

Program Notes

G. M. Hoffman (attr. J. S. Bach)

Meine Seele rühmt und preist, BWV 189

Originally attributed to J. S. Bach, this cantata is most likely the work of Georg Melchior Hoffman. It is scored for solo tenor, recorder, oboe, strings, and continuo.

If it is indeed by Bach, it is probably his first solo cantata, written sometime between 1707 and 1710 for the Feast of the Visitation of the Blessed Virgin Mary. This feast celebrates the visit of Jesus' mother to her cousin, Elizabeth, who is soon to give birth to John the Baptist. In her joy, Mary sings the canticle known as the *Magnificat*: "My soul magnifies the Lord." It is upon an anonymous, rather free paraphrase of this song that the cantata is based. The beautifully melodic opening aria is a quintet for flute, oboe, violin, voice, and continuo. A recitative/arioso featuring a repeated bass pattern is followed by an aria accompanied by continuo alone. A second recitative leads to a final aria, in which the voice is accompanied in swaying dotted figures by flute, oboe, violin, and continuo. — Lorelette Knowles

George Frideric Handel

Concerto in g minor for oboe and strings, HWV 287

Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. His *g minor oboe concerto* was probably composed around 1703, but was not published until 1863. The accompaniment is scored for strings and continuo.

Of the three extant oboe concertos by Handel, the one in *g minor* is generally thought to be the earliest of the trio, but was numbered last due to its date of publication. The four movements are in a standard slow-fast-slow-fast pattern. The opening *Grave* (in 4/4 time) features a dotted-rhythm accompaniment from the orchestra, and is followed by a sprightly *Allegro* (also in 4/4). The beautiful *Sarabande* (a slow dance in 3/4 time) is in binary form; each section is repeated, affording the soloist an opportunity for ornamentation. The orchestra introduces the final *Allegro* — also in 3/4 time — with a passage thematically derived from the first movement. — Jeff Eldridge

Johann Sebastian Bach

Ich habe genug, BWV 82

Jesu, meine Freude, BWV 227

Jauchzet Gott in allen Landen, BWV 51

J. S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. *BWV 82* was written in Leipzig in 1727, for the Feast of the Purification of the Blessed Virgin Mary. It is scored for bass, oboe, strings, and continuo.

Composed for the feast which celebrates the presentation of the Holy Child to God by his parents in the Jerusalem Temple in fulfillment of Jewish law, the anonymous text is based on the feast's Gospel reading (Luke 2:22-32), which includes the words of the Song of Simeon, requesting release from the world now that Israel's promised Savior has appeared. The text generalizes this prayer; the soul identifies itself with Simeon and seeks deliverance through death, now that it has found wholeness in Christ. The motif on which the opening aria is based is reminiscent of the aria, "Have mercy, my God," from the *St. Matthew Passion*. In the aria's middle section, Simeon's joy bursts forth in a fountain of rapidly-rising notes. An expressive recitative is followed by one of Bach's most sublime arias, "Fall asleep, you weary eyes," a

perfect wedding of words and music. The next recitative closes with a two-octave continuo descent as the bass bids the world "Goodnight." The final aria jubilantly anticipates the ecstasy to which death will lead after the world's pain has passed. — LK

A motet scored for five-part chorus, *BWV 227* was probably first performed on July 18, 1723, for the funeral of the wife of a member of a band directed by Bach.

The motets of J. S. Bach are extended sacred choral works in which the text's meaning is illustrated and enhanced by the nature of the musical setting. Five of Bach's six extant motets were commissioned by bereaved families for performance at funerals for which Bach and the choristers he directed at St. Thomas's Church in Leipzig had to sing. The longest and most varied of the motets, *Jesu, meine Freude* ("Jesus, my Joy") is based on the popular 1653 chorale, of the same name: Bach uses Johann Crüger's chorale melody in wondrous ways, and combines the funeral sermon's biblical text (Romans 8:1-2, 9-11) with Johannes Franck's chorale text by alternating its stanzas with the biblical verses in such a way that the words of the chorale and of the Bible comment upon and interpret one another. Bach makes the core of the third biblical quotation, "But you are not in the flesh, but in the Spirit," the centerpiece of his 11-section motet, and gives it the following symmetrical structure:

