

June 2007



Franz Joseph Haydn

Pyotr Ilyich Tchaikovsky



ORCHESTRA SEATTLE

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MASS IN TIME OF WAR

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

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

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

FRANZ JOSEPH HAYDN (1732-1809)

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

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

– Intermission –

SYMPHONY No. 5 IN E MINOR, OP. 64

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

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

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

ELEANOR STALLCOP-HORROX, a Seattle native, studied at Central Washington State College and the Curtis Institute of Music in Philadelphia. As a 1989 Bel Canto competition winner, she pursued advanced studies in Siena, Italy with Maestro Walter Baracchi of La Scala.

She has been featured as a soloist with the Philadelphia Singers, Colorado Opera Festival, Colorado Springs Chorale, and locally with Seattle Opera, Orchestra Seattle and Portland's Bel Canto Northwest.

She is a student of Ellen Faull and has been a Seattle Opera Regular Chorister since 1997. She was recently heard in the previous season as Giorgietta in Puccini's *Il Tabarro* with Willamette Concert Opera. She performed last year with OSSCS in the Verdi Requiem, and will perform the soprano solos in the Britten *War Requiem* next February.

One of the Pacific Northwest's premier mezzo-sopranos, **KATHRYN WELD** has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St. John's in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach's *Mass in B minor*. She has also made two solo appearances with the New York Philharmonic, with Charles Dutoit and Kurt Masur. She has appeared as a soloist with the Bayerischen Rundfunkchor, Consortium Musicum of Munich, Munich Baroque Orchestra, Oregon Symphony, Northwest Chamber Orchestra, Seattle Pro Musica, as well as numerous performances with OSSCS.

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

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

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

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



After George Shangrow returned from a South America/Antarctica Cruise a year and a half ago, many have asked if he would consider doing that cruise again. It involves sailing from Santiago, Chile around South America and Cape Horn, south to Antarctica for scenic cruising for three days, and back north along the east coast of South America to Rio by way of the Falkland Islands and Buenos Aires. Included with the amazing cruise are ten sessions on classical music topics with George. These feature lively discussions, musical examples, and lots of amusement and education. Call today, as only a limited number of spaces are available: (206) 241-7166 or 866-310-7166 for more information, discounts and/or shipboard credits are available for all bookings made before July 15, 2007.

Departure January 5, 2008.

(Pick up a detailed flyer at the box office.)

Franz Joseph Haydn

Mass No. 9 in C major, Hob XXII:9, *Missa in Tempore Belli (Mass in Time of War)* "Paukenmesse"

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

While great 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, one of the most independent spirits in the history of music, was exceptional in this respect also: in tracing his ancestry back to his great-grandfathers on both sides, it is difficult to find among them musicians or even someone who engaged in any sort of intellectual occupation. Haydn's forebears were, however, hard working, honest men and women whose endless diligence, patience, and tenacity helped to raise them from extreme poverty to well-ordered circumstances and positions of respect in their communities. Joseph Haydn employed these characteristics in conjunction with unusual musical gifts to accomplish during his lifetime a single-handed and tremendous conquest of all of musical Europe such as had never before occurred in the history of music.

The Man

The exact date of Haydn's birth remains uncertain. The parish register of Rohrau, a small Austrian town about 31 miles southeast of Vienna near the Hungarian frontier, records the birth of Franciscus Josephus Haiden under the date April 1, 1732, but Haydn himself gave the date March 31 in a brief biographical sketch published in 1776. When asked about the discrepancy, he said, "My brother Michael preferred to claim that I was born on March 31 because he didn't want people to say that I came into the world as an April fool." Joseph was the 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 a neighboring castle. Although he could not read music, Mathias loved music and used to sing Austrian folksongs, accompanying himself on a harp that he had acquired and learned to play while traveling through Germany and Austria as a journeyman wheelwright. By the age of five, Joseph displayed a lovely singing voice and could sing his father's songs, keeping perfect time as he pretended to accompany his singing on an imaginary violin, an instrument that he had seen played by the local schoolmaster.

When Joseph was six, a distant relative-by-marriage, Johann Mathias Franck, the headmaster of the school at the nearby 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 him 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, where, for two years, in addition to regular schoolwork, he studied violin, harpsichord, and other musical instruments, including the kettledrums, for which he developed a lifelong fondness. (He was able, in London in 1791, to play the timpani in one of his symphonies well enough to garner the great admiration of the rest of the orchestra!) Life with Franck was harsh, and Joseph remembered that he sometimes received "more thrashings than food," but the boy did learn much about music, and he said later that he was grateful to Franck for making him work so hard.

