

Mentor and Protégé

Saturday, October 7, 2017 • 7:30 p.m.
First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
Brad Cawyer, conductor



ROBERT SCHUMANN (1810–1856)
Missa sacra in C minor, Op. 147

Kyrie: *Ziemlich langsam*

Gloria: *Lebhaft, nicht zu schnell — Etwas bewegter — Langsamer — Schneller*

Credo: *Mässig bewegt — Lebhafter*

Offertorium

Sanctus: *Langsam — Lebhaft — Feierlich — Erstes Tempo — Lebhaft*

Angus Dei: *Ziemlich Langsam — Schneller*

Amanda Opuszynski, soprano

Jerry Sams, tenor

Andrew Danilchik, bass

— intermission —

JOHANNES BRAHMS (1833–1897)
Symphony No. 3 in F major, Op. 90

Allegro con brio — Un poco sostenuto — Tempo I

Andante

Poco allegretto

Allegro — Un poco sostenuto

Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.
Special thanks to First Free Methodist Church and Ron Haight for all of their assistance in making OSSCS's 48th season possible.
Refreshments will be available in the Fine Center during intermission.

Orchestra Seattle • Seattle Chamber Singers
Clinton Smith, music director • George Shangrow, founder
PO Box 15825, Seattle WA 98115 • 206-682-5208 • www.osschs.org

Program Notes

“Where Brahms is patient and wary,” conductor Simon Rattle has noted, “Schumann is impatient and completely open and candid.” Johannes Brahms first met Robert Schumann in October 1853 while on a walking tour of Germany. The violinist Joseph Joachim had encouraged Brahms to seek out Schumann in Düsseldorf, where the older composer was employed as director of the orchestra and chorus.

Schumann had taken up that post three years earlier, moving from Dresden with his wife, Clara (a composer herself, as well as a pianist of international renown), and their many children. Initially the Düsseldorfers welcomed the Schumanns, but Robert’s inexperience as a conductor led to discord with the choir (who rebelled at his programming of the Bach Passions) and eventually the orchestra (who felt he played too much of his own music). Fortunately, Robert began to earn enough from the publication of his compositions to supplement his part-time conducting salary (although the money Clara made as a performer also supported their family). Robert would produce fully a third of his mature works during his few years in Düsseldorf, including his immensely popular Symphony No. 3, known as the “Rhenish” and inspired by the river that flowed through the city.

By the time Brahms arrived at Robert and Clara’s doorstep, Robert had been suffering for some time from an onslaught of physical ailments brought about by the final stages of syphilis, a disease that had lain dormant since he had become infected in 1831. Robert reacted enthusiastically to Brahms’ compositions, returning to music criticism to author an article in *Neue Zeitschrift für Musik* (a journal he had founded in Leipzig some two decades earlier) that praised the young composer as someone “fated to give expression to the times in the highest and most ideal manner.”

Robert’s physical condition continued to deteriorate and the syphilis began to affect his brain, causing him (during his more lucid moments) to fear that he might harm Clara. On February 27, 1854, clad in a robe and slippers, he walked through a rainstorm to a toll bridge spanning the Rhine and plunged into the frigid waters. Some nearby fishermen quickly hauled him out of the river and returned him home. He would spend the remaining two-plus years of his life in an asylum at Endenich, near Bonn, forbidden to see Clara until his final days (although Brahms, Joachim and others would visit him). Meanwhile, Brahms helped Clara run the Schumann household, in the process falling in love with her — but eventually opted to devote himself to his career rather than marriage. The two would remain close friends until Clara’s death four decades later (just a year before Brahms succumbed to liver cancer).

Robert Schumann

Missa sacra in C minor, Op. 147

Robert Alexander Schumann was born in Zwickau, Saxony, on June 8, 1810, and died near Bonn on July 29, 1856. He sketched this mass over a two-week span during late February 1852, completing the orchestration on March 30 of that year. Schumann

conducted the first two movements in Düsseldorf on March 3, 1853, adding the Offertorium on March 23. Franz Willner conducted the first complete performance at Aachen in July 1861. In addition to chorus and soloists, the work calls for pairs of woodwinds, horns and trumpets, 3 trombones, timpani and strings.

In modern parlance, Robert Schumann might be labeled a “binge-composer.” In 1840, the year he married 20-year-old Clara Wieck, he composed 140 songs. He turned to the orchestra in 1841, producing two symphonies, and in 1842 concentrated on chamber music.

Schumann, who described himself as “religious without religion,” never held a post that required him to write liturgical music. Prior to his move to Düsseldorf in 1850, he had composed several works involving chorus, but only two brief pieces that used religious texts. Around this time he contemplated a *Stabat Mater*, a *German Requiem* and an oratorio about Martin Luther, writing: “It remains the utmost aim for an artist to devote his energies to sacred music.”

