

Moments of Inspiration

Saturday, October 4, 2014 • 7:30 PM

First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
Clinton Smith, conductor



ANTONÍN DVOŘÁK (1841–1904)

Carnival Overture, Op. 92

OTTORINO RESPIGHI (1879–1936)

Fountains of Rome

The Fountain of Valle Giulia at Dawn—The Triton Fountain in the Morning—
The Trevi Fountain at Noon—The Villa Medici Fountain at Sunset

VICTOR NORIEGA (*1978)

Generations, Directions — NORTHWEST PREMIERE

Harana—Arrival—The Bond—New Harana—Kuya—Children’s March—Harana Revisited (Finale)

Victor Noriega, piano

—Intermission—

JOHANN SEBASTIAN BACH (1685–1750)

Choruses from *Tönet, ihr Pauken*, BWV 214

“Tönet, ihr Pauken! Erschallet, Trompeten!”

“Blühet, ihr Linden in Sachsen, wie Zedern!”

RICHARD WAGNER (1813–1883)

Siegfried Idyll

JOHANN STRAUSS JR. (1825–1899)

By the Beautiful Blue Danube, Op. 314

Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.

Victor Noriega’s performance this evening is made possible through the generosity of Pinoy Words Expressed Kultura Arts, Ador Yano, Arnaldo Innocentes, Ivan Macalintal, Maria Batayola, Paul Vega and Microsoft.

OSSCS wishes to thank our friends at the Seattle Philharmonic Orchestra for the use of their celesta at this performance.

Special thanks to First Free Methodist Church for all of their assistance in making OSSCS’s 45th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.

Orchestra Seattle • Seattle Chamber Singers

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

Solo Artists

Now in his second season as music director of Orchestra Seattle and the Seattle Chamber Singers, **Clinton Smith** also continues as artistic director and principal conductor of the St. Cloud Symphony, and serves on the music staff of Santa Fe Opera covering and preparing performances of Beethoven's *Fidelio* and the North American premiere of Huang Ruo's *Dr. Sun Yat-sen*.

Clinton recently conducted the University of Michigan Opera Theater production of *Il barbiere di Siviglia*, was cover conductor for Juilliard Opera's *The Cunning Little Vixen* and Portland Opera's *Don Giovanni*, and served on the music staff for Kentucky Opera's *Don Giovanni* and Ash Lawn Opera's productions of *Gianni Schicchi*, *Die Zauberflöte* and *The Music Man*. Other posts include assistant conductor and chorus master for San Francisco Opera's Merola Opera Program (*Il barbiere di Siviglia*), assistant conductor for Glimmerglass Opera's *Tolomeo* and *The Tender Land*, conductor of *Madama Butterfly* at Hamline University and *Mademoiselle Modiste* for Skylark Opera, music director of Western Ontario University's Canadian Operatic Arts Academy, and guest coach at the National University of Taiwan.

For four seasons, Minnesota Opera engaged Clinton as cover conductor and chorus master, where he led main stage performances of *La traviata* and *Madama Butterfly* and covered the St. Paul Chamber Orchestra and Minnesota Opera Orchestra in over 20 productions. During 2011, Clinton conducted a workshop and prepared the world premiere of Kevin Puts' opera *Silent Night*, which subsequently won the 2012 Pulitzer Prize in Music. For Minnesota Opera's New Works Initiative, and as an avid fan of new music, Clinton prepared workshops of Douglas J. Cuomo's *Doubt*, Ricky Ian Gordon's *The Garden of the Finzi-Continis* and the North American premiere of Jonathan Dove's *The Adventures of Pinocchio*, as well as Dominick Argento's *Casanova's Homecoming* and Bernard Herrmann's *Wuthering Heights*. With the St. Cloud Symphony's Young Composer's Competition, Clinton premieres a new work every season.

Previous positions include music director and conductor of the Franco-American Vocal Academy in France (*La Périchole*, *La vie parisienne*, *La belle Hélène*), the Austrian-American Mozart Academy in Salzburg (*Le nozze di Figaro*, *Der Schauspieldirektor*, *Bastien und Bastienne*, *Die Zauberflöte*) and the University of Michigan Life Sciences Orchestra. Clinton has also served as assistant conductor for the Austin Symphony, International Institute of Vocal Arts in Chiari, Italy, the University of Michigan Opera Theater's productions of *La bohème* and *The Bartered Bride*, and the University of Michigan Symphony and Philharmonia Orchestras, for which he covered the world premiere of Evan Chambers' *The Old Burying Ground* at Carnegie Hall.