In 1740, Karl Georg Reutter, choirmaster of St. Stephen's Cathedral in Vienna, visited Hainburg hoping to find some talented boys for his choir. So impressed was he by Joseph's singing that he accepted him as a choirboy, and, soon 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 choirboy was no easier than at the school in Hainburg. The ambitious Reutter advanced his own career at the expense of the education and welfare of his choirboys, 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 sufficient food. "I loved these concerts so much 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 crow." He was no longer of much use to 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 sound caning, the sadistic choirmaster threw the youth out into the street with neither money nor clothes other than the ragged ones on his back. But by chance he met one Johann Michael Spangler, a young musician whom he knew, who kindly offered Joseph lodging in the small garret that he occupied with his family. Here Joseph lived until a friend of his father's, who had heard of the young musician's plight, lent him some money. With this, 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 religious 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—piano sonatas, trios, and dances.

Through his music-making, Haydn also began to make some significant contacts in Viennese society. He became music teacher to a young girl whose guardian was the Italian poet, Metastasio, who lived on the third floor of Haydn's lodging house. This music pupil also took singing lessons from another famous Italian musician employed by

the Viennese court, Nicola Porpora, and soon after meeting him, Haydn became Porpora's assistant and valet. In 1759, he became music director to Count Karl Joseph Franz Morzin, who wintered in Vienna. The first symphony Haydn wrote for the Count'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, he married Maria Anna Keller. She and her younger sister were daughters of a hairdresser and had been among Haydn's music pupils. The young 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 26, 1760, when he was 28 and she 32, perhaps to console himself, and perhaps out of a mistaken sense of duty to her father, who could not provide for his elder daughter. 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. She was described as ill-tempered, 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 pastry tins and as hair curlers. "She has no virtues," said Haydn, "and it is entirely indifferent to her whether her husband is a shoemaker or an artist." Though "la bestia infernale" was the bane of his life for 40 years, Haydn endured her with remarkable patience until her death in 1800.

On May 1, 1761, 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, among other duties, to train the singers, rehearse the orchestra, keep all the instruments and music in good condition, settle disputes among the musical staff, and compose music when required by the Prince, in return for food, lodging, and an annual salary of about \$1530 in today's currency. The Prince, however, died within a year of Haydn's engagement as assistant music director, and his middle-aged brother, Prince Nicholas, succeeded to the title. The Prince made constant demands on the skill of his court composer, and Haydn produced a steady stream of new works: symphonies, string quartets, trios, concertos, works for the baryton (a very difficult instrument related to the viol family which is now obsolete, but which the Prince loved to play), and many other "occasional pieces" for the entertainment of the household. When the Prince's old Kapellmeister died in 1766, Haydn found himself in sole charge of the Prince's musical establishment, and the fame of the music at Eszterháza soon spread throughout Europe.

In 1764, the Prince visited the French palace of Versailles, and, inspired by its splendors, decided to build himself a sumptuous new summer palace. Within just two years, a marsh beside Lake Neusiedler had been drained and a breathtaking palace called Eszterháza, costing about \$414 million in today's currency, was ready for occupation.

In 1768, the Prince had a theater built on the castle grounds, and Haydn was required, in addition to all of his other duties, to supply music for the daily theatrical performances that the Prince demanded. Over the next fifteen years or so, Haydn wrote about twelve operas for performance in this state-of-the-art facility. "If I want to hear a good opera, I go to Eszterháza," said the Empress Maria Theresa, following a performance of one of Haydn's operas at the palace theater in 1773.

Haydn spent nearly 30 years in the musical service of Prince Nicholas. "My Prince was always satisfied with my works," 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 spoiled it, and I was thus able to improve, alter, add or cut as boldly as I pleased. I was completely isolated from the world, there was no one to bother me, and I was forced to become original." The Prince kept his Kapellmeister very busy indeed: Haydn had to rehearse the orchestra for two concerts a week and to prepare all of the opera performances. In addition, the composer continued to produce new symphonies and string quartets.

The year 1779 was an especially significant one for Haydn: First, he signed a new contract with his employer that 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 most unhappily married to an elderly violinist. The Polzellis 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 seems to have caused a considerable scandal by carrying on an affair with Luigia which continued until she returned to Italy after her husband's death in 1791, and it was commonly believed that Luigia's second son, Antonio, born in 1783, was Haydn's child. Even nine years later, when Haydn's own wife finally died, Luigia persuaded Haydn to sign a promise that he would marry no one else (she in fact married someone else not long before Haydn's death, whereas Haydn never remarried), and Haydn assisted Luigia and her sons financially throughout his life.

