

REVERENCE

SUNDAY, OCTOBER 10, 2004 – 7:00 PM
S. MARK TAPER AUDITORIUM – BENAROYA HALL

Catherine Haight, soprano
Carla Hilderbrand, mezzo-soprano
Stephen Rumph, tenor
Charles Robert Stephens, baritone
ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

LUDWIG van BEETHOVEN (1770 -1827)
Mass in C Major, Opus 86

Kyrie
Gloria
Credo
Sanctus—Benedictus
Agnus Dei—Dona Nobis Pacem

Catherine Haight, soprano
Carla Hilderbrand, mezzo-soprano
Stephen Rumph, tenor
Charles Robert Stephens, baritone

– Intermission –

W. HUNTLEY BEYER (b. 1947)
Concerto for Flute and Orchestra – “*Toot Sweet*” [WORLD PREMIERE]*

I. remember me
II. you're funny
III. be thine
IV. kick it
V. be sweet

Jeffrey Cohan, flute

GIUSEPPE VERDI (1813 -1901)
ACT TWO: Grand Finale

Gloria all'Egitto, ad Iside
Grand March
Ballet
Veni, o guerriero vindice

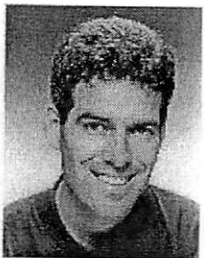
*The commissioning of this work was made possible by the Cultural Development Authority of King County and Hotel/Motel Tax Revenues.



Soprano CATHERINE HAIGHT is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past fifteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's *Carmina Burana* for over ten years and these performances have taken her to the Kennedy Center and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, her most recent collaboration with the ensembles was a performance of Kia Sams' *Earthmakers* in February of this year. She has made three recordings, including *Messiah*, with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.



Carla Hilderbrand received a BA in Music and Sociology from Seattle Pacific University and studied for her Master of Music in Vocal Performance at the University of Illinois. She has performed extensively in the Seattle area as an ensemble member of Orchestra Seattle/Seattle Chamber Singers, Epiphany Parish Choral and Seattle Opera Outreach Chorus. Carla also appeared as a soloist in Bach's *Mass in B Minor* and Handel's *Messiah* in addition to singing the role of Hansel in *Hansel and Gretel*.



Stephen Rumph, recently arrived in Seattle, has already established himself as a leading tenor in both opera and oratorio. Solo engagements this year include Rachmaninoff's *The Bells* with Tacoma Symphony, Distler's *Weihnachtsoratorium* with Northwest Chamber Chorus, Aeneas with Whitman College, and Tamino with Skagit Opera. Previous engagements include Beethoven's *Ninth Symphony* with Tacoma Symphony, Bach's *St. John Passion* with Seattle Choral Company, and Haydn's "Nelson" *Mass* with Cascadian Chorale. A Bay Area native, Stephen has performed with regional companies throughout the San Francisco area, singing 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* (Berkeley Opera) and "X" in Howard Hersh's *The History Lesson* (Sacramento Festival of New Music). Stephen is a professor of music history at the University of Washington.



Charles Robert Stephens has enjoyed a career spanning a wide variety of roles and styles in opera and concert music. His performances have shown "a committed characterization and a voice of considerable beauty." (*Opera News*, 1995) At the New York City Opera he recently sang the role of Professor Friedrich Bhaer in the New York premiere of Adamo's *Little Women*, and was hailed by the *New York Times* as a "baritone of smooth distinction." Other New York City Opera roles since his debut as Marcello in 1995 include Frank in *Die Tote Stadt*, Sharpless in *Madame Butterfly*, and Germont in *La Traviata*. He has sung on numerous occasions at Carnegie Hall in a variety of roles with Opera Orchestra of New York, the Oratorio Society of New York, the Masterworks Chorus, and Musica Sacra. On the international stage he has sung Rigoletto at Taipei's National Theater, Sharpless in Santo Domingo, Germont and Valentin (*Faust*) in Montevideo, Uruguay, and Montano (*Otello*) in Mexico City. Concert tours have taken him to France, Russia, and Canada. Mr. Stephens has worked closely with composers in the preparation and performance of new works for the concert hall and the stage, taking part in many premieres at Lincoln Center and throughout the United States. He has also distinguished himself as a Bach and Handel singer, singing *Messiah* and the great cantatas and passions each year with such ensembles as the New York Collegium, the Fairfield Orchestra, the Maryland Handel Festival, and the Boston Camerata. Tonight marks Mr. Stephens debut with OSSCS.