A native Texan, Clinton received his D.M.A. ('09) and M.M. ('06) in Orchestral Conducting from the University of Michigan, where he studied with Kenneth Kiesler and Martin Katz, and a B.M. in Piano Performance ('04) from the University of Texas at Austin.

Award-winning composer and keyboardist **Victor Noriega** has been described as having "the sensitivity of Bill Evans, the propulsion of Horace Silver and the experimentation of Thelonious Monk," while his compositions have been characterized as "layered, complex, interesting and rhythmic," "introspective at times, energetic and boundary-stretching at others. . . seamlessly blend[ing] jazz and modern classical influences." He has been a featured artist at the Vancouver International Jazz Festival, the Earshot Jazz Festival, Bumbershoot, the Filipino American Jazz & World Music Festival, and the Philippine International Jazz Festival.

Mr. Noriega's albums recorded with his trio—*Stone's Throw* (2004), *Alay* (2006) and *Fenceless* (2008)—earned critical acclaim, and he was honored with three Golden Ear awards (2005 Emerging Artist of the Year, 2006 Instrumentalist of the Year, and 2006 Album of the Year by Earshot Jazz), recognizing the best of the Pacific Northwest jazz scene. His latest recording, *2 Trios* (2013), features a collection of unique improvisatory sketches with long-time Seattle collaborators.

Born in Richmond, British Columbia, and raised in the Pacific Northwest, Mr. Noriega obtained a Bachelor of Music in Jazz Studies at the University of Washington. He continues to work on a diverse set of original projects and collaborates with artists from a wide variety of musical backgrounds.

About OSSCS

Orchestra Seattle and the Seattle Chamber Singers form a partnership unique among Pacific Northwest musical organizations, combining a 60-member orchestra with a 45-voice chorus to perform oratorio masterworks alongside symphonic repertoire and world premieres.

George Shangrow (1951–2010) founded the Seattle Chamber Singers in 1969, when still a teenager. The group performed a diverse array of music, from works of the Medieval, Renaissance and Baroque periods to contemporary pieces, partnering with an ad hoc group of instrumentalists to present Bach cantatas and Handel oratorios—many of which received their first Seattle performances under George's direction. In 1979, George formed an orchestra originally called the Broadway Chamber Symphony (after the Broadway Performance Hall on Seattle's Capitol Hill, where it gave its first concerts) and later, beginning with the 1991–1992 season, Orchestra Seattle. With George on the podium (or conducting from the harpsichord), OSSCS became renowned for performances of the Bach Passions and numerous Handel oratorios—particularly *Messiah*.

George Shangrow lost his life in a car crash on July 31, 2010, an event that shocked not only OSSCS musicians and our audiences, but the entire Pacific Northwest musical community. Over the ensuing three seasons, the volunteer performers of OSSCS partnered with a number of distinguished guest conductors to carry on the astounding musical legacy George created. Beginning last season, OSSCS welcomed Clinton Smith as our new music director.

Violin

Betsy Alexander
 Susan Beals*
 Dean Drescher
 Karen Frankenfeld
 Stephen Hegg
 Jason Hershey
 Manchung Ho
 Maria Hunt
 Fritz Klein**
 Gregor Nitsche
 Davis Reed
 Theo Schaad
 Janet Showalter
 Kenna Smith-Shangrow
 June Spector
 Nicole Tsong

Viola

Katherine McWilliams
 Stephanie Read
 Rebecca Rodman
 Robert Shangrow
 Sam Williams*

Cello

Kaia Chessen
 Peter Ellis
 Max Lieblich
 Patricia Lyon
 Katie Sauter Messick
 Annie Roberts
 Valerie Ross
 Matthew Wyant*

