



**OS ❖ SCS**

**Orchestra Seattle ❖ Seattle Chamber Singers  
Sunday, September 29, 1996 ❖ 7:00pm  
First United Methodist Church  
Seattle, Washington**

## ❖ Orchestra Seattle

### **Violins**

Leah Bartell  
Susan Dunn Ovens  
Sue Herring  
Dajana Hobson-Akrapovic  
Maria Hunt  
Elizabeth Robertson  
Deb Kirkland, concertmaster  
Fritz Klein  
Pam Kummert  
Eileen Lusk  
Avron Maletzky  
Danielle McCutcheon  
Gregor Nitsche  
Stephanie Ryder  
Druska Salisbury-Milan  
Sondra Schink  
Janet Showalter  
Didi Woods

### **Violas**

Bryn Cannon, principal  
Saundrah Humphrey  
Alice Leighton  
Shari Peterson  
Tim Prior  
Sharon Tveten

### **Cellos**

Evelyn Albrecht  
Rosemary Berner  
Arlayne Eiseman

Charles Fuller  
Julie Reed, principal  
Valerie Ross  
Karen Thomson  
Matthew Wyant

### **Basses**

Glen Casper  
Kerry Fowler  
Josephine Hansen, principal  
Heather Hoskins  
Jay Wilson

### **Flutes**

Kate Alverson, principal  
Sarah Bassingthwaighte

### **Piccolo**

Kirsten James McNamara

### **Oboes**

M. Shannon Hill, principal  
Susan Worden

### **Clarinets**

Gary Oules, principal  
Cindy Renander

### **Bassoons**

Jeff Eldridge  
Judy Lawrence, principal

Oscar Locatelli

### **Contra Bassoon**

Alan Futterman

### **French Horns**

Barney Blough  
Don Crevie  
William Hunnicutt, principal  
David McBride

### **Trumpets**

Matthew Dalton, principal  
Gordon Ullmann  
Matthew Walsh

### **Trombones**

Cauahtemoc Escobedo,  
trombone  
David Holmes  
David Brewer

### **Percussion**

Dan Adams  
Owen Bjerke  
Daniel Oie, principal  
Emmy Ulner

### **Organ**

Robert Kechley

## ❖ Seattle Chamber Singers

### **Soprano**

Patty Adams  
Jennifer Adams  
Barb Anderson  
Sue Cobb  
Crissa Cugini  
Kyla DeRemer  
Dana Durasoff  
Cinda Freece  
Lorelette Knowles  
Jill Kraakmo  
Mary Leber  
Nancy Lewis  
Andra Miletta  
Caroline Pachaud  
Liesel Van Cleeff

### **Alto**

Laila Adams  
Sharon Agnew  
Margaret Alsup  
Cheryl Blackburn  
Jane Blackwell  
Wendy Borton  
Suzi Means  
Laurie Medill  
Nedra Slauson  
Adrienne Thomas

### **Tenor**

Myles Bradley  
Alex Chun

### **Ralph Cobb**

Kim Cooney  
Jon Lange  
Tom Nesbitt  
David Zapolsky

### **Bass**

Tad Cook  
Andrew Danilchik  
Doug Durasoff  
Dick Etherington  
Peter Henry  
Rob Kline  
John Stenseth  
Richard Wyckoff

# OS ❖ SCS

Orchestra Seattle ❖ Seattle Chamber Singers  
George Shangrow, Founder and Music Director  
28<sup>th</sup> Season

## PROGRAM

Sunday, September 29, 1996, 7:00pm  
First United Methodist Church  
Seattle, Washington

### Coronation Anthem No. 2 "The King Shall Rejoice"

George Frideric Handel  
(1685-1759)

The King shall rejoice  
Exceeding glad shall he be  
Glory and worship  
Alleluia!

### Coronation Anthem No. 1 "Zadok the Priest"

George Frideric Handel  
(1685-1759)

Zadok the Priest  
And all the people  
Amen, Alleluia!