The 1780s were busy and eventful years for Haydn. Sometime during the early years of the decade, he met and became good friends with the young musical genius from Salzburg, Wolfgang Amadeus Mozart. The two musicians sometimes played chamber music together (Haydn playing the violin and Mozart the viola), and they greatly admired, and positively influenced, each other's works. As a result of the many publications of Haydn's music, his reputation spread throughout Europe, and he received numerous commissions. By 1789, the year of the French Revolution, the composer was growing tired of the restrictions of his life at Eszterháza, where he was still treated as a servant and given no personal freedom. In September 1790, as the Old Regime began to crumble, Prince Nicholas died, and his son and successor, Anton, immediately dismissed the orchestra and choir at the palace, which he soon

abandoned because the Austro-Hungarian Empire's war against the Turkish Empire was draining his resources. Haydn was allocated a generous annual pension in recognition of his many years of faithful musical service to the family, but he was still technically a servant of the Prince and had to ask his permission to work for anyone else.

Late in 1790, Haydn was visited by a well-known violinist and London concert promoter, Johann Peter Salomon, who proposed to take Haydn to London with him to conduct twenty concerts, and offered him \$2160 for a new opera, six symphonies, and several other works. The composer, who could not speak a single word of English, accepted Salomon's offer, obtained the necessary leave from Prince Anton, and left Vienna for London on December 15, 1790. His London advent created a sensation; he was treated like royalty, his new pieces received rave reviews, and in July 1791, he was invited to Oxford, where the honorary degree of Doctor of Music was conferred upon the 59-year-old musical master. Haydn remained in London until the end of June 1792, and greatly relished his musical successes, but chiefly enjoyed having the personal freedom that he had sought for so long. His departure for Vienna must have been painful, for during his stay he had formed a deep friendship with a widow named Rebecca Schroeter, to whom he had given piano lessons, and who fell in love with both her teacher and his music. Years later, Haydn confessed to a friend that Rebecca "was a very attractive woman, and still handsome though over sixty; and had I 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 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 selflessly generous nature 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 summer of 1793, Haydn had planned a second visit to London, having found life in Vienna rather dull compared to the stimulating musical milieu of England. He arrived in London in January 1794, and his second stay there was even more successful than his first. The last three of his approximately 106 symphonies were performed to rapturous acclaim; he was presented at court, and the music-loving King, George III, tried hard but unsuccessfully to persuade him to remain in England, Queen Charlotte even offering him a suite in Windsor Castle! Haydn soon learned that Prince Anton Esterházy had died, and the new Prince, Nicholas II, wished to reconstitute the orchestra and 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's wife, and Haydn, over the next six years, duly produced six masses (including the *Mass in Time of War*) which rank among his greatest compositions. Haydn had attended a vast Handel Festival in Westminster Abbey in 1791 at which he had heard a performance of *Messiah* ("Here is the master of us all!" Haydn said of Handel), and Haydn was thereby inspired to try his own hand at the composition of a grand oratorio. His first work in this genre, *The Creation*, was first performed in Vienna in 1798, and it was also performed with tremendous success in 1800 in London and in Paris, where Napoleon, a great admirer of the composer, would have attended the performance had someone not attempted to assassinate him en route to the theater!

In 1797, Haydn realized his dream of composing a national anthem for Austria--a dream which he had cherished since hearing *God Save the King* in London--by producing one of his most famous works, "God Save the Emperor Franz," a wonderfully simple patriotic hymn setting. The piece remained 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 remarriage. He lived in a house he had purchased in a Vienna suburb, and there enjoyed a regular routine, rising at 6:30 a.m., teaching and composing in the mornings, taking 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, dining on a light supper of bread and wine at 10 p.m., and retiring after 11:30 p.m.

Haydn spent the summer of 1800 at Eisenstadt, working on a new oratorio, *The Seasons* (to be performed by OSSCS next year!), which portrays a year's cycle in the life of the countryside. First performed privately on April 24, 1801, at Prince Schwarzenberg's palace, it had been most eagerly anticipated, and it was very enthusiastically received. Although the oratorio made Haydn and his friends a great deal of money, the composer was completely exhausted by his work on it ("*The Seasons* has finished me off," he said), and he wrote very little more during the last six years of his life; his last quartet, which remained unfinished, dates from 1803. Though the Esterházy 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 Esterházy's 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 intermission.