Bass

Michaela Credo
 Jo Hansen*
 Ericka Kendall
 Kevin McCarthy
 Steven Messick

Flute

Shari Muller-Ho*
 Alysa Treber

Piccolo

Melissa Underhill

Oboe

Lesley Bain
 Rebecca Rice*

English Horn

David Barnes

Clarinet

Steven Noffsinger*
 Kristin Schneider

Bass Clarinet

Ryan Tilley

Bassoon

Jeff Eldridge
 Judith Lawrence*

Horn

Barney Blough
 Laurie Heidt*
 Jim Hendrickson
 Carey LaMothe

Trumpet

Ethan Eade
 Rabi Lahiri
 Janet Young*

Trombone

Cuauhtemoc Escobedo*
 Jim Hattori
 Chad Kirby

Tuba

David Brewer

Timpani

Dan Oie

Percussion

Moc Escobedo
 Kathie Flood
 Amy Vandergon
 Janet Young

Harp

Naomi Kato

Keyboard

Walter Knowles
 Victor Noriega

** *concertmaster*

* *principal*

Soprano

Barb Anderson
 Ann Bridges
 Sue Cobb
 Crissa Cugini
 Olivia Davis
 Cinda Freece
 Kiki Hood
 Jill Kraakmo
 Lila Woodruff May
 Bridget Stone

Tenor

Ron Carson
 Alex Chun
 Ralph Cobb
 Jon Lange
 Tom Nesbitt
 Jerry Sams
 Rhemé Sloan
 TJ Taylor

Alto

Julia Akoury-Thiel
 Jane Blackwell
 Deanna Fryhle
 Rose Fujinaka
 Pamela Ivezič
 Ellen Kaisse
 Jan Kinney
 Lorelette Knowles
 Theodora Letz
 Annie Thompson

Bass

Timothy Braun
 Andrew Danilchik
 Douglas Durasoff
 Stephen Keeler
 Dennis Moore
 Caleb Richmond
 Steven Tachell
 Richard Wyckoff



**Windermere
 Real Estate**

206.619.5809

susanbeals@windermere.com

www.susanbeals.com

Contact me for a
 complimentary estimate of
 your home's market value
 or a free copy of
5 ESSENTIAL STEPS
 for selling or buying a home.

Program Notes

Antonín Dvořák

Carnival Overture, Op. 92

Dvořák was born September 8, 1841, in the Bohemian town of Nelahozeves (near Prague, now in the Czech Republic), and died on May 1, 1904, in Prague. He composed *Carnival Overture* between July 28 and September 12, 1891, conducting the premiere on April 28, 1892. It calls for pairs of woodwinds (plus piccolo and English horn), 4 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle, cymbals, tambourine, harp and strings.

On March 31, 1891, less than three months after becoming a professor of composition at the Prague Conservatory, Dvořák began work on a set of three overtures that he originally envisioned as a single work, to be called *Nature, Life and Love*. During June of that year, American philanthropist Jeanette Thurber approached the composer with an offer to become director of the National Conservatory of Music in New York—at 25 times his present salary. Negotiations ensued over the next few months, during which time Dvořák completed the first of his three overtures (eventually titled *In Nature's Realm*) and composed the second and third, which became known as *Carnival* and *Othello*.

Dvořák first conducted these overtures at a farewell concert at the Rudolfinum in Prague on April 28, 1892. Quickly deeming them “my best orchestral works,” he reprised them at his first concert in America, at Carnegie Hall on October 21, as part of a program:

Amusements.

MUSIC HALL. ANTONIN DVOŘÁK
THIS FRIDAY EVE., OCT. 21, AT 8:15,
GRAND CONCERT
and First Appearance of
Dr. Antonin Dvořák,
(DIRECTOR OF THE
National Conservatory of Music
of America,)
with the assistance of
Mme. DE VERE-SAPIO, Mr. EMIL FISCHER,
Mr. ANTON SEIDL, THE METROPOLITAN
ORCHESTRA OF 80, Mr. RICHARD HENRY
WARREN, CHORUS OF 300 VOICES, AND
Col THOMAS WENTWORTH HIGGINSON.

PROGRAMME:

1. National Hymn, "America."
Conducted by Mr. WARREN.
2. Oration, "Two New Worlds," the New World
of Columbus and the New World of Music.
Col. THOMAS WENTWORTH HIGGINSON.
3. Symphonic Poem, "Torquato Tasso.".....Liszt
Conducted by Mr. SEIDL.
4. Triple Overture, "Nature, Life, Love," (new,
first time).....Dvořák
CONDUCTED BY THE COMPOSER.
5. Te Deum, (written for the occasion).....Dvořák
Mme. DE VERE-SAPIO, Mr. FISCHER,
ORCHESTRA, CHORUS,
CONDUCTED BY THE COMPOSER.