### INTERMISSION

### Symphony No. 9 in dminor, Op. 125 "Choral"

Ludwig van Beethoven  
(1770-1827)

Allegro ma non troppo, un poco maestoso  
Molto vivace  
Adagio molto e cantabile  
Presto - allegro assai  
Presto - rezitativo  
Allegro assai vivace alla marcia  
Allegro ma non tanto

Carol Sams, soprano  
Hanne Ladefoged-Dollase, alto  
Stephen Wall, tenor  
Brian Box, bass

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## ❖Text

### Handel's *Coronation Anthems*

Zadok the Priest, and Nathan, the Prophet, anointed Solomon King.  
And all the people rejoic'd, and said:  
God save the King, long live the King, may the King live for ever!  
Amen, Alleluja!

(after *I Kings* 1:39-40)

The King shall rejoice in thy strength, oh Lord!  
Exceeding glad shall he be of thy salvation.  
Glory and worship hast thou laid upon him.  
Thou hast prevented him with the blessings of goodness,  
and hast set a crown of pure gold upon his head.  
Alleluja!

(*Psalm* 21:1, 5, 3)

### Beethoven's *Ninth ("Choral") Symphony: Ode to Joy*

O Freunde, nicht diese Töne!  
Sonder laßt uns angenehmere  
anstimmen und freudenvollere!

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund.

Freude trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen  
Plan,  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

O friends, friends, not these sounds!  
Let us sing something more pleasant, more full of  
gladness.  
Joy, let us praise thee!

Joy, thou source of light immortal,  
Daughter of Elysium,  
Touched with fire, to the portal  
Of thy radiant shrine we come.  
Thy pure magic frees all others  
Held in Custom's rigid rings;  
Men throughout the world are brothers  
In the haven of thy wings.

He who knows the pride and pleasure  
Of a friendship firm and strong,  
He who has a wife to treasure,  
Let him swell our mighty song.  
If there is a single being  
Who can call a heart his own,  
And denies it—then, unseeing,  
Let him go and weep alone.

Joy is drunk by all God's creatures  
Straight from earth's abundant breast;  
Good and bad, all things are nature's,  
And with blameless joy are blessed.  
Joy gives love and wine; her gladness  
Makes the universe her zone,  
From the worm that feels spring's madness  
To the angel near God's throne.

Glad, as when the suns run glorious  
Through the deep and dazzling  
skies,  
Brothers, run with shining eyes—  
Heroes, happy and victorious.

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuer-trunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Sied umschlungen, Millionen,  
Diesen Kuß der ganzen Welt!  
Brüder! Überm Sternenzelt  
Muß ein lieber Vater wohnen.  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such'ihn über'm Sternenzelt!  
Über Sternen muß er wohnen.

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuer-trunken,  
Himmlische, dein Heiligtum

Sied umschlungen, Millionen,  
Diesen Kuß der ganzen Welt!  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such'ihn über'm Sternenzelt!  
Brüder! Brüder!  
Über'm Sternenzelt  
Muss ein lieber Vater wohnen.

Freude, Tochter aus Elysium,  
Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Sied umschlungen, Millionen,  
Diesen Kuß der ganzen Welt!  
Brüder, über'm Sternenzelt  
Muss ein lieber Vater wohnen.  
Freude, schöner Götterfunken,  
Tochter aus Elysium.

Joy, thou source of light immortal,  
Daughter of Elysium,  
Touched with fire, to the portal  
Of thy radiant shrine we come.  
Thy pure magic frees all others  
Held in Custom's rigid rings;  
Men throughout the world are brothers  
In the haven of thy wings.

Millions, myriads, rise and gather!  
Share this universal kiss!  
Brothers, in a heaven of bliss  
Smiles the world's all-loving Father.  
Do the millions, His creation,  
Know Him and His works of love?  
Seek Him! In the heights above  
Is His starry habitation!

