

SUMMER FESTIVAL IV

SUNDAY, AUGUST 25, 2002 3:00 PM
ILLSLEY BALL NORDSTROM RECITAL HALL
BENAROYA HALL

Terri Richter, soprano
Emily Lunde, mezzo-soprano
Stephen Wall, tenor
Brian Box, baritone
ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
Justin Cole, conductor

GEORG FRIDERIC HANDEL (1685-1759)
Concerto Grosso in B-flat major, Op. 6 No. 7 (HWV 325)

Largo – Allegro – Adagio
Largo e piano
Andante – Adagio
Hornpipe

JOHANN SEBASTIAN BACH (1685-1750)
Der Herr denkt an uns, BWV 196

Sinfonia
Chorus: *Der Herr denkt an uns*
Aria: *Er segnet, die den Herrn fürchten*
Duet: *Der Herr segne euch je mehr und mehr*
Chorus: *Ihr seid die Gesegneten des Herrn*

– Intermission –

HENRY PURCELL (1659-1695)
Selections from *The Fairy Queen*, Z. 629

First Musick: Prelude
Second Musick: Rondeau

ACT I
Overture
Duet: "Come let us leave the town"

ACT II
"Come all ye songsters"
Prelude
Trio: "May the God of Wit inspire" – Echo
Chorus: "Now join your warbling voices all" –
Entrance of Night: "See, even Night herself is here"
Entrance of Sleep: "Hush, no more"
Dance for the followers of Night

ACT IV
Symphony
Spring: "Thus the ever grateful Spring"
Winter: "Next, Winter comes slowly"

ACT V
Prelude
The Plaint: "O let me weep!"
Entry Dance
A Chinese Man: "Thus the gloomy world"
"They shall be as happy as they're fair"

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Use of cameras and recording equipment is not permitted in the concert hall.

GEORG FRIDERIC HANDEL

Concerto Grosso in B-flat major, Op. 6 No. 7 (HWV 325)

George Frideric Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. The 12 concerti of his Op. 6 were composed in just over a month, in a single burst of energy during the fall of 1739. This concerto is scored for string orchestra and continuo.

At the end of his life, the Italian composer Arcangelo Corelli prepared his classic set of 12 concerti grossi, Op. 6 for publication; they were published in 1714, shortly after Corelli's death. Each of these dozen works was scored for strings, with solo parts for two violins and a cello. In 1739, Handel implicitly paid tribute to Corelli, with his own great set of 12 concerti, also Op. 6. While Corelli's concerti were refined through years of performances, Handel's set was produced in about five weeks: either Handel's Muse was particularly strong, or his creditors especially anxious to be paid! (To be fair, Handel recycled several movements from works for other forces.) The set of concerti were sold by subscription for a fee of two guineas; Handel attracted over 100 interested musicians and members of the aristocracy.

Handel, following Corelli's example, employed a concertino group of two violins and a cello in the bulk of his own Op. 6 set, the one exception being the seventh concerto on this afternoon's program. (Ironically, it was this one Handel concerto grosso without a solo concertino that Arnold Schoenberg used as the model for his Concerto for String Quartet and Orchestra, pitting a string quartet against a modern orchestra with winds and percussion in a mind-blowing deconstruction of Handel's original composition.)

Handel opens the work with a brief, ten-bar slow introduction. This leads to a vibrant four-part fugue, whose subject begins with the same note repeated 14 times, the notes decreasing in length as they proceed; the concluding three bars are marked *Adagio*.

A slow movement in G minor and $3/4$ time follows, consisting of three 10-bar phrases, after which the opening phrase is repeated in the manner of a recapitulation; a three-bar coda that provides the opportunity for a cadenza modulates from G minor to D major.

The third movement, in slow $4/4$ time and marked *Andante*, returns to the home key of B-flat major, opening with a four-bar march-like theme that returns in *ritornello* fashion between each succeeding musical episode. The concluding dance movement, also in B-flat and in binary form, is a hornpipe in $3/2$ time.

JOHANN SEBASTIAN BACH

Der Herr denket an uns, BWV 196

Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. Although the circumstances surrounding the first performance of BWV 196 are not known, Bach is believed to have written the work at Mühlhausen around 1707. In addition to three vocal soloists and chorus, the cantata is scored for string orchestra and continuo.

In 1723 Bach was offered a job as Cantor and Director of Music at St. Thomas' Church and Choir School in Leipzig, a position he would hold until his death in 1750. As part of his duties Bach was to provide music for each Sunday's church service, as well various feast days. Bach thus set about composing a five-year cycle of cantatas, amounting to 60 cantatas a year, for a total of 300 works of an average duration of 25 minutes. While some of his contemporaries composed an equal or greater number of cantatas, what makes Bach's feat so remarkable is that he accomplished it in five years, producing on average more than one cantata a week during that period (on top of all of his other duties as a performer, teacher and choir director) – not to mention that the works are of such uniformly high quality.

While the vast majority of Bach's more than 200 surviving cantatas date from his Leipzig period, he had begun composing these works as early as 1707; his earliest known cantata, *Aus der Tiefe rufe ich, Herr, zu dir*, BWV 131, dates from that year and was composed shortly after Bach arrived to take up a position in Mühlhausen.

Bach was hired by the town council of Mühlhausen and assigned as organist at St. Blasius' church, although he served as general music director of the entire city as well. The superintendent at St. Blasius was a Pietist, and thus did not have any use for elaborate church music; hence, the five cantatas that Bach composed during his brief one-year tenure in Mühlhausen were written for various public occasions, rather than for specific church services. It is believed that BWV 131 was commissioned in response to a fire that swept through the town on May 20, 1707, two weeks prior to Bach's arrival, destroying at least half of the municipality. Another, *Gott ist mein König*, BWV 71, was written for the installation of a new town council; the politicians were so impressed that they had the composition engraved in copper – it was to be the only cantata Bach would see published during his entire lifetime.