SEATS AT THE BOX OFFICE, MUSIC HALL.

that also included the debut of his *Te Deum*.

The composer himself provided a program for the second of the three overtures: “The lonely, contemplative wanderer reaches the city at nightfall, where a carnival is in full swing. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in their songs and dance tunes.” As a *New York Times* reviewer noted of the first American performance, the overture is “beautified by a serenely lovely middle episode of rare tenderness.” (Dvořák indicated that this $\frac{3}{8}$ interlude depicted “a pair of straying lovers.”) Solo flute and violin sing a melody over a repeated English horn phrase, while solo clarinet quotes a “nature” motive that features prominently in *In Nature's Realm* and also appears in *Othello* as a means of linking the three works. Before long, the action returns to the carnival setting, moving headlong toward a jubilant coda.

—Jeff Eldridge

Ottorino Respighi

Fountains of Rome

Respighi was born on July 9, 1879, in Bologna, and died on April 18, 1936, in Rome. He composed *Fontane di Roma* during 1915 and 1916; Arturo Toscanini conducted the first performance on February 8, 1918, in Rome. The work catapulted Respighi to fame and he subsequently composed *Pines of Rome* and *Roman Festivals*, which unofficially came to be known as his “Roman Triptych.” *Fountains of Rome* requires pairs of woodwinds (plus piccolo, English horn and bass clarinet), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, chimes, cymbals, glockenspiel, suspended cymbal, triangle, 2 harps, celesta, piano, organ and strings.

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome’s fountains, contemplated at the hour when their characters are most in harmony with the surrounding landscape, or at which their beauty is most impressive to the observer.

The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn. A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, “The Triton Fountain.” It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at midday. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: Across the radiant surface of the water there passes Neptune’s chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

The fourth part, the fountain at the Villa Medici, is announced by a sad theme which rises above the subdued warbling. It is the nostalgic hour of sunset. The air is full

of the sound of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.

—Ottorino Respighi

Victor Noriega

Generations, Directions

Victor Noriega was born May 5, 1978, in Richmond, British Columbia. He began composing Generations, Directions in 2011, on a commission from the Oakland East Bay Symphony, which debuted the work under the direction of Michael Morgan on April 20, 2012. In addition to a prominent piano part, the score calls for pairs of woodwinds, 4 horns, 3 trumpets, 3 trombones, tuba, harp, timpani, percussion and strings.

Generations, Directions tells the story of a family's immigration from the Philippines to North America. Examining three generations of family, the piece explores the process of maintaining the culture and traditions of the homeland while integrating into a new world.

The main theme ("Harana") represents the "homeland" of the immigrating generation: stories, traditions, cuisine, humor—the Filipino "identity" After a quick transition, a medium pace with the snare drum marching along sets the tone for the second movement ("Arrival"). As the immigrating generation first sets foot on new soil, the journey that lies ahead brings an element of uncertainty, yet it is the aspect of adventure and the potential for a better life that provides hope and significant purpose for the endeavor.

"The Bond" brings a stoic attitude, signifying the importance of solidarity within the immigrating generation. The bond of family helps ease the challenges of adapting to a new culture; it is an integral part of immigrant life. The American-born generation is introduced in "New Harana." The main theme is presented again, re-harmonized with the phrase slightly altered and steadily growing in volume, representing the attitude of independence that comes from being the first Americans of their Filipino family and the concession that being American garners as much importance to this generation as being Filipino.

"Kuya," originally written for a late beloved cousin, is a light-hearted, playful piece that comments on the quality of life made possible for the American-born generation due to the benefits of the elder generation's decision to immigrate from the Philippines. "Children's March," in $\frac{5}{4}$ meter, represents the newest generation of the family: the children of the American-born generation. As their lives as Filipino-Americans commence, their exposure to Filipino culture and the significance it plays in their lives begins to take shape.

In "Harana Revisited," the original theme is restated, played *tutti*, and signifies that the story and spirit of the homeland remains present throughout the three generations of family. Although the American-born generations have and will experience different trials and tribulations than their elders, and some aspects of traditions and culture may evolve, the significance of the "Filipino identity" continues to resonate throughout all generations.

—Victor Noriega

Johann Sebastian Bach

Choruses from Tönet, ihr Pauken!, BWV 214

Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. The SATB choruses from this 1733 cantata utilize pairs of flutes and oboes, 3 trumpets, timpani, strings and continuo.