1. The chorale tune is set simply in 4 parts (SATB)
2. Biblical text, Romans 8:1, in a 5-part (SSATB) setting
3. A more decorative 5-part setting of the chorale tune
4. Romans 8:2, in a 3-part setting for the upper voices (SSA)
5. A 5-part adaptation of the chorale in the form of a free variation
6. Romans 8:9, set as a 5-part double fugue (an imitative musical structure built on two distinct themes)
7. Chorale verse, set decoratively for 4-part chorus (soprano melody) accompanied by the altos, tenors, and basses
8. Romans 8:10, in a florid 3-part setting for lower voices (ATB)
9. A 4-part (SSAT) adaptation of the chorale melody (sung phrase by phrase at long intervals by the altos), around which the other three parts weave a musical tapestry
10. Romans 8:11, set for 5-part chorus to the music of No. 2
11. Chorale verse with last line, "Jesu, meine Freude;" the 4-part setting is identical to that of the opening verse.

The motet beautifully demonstrates Bach's musical genius, that marvelous blend of technical mastery with theological depth and emotional expressiveness. — LK

BWV 51 was composed in Leipzig around 1726 for the fifteenth Sunday after Trinity Sunday in the Church Year (an early autumn Sunday). It is scored for soprano, trumpet, strings, and continuo.

This virtuoso solo cantata begins with a spectacular aria in which the soprano duels with the glittering trumpet. The following recitative/arioso consists of two sections: the first features a pulsating string accompaniment; in the second, halting vocal phrases accompanied by continuo alone depict the mouth's feeble babbling in its attempts at praise. Next comes a pastoral aria in 12/8 time, accompanied only by continuo. In the cantata's closing section, the soprano, accompanied by the strings, sings the fifth verse of Johann Graumann's chorale, "Nun Lob, mein Seel, den Herren" ("Now Praise the Lord, My Soul") to its 1540 melody. The cantata closes with a sparkling trumpet-spangled "Alleluia" in 2/4 time. — LK

Soloists

Baritone **Brian Box** is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OSSCS as a soloist in cantatas and oratorios, and is featured on our recordings of Vaughan Williams' *Hodie* and Bach's Cantata No. 159. Among his credits are performances of Brahms' Four Last Songs with the WWU Orchestra and the leading role in Dominic Argento's opera *Postcard from Morocco* at the University of British Columbia. He is a regular performer with Northwest Opera in Schools, Etc. (NOISE), and Seattle Opera's education program, and made his Seattle Opera solo debut as the Corporal in *The Daughter of the Regiment*. As part of last season's Handel oratorio series, Mr. Box joined OSSCS for performances of *Israel in Egypt*, *Messiah*, *Hercules*, *Brookes Passion* and *Theodora*. Earlier this season, he was featured in Bach's *Christmas Oratorio* and Handel's *Messiah*, and on Good Friday he will sing Bach's *St. Matthew Passion* in Benaroya Hall.

Oboist **Janet Putnam** earned her Bachelor of Music degree from Western Washington University, where she studied with Nicholas Bussard, attended Indiana University, studying with Jerry Sirucek, and holds a Masters in Education from Pacific Lutheran University. Roger Cole, Allan Vogel, and Wayne Rapiere have also been influential in her playing. With Orchestra Seattle, Ms. Putnam has been a soloist in works of Telemann, Bach, and Richard Strauss. She has performed with the Seattle International Music Festival, Rainier Chamber Winds, Auburn Symphony, Northwest Sinfonietta, Tacoma Symphony, Yakima Symphony, Northwest Chamber Orchestra, and the orchestras of Seattle Opera and the Pacific Northwest Ballet.