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 prolific composer (whose works include some 25 operas, 15 masses, eight cantatas and two oratorios, hundreds of arrangements of British folksongs, 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 concertos for various instruments, and many overtures, minuets, marches, dances, etc. for orchestra) finally died on May 31, 1809, and two weeks later, the "whole art-loving world of Vienna" attended a great memorial service at a church in the center of the city, at which Mozart's *Requiem* was performed. The assiduous, generous, and ever-genial lover of God and nature had captured all his hearers' hearts through the humor, the noble popularity, and the easy accessibility of his musical language, with which he expressed the irrepressible joyfulness of spirit that he himself described in a letter he wrote a few years prior to his death:

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

The Music

As noted above, Prince Nicholas II Esterházy asked little of Haydn apart from the annual composition of a new mass for the name day (September 8) of the prince's wife, Maria Hermenegild, which was celebrated on the Sunday after that date in the Bergkirche at Eisenstadt. For these occasions, Haydn, who usually spent his summers in Eisenstadt composing the new mass to be performed the following autumn, produced six marvelous masses (with increasingly larger orchestras), including the one you will hear this evening.

The autograph of the *Missa in Tempore Belli* (Haydn's own title on the first page of the score of this his ninth mass setting) bears a notation indicating a composition date of 1796. In the summer of that year, Austria, in the midst of a ruinous war with France, was engaged in a general mobilization of its troops. Perhaps it was just at this time that Haydn was composing this mass, in which the striking use of tympani (hence the work's subtitle, *Paukenmesse (Kettledrum Mass)*) remind some listeners of the rumbling thunder of distant cannons. It might well be, however, that it is the Gloria, the second movement of the mass, with its martial instrumentation, rhythms, and figures reminiscent of the "battle pieces" that

were popular during the Renaissance, that makes the strongest connection between this mass and a "time of war." The work seems to have received its first performance on Sept. 13, 1796, in Eisenstadt, and it might also have been performed before a packed house in the Piaristenkirche in Vienna on December 26 of the same year.

In Haydn's time, the music of a Catholic mass played "in the background" of the worship while the priest and servers performed the texts and liturgical actions and the congregation watched and listened, taking little part. The experience of the church-goers was much like ours when we watch a film or stage musical, and are entertained by the action while the score provides "atmosphere." Mass music of this period was lovely and relatively "light" emotionally, and was not meant to be listened to with deep thought and great care.

The *Missa in Tempore Belli* is thus rather operatic in style and concept, and displays Haydn's typical musical vitality and enjoyment of tone-painting. The Kyrie begins with a slow introduction that leads to the main theme of this initial movement, which is shared by soloists and chorus. The "Christe eleison" receives only four measures of music before the "Kyrie eleison" returns. The Gloria, which has the structure of an Italian opera overture, is made up of three sections, fast-slow-fast, and features a lovely, lyrical cello line in the *adagio* middle portion of the movement. The Credo consists of a number of sections whose music generally reflects the text. As the movement begins, each voice enters imitatively with a rhythmically strong, joyous theme, and presents a different line of the text. Haydn illustrates various phrases of the text of the Creed with appropriate musical figures such as those at "descendit de coelis" ("descended from heaven"), "et sepultus est" ("and was buried"), and "et resurrexit" ("and rose again"). At the last line of the Credo, a truncated fugue begins in the soprano part, but soon after the statement of the theme by all the parts, a complex coda is developed featuring the quartet of soloists and the chorus in alternation.

The last three movements of the mass contain some of the work's most unusual music. The Sanctus opens slowly with an alto solo which the full chorus soon follows. At the text "pleni sunt coeli et terra" ("heaven and earth are filled"), the boisterous basses of the chorus introduce a loud and spirited section of music that leads to a short and slightly less energetic Hosanna begun by the tenor soloist. The Benedictus, in 6/8 time, is sung largely by the quartet of soloists, throughout whose musical lines running sixteenth-note figures rise and fall. The chorus concludes the movement, entering with "osannas" six measures before the section's end. The rather subdued Agnus Dei features ominously-throbbing tympani, but Haydn opens the plea for peace, "dona nobis pacem," with trumpet fanfares, and provides the text with a joyful dance-like setting that functions much as does the music heard at the end of a film while the credits roll and the audience prepares to leave the theater. -Notes by Lorelette Knowles

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

GLORIA

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.