Joy, thou source of light immortal,  
Daughter of Elysium,  
Touched with fire, to the portal  
Of thy radiant shrine we come.

Millions, myriads, rise and gather!  
Share this universal kiss!  
Do the millions, His creation,  
Know Him and His works of love?  
Seek Him in the heights above.  
Brothers! Brothers!  
In the heights above  
Is His starry habitation!

Joy, O daughter of Elysium,  
Thy pure magic frees all others  
Held in Custom's rigid rings;  
Men throughout the world are brothers  
In the haven of thy wings.

Millions, myriads, rise and gather!  
Share this universal kiss!  
Brothers, in a heaven of bliss  
Smiles the world's all-loving Father.  
Joy, thou source of light immortal,  
Daughter of Elysium.

## ❖ Program Notes

"Handel is the greatest composer that ever lived. I would uncover my head, and kneel down at his tomb!" said Ludwig van Beethoven near the end of his life. Handel, one of the best-known and highly-esteemed of all composers, was revered during his lifetime, and he remains beloved today, chiefly because of his oratorio, *Messiah*, one of the most frequently performed of all musical works.

George Frideric Handel was born Georg Friederich Händel in Halle, Germany, on February 23, 1685, to Georg, a surgeon, and his second wife, Dorothea, the daughter of a Lutheran pastor. As a young musician who played harpsichord, organ, violin, and oboe, Handel traveled, studied, and composed in the very cosmopolitan Italy of the early 1700s, where he met with considerable success.

In 1710, Handel journeyed to London, where he also found success as a composer of opera in the Italian style. Handel was employed by the Elector of Hanover as Director of Music, but he spent so much time enjoying his musical activities in London that his employer began to notice and question his extended stays in England. The Elector of Hanover also happened to be the great-grandson of James I of England, and when Queen Anne died in 1714, the Elector of Hanover succeeded her as George I of England. Thus, Handel's German employer arrived in London, and Handel was able to avoid discipline for his truancy from the Hanoverian court! Indeed, he enjoyed a twenty year career as an opera composer, and in February of 1727, King George I approved the Bill which made Handel a naturalized British citizen. The King also named Handel "Composer of Musick for the Chapel Royal."

Four months later, however, the king died and was succeeded by George II. For the coronation of King George and Queen Caroline in Westminster Abbey on October 11, 1727, Handel composed four splendid celebratory anthems, brilliantly translating a national mood of rejoicing into musical terms. The composer personally supervised the magnificent performance of these anthems, employing a choir of about 40 men and boys divided into five to seven parts, and an orchestra of 160 players, including oboes, bassoons, trumpets, timpani, strings and organ. The anthems, *Zadok the Priest* (based on I Kings 1:38-40), *The King Shall Rejoice* (Psalm 21: 1, 5, 3), *My Heart is Inditing* (Psalm 45: 1, 9, 11), and *Let Thy Hand Be Strengthened* (Psalm 89: 13, 14), were received with great enthusiasm, and one or more of them has been performed at every succeeding British coronation.

Although these Coronation anthems were not Handel's first choral works with English texts, nothing he wrote earlier was conceived on such a grand scale; they also foreshadow some of the composer's greatest oratorio choruses (for example,

his most famous composition, the Hallelujah Chorus from *Messiah*). In *Zadok the Priest*, written in the Baroque period's favorite festival-occasion key of D major, the grand ceremonial style is perfectly realized. At 120 measures the shortest of the anthems, *Zadok the Priest*, meant to be sung immediately after the new monarch's anointing, is nevertheless the most representative and the best-known. The majestic seven-part opening leads to a short, lively, five-part section in 3/4 meter, and this is followed by a more sedate section in 4/4 time for five- and six-part chorus repeating "God save the King, long live the King, Alleluia, Amen!"