The Schumanns’ move from Lutheran Saxony to the Catholic Rhineland may have helped spur Robert’s creation, during the first months of 1852, of a five-movement setting of the Latin mass, quickly followed by a Requiem. Only the Kyrie and Gloria from the *Missa sacra* received performances during his lifetime, in March 1853. Shortly thereafter, in order to submit the Mass to a competition in London, Schumann arranged the orchestral accompaniment for organ and added an offertory (“*Tota pulchra es*”) for solo soprano.

Upon hearing the first complete performance in 1861, Clara wrote to Brahms: “You can’t imagine how beautiful it sounds. Certain lines in the Sanctus have such a wonderful effect that cold shivers run down your spine.” In his analysis of the work, Thomas Seedoff makes note of “imitative voiceleading at the opening of the Kyrie,” the “fugue technique, sometimes very free, e.g. at the end of the Credo” and the “Baroque origins” of the “Gloria in excelsis Deo” passage. At the final “Amen,” the “mood of jubilation . . . breaks through the spiritual gravity that Schumann adopts in the *Missa sacra* as a point of reference, but not as a law to be obeyed without exception.”

Johannes Brahms

Symphony No. 3 in F Major, Op. 90

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He wrote this symphony largely during the summer of 1883 at Wiesbaden. Hans Richter conducted the premiere with the Vienna Philharmonic on December 2 of that year. The score calls for pairs of woodwinds (plus contrabassoon), 4 horns, 2 trumpets, 3 trombones, timpani and strings.

The praise from Robert Schumann that vaulted Brahms to fame at an early age brought with it a heavy burden. Working in the shadow of Beethoven, Brahms would not unveil a first symphony until age 43, having already composed two serenades, the *German Requiem* and a piano concerto that helped lay the groundwork for his monumental Symphony No. 1 in C minor. Then the floodgates opened: a year later came a second symphony, followed by a violin concerto, two overtures and a second piano concerto.

Brahms typically devoted his summers to the composition of major works, as was the case in 1883 when he rented a studio in Wiesbaden (to be near Hermine Spies, a 26-year-old singer with whom the 50-year-old composer had become infatuated). Elements of a symphony may have been percolating in his mind (and sketches) for some time, but he produced the bulk of the music at his summertime residence overlooking the Rhine. From its debut, audiences greeted the work — the shortest and most compact of Brahms' four symphonies — with enthusiasm, while critics praised it as a masterful achievement by a composer at the height of his powers. In February 1884, Clara Schumann (to whom Brahms had sent a piano score) wrote: "What a work! What a poem! What a harmonious mood pervades the whole! All the movements seem to be of one piece, one beat of the heart, each one a jewel! From start to finish one is wrapped about with the mysterious charm of the woods and forests."

The symphony opens with three massive chords underpinned by the notes F–A–F, shorthand for Brahms' motto *frei aber froh* ("free but happy," an answer to his friend Joachim's *frei aber einsam*, "free but lonely"). But the second chord features an A^b rather than an A[♯], immediately calling into question the work's F-major tonality. The movement's principal theme comes from a transitional passage in Robert Schumann's *Rhenish* Symphony, which Brahms sets in $\frac{6}{4}$ (rather than Schumann's more standard $\frac{3}{4}$ meter), its rhythms shifting between 2 + 2 + 2 and 3 + 3 patterns (with ever-more-complex metrical playfulness to come). Clara "was charmed straight away by the gleams of dawning day, as if the rays of the sun were shining through the trees. Everything springs to life, everything breathes good cheer, it is really exquisite!"

In typical Brahms fashion, the C-major *Andante* is slower, but not a true slow movement. Clara described it as "a pure idyll; I can see the worshippers kneeling about the little forest shrine, I hear the babbling brook and the buzz of the insects. There is such a fluttering and a humming all around that one feels oneself snatched up into the joyous web of Nature." Likewise, the third movement is not a scherzo, as one might expect, but a *Poco allegretto* launched by the cello section singing a yearning C-minor theme. Clara called it "a pearl, but it is a grey one dipped in a tear of woe, and at the end the modulation is quite wonderful.

"How gloriously the last movement follows," she continued, "with its passionate upward surge! But one's beating heart is soon calmed down again for the final transfiguration which begins with such beauty in the development that words fail me!" The finale begins *sotto voce* in F minor and recapitulates a secondary theme from the *Andante* movement as Brahms works his way through various keys, heading toward an inevitable F-major conclusion. But at that moment, in place of a traditional loud-and-fast coda, Brahms relaxes the tempo and brings the work to a quiet conclusion as the principal theme from the first movement returns amid shimmering strings that remind some listeners of the "Forest Murmurs" from *Siegfried* by Richard Wagner, who had died the previous February.