Born into a family that had produced musicians for over 150 years, and a master of nearly every aspect of the art, Johann Sebastian Bach (considered only a mediocre musician by town dignitaries!) obtained at the age of 38 the position of cantor of St. Thomas' in Leipzig, one of the most significant musical posts in Germany. He taught at the choir school and also functioned as music director, composer, choirmaster and organist of St. Thomas' Church. Here Bach produced monumental works, including the *Christmas Oratorio*, *St. John Passion*, *St. Matthew Passion*, *Mass in B Minor*, *Musical Offering* and *Art of the Fugue*—all while dealing with the cares of his large family and circle of friends, the tasks of a very busy professional life, and ongoing struggles with various officials of the city, school and church who never recognized that they were dealing with music history's most astounding genius.

Although he described himself as living "amidst continual vexation, envy and persecution," Bach remained in Leipzig for 27 years until his eyesight failed and he suffered a stroke followed by a raging fever. At his death he left only a very modest material estate, but he bequeathed to us an overflowing treasure chest of dazzling musical jewels such as the festive nine-movement "secular cantata" whose opening and closing choruses you will hear this evening.

Inspired by the occasion of the 34th birthday of Maria Josepha, Queen of Poland and Princess Elector of Saxony, Bach composed this congratulatory "Dramma per Musica" (which really has no dramatic plot) for performance by Leipzig's student Collegium Musicum, completing the work on the night before its December 8 performance at Gottfried Zimmermann's coffeehouse. While this cantata commemorates the "moment in time" at which the Saxon Electress was born, a year later Bach would celebrate the moment of Jesus' birth (an even greater "royal occasion") by repurposing this single-occasion cantata's framing choruses and two of its three arias in his superb *Christmas Oratorio*, thus preserving these movements for repeated church performance.

The cantata opens with a magnificent *da capo* (A–B–A) dance in $\frac{3}{8}$ that consists of a dialogue between the now-homophonic and then-imitative chorus and an orchestra spangled with thirty-second notes and bedecked with trumpets. As flutes and oboes curtsy to the queen, the timpani, trumpets, strings and—finally—voices enter the royal ballroom as they are introduced by the anonymous author of the text. The same repeated four-note motive that opens the initial chorus introduces the spirited triple-meter dance with which the cantata concludes. Tenacious tenor cedars, chariots' wheels spinning sixteenth notes, and the four mirthful muses who have sung throughout the cantata all join in wishing Electress Maria Josepha a long and happy life.

—Lorette Knowles

Richard Wagner
Siegfried Idyll

Wagner was born May 22, 1813, in Leipzig, and died February 13, 1883, in Venice. He conducted the premiere of this work on Christmas morning of 1870, and led the first public performance at Mannheim on December 20, 1871. The score calls for flute, oboe, 2 clarinets, bassoon, 2 horns, trumpet and strings.

“As I awoke my ear caught a sound, which swelled fuller and fuller,” wrote Cosima Wagner in her diary about Christmas 1870. “[M]usic was sounding, and such music!” Her husband, Richard Wagner, had composed a gift for her 33rd birthday, arranging for a small orchestra of 15 players to crowd onto the staircase in their at home at Triebeschen, near Switzerland’s Lake Lucerne. “When it died away, Richard came into my room with the children and offered me the score of the symphonic birthday poem. I was in tears, but so was all the rest of the household.”

The Wagners had been married a mere four months, but their romantic relationship had begun more than six years prior. Wagner fathered three children with Cosima—Isolde, Eva and Siegfried—while she remained married to conductor Hans von Bülow, a champion of Wagner’s music. Wagner, meanwhile, was estranged from his first wife (who died in 1866). By the time von Bülow granted Cosima a divorce, scandal had devastated the careers of both men.

Banished from Munich’s musical scene, Wagner retreated to Triebeschen (his spelling), where he and Cosima had spent much of their illicit relationship. He continued work on *Siegfried*, the penultimate opera of his Ring cycle, which provided some of the themes for the *Siegfried Idyll*.