The four-movement anthem, *The King Shall Rejoice*, for four- and five-part chorus and orchestra, was performed during the crowning of the king. If less popular than *Zadok the Priest*, it is an equally fine example of its composer's ceremonial style: his "big bow-bow manner," as Dr. Burney, one of Handel's greatest admirers, described it. In the elegant first movement, written in D major and in 4/4 time, the chorus rejoices with the new king. The second movement contrasts with the first in key (A major), meter (3/4), and instrumentation (trumpets and drums are silent). It reflects the joyfulness of its text, "Exceeding glad shall he be," in its dance-like dotted rhythms. The third movement begins with a brief but lofty setting of "Glory and great worship hast Thou laid upon him." This section, like the first movement of the anthem, is in D major and 4/4 time, and most closely resembles the monumentality of *Zadok*. The central section of the third movement is in the contrasting key of b minor and the contrasting meter of 3/4, and features the imitation by the various choral lines of one another. From this section also, the trumpets and drums absent themselves. But where the triumphal key of D major reappears to accompany the text, "and hast set a crown of gold upon his head," these ceremonial instruments suddenly sound a series of fanfares, to glorious effect. An ethereal entrance of the sopranos immediately restores the key of b minor, in which the movement concludes. The fourth movement restores the central key of D major and the 4/4 time signature, and consists of a spirited "Alleluia" in which swiftly-running eighth-note figures salute the new monarch.

The Coronation anthems were written at a critical juncture in Handel's career when the English public was beginning to turn against opera in the Italian-style. Sensing that his career as a composer of Italian opera might be in jeopardy, and having discovered that the grand and dramatic use of the chorus in the Coronation anthems was well-received, the astute Handel soon began to produce another form of dramatic musical entertainment equally suited to his talents: the oratorio. This musical form was "opera without action," without expensive

staging, without quarrelling Italian star sopranos, and with understandable English texts and exciting plots taken from the Old Testament of the English Bible that was very popular at that point. In the Coronation anthems, one may observe Handel making the transition from opera to oratorio; he develops the powerful use of the chorus evident in such highly successful oratorios as *Messiah* and *Judas Maccabaeus*, works that set the standard by which all other choral and religious music came to be judged. By the time of his death in 1759, Handel, the German musician trained in Italy, had become the acknowledged arbiter of the British people's musical affairs. He had come to be both a musical master and a "personality" regarded with special awe and affection throughout the musical world, and so he remains to this day.

Handel was paid the compliment of imitation by Mozart and Haydn, but of all the great Viennese classical composers, Ludwig van Beethoven, who remains perhaps THE symbol of classical music to both musical and unmusical alike, expressed the warmest admiration for Handel: he wrote a two-part fugue on Handel's "Harmonious Blacksmith" as an examination piece for the post of second court organist at the age of 13, and in 1796, he composed some variations for piano and cello on "See the conqu'ring hero comes" from Handel's oratorio, *Judas Maccabaeus*. Thirty years later, only months before his death during a violent thunderstorm on March 26, 1827, Beethoven announced: "In future I shall write in the manner of my grand-master Handel annually only an oratorio or a concerto for some string or wind instrument." Both Handel and Beethoven were German-born musicians who expressed deep love for humanity, but who remained unmarried; both rank high among the most popular, influential, and admired of all composers, though their lives, fortunes, and temperaments were quite different: Handel was sociable, suave, sophisticated, generally healthy, and relatively successful financially, while Beethoven was emotionally tempestuous and socially inept and eccentric, suffered continually from various illnesses, and died in poverty. Beethoven's deep admiration for Handel and its influence on Beethoven's works remain a fascinating territory to explore. Did Beethoven look on Handel as a composer who was successful in ways that Beethoven was not? Did Beethoven see in Handel a fellow-innovator who wanted to do new and emotionally-expressive things with conventional musical forms? Did Beethoven see another keyboardist and composer who experienced, and expressed in music, the thing Beethoven sought most earnestly, and seemingly, unsuccessfully: JOY? One thing that Beethoven seems to have found particularly attractive about Handel was that composer's ability to take small, simple musical ideas and build from them entire movements, and Beethoven imitated this technique in many of own compositions, including his famous Ninth Symphony.