Oboist **Shannon Hill** has been principal oboe with Orchestra Seattle since 1982. Ms. Hill studied principally with David Dutton of Spokane, and received a Bachelor of Music degree from Washington State University. She is also principal oboe with Tacoma Opera and solo English Horn with Bellevue Philharmonic Orchestra, and does freelance playing throughout the Pacific Northwest.

Since arriving in the Pacific Northwest in 1995, soprano **Terri Richter** has quickly established herself as a leading opera and concert artist. She was a finalist in the 1995-96 Metropolitan Opera Regional Auditions, and was awarded the very first Mary Levine Memorial Scholarship in 1997. Recently, Ms. Richter has appeared with the Spokane Symphony, Bellevue Philharmonic, and Seattle Symphony, and was chosen as the first member of Seattle Opera's new Young Artist Program, where she sang Despina in *Così fan tutte*. She made her Seattle Opera debut as *Barbarina* in *The Marriage of Figaro* and this season will sing *Papagena* in their performance of *The Magic Flute*. In December, Ms. Richter performed Handel's *Messiah* with the Northwest Sinfonietta and Bach's *Christmas Oratorio* with OSSCS. She will make her Northwest Chamber Orchestra debut on March 13 and 14 (singing Handel's *L'Allegro, Il Pensiero ed Il Moderato*), and on Good Friday will sing the soprano arias in Bach's *St. Matthew Passion* with OSSCS at Benaroya Hall.

Tenor **Jerry Sams** has sung with the Seattle Chamber Singers since the early days of the ensemble, both in the chorus and as a soloist. With the group, he has performed tenor solos in almost all of the Handel oratorios as well as the major choral works of Bach, Mozart, and others. Mr. Sams has also appeared with many other local ensembles, including the Northwest Chamber Orchestra and City Cantabile Choir. When not singing, he is a manager in Information Technology for a large tree-growing company in Federal Way.

Trumpeter **Gordon Ullmann** has been a member of Orchestra Seattle for seven seasons, the last three as principal trumpet. An active freelance artist, he has most recently performed with The Crockett Street Brass Quintet, Philharmonia Northwest, Federal Way Philharmonic, Seattle Bach Choir, Seattle Gilbert & Sullivan Society, Civic Light Opera and The Village Theater, and has recorded with both OSSCS and Philharmonia Northwest. Mr. Ullmann studied with David Burkhart at the San Francisco Conservatory and Lauren Anderson at Seattle Pacific University, where he received a degree in Music Theory in 1992.

Orchestra Seattle

Violin Fritz Klein Leif-Ivar Pedersen	Cello Julie Reed	Recorder Huntley Beyer	Trumpet Gordon Ullmann
Viola Katherine McWilliams	Bass Jo Hansen	Oboe Shannon Hill	Harpsichord George Shangrow

Seattle Chamber Singers

Soprano Jennifer Adams Keirstin Bruce Sue Cobb Kyla DeRemer Susan Dier Dana Durasoff Cinda Freece Kiki Hood Lorelette Knowles Jill Kraakmo Nancy Lewis	Paula Rimmer Nancy Shasteen Liesel Van Cleeff	Shireen Deboo Penny Deputy Laura Dooley Essie Fine Deanna Fryhle Sharon Fuller Christine Hackenberger Susan Maloff Adrienne McCoy Suzi Means Laurie Medill Nedra Slauson	Annie Thompson Kristin Zimmerman	Bass Neal Addicott Andrew Danilchik Douglas Durasoff Peter Henry Charles Hobson Christopher Jones Andy Siegel John Stenseth Lex Voorhoeve Rick Wyckoff
	Alto Laila Adams Sharon Agnew Julia Akoury-Thiel Carolyn Avery Jane Blackwell Wendy Borton Deb Curley		Tenor Alex Chun Ralph Cobb Alvin Kroon Jon Lange Daniel Lee Timothy Lunde Tom Nesbitt Jerry Sams	

BWV 189

Aria

Meine Seele rühmt und preist
Gottes Huld und reiche Güte.
Und mein Geist und ganz Gemüte
Ist in meinem Gott erfreut,
Der mein Heil und Helfer heißt.

