his lifetime as an organist, but he was also a skilled violist who wrote exclusively for that instrument. His son, Carl Philipp Emanuel, said of his father, “In his youth, and until the approach of old age he played the violin cleanly and penetratingly,” and “He understood to perfection the possibilities of all stringed instruments.” Bach left many works for solo violin, only two of which have come to us in their original form, and it is possible that he produced this concerto for solo violin. It is fully instrumented, with accompaniments for the orchestra, including a dialogue between the first violin and orchestra, and two duets for the first and second violins. The concerto is divided into three movements, each of which presents a different mood and texture. The first movement is lively and gay, with a strong sense of counterpoint and rhythm. The second movement is slower and more reflective, with a melancholy and introspective quality. The third movement is a lively and energetic piece, with a driving sense of movement and energy.

The music, in a waltz-like triple meter, with which Bach sets the challenging bass aria, Gratias agimus tibi, derives from a feature a basso that had appeared in the 1723 Cantata 138, Wehrn betrubt du dich, mein Herz (“Why are you troubled, my heart?”). The first violin’s sixteenth-note figure introduces and accompanies the bass solo, and a rhythmic pattern of “slow-fast-fast-fast-fast-fast-slow” recurs throughout the movement. The Domine Deus, a duet for sopranos and alto with unison violins accompanied by strings, is a rousing work of Cantata 79’s fifth movement (a soprano-bass duet), but the vocal lines in this mass movement are somewhat more elaborate. Bach returns to Cantata 170 to find, in its third movement, the music for the Quoniam, a rather contemplative tenor solo in 4/4 meter that features a highly florid bridge (B): B The bridge is a short and stately chordal opening in 4/4 meter in which the chorus chants the words, “Cum sancto spiritu.” This quickly gives way to a two-section chorus in an energetic triple meter that features an imitative texture displaying long rollover-counter passages of running sixteenth-notes into which the words, “in gloria dei patris. Amen,” are frequently and enthusiastically interjected as spirited outbursts of joy.

OSSCS and SU collaborate in new concert series

OSSCS and SU have joined in a new collaborative effort this year. Second year students in the growing solo and chamber music program at Seattle University will have an opportunity to receive university credit while performing with Orchestra Seattle, attending rehearsals and performing in concerts that occur at least twice per quarter. Students must successfully pass an audition to participate.

Maestro Shangrow will assist students in being mentored through the principal players of the orchestra. The partnership program will concentrate on helping students to be better performers and creating a learning environment that is healthy for both the student and organization.

Our Violin Soloist

Dr. Quinton Morris enjoys a multifaceted career as a concert violinist, chamber musician, teacher, director and founder of The Young Eight String Octet. He holds a Bachelor of Music degree from the North Carolina School of the Arts, a Master of Music degree (with distinction) from the Boston conservatory, and a Doctor of Musical Arts from the University of Texas at Austin, where he studied violin with Daniel Ching, first violinist of the Miró String Quartet. His past teachers include Lynn Chang, Max Levinson, Irina Muresanu and Walter Schweide.

Dr. Morris has performed solo and chamber music in the United States, Europe, and the Middle East. As the artistic/executive director and founder of America’s only string octet, he has performed with the Young Eight in chamber music recitals across the country. Comprised of distinguished string players from the nation’s most prestigious music schools and conservatories, The Young Eight celebrated its fifth anniversary with a national Black college tour and hosted its inaugural Emerging Composers Competition for young composers. The ensemble performs regularly at Seattle Symphony’s Benaroya Hall and has received honors for its Seattle performances.

Dr. Morris is Director of Chamber and Instrumental Music and Assistant Professor of Music at Seattle University. This is his concert debut with Orchestra Seattle. He will present solo recitals at Seattle’s Town Hall and the Bach Concert Series at the Lad of Fatima Church. Dr. Morris was recognized during Black History Month by the State of Washington’s House of Representatives for his accomplishments as both a teacher and musician.

GLORIA

1. Chorus (S, A, T, B): Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we glorify thee. Glory be to God on high, and on earth peace to men of good will. O Lord God, heavenly King, Father Almighty. O Lord Jesus, only begotten Son! 2. Duet (S/A): O Lord God, Lamb of God, Son of the Father, Lamb of the world, who take away the sins of the world, have mercy upon us. Who take away the sins of the world, receive our prayer. Who sittest at the right hand of the Majesty on high. 3. Aria (T): For thou only art holy; thou only art Lord; thou only, O Jesus Christ, art most high. 4. Chorus (S, A, T, B): With the Holy Ghost in the glory of the Father. Amen.