Beethoven was born in Bonn, Germany, around December 16, 1770, to Johann van Beethoven, a tenor at the Elector's court and a competent teacher of violin and clavier, and Maria Magdalena, the widow of a valet. Beethoven grew up amid poverty, discord, and distress; his father was very harsh, became an alcoholic, and was dismissed from Court service in 1789, and of Ludwig's seven siblings, only two survived infancy. At the age of eleven, the unhappy Ludwig was taken away from school to pursue musical studies exclusively. He learned to play the organ, piano, violin, and viola, and began to compose as well, and in 1784 he was appointed second organist in the Electoral Chapel in Bonn. For the next eight years, Beethoven was very active in the musical life of his city, and his talents were noticed by the musically discerning. He visited Vienna in 1787 and took some composition lessons from Mozart, but he had to return home to manage household affairs when his mother died that same year. He left Bonn and settled permanently in Vienna in 1792, when the Elector fled the city as a revolutionary French army advanced.

In Vienna, Beethoven studied first with Haydn, from whom he claimed to have learned nothing, and then with Johann Albrechtsberger, whom Beethoven found overly strict, and then with Aloys Förster, a composer of string quartets, to whom he gave the most credit as a teacher. The young Beethoven survived by teaching and playing the piano at private music-meetings, where his dynamic, emotionally-charged performances began to be noted. He moved increasingly from a career as a virtuoso pianist toward one as a composer, writing piano concertos and sonatas, chamber works for winds and string, and then symphonies. But though by 1800 his musical prestige was considerable and his material fortunes were blossoming, he became aware that his hearing was deteriorating, and deafness soon threatened not only his musical life but his social and personal life as well. He became increasingly morose, withdrawn, and distrustful, and contemplated suicide in 1802, writing that only art, and his belief that he had much of importance to express musically, withheld him from ending his wretched existence. He also wrote of his longing for a single day of joy: "O Providence - grant me some time a pure day of joy. For so long now the heartfelt echo of true joy has been strange to me. Oh when - oh when, oh Divine One - can I feel it again in the temple of nature and of mankind - Never? No - oh that would be too hard." But Beethoven endured increasing ill-health (he suffered from asthma, lupus, eye disease, liver ailments, dropsy, fevers, and pneumonia, in addition to his deafness), financial misfortune, political and social turbulence, and disappointment and tension in his personal life for another quarter century, composing during those years some of the greatest of musical works.

Beethoven's ninth and final symphony, Op. 125 in d minor, generally known as the "Choral Symphony," is a work of monumental proportions. Its

innovative musical syntax has influenced virtually every Western composer, particularly Mendelssohn, Brahms, Wagner, Bruckner, and Mahler, since its first performance on May 7, 1824, at a concert in the Kärntnertor Theatre in Vienna. Performances of the Ninth Symphony have also marked epochal public occasions: in 1989, students played its finale through loudspeakers in Tiananmen Square to inspire courage, and Leonard Bernstein led a performance in Berlin to celebrate the Wall's razing, substituting the word *Freiheit* (freedom) for *freude* (joy).

Before he left Bonn in 1792, Beethoven seems to have been thinking of music for Schiller's "Ode to Joy" ("An die Freude"), which, because of its expression of utopian ideals and its delirious praise of "Joy", had been an inspiration to the composer since his earliest years. In 1810, the outline of the chief melody appeared in the *Fantasia* for piano, orchestra, and choir (Op. 80), in which a poem in praise of music forms the foundation of a brilliant choral finale. Beethoven worked on the Ninth Symphony from 1822 to 1824, after he had become almost completely deaf and could hear his music only in his head, and through it, the melody to which he finally set portions of Schiller's poem became one of the best-known and most-dearly-loved of all time, a symbol of humanity's desire for universal joy and fraternity.