Recitative

Denn seh ich mich und auch mein Leben an,
so muß mein Mund in diese Worte brechen:
Gott, Gott! was hast du doch an mir getan!
Es ist mit tausend Zungen
nicht einmal auszusprechen,
wie gut du bist, wie freundlich deine Treu,
wie reich dein Liebe sei
So sei dir denn Lob, Ehr und Preis gesungen.

Aria

Gott hat sich hoch gesetzt
Und sieht auf das, was niedrig ist.
Gesetzt, das mich die Welt
Gering und elend hält,
Doch bin ich hoch geschätzt,
Weil Gott mich nicht vergißt.

Recitative

O was vor große Dinge
treff ich an allen Orten an,
die Gott an mir getan,
wofür ich ihm mein Herz zum Opfer bringe;
er tut es, dessen Macht
den Himmel kann umschranken,
an dessen Namens Pracht
die Seraphim in Demut nur gedenken.
Er hat mir Leib und Leben,
er hat mir auch das Recht zur Seligkeit,
und was mich hier und dort erfreut,
aus lauter Huld gegeben.

Aria

Deine Güte, dein Erbarmen
Währet, Gott, zu aller Zeit.
Du erzeigst Barmherzigkeit
Denen dir ergebenen Armen.

BWV 82

Aria

Ich habe genug,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch ich, noch heute mit Freuden
Von hinnen zu scheiden.

Recitative

Ich habe genug.
Mein Trost ist nur allein,
Daß Jesus mein und ich sein eigen möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
Der Herr erretten;
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

My soul glorifies and praises
God's grace and abundant goodness,
And my spirit and whole heart
Rejoice in my God,
Who is my savior and helper.

When I consider my life,
These words must burst from my mouth:
"God, God! What you have done for me!
Even a thousand tongues
Would not be enough to proclaim
How good you are, how great is your faithfulness,
How rich is your love!
So let glory, honor, and praise be sung to you!"

God dwells on high
And looks upon the lowly.
The world considers me
Small and pitiful;
Yet I am highly prized
Because God does not forget me.

O what great things
I encounter everywhere –
Things God has done for me!
Therefore I bring him my heart as an offering.
God does all these things: the One whose might
Can barely be contained by Heaven,
The One whose name's splendor
The seraphim can scarcely contemplate in humility!
He has given me life and limb,
And also the right to His own righteousness,
And whatever, here and there, makes me joyful,
He gives out of pure grace.

Your goodness and your mercy
Endure, O God, for all time!
You show compassion
Upon all the needy.

Translation of BWV 189
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I have now enough,
I have now my Savior, the hope of the faithful
Within my desiring embrace now enfolded;
I have now enough!
On him have I gazed,
My faith now hath Jesus impressed on my heart;
I would now, today yet, with gladness
Make hence my departure.

I have now enough.
My hope is this alone,
That Jesus might belong to me and I to him.
In faith I hold to him,
For I, too, see with Simeon
The gladness of that life beyond.
Let us in this man's burden join!
Ah! Would that from the bondage of my body
The Lord might free me.
Ah! My departure, were it here,
With joy I'd say to thee, O world:
I have now enough.

Aria

Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

Recitative

Mein Gott! wenn kömmt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruh'n?
Der Abschied ist gemacht,
Welt, gute Nacht!

Aria

Ich freue mich auf meinen Tod,
Ach, hätt er sich schon eingefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

BWV 227

Jesu, meine Freude,
Meines Herzens Weide,
Jesu, meine Zier,
Ach wie lang, ach lange
Ist dem Herzen bange
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Außer dir soll mir auf Erden
Nichts sonst Liebbers werden.

Es ist nun nichts Verdammliches an denen,
die in Christo Jesu sind, die nicht nach
dem Fleische wandeln, sondern nach dem Geist.

Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Laß den Satan wittern,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

Denn das Gesetz des Geistes, der da lebendig
macht in Christo Jesu, hat mich frei gemacht
von dem Gesetz der Sünde und des Todes.

Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht darzu!
Tobe, Welt, und springe,
Ich steh hier und singe
In gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen,
Ob sie noch so brummen.

Ihr aber seid nicht fleischlich, sondern geistlich,
so anders Gottes Geist in euch wohnt. Wer
aber Christi Geist nicht hat, der ist nicht sein.

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
Ich mag euch nicht hören,
Bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach und Tod
Soll mich, ob ich viel muß leiden,
Nicht von Jesu scheiden.

So aber Christus in euch ist, so ist der Leib
zwar tot um der Sünde willen; der Geist
aber ist das Leben um der Gerechtigkeit willen.

Slumber now, ye eyes so weary,
Fall in soft and calm repose!
World, I dwell no longer here,
Since I have no share in thee
Which my soul could offer comfort.
Here I must with sorrow reckon,
But yet, there, there I shall witness
Sweet repose and quiet rest.

My God! When comes that blessed "Now!"
When I in peace shall walk forever
Both in the sand of earth's own coolness
And there within thy bosom rest?
My parting is achieved,
O world, good night!

Rejoicing do I greet my death,
Ah, would that it had come already.
I'll escape then all the woe
Which doth here in the world confine me.

Jesus, my true pleasure,
Of my heart the pasture,
Jesus, my delight,
Ah how long, how long now
Is my heart made anxious
As it longs for thee!
God's true lamb, my bridegroom thou,
More than thee to me on earth now
Shall nought be more treasured.

There is now nought of condemnation in them
who in Jesus Christ abide, walking not
in flesh's error, but the Spirit's call.

Under thy protection
Am I from the tempests
Of all foes set free.
Let then Satan bluster,
Let the foe grow bitter,
By me Jesus stands!
Though it now soon crack and flash,
Though soon sin and hell strike terror,
Jesus me will shelter.

Because the law of Spirit, who is the giver of life
within Christ Jesus, hath now set me free
from that, the law of error and of dying.

'Spite the ancient serpent,
'Spite the jaws of dying,
'Spite the fear they bring!
Tremble, world, with leaping;
I'll stand here with singing
In most sure repose.
God's great might holds me in awe;
Earth and chasm shall grow silent,
Though they yet so rumble.

Ye are, though, in the flesh not, but in Spirit,
if truly God's Spirit in you dwelleth. But who
Christ's Spirit doth not have is not of him.

Off with other treasures!
Thou art my sole pleasure,
Jesus, my desire!
Off, ye empty honors,
I refuse to heed you,
May I know you not!
Woe, distress, cross, scorn and death
Shall now, though I much must suffer,
Not from Jesus take me.

If, though, now Christ doth dwell in you, although
the flesh is dead by its sin's corruption, the Spirit
still yet is living because of goodness and justice.

Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefällst du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

So nun der Geist des, der Jesum von den Toten
aufgeweckt hat, in euch wohnt, so wird auch
derselbige, der Christum von den Toten auf-
geweckt hat, eure sterbliche Leiber lebendig machen
um des willen, daß sein Geist in euch wohnt.

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrüben
Lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

BWV 51

Aria
Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Daß er uns in Kreuz und Not
Allezeit hat beigestanden.

Recitative
Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muß gleich der schwache Mund
von seinen Wundern lallen,
So kann ein schlechtes Lob ihm
dennoch wohlgefallen.

Aria
Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Daß wir deine Kinder heißen.

Choral
Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Daß wir ihm fest vertrauen,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen,
Daß uns'r Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen, wir werd'n's erlangen,
Glaub'n wir aus Herzensgrund.

Aria
Alleluja!

Now good night, O creature
Which the world doth favor,
Thou dost please me not.
Now good night, corruption,
Get thee far behind me,
Come no more to light!
Now good night, thou pomp and pride!
Once for all, thou wicked life here,
Now "Good night" I bid thee.