Flutist Jeffrey Cohan, who according to the *New York Times* can "play many superstar flutists one might name under the table," has performed as soloist in twenty-three countries, having received international acclaim both as a modern flutist and as one of the foremost specialists on transverse flutes from the Renaissance through the mid-19th century. He won the Erwin Bodky Award in Boston, and the highest prize awarded in the Flanders Festival International Concours Musica Antiqua in Brugge, Belgium, with lutenist Stephen Stubbs. First Prize winner of the Olga Koussévitzky Young Artist Awards Competition, he has performed throughout Europe, Australia, New Zealand and the United States, and worldwide for the USIA Arts America Program. Mr. Cohan received the highest rating from the Music Panel of the National Endowment for the Arts, and has recorded for NPR in the United States, and for national radio and television in Germany, Switzerland, France, Belgium, Holland, Fiji and the Solomon Islands. Many works have been written for and premiered by him, including recent flute concertos by Roupén Shakarian, William O. Smith, and Robert Kechley. Jeffrey Cohan resides in Seattle, where he directs the period instrument concert series Concert Spirituel, and concertizes frequently with OSSCS music director George Shangrow as the Cohan-Shangrow Duo.

Beethoven's Mass in C Major, Op. 86

"Music is the mediator between intellectual and sensuous life...the one spiritual entrance into the higher world."

—Beethoven

Though his home in Bonn was overshadowed by destitution, discord, and distress, and his first music teacher was his harsh and violent alcoholic father, Ludwig van Beethoven somehow persevered to pour into his remarkable music his pain, his hunger for peace and for happiness, and the strength of will that helped him survive a tumultuous and tortured life. Settling in Vienna in 1792, he was for a time the unhappy music pupil of Franz Joseph Haydn, from whom he claimed to have learned nothing, and made a living by giving music lessons and by playing the piano at the private homes and palaces of the music-loving Viennese aristocracy, where his dynamic, emotionally-charged performances began to attract attention. 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 strings, 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, even writing a testament, addressed to his two brothers, describing his unhappiness over his affliction in terms suggesting that he believed that death was immanent; only art, and his faith that he had much of importance yet to express musically, withheld him from ending his life. This document reveals not only how distraught, but also how determined a man Beethoven was: "Such incidents drove me almost to despair; a little more of that and I would have ended my life - it was only my art that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me. So I endured this wretched existence . . ." Beethoven not only endured, but, with his resolution strengthened, he entered a new creative period during which he wrote the *Mass in C major* and produced other works that established his reputation as the premiere composer of his time.

Each year, the Hungarian Prince Nicholas Esterházy II, whose family Joseph Haydn had served for many years as music master, had a new choral mass performed to celebrate his wife's name day. In 1807, Beethoven was commissioned to compose this mass, and wrote to the Prince: "I shall deliver the Mass to you with timidity, since you are accustomed to having the inimitable masterpieces of the great Haydn performed for you." His hesitancy indeed appears to have been warranted: he had never before composed a mass, he procrastinated for months, and then he produced a work that his patron and audience found unsatisfactory, since it was much humbler and more spiritual than the grand symphonic masses to which Prince Esterházy and the Viennese musical establishment had become accustomed. It is said that Beethoven first survived a singer rebellion led by chorus master Johannes Hummel, who did not enjoy working with a "hearing-impaired" conductor. Then at the public reception following the work's first performance, Prince Esterházy offended the composer with the somewhat cryptic comment, "My dear Beethoven, what is it you have done here?" and he later remarked that he found the mass "unbearably

ridiculous and detestable." Beethoven therefore refused to dedicate the mass to the prince and never gave him the manuscript. The composer instead began negotiating with his publishers for the printing of the mass as a part of various packages that included his more popular fifth and sixth symphonies, but it was several years before the *Mass in C Major* was published. Beethoven did not write another mass until he composed the mighty *Missa Solemnis* some fifteen years later.

Though Beethoven followed Haydn's general plan for a mass, including fugal settings for "cum Sancto Spiritu" in the *Gloria*, "et vitam venturi" in the *Credo* and "Osanna in excelsis" in the *Sanctus*, his interpretation seems quite individual. The mass contains no solo arias, and the solo quartet and choral parts are employed to provide contrasts of color, texture, and dynamics rather than to form separate musical sections. The use of juxtaposed dynamic extremes, of wide leaps (frequently of an octave, especially in the *Credo*) in the vocal lines, of contrapuntal passages contrasted with chordal and unison plainchant-like sections, and of sometimes startling harmonic changes, seem to express, musically, Beethoven's inner struggles and desire for mercy and peace.