The beginning of the Aria introduces the theme of the day, gratitude and praise to God for the many blessings he has bestowed on us. Glory to God in the highest! Amen.
Bach's third year as Cantor there, and was first performed on October 31 of that year (284 years ago yesterday), with a second performance on March 13, 1720.

The cantata's complex and majestic opening choral movement is a splendid setting of Psalm 84:11 that begins with a lengthy and structurally demanding orchestral section that reminds Bach's listeners that "God the Lord is sun and shield." This grand introduction presents two themes: that played immediately by the horns (it reappears in the third movement), and then a fugue subject (a short theme introduced first in one voice and then taken up by other voices that "chase" one another) based on note repetitions followed by sixteenth-note scalar passages, as if the tympani part has been heard, repeated, and elaborated by the other instruments. Following the fugue, the first theme appears again and is combined with the fugue before the choir enters with the start of its first three voices. The orchestra provides a structural glue which is accompanied by the fugue subject in the orchestra. The three choral sections are separated by appearances of the ceremonial horn theme from the beginning of the sinfonia. The second choral section consists of a plainer presentation of the orchestral fugue in which the instruments accompany the fugue in its more elaborate form. When, to close of the first movement, Bach brings back the music from the opening and closing passages of the movements' initial sinfonia, he incorporates the first and last portions of the third section of the choral movement into the texture (a compositional technique called Chorinebaur—"choral insertion") and builds an a-b-a structure whose middle portion is built on the return of the "d" music from the choral's first section. The horns' fanfare theme is sung by the sopranos as the movement's glitzy conclusion, God's joys (including a corrupted church in need of reformation) having been routed.

The second movement of the cantata is an alto aria in an opera da camera style with features that include a decorative countermelody for solo oboe or flute that flows forming interludes between the alto's phrases. Its anonymous text begins with the first movement's singing line. The continuo and the instrumental and vocal solo lines interswear to produce a rich and intricate texture. This is followed by a chorale (hymn) movement whose text, "Nun danket alle Gott" ("Now Thank We All Our God"), was written around 1636, in dire circumstances, by Martin Rinckart (1586-1649), and whose music is a straightforward four-part setting for choir, with orchestral accompaniment, of this text's familiar tune by Johann Crüger. The phrases of the chorale melody are accompanied and separated by the fanfare theme introduced by the horns and tympani. As God's gifts, including a redeemed faith, are celebrated.

The fourth movement, a brief bass recitative (vocal music whose "free" rhythms are those of speech whose text is anonymous, might have followed the sermon in the liturgy of it which was a part, with its reference to knowing the right way to Salvation through Jesus’ Word connecting it to the preacher's homily. During most of the easily-accessible song-like duet for bass and soprano that constitutes the fifth movement, whose free-verses text is also anonymous, the soloists' lines frequently move parallel to one another while the accompanying eight-measure countermelody, introduced after the duet's entrance and played by violins in unison, is repeated as a refrain and forms a type of ostinato (a term derived from the Italian for "stubbom" that refers to a pervasively recurring note pattern) that leaps bilately, often over distances of an octave.

The text of the cantata's final movement is the last verse of Ludwig Helmbold's 1575 hymn, "Num laßt uns Gott dem Herrn" ("Now let us praise God the Lord"). It is a six-part setting for choir and orchestra of Nicolaus Scherchen's 1587 chorale melody, "Wach auf, mein Herr, und singe" ("Awake, my heart, and sing"), in which the choir, doubled by the winds and strings, sings four of the parts, while the horns play the other two. This strong and festive conclusion to a celebratory cantata, filled with "agreeable harmonies for the honor of God," both "delights the souls" of the listeners, in 1725 and today, and assures them that they are granted eternal freedom to praise their gracious and victorious God!

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PROGRAM
Johann Sebastian Bach (1685-1750)
Lutheran Miss in G Major, BWV 236
Chorus: Kyrie
Chorus: Gloria
Bass Aria: Gratias
Soprano/Alto Duet: Domine Deus
Tenor aria: Quoniam: Adagio
Chorus: Cum Sancto Spiritu

CONCERTO for Violin in a minor, BWV 1041
Without tempo indication
Andante
Allegro assai
Quinton Morris, violin

— Intermission —

Cantata BWV 79, “Gott, der Herr, ist Sonn und Schöpfung”
Chorus
Alto Aria
Chorale: “Nut danket alle Gott”

Bass recitative
Soprano/Bass Duet
Chorale

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