In Arnstadt, where Bach had been employed the previous three years, he had met the love of his life, his second cousin, Maria Barbara Bach. She wed Sebastian on October 17, 1707 at the small church in Dornheim, with the Reverend Johann Lorenz Stauber officiating; a recent widower, Stauber would soon remarry, to Maria Barbara's aunt, Regina Wedemann.

Bach biographer Philip Spitta proposed that the cantata *Der Herr denket an uns*, BWV 196, was written for the ceremony in Dornheim uniting Reverend Stauber and Miss Wedemann. There is no evidence for or against this hypothesis, but it does seem to fit the available facts: The Mühlhausen council cantata, BWV 71, was scored for a relatively large ensemble, including three trumpets, five wind instruments and timpani, so we know that Bach had an impressive number of instrumentalists at his disposal during this time. The Dornheim church, however, was quite small and perhaps this explains why Bach chose to use a more intimate ensemble consisting of merely strings and continuo for the wedding cantata.

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 OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and Christmas Oratorio, the world premieres of Huntley Beyer's *St. Mark 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 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. Last season Mr. Box joined OSSCS for performances of Francis Poulenc's *Le bal masqué*, Stravinsky's *Pulcinella*, Handel's *Messiah*, Robert Kechley's *Frail Deeds*, Handel's *Israel in Egypt* and Beethoven's *Missa solemnis*.

Conductor JUSTIN COLE has studied conducting with Michael Morgan and Larry Rachleff and is a former member of the conducting faculty at Rocky Ridge Music Center in Estes Park, Colorado. He has assisted Mr. Morgan at the Oakland East Bay Symphony and is former assistant conductor of the Orchestra of the Pines. Mr. Cole earned a Bachelor of Music degree in trombone performance from the University of Arizona, where he was awarded the prestigious Presser Scholarship by the School of Music. While in Arizona he received a grant from the University to conduct a concert of 20th century works for chamber orchestra. In 1996 the noted American composer Grace Brown asked that he conduct the world premiere of her work *To Ancient Evenings and Distant Music*. Mr. Cole has studied trombone with Tom Ervin, Gerrard Pagano, George Krem, and William Stanley, and performed with a variety of ensembles, including the Rapides Symphony Orchestra, Tucson Jazz Orchestra, Piney Woods Brass Quintet, Northwest Mahler Festival, and Corona Brass Quintet.

Mr. Cole has held the post of Assistant Conductor with Orchestra Seattle since the beginning of the 1999-2000 season. He has led the orchestra in subscription performances of Stravinsky (the *Symphonies of Wind Instruments* and *Pulcinella*), Respighi, Kurka, Ravel and Corelli, as well as two non-subscription concerts featuring music of Bach, Handel, Farina, Corelli, Vivaldi and Hovhaness.

One of the Pacific Northwest's premier mezzo-sopranos, EMILY LUNDE is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle

Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream* and on Seattle Opera's preview concerts.

Her repertoire runs the gamut from early music to Classical and contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel's oratorios, including *Messiah*, which she has recorded with OSSCS. In March of 2002 she appeared with the Choir of the Sound on their 25th Anniversary Concert, in April she sang Bach's Mass in B minor in a period-instrument performance with the Northwest Chamber Chorus, and in May she performed Beethoven's *Missa solemnis* with OSSCS at Benaroya Hall.

Soprano TERRI RICHTER came to the Northwest in 1995 from Tennessee, where she received her Master's degree from Middle Tennessee State University. Since her arrival in Seattle, she has become firmly established as an outstanding young opera and concert artist. In October of 1997, she made her debut with Seattle Opera as Barbarina in *The Marriage of Figaro*, returning in the 2000-2001 season to sing Papagena in *The Magic Flute* and Xenia in *Boris Godunov*. Last season she appeared in their productions of Dvořák's *Rusalka* and Verdi's *Un ballo in maschera*. One of twelve young singers to be chosen for Seattle Opera's first national Young Artist Program, Ms. Richter received critical acclaim and a scholarship award for her portrayal of Despina in *Così fan tutte*. In September of 1999, the *Seattle Times* named her one of Seattle's "Rising Stars."

Ms. Richter is equally at home singing concert repertoire. She has been featured at Benaroya Hall with the Northwest Chamber Orchestra in Handel's *L'allegro, il penseroso, ed il moderato* and with the Seattle Symphony in concert versions of Deems Taylor's opera *Peter Ibbetson* and Strauss' *Die Fledermaus*. She has also appeared with the Spokane Symphony, Fort Collins Symphony, Walla Walla Symphony, Bellevue Philharmonic, Pacific Northwest Ballet, Northwest Sinfonietta, and Bremerton Symphony. With OSSCS, she has performed Handel's *Brookes Passion* and *Israel in Egypt*, Bach's Christmas Oratorio, Mass in B minor, *St. John Passion* and *St. Matthew Passion*, Monteverdi's *1610 Vespers* and Stravinsky's *Pulcinella*. Ms. Richter recently released her first CD, *Someone to Watch Over Me*, recorded with the Northwest Sinfonia.

Tenor STEPHEN WALL has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed 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*. He was recently featured in a supporting role in Seattle Opera's performances of Verdi's *Un ballo in maschera*.

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