The symphony is structured in the traditional four-movement design of earlier symphonies, but in size, scope, complexity, and difficulty it goes far beyond all previous examples of the genre, and stretches the symphonic framework nearly to the breaking point. It was first performed employing about 24 singers for each of the four choral parts, and the large orchestra includes strings, woodwinds (flutes, piccolos, oboes, clarinets, bassoons, and double bassoons), brass (horns, trumpets, trombones), timpani, and percussion. Some see in this symphony Beethoven's continuing struggle to find his "day of joy;" if he did not succeed in finding it for himself, perhaps he led others to some joy of their own. The work is, in any event, the magnificent culmination of his career as the symphonist whose works form the bridge between the Classical and Romantic style periods. It shines as the prime example of his belief that music expresses, and is to be understood through, the feelings.

The first two movements of the work, with their persistent, powerful, and percussive dotted rhythms, evince tension and conflict. The mystery and emptiness of the first movement's opening chord seem to evoke desolation and despair, and the darkness is deepened by the descending minor melodic figures in the movement's first musical theme. But the mood lightens a little in the rest of the movement: its second theme is in the brighter B-flat major, and occasional melodic hints seem to anticipate the finale. A rapid, helter-skelter musical chase, which Beethoven spoke of in a sketch as "mere sport," opens the second movement, also in d minor. This is followed by a gentler trio section in the major,

in which melodic foretastes of the finale again appear. The slow, contemplative third movement is also built on two contrasting themes, the first in B-flat and serenely song-like, and the second in D and somewhat faster. The slow first theme is decorated with increasingly complex musical pattern-work in its two variations and lengthy coda. Prior to each of the variations, the second, somewhat faster-moving theme appears, first in D and then in G, providing tonal contrast.

The gigantic choral finale of the symphony, which has caused the most comment and controversy, begins with a furious orchestral expostulation, followed by a "rejection" of the material of the first three movements, the themes of which are quoted in turn. The "Freude" ("joy") theme is then presented and given three variations before an even more dissonant outburst signals the entry of the voices. A solo baritone sings, "O Friends, not these sounds! Rather, let us turn to sounds more pleasant and joyful," and soloist and chorus then join in the "Freude" theme. This is worked into a huge musical structure in which four soloists, chorus, and orchestra combine in a virtual "symphony within a symphony," with a grand "opening movement" in D, an almost dance-like "Turkish March" section in B-flat and 6/8 time, a stately "slow movement" in G, and a "finale" that combines the "Freude" and "Seid umschlungen" ("be embraced") themes.

Many of the symphony's early critics, especially in England, found the final choral movement completely incomprehensible and incoherent, but the work enjoyed a sensational reception. When the composer, who by this time was completely deaf, appeared to direct the performance, he received five rounds of applause; since Viennese concert etiquette prescribed three rounds only for royalty, Beethoven's acclaim caused the police to attempt to curtail the overly-enthusiastic outbursts. Though Beethoven presided from a conducting stand in front of the performers, the real direction of the performance was in the hands of the *Kapellmeister*, who had instructed the performers to pay no heed to Beethoven's gestures, and of the orchestra's leader. At the end of the performance the applause was thunderous; realizing that the composer could not hear the ovation, the singer Caroline Unger took him by the hand and turned him to face the audience. Following the concert, Beethoven fainted. He later made his way to the home of Anton Schindler, his friend and first biographer, and there, too exhausted to eat or drink, he fell asleep fully clothed and remained so till morning. The unkempt man with broad shoulders and a mass of unruly hair, who was poorly-educated and ill-mannered, who clashed with himself and the world, did what his one-time hero, Napoleon, had tried but failed to do: Beethoven, through his musical talent and tenacity, conquered the world.