"The general character of the Kyrie," said Beethoven, "is heartfelt resignation, whence comes a deep sincerity of religious feeling." It features alternating passages for chorus and four soloists, with the central *Christe eleison* being written in a key a third higher than the C major opening and closing sections. In the *Gloria*, joyous choral outbursts surround a central section in which chorus and soloists offer their petitions. In the *Credo*, the soloists do not participate until the middle section, in which Beethoven paints significant texts using such devices as key changes and unusual harmonies, chromaticism, descending motives for Jesus' incarnation and suffering under Pontius Pilate, and rising motives for the resurrection and ascension. The opening section of the *Sanctus*, in A major, is tranquil, reverent, and chant-like, while the "pleni sunt coeli" is more lively and contrapuntal. The relatively lengthy *Benedictus*, in F major, is begun by the soloists, who are soon joined and accompanied by the chanting chorus. The same A major fugal *Osanna* that concludes the *Sanctus* reappears to close the *Benedictus*. The prayerful minor-mode *Agnus Dei* is characterized by key and tempo contrasts; its pained pleas for mercy give way to a soaring "Dona nobis pacem." Beethoven brings the *Mass* to a close with the same gentle music that opens the *Kyrie*, thus providing the work with a satisfying unity as the listener accompanies him at last into the spiritual peace of the "higher world."

—notes by Lorlette Knowles

Too Sweet: A Concerto for Flute and Orchestra

This piece is a valentine to the flute, with its florid, sweet, graceful sound: too sweet. This piece is an ode to the immediacy of music and to the enjoyment of life now, right away: tout de suite. This concerto is a series of 5 song and dance movements: a too suite. This music is as traditional as Valentine's Day, with its memorable rhythms and tunes, its familiar harmonic language, its ideal of beauty. This piece is a valentine to what is relational, and the movement titles are personal sayings from non-existent candy hearts: remember me, you're funny, be thine, kick it, be sweet.

“remember me” is like remembering a story of one’s past. There is nostalgia and tenderness and the memory of excitement, too, and joy. There is beauty, but beauty in sepia tones, beauty tinged with yearning, beauty felt in the evening.

“you’re funny” is fun. The strings are full of *pizz* and *gliss*, where they pluck and slide. The bass pattern is in the odd length of eleven. The brass break into oom-pah-pah waltzes while the woodwinds throw triplet waltzes on top. The solo flute frolics around with flutter-tongues, glisses, double-stops, and fast notes. The music finally gets very “modern” and crazy, the idea of “funny” taking a turn toward the berserk. This cadences on “Happy Birthday,” at which point the music breaks into fast swing jazz till the end. Surprise and good humor are the clowns in back of this movement.

“be thine” is pretty and sweet, with a dash of Ravel. There is some light dancing in the woodwinds, a little rhythmic bite in the strings, a few blues licks in the brass. Mostly, it is meant to be lovely and tender.

“kick it” piles on different layers of style and groove. It opens with a rock bass line influenced by Led Zeppelin. The strings then play a Baroque line of straight 16th notes, followed by the solo flute playing quick triplets in wavy, romantic lines. This is all heard separately at first, then together. The flute next plays an improvisation-like line over a jazz background, followed by quick combinations and developments of ideas. New ideas continue to emerge, earlier ideas continue to resurface, and rhythms change rapidly. Each idea is quite short, so there can be a lot of change. Rhythmic change and energy is what drives this music.

“be sweet” is a short, concluding song. It is at the end of the concerto to remind one that the heart is finally what matters. At the very end of this ending, each instrument or pair of instruments has a one-measure solo. It is as if the orchestra were saying good-bye, or goodnight, as in “Goodnight Moon.” Goodnight trumpets, goodnight flute, goodnight orchestras everywhere.

–notes by Huntley Beyer

Huntley Beyer was born in 1947 in the Garden State. He pursued music in college and graduate school, earning a doctorate in composition from the UW, where his primary teacher was Kenneth Beneshoof. Huntley met George Shangrow while at the U, and participated in George’s various musical adventures. He played the oboe in Orchestra Seattle under George’s direction for 20 years. George has performed all of Huntley’s major compositions with Orchestra Seattle and the Seattle Chamber Singers, including four symphonies, an opera, *Mass of Life and Death*, *Requiem for the Children*, and *St. Mark Passion*. Huntley also met Jeff Cohan while at the U, and George and Jeff have played and continue to play Huntley’s flute sonatas: *Cowboy Bob*, *Night Flights* and *13 Ways of Looking At A Blackbird*. In fact, on Oct. 12th at 7:30 they will play one of Huntley’s pieces at the Brechemin Auditorium at the UW.

Huntley teaches music at Seattle Prep, is the music director at the Bellevue First United Methodist Church, and lives in Redmond with his wife Jody and their 3 children Sophia, Gus and Eva.