Glory be to God on high,
And on earth peace to men of good will.

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

We praise thee, we bless thee,
we worship thee, we glorify thee.

Gratias agimus tibi
propter magnam gloriam tuam.

We give thanks to thee
for thy great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Jesu Christe Fili unigenite,
Domine Deus, Agnus Dei, Filius Patris,

O Lord God, heavenly King,
God the Father Almighty,
O Lord, Jesus Christ, the only-begotten Son,
O Lord God, Lamb of God, Son of the Father,

Qui tollis peccata mundi, miserere nobis.

Thou that takest away the sins of the world, have mercy upon us.

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,

For thou only art holy;
thou only art the Lord;
thou only art most high,

Cum Sancto Spiritu in gloria Dei Patris, Amen.

With the Holy Ghost in the glory of God the Father, Amen.

CREDO

Credo in unum Deum,
factorem coeli et terrae, visibilium omnium et invisibilium;

I believe in one God,
maker of heaven and earth, of all things visible and invisible;

Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum
et ex Patre natum ante omnia secula;
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
per quem omnia facta sunt;
Qui propter nos homines
et propter nostram salutem descendit de coelis.

I believe 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,
by whom all things were made;
Who for us men
and for our salvation came down from heaven.

Et incarnatus est
de Spiritu Sancto ex Maria virgine,
et homo factus est.

And was incarnate
by the Holy Ghost of the Virgin Mary,
and was made man.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

And was crucified also for us
under Pontius Pilate,
suffered and was buried.

Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dexteram Patris,
et iterum venturus est
cum gloria judicare vivos et mortuos,
cuius regni non erit finis;

And the third day he rose again
according to the Scriptures,
and ascended into heaven,
sitteth 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;

Credo in Spiritum Sanctum Dominum et vivificantem,
qui ex Patre Filio procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.

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 and glorified;
who spake by the prophets.

Confiteor unum baptisma
in remissionem peccatorum mortuorum
et vitam venturi saeculi, Amen.

I acknowledge one baptism
for the remission of sins of the dead
and the life of the world to come, Amen.

SANCTUS

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of thy glory.

Osanna in excelsis Deo.

Hosanna in the highest.

BENEDICTUS

Benedictus qui venit
in nomine Domini.

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

Osanna in excelsis Deo.

Hosanna in the highest.

AGNUS DEI

Agnus Dei qui tollis peccata mundi,
miserere nobis.

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

Dona nobis pacem.

Grant us peace.

– English translation © 1984 Z. Philip Ambrose

Tchaikovsky and the Grand Canyon

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

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

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

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

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

Orchestra Seattle/Seattle Chamber Singers

George Shangrow, Conductor

2007—2008 Season

Sunday, October 7, 3 PM

First Free Methodist Church

Mendelssohn: *Elijah*

Sunday, November 4, 3 PM

First Free Methodist Church

Bach: Cantata 106 *Actus Tragicus*

Beethoven: Symphony No. 2

Brahms: Tragic Overture

Brahms: a cappella Choral Songs

Sunday, December 2, 3 PM

First Free Methodist Church

Handel: *Messiah*

Monday, December 17, 7 PM

First Free Methodist Church

Monteverdi: *1610 Vespers*

Sunday, February 10, 3 PM

Meany Hall for the Performing Arts

Britten: *War Requiem*

Sunday, March 16, 3 PM

First Free Methodist Church

Vaughan Williams: *Flos Campi*

Roxanna Patterson, viola

Mendelssohn: Violin Concerto

Ronald Patterson, violon

Stravinsky: *Apollon musagete*

Tchaikovsky: *Francesca da Rimini*

Sunday, April 6, 3 PM

First Free Methodist Church

Haydn: *The Seasons*

Sunday, May 4, 3 PM

First Free Methodist Church

Purcell: *Masque in Dioclesian*

Telemann: Suite from *Tafelmusik*

Bach: Piano Concerto in D minor

Povilas Stravinsky, piano

Mendelssohn: String Symphony No. 12

Sunday, June 8, 7 PM

First Free Methodist Church

Kechley: *Psalm 100*

Brahms: *Zigeunerlieder*, "Gypsy Songs"

Mahler: Symphony No. 4

Be sure to receive our 2007—2008 Season Brochure and Calendar.

Complete this form, clip and mail to: Orchestra Seattle and the Seattle Chamber Singers, P.O. Box 15825, Seattle, WA 98115-0825.

Name: _____

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