If now that Spirit, which Jesus from the dead hath
caused to waken, be in you dwelling, so shall too
that very one, which Christ forth from the dead hath
caused to be awake, unto your mortal bodies give life
immortal, for this reason, that in you dwells his Spirit.

Yield, ye mournful spirits,
For my pleasure's Master,
Jesus, comes to me.
And in those God loveth,
Must as well their sadness
To pure sweetness turn.
Here I've long borne spite and scorn,
But thou bidest e'en in sorrow,
Jesus, my true pleasure.

Praise ye God in ev'ry nation!
All that heaven and the world
Of created order hold
Must be now his fame exalting,
And we would to this our God
Likewise now present an offering
For that he midst cross and woe
Always hath stood close beside us.

In prayer we now thy temple face,
Where God's own honor dwelleth,
Where his good faith,
Each day renewed,
The purest bliss dispenseth.
We praise him for what he for us hath done.
Although our feeble voice
before his wonders stammers,
Perhaps e'en modest praise to him
will yet bring pleasure.

Highest, make thy gracious goodness
Henceforth ev'ry morning new.
Thus before thy father's love
Should as well the grateful spirit
Through a righteous life show plainly
That we are thy children truly.

Now laud and praise with honor
God Father, Son, and Holy Ghost!
May he in us make increase
What he us with grace hast pledged,
So that we firmly trust him,
Entirely turn to him,
Make him our true foundation,
That our heart, mind and will
Steadfast to him be cleaving;
To this we sing here now:
Amen, we shall achieve it,
This is our heart's firm faith!

Alleluia!

Translations of BWV 51, 82 and 227
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See <http://www.uvm.edu/~classics/faculty/bach> for
his translations of Bach's complete vocal works.

Upcoming OSSCS Performances

Rachmaninov Third

Sunday, February 7, 1999, 3:00 PM
Illsley Ball Nordstrom Recital Hall
Benaroya Hall

Anastasia Solomatina, *piano*

BACH/Stokowski: Toccata and Fugue in d minor
RACHMANINOV: Piano Concerto No. 3 in d minor
BRAHMS: Symphony No. 4 in e minor

Chamber Music Marathon

Friday, February 12, 1999, 6:00 PM - 11:00 PM
Saturday, February 13, 1999, 9:00 AM - 11:00 PM
Sunday, February 14, 1999, 9:00 AM - 8:00 PM
Barnes & Noble Bookstore, University Village

Join members of OSSCS (and their special guests) as they celebrate Valentine's Day by doing what they love best: making music! Enjoy chamber music in a relaxed, informal setting. These performances are free and open to the public, so you are welcome to listen at any time and encouraged to bring your friends and family!

St. Matthew Passion

Good Friday, April 2, 1999, 7:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Christopher Cock, <i>Evangelist</i>	Erich Parce, <i>Jesus</i>
Terri Richter, <i>soprano</i>	Emily Lunde, <i>alto</i>
Stephen Wall, <i>tenor</i>	Brian Box, <i>baritone</i>
Columbia Boys and Girls Choirs	Margriet Tindemans, <i>viola da gamba</i>

BACH: St. Matthew Passion

Scored for double orchestra, double choir, children's chorus and six soloists, Johann Sebastian Bach's monumental *St. Matthew Passion* is one of the great epics of the Christian faith, depicting the intense drama of Jesus' crucifixion. This opportunity to experience Bach's powerful work performed on the main concert stage at Benaroya Hall is not to be missed. A stellar roster of vocal and instrumental soloists joins OSSCS for an event which will certainly be a highlight of the inaugural season at Benaroya Hall.

Director's Choice

Saturday, May 8, 1999, 8:00 PM
Sunday, May 9, 1999, 4:00 PM
Nippon Kan Theater

STRAVINSKY: *A Soldier's Tale*
MENOTTI: *The Unicorn, the Gorgon and the Manticore*

Abendmusik III

Sunday, June 6, 1999, 7:00 PM
University Christian Church

BACH: Orchestral Suite No. 3
BACH: *A Mighty Fortress Is Our God*

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