— Jeff Eldridge

Violin

Susan Beals
Dean Drescher
Alexander Hawker
Stephen Hegg
Susan Herring
Jason Hershey
Manchung Ho
Maria Hunt
Fritz Klein*
Pam Kummert
Gregor Nitsche
Stephen Provine**
Theo Schaad
Janet Showalter
Kenna Smith-Shangrow
Nicole Tsong

Viola

Deborah Daoust
Grant Hanner
Katherine McWilliams
Emily O'Leary
Stephanie Read
Karoline Vass
Sam Williams*

Cello

Dahae Cheong
Peter Ellis
Karen Helseth
Max Lieblich
Patricia Lyon
Katie Sauter Messick
Valerie Ross
Matthew Wyant*

Bass

Ericka Kendall
Kevin McCarthy
Steven Messick*

Flute

Kate Johnson
Shari Muller-Ho*

Oboe

Rebecca Rice*
Derek Stephenson

Clarinet

Steven Noffsinger*
Chris Peterson

Bassoon

Aaron Chang
Jeff Eldridge
Lesley Petty

French Horn

Barney Blough
Laurie Heidt*
Jim Hendrickson
Carey LaMothe

Trumpet

Rabi Lahiri
Janet Young*

Trombone

Cuauhtemoc Escobedo*
Chad Kirby
Jim Hattori

Timpani

Dan Oie

Soprano

Ann Bridges
Sue Cobb
Cinda Freece
Peggy Kurtz §
Lila Woodruff May
Kathleen Sankey
Cassie Van Pay

Alto

Julia Akoury-Thiel
Cheryl Blackburn
Deanna Fryhle
Rose Fujinaka
Ellen Kaisse
Theodora Letz
Laurie Medill §
Valeria Riedemann
Annie Thompson

Tenor

Ralph Cobb
Jon Lange §
Tom Nesbitt
Jerry Sams

Bass

Andrew Danilchik
Stephen Keeler
Dennis Moore
Byron Olivier
Glenn Ramsdell
Steven Tachell
Skip Viau
Richard Wyckoff §

** *concertmaster*

* *principal*

§ *section leader*

Text & Translation

Kyrie eleison. Christe eleison. Kyrie eleison.

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae, visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum, filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine:
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 iterum venturus est cum gloria
judicare vivos et mormos: cujus regni non erit finis.
Credo in unum Spiritum Sanctum Dominum et vivificantem,
Qui ex Patre Filioque procedit,
Qui cum Patre et Filio simul adoratur:
qui locutus est per Prophetas:
Credo in unum sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptista in remissionem peccatorum
et vitam venturi saeculi. Amen.

Tota pulchra es, Maria, et macula non est in te.
Tu gloria Jerusalem, tu laetitia Israel,
tu honorificentia populi nostri, tu advocata peccatorum.
O Maria, virgo prudentissima, mater clementissima:
Ora pro nobis, intercede pro nobis
ad Dominum Jesum Christum.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
O salutaris hostia, quae coeli pandis ostium,
bella premunt hostilia, da robur fer auxilium. Amen.

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

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Glory to God in the highest,
And on earth, peace to people of good will.
We praise you, we bless you, we adore you, we glorify you,
We give you thanks for your great glory.
Lord God, heavenly King, O God, almighty Father.
Lord Jesus Christ, only begotten Son.
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world: have mercy on us.
Receive our prayer.
You are seated at the right hand of the Father: have mercy on us,
For you alone are the Holy One, you alone are the Lord,
you alone are the Most High, Jesus Christ,
With the Holy Spirit, in the glory of God the Father. Amen.

I believe in one God, the Father Almighty,
maker of Heaven and Earth, of all things visible and invisible.
And in one Lord Jesus Christ, the only begotten Son of God,
and born of the Father before all worlds.
God of God, light of light, very God of very God.
Begotten, not made, of one substance with the Father,
by whom all things were made.
Who for us men and for our salvation
came down from heaven.
And was incarnate by the Holy Ghost of the Virgin Mary,
and was made man.
And was crucified also for us under Pontius Pilate,
suffered and was buried.
And the third day he rose again according to the Scriptures.
And ascended into heaven, seated at the right hand
of the Father, and shall come again with glory to judge
the quick and the dead; whose kingdom shall have no end.
I believe in the Holy Ghost, the Lord and giver of life,
who proceedeth from the Father and the Son;
who with the Father and the Son together is worshipped;
who spake by the prophets.
I believe in one holy catholic and apostolic Church.
I acknowledge one baptism for the remission of sins
and the life of the world to come. Amen.

You are all beautiful, Mary, and the original stain is not in you.
You are the glory of Jerusalem, you are the joy of Israel,
you give honor to our people, you are an advocate of sinners.
O Mary, Virgin most intelligent, Mother most merciful.
Pray for us, plead for us,
to the Lord Jesus Christ.

Holy, holy, holy, Lord God of hosts.
Heaven and Earth are full of your glory.
Hosanna in the highest.
Blessed is he who cometh in the name of the Lord.
O saving victim, who opens the gate of Heaven,
the attacks of the enemy opress, grant strength, bring help.

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