The opening depicts the sunrise on the morning of his son’s birth in 1869. “[I]n order to sing of the purity and holiness of the child’s soul,” explained Wagner, the first 90 measures “use Brünhilde’s theme” (“Immortal Am I”), a melody that originated in an unfinished string quartet Wagner began writing early during his relationship with Cosima. Next a lullaby (the German cradle song “Sleep, Baby, Sleep”) coaxes the infant to sleep “during the soft, intermittent horn notes. The mother . . . continues to sing, though halting several times. A series of trills [indicates that] the boy is now deeply asleep. The mother gazes thoughtfully upon her beloved child and dreams about his future.

“She seems touched by a shiver as she thinks about the unknown man who will grow from this boy (arpeggios in the strings). She envisions (when the meter changes to $\frac{3}{4}$) a handsome man in flowering youth. This is Siegfried’s theme of glory [“Siegfried, Thou Glorious Protector of the World”]. . . . A descending clarinet run expresses the mother’s delight. . . . [The theme] is combined with the holy music: in the mother’s soul her remembrance of the boy’s childhood and of her cares joins with this vision of maturity. . . . Now the mother envisions the youth . . . growing in strength: he is driven to accomplish important deeds. . . . [T]hen comes a moment of contemplation. A nameless desire captures the youth’s heart as he wanders alone (forest sounds and birdsongs and the theme of love and unity from *Siegfried*). . . . His passion grows until finally love makes him

happy. . . . Birdsongs foretell success (from *Siegfried*), and gladness is expressed along with feelings about the innocent childhood of the soul (“From the Time of Youth, a Song Ever Sings in Me”). . . . The mother awakens [and] gives thanks for her happiness and prays for heaven to bless her son. Once again the lullaby is heard, along with the theme of holiness. Suddenly the haunting forest horns and birdsongs return. Does the boy dream of his future? No, he sleeps quietly with a happy smile. . . . After a final loving kiss from the mother, the future hero rests in the care of God.”

Although Wagner had intended the *Siegfried Idyll* to remain a private family treasure, by 1878 financial troubles prompted him to sell the publishing rights.

Johann Strauss Jr.

By the Beautiful Blue Danube, Op. 314

Strauss was born October 25, 1825, in Vienna, and died there on June 3, 1899. He composed this suite of waltzes during 1867, scoring it for pairs of woodwinds, 4 horns, 2 trumpets, trombone, tuba, timpani, percussion, harp and strings.

“One of Strauss’ waltzes as far surpasses in charm, finish and real musical worth hundreds of artificial compositions of his contemporaries, as the steeple of Saint-Étienne-du-Mont surpasses the advertising columns on the Paris boulevards.” So wrote Richard Wagner in praise of the “Waltz King,” Johann Strauss Jr., whose single most famous composition originated with an 1865 commission from the Vienna Men’s Choral Association.

Strauss put off the request until the following year, likely taking inspiration for the work’s title (“An der schönen blauen Donau”) from a poem by Karl Isidor Beck, which concerned the Danube River passing through Beck’s Hungarian hometown. (In 1867 Vienna, the Danube was decidedly not blue, nor did it flow through the city.) The composer initially sent the chorus an unaccompanied vocal score, later providing a hastily prepared piano accompaniment. (“Please excuse the poor handwriting,” he wrote, “I was obliged to get it finished within a few minutes.”) As the February 15, 1867, premiere approached, Strauss added an additional waltz—bringing the total to five—and prepared an orchestral accompaniment, adding a slow $\frac{6}{8}$ introduction.

It fell to police clerk Josef Weyl—an erstwhile poet and member of the Men’s Chorus, as well as a childhood friend of Strauss—to provide lyrics. Satirical in nature and unrelated to the Danube, they may have contributed to what the composer perceived as a lukewarm reception at first performance. “The devil take the waltz,” responded the composer, “my only regret is for the coda—I wish *that* had been a success.” (Press accounts of the event indicate that the audience actually responded with great enthusiasm.)

Strauss soon began performing the work at his Vienna concerts in instrumental form, before presenting it that summer at the International Exhibition in Paris, where it met with immediate acclaim. Nearly a century and a half later, it still ranks as the most popular and widely performed of Strauss’ 162 waltzes.

—Jeff Eldridge

BWV 214 Text and Translation

Tönet, ihr Pauken! Erschallet, Trompeten!
Klingende Saiten, erfüllet die Luft!
Singet itzt Lieder, ihr muntren Poeten,
Königin lebe! wird fröhlich gerufft.
Königin lebe! dies wünschet der Sachse,
Königin lebe und blühe und wachse!