Triumphal March Scene from *Aida* by Giuseppe Verdi

The construction of a European-style opera house in Cairo Egypt was initiated in the 1860s by Ismail Pasha, the Khedive of Egypt, as part of his mission to attract western tourists (and their money) to Egypt. Ismail had used the Egyptian cotton crop, enormously enhanced in value by the American Civil War, to build credits with foreign financiers for grandiose schemes including the construction of the Suez Canal, and the extension of Egyptian rule in Sudan. He offered a commission to Verdi to write an opera of an Egyptian national character and cultural nature. Verdi, now basking in the glory of international celebrity, and virtually worshipped in Italy as an artistic and political leader, accepted the commission. At his request he received from the Pasha, a sketch prepared by Mariette Bey, the French Egyptologist, based on historical and archaeological details of a very powerful and novel story. Verdi was impressed by its potential as a grand opera. Du Locle prepared the libretto, with much intervention by Verdi himself.

The world premiere of *Aida* was on December 24, 1871, in the lavish new Opera House in Cairo and received unanimous praise from the public and critics alike. Subsequently *Aida* was rapidly premiered in all of the cultural centers of western civilization. The opera’s blend of grandiose pageantry and the masterful vocal writing for four memorable characters caught in a web of jealousy, power and passion has contributed to its enduring popularity. Verdi was successful at telling an intimate story of star-crossed lovers whose love extended across cultural and political boundaries. He creates a memorable portrait of the scorned princess, her wrath and her revenge. Verdi utilizes all of his mature writing styles for the singing voice to tell these stories as well as the agony *Aida* suffers, forced to choose between her loyalty to father and country and her love of Radamès. “O patria mia, quanto mi costo” (O my country, how much you have cost me). Verdi sets these private quarrels against an enormous backdrop of spectacle and pageantry.

Verdi’s efforts to create an Egyptian musical vocabulary were minimal when compared to the elaborate lengths his successor, Puccini, would go to create an exotic palette of sound for the cultures of Japan, China, and the American Wild West thirty years later. Verdi lived in an age when descriptive accounts of the characteristics of foreign cultures were less available than in our current information age. (The first issue of *National Geographic* did not appear until 1888.) So if Verdi told us that this is what Egyptian music sounded like, we had little choice but to concur. The flute obbligato accompanying Radames’s Act 1 aria is vaguely Middle Eastern in sound when played alone out of context, but when heard with the vocal melody and other elements of the accompaniment it is completely traditional. The ballet music is savagely energetic, suggesting an open exoticism which would have been absent from polite European culture. But it is safe to say that Verdi probably did not wander the streets of Cairo jotting down musical phrases from the Nubian street musicians playing various improvisatory drums and double reed clarinet-like instruments. In any case *Aida* is an important step in Verdi’s development as a composer as he moves away from traditional *bel canto* with its set numbers towards a more thru-composed style. Verdi would have denied that his German rival, Richard Wagner, influenced this change in style. However, members of Verdi’s inner circle knew that he had studied Wagner’s scores at length, while never confessing any admiration for Wagner’s music.

ACT I. Radamès is chosen as commander to invade the Nile valley. He secretly loves Aida, Ethiopian slave of the Princess Amneris. Left alone, Aida is torn between her love for Radamès and for her native land as she is in fact the daughter of Amonasro, king of Ethiopia. She prays to the gods for mercy.

ACT II. News of Ethiopia's defeat arrives. Victory is celebrated. In a ceremony, Radamès is borne in and crowned with a victor's wreath. Captured Ethiopians follow, among them Amonasro, Aida's father, who signals her not to betray his identity as king.

—notes by Stephen Wall

<p>POPOLO Gloria all'Egitto, ad Iside Che il sacro suol protegge! Al Re che il Delta regge Inni festosi alziam! Gloria! Gloria! Gloria! Gloria al Re!</p>	<p>THE PEOPLE Glory to Egypt and (our god) Isis who protects this sacred soil. To the King of the delta we raise festive hymns of praise. Gloria! Gloria! Gloria! Gloria to the King!</p>
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DONNE
S'intrecci il loto al lauro Sul crin dei vincitori! Nembo gentil di fiori Stenda sull'armi un vel. Danziam, fanciulle egizie, Le mistiche carole, Come d'intorno al sole Danzano gli astri in ciel!
RAMFIS, SACERDOTI
Della vittoria agl'arbitri Supremi il guardo ergete; Grazie agli Dei rendete Nel fortunato d'i.

WOMEN
Twine the lotus and the laurel to crown the conqueror's hair. A fragrant array of flowers extend in their arms as a veil. Let us dance Egyptian sisters, the mystic dances around the sun and the stars above.
PRIESTS
To those who grant us victory, raise your glance and give thanks for this day of joy.

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