Blühet, ihr Linden in Sachsen, wie Zedern!
Schallet mit Waffen und Wagen und Rädern!
Singet, ihr Musen, mit völligem Klang!
Fröhliche Stunden, ihr freudigen Zeiten!
Gönnt uns noch öfters die gülden Freuden:
Königin, lebe, ja lebe noch lang!

Sound, all ye drums now! Resound, all ye trumpets!
Resonant viols, make swell now the air!
Sing now your anthems, ye vigorous poets,
Vivat regina! How happy the shout!
Vivat regina! the hope of the Saxons:
Long live the Queen, may she flourish and prosper!

Flourish, ye lindens in Sax'ny like cedars!
Echo with weapons and wagons and axles!
Sing now, ye Muses, make full now the sound!
O joyful hours, o ye joyous ages!
Grant us more often these golden occasions:
Life to the Queen, yea, yet long may she live!

Translation © Z. Philip Ambrose
www.uvm.edu/~classics/faculty/bach

Follow OSSCS on **Facebook** and **Twitter**, and visit **www.osscs.org**
to sign up for our e-newsletter and to learn more about our 2014–2015 season.

OSSCS 2014–2015 Season: “Moments in Time”

All concerts take place at First Free Methodist Church.

Tickets: www.osscs.org or 1-800-838-3006

DAYBREAK OF FREEDOM

Sunday, November 9, 2014 • 3:00 p.m.

Kimberly Giordano, soprano • Sarah Larsen, mezzo-soprano
Eric Neuville, tenor • Charles Robert Stephens, baritone

SCHWANTNER *New Morning for the World*

BEETHOVEN Symphony No. 9 in D Minor, Op. 125

HOLIDAY POPS

Saturday, December 6, 2014 • 2:00 p.m.

ANDERSON *A Christmas Festival*

RUTTER *Brother Heinrich's Christmas*

ANDERSON *Sleigh Ride*

SILVESTRI Suite from *The Polar Express*

SHAW/BENNETT *The Many Moods of Christmas*, Suite IV
plus a holiday sing-a-long!

MESSIAH

Sunday, December 21, 2014 • 3:00 p.m.

Angela Mortellaro, soprano

Melissa Plagemann, mezzo-soprano

Brad Benoit, tenor • Jeffrey Beruan, bass

HANDEL *Messiah*, HWV 56

CHAMBER MUSIC

Sunday, January 11, 2015 • 3:00 p.m.

Repertoire TBD

TURNING POINTS

Sunday, February 8, 2015 • 3:00 p.m.

DVOŘÁK Three Slavonic Dances

SHOSTAKOVICH Chamber Symphony in C Minor, Op. 110a

PÄRT *Fratres*

MOZART Symphony No. 29 in A major, K. 201

*plus a performance by the winner of the
2014–2015 OSSCS Concerto Competition*

ETERNITY

Sunday, March 8, 2015 • 3:00 p.m.

Sarah Larsen, mezzo-soprano • Ryan Bede, baritone

DURUFLÉ *Requiem*, Op. 9

HOLST *The Planets*, Op. 32

DELIVERANCE

Saturday, April 18, 2015 • 7:30 p.m.

Catherine Haight, soprano • Sarah Mattox, mezzo-soprano

Zach Finkelstein, tenor • Ryan Bede, baritone

Charles Robert Stephens, baritone

HANDEL *Israel in Egypt*, HWV 54

1954 IN AMERICA

Sunday, May 17, 2015 • 3:00 p.m.

COPLAND *The Tender Land* Suite

WHITACRE *Leonardo Dreams of His Flying Machine*

DOHNÁNYI *American Rhapsody*, Op. 47

Broadway and radio hits of 1954

L. BERNSTEIN *On the Waterfront* Symphonic Suite
*plus the world premiere of a new work from the winner
of the 2014–2015 OSSCS Composer Competition*

OSSCS Supporters

Composer's Circle

[\$5,000+]

Barbara & Eugene Kidder
Allen & Christine Rickert
Elizabeth Hubbard &
David Zapolsky

Concerto Circle

[\$2,500-\$4,999]

Gerald Kechley
Liesel van Cleeff

Cadenza Circle

[\$1,000-\$2,499]

Hal & Susan Beals
Ben & Nancy Brodie
Crissa Cugini
Beatrice Dolf
Dean & Bette Drescher
Deanna & Craig Fryhle
Bill Halligan &
Pamela McPeck
Harper D. Hawkins
Jason Hershey
Rosemary James
Stephen & Mary Keeler
Lila Woodruff May
Gary & Barbara Messick
Dennis & Jean Moore
Hans & Lyn Sauter
Nancy Shasteen &
Henry Brashen
George Wallerstein

Vivace

[\$500-\$999]

Hilary Anderson
Jane Blackwell
Audrey Don

Jim Hattori
Stephen Hegg &
David Reyes
Manchung Ho &
Shari Muller-Ho
Arnaldo Inocentes
Elizabeth Kennedy &
Robert Kechley

Fritz Klein
Sherrill Kroon
Daniel Lee
Theodora Letz &
Paul Blinzer
Mark Lutz
Theo Schaad &
Barbara Schaad-Lamphere
Mary & Rich Schimmelbusch
Marcia & Eugene Smith
Ann Thompson
Skip Viau

Presto [\$250-\$499]

Barb & Tom Anderson
David & Julia Brewer
Gregory Canova &
Barbara Linde
Ted & Carol Hegg
Lorelette & Walter Knowles
Jill & Arnold Kraakmo
Jason Kuo
David & Peggy Kurtz
H. James Lurie
Julie Lutz
Laurie Medill &
David Savage
Thais Melo & Rabi Lahiri
Rebecca Rodman
Sheila Smith
Jay & Becky White
Rick Wyckoff &
Carol Judge
Janet Young

Allegro [\$100-\$249]

Janet Bowersox
Ronald Chase
Colleen Childs
Alex Chun
Ralph & Sue Cobb
Douglas & Dana Durasoff
Nancy Ellison
Yi-Fen Fang
Phillip Gladfelter
Eric Golpe
Susan E. Hamilton
N. Michael & Morreen Hansen
Susan Herring
Brenda Hogarth
Charlotte Hood
Jessie Johanson
Sherry Johnson
Olga Klein
Virginia Knight
Jon & Elizabeth Lange
Bob & Eileen Lusk
Karen McCahill
Jane McWilliams
Horst & Ingrid Momber
Howard Morrill
Karen & Dan Oie
Joann Ribiero
Paula Rimmer
Annie Roberts
Randy & Willa Rowher
Valerie Ross
Geraldyn Shreve
Art Thiel & Julia Akoury-Thiel
David & Reba Utevsy
Pieter & Tjitske van der Meulen
Paul Vega
Anthony & Roselee Warren
Douglas & Ingrid Welti
Wilson & Barbara Wyant

Piano [\$25-\$99]

Kyla DeRemer & David Weidner
Y. A. Farjo
David & Irene Fisher

Lucinda & Wallace Freece
Fay Griffin
Eric Ishino
Kenneth Johnson
Anna & Jeffrey Lieblich
Jerry Mingo
Joanie Moran
Christine B. Moss
Sueellen Ross
Ellen M. Smith
Alexander & Jane Stevens
David & Pat Vetterlein

Gifts in Honor of

Jonathan Lange
Liesel van Cleeff

In Memoriam

Beverly Dumas
Joe Johanson
Alvin Kroon
George Shangrow
Irene White

Corporate Donations

Construction Dispute
Resolution

Matching Gifts

The Boeing Co.
Google
Microsoft

Grants



OFFICE OF ARTS & CULTURE

SEATTLE

The above list includes gifts received between September 1, 2013, and September 1, 2014. Please e-mail jeremy@ossacs.org if you notice omissions or inaccuracies. OSSCS, a non-profit 501(c)3 arts organization, relies upon support from you, our loyal listeners, to continue our mission of bringing great music to life. Contributions are fully tax-deductible. Please see a volunteer in the lobby, visit www.ossacs.org or call 206-682-5208 to make a donation.

DANSES MACABRES: AN AMERICAN HALLOWEEN

Wednesday, October 22, 2014, at Benaroya Hall

Music of Aaron Copland, Gail Kubik, Morton Gould,
Adam Stern and Bernard Herrmann

www.seattlephil.org


seattlephilharmonic
orchestra

Jason S. Kuo
Piano Instructor

*NE Seattle • Bellevue
adult students welcome*

Phone: (206)409-9787
Email: jason.kuo@gmail.com
www.studio9509.com

