

WINTER BAROQUE

SUNDAY, JANUARY 12, 2003 – 3:00 PM
TOWN HALL

Emily Lunde, mezzo-soprano
Jerry Sams, tenor
Phil Phillips, baritone
ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

HENRY PURCELL (1659-1695)
Suite from *Abdelazer*, Z. 570

Overture – Rondeau – Air – Air – Minuet – Air – Jig – Hornpipe – Air

FRANCIS POULENC (1899-1963)
Suite Française

Bransle de Bourgogne: Gai, mais sans hâte
Pavane: Grave et mélancolique
Petite marche militaire: Franchement animé
Complainte: Calme et mélancolique
Bransle de Champagne: Modéré, sans l'entrain
Sicilienne: Très doucement
Carillon: Très vite

– Intermission –

UNICO WILHELM VAN WASSENAER (1692-1766)
Concerto Armonico in B-flat major

Largo – Andante
Presto
Largo affettuoso
Allegro moderato

JOHANN SEBASTIAN BACH (1685-1750)
Ich liebe den Höchsten von Ganzem Gemüte, BWV 174

Sinfonia
Aria: *Ich liebe den Höchsten von ganzem Gemüte*
Recitative: *O Liebe, welcher keine gleich!*
Aria: *Greifet zu*
Chorale: *Herzlich lieb hab ich dich, O Herr*

Emily Lunde, mezzo-soprano
Jerry Sams, tenor
Phil Phillips, baritone

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Use of cameras and recording equipment is not permitted in the concert hall.

This concert is being broadcast live on the Classical Station, KING-FM 98.1.

HENRY PURCELL*Suite from Abdelazer, Z. 570*

Henry Purcell was born in London around 1659 and died there on November 21, 1695. His incidental music for Abdelazer was written in 1695 and is scored for string orchestra and harpsichord.

During the last five years of his life, Purcell composed incidental music for no fewer than 40 Restoration plays. While some of these productions merited only an odd song or two, many benefited from rich and varied collections of airs and dances. Indeed, Purcell composed some of his finest instrumental music for the theater.

Some of the plays for which Purcell provided music – and even the identities of some of their authors – have lapsed into obscurity: such was the case with *The Gordian Knot Untied*, which Orchestra Seattle performed last season. More information survives, however, about the author of *Abdelazer* (or *The Moor's Revenge*). Written by Mrs. Aphra Behn (1640-1689), it was first staged in 1676 and published the following year. Purcell provided incidental music for a 1695 revival shortly before his death from tuberculosis at the age of 36.

Aphra Brehn was the first professional woman writer in English and the most prolific dramatist of the Restoration after John Dryden. *Abdelazer* was her only tragedy; she was more renowned for comedies, her strength being plots that revolved around “forced marriage.” Today she is remembered primarily for her pioneering work in prose narrative.

For *Abdelazer* Purcell provided an overture and eight instrumental pieces, as well as a song, “Lucinda is bewitching fair.” Purcell grouped all of these, with the exception of the song, into the instrumental suite heard this afternoon. The suite was one of thirteen he prepared for publication as “Ayres for the Theatre” before his death; the suites were published posthumously in 1697.

By far the longest selection in the suite, the overture features a slow introduction followed by a fast *Allegro*. The *Rondeau* that follows has become one of Purcell's most famous tunes due to its appropriation by Benjamin Britten as the theme for his set of symphonic variations known as *A Young Person's Guide to the Orchestra*.

FRANCIS POULENC*Suite Française*

Poulenc was born in Paris on January 7, 1899; he died on January 30, 1963, in Paris. His Suite Française, based on the music of Claude Gervaise, was composed in 1935 as incidental music for the play La Reine Margot. It is scored for pairs of oboes, bassoons and trumpets, three trombones, percussion and harpsichord.

In 1935 the playwright Edouard Bourdet commissioned Francis Poulenc and Georges Auric to compose incidental music for his play *La Reine Margot*. The drama concerned Margot de Valois, wife of the man who was crowned King

Henri IV of France in 1594. It was decided that Poulenc would provide music for the play's second act.

At the suggestion of Nadia Boulanger, Poulenc sought inspiration from the 1545 *Livre de Danceries* by Claude Gervaise, a French court composer and violinist who flourished around the same time as the events depicted in the play. Somewhat in the manner of Stravinsky's ballet *Pulcinella*, Poulenc set the seven Gervaise dances largely unaltered in rhythm or melody, but added his own quirky harmonies. The first and fifth movements are suggested by the title character of Bourdet's play, who recalls the *bransles* (a type of 16th century French dance) from Burgundy and Champagne.

Soon after composing his incidental music, Poulenc arranged the seven numbers for solo piano; this was published the same year and became quite popular. The score of the original instrumental version, which the composer had scored for a small wind band with percussion and harpsichord, was published in 1948.

UNICO WILHELM VAN WASSENAER*Concerto Armonico in B-flat major*

Unico Wilhelm, Count of Wassenaer, was born November 2, 1692, in Holland, and died November 9, 1766 at The Hague. His six concerti armonici, scored for string orchestra and harpsichord, were published anonymously in 1740.

The set of six concertos that include this B-flat major work were widely performed and admired for well over two centuries before the identity of their author became known. The composer, a Dutch Nobleman named Unico Wilhelm Van Wassenaer, was himself responsible for the mystery: he would only agree to allow the concertos to be published on the condition that his identity remain anonymous. The reason for his secretiveness remains a mystery. Certainly other noblemen and monarchs, including King Frederick the Great of Prussia, proudly displayed their musical talents with no inhibitions whatsoever.

When the concertos appeared in 1740 they were attributed to a “distinguished gentleman.” The dedication (to Willem, Graff Bentinck, a childhood friend of Wassenaer) was written by Carlo Ricciotti, an Italian violinist who would later become director of the French opera company in The Hague. By 1755 a new edition appeared in London, with Ricciotti now listed as the composer.

By the 19th century, the concertos were renamed “concertinos” and attributed to the 18th century Italian composer Giovanni Battista Pergolesi (1710-1736) – most likely because Pergolesi's name on a score guaranteed it would sell well, rather than through any genuine misunderstanding about the authorship of the music. It was this edition that the Library of Congress purchased in 1908. When Igor Stravinsky was assembling music he thought had been written by Pergolesi for use in his ballet *Pulcinella*, he turned to this edition of the score, selecting the final movement of the B-flat concerto for the basis of the ballet's *tarantella* movement.

It was not until 1979 that the true author of the concertos was identified. Musicologist Albert Dunning happened to be dining with some Dutch art historians when one of them mentioned that while he was creating an inventory of the Twickel castle in The Netherlands he had recently found several musical manuscripts. These turned out to be the autograph scores of the six *Concerti Armonici*—in the handwriting of Count Unico Wilhelm.

JOHANN SEBASTIAN BACH

Ich liebe den Höchsten von Ganzem Gemüte, BWV 174

Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. His cantata BWV 174 was composed in 1729 and first performed on June 6 of that year in Leipzig, under the direction of the composer. In addition to three vocal soloists and chorus, the work is scored for two oboes, English horn, bassoon and two hunting horns in G; a concertino group of three violins, three violas and three cellos; and string orchestra and harpsichord.

In 1723 Bach was offered a job as Cantor and Director of Music at St. Thomas' Church and Choir School in Leipzig, a position he would hold until his death in 1750. As part of his duties Bach was to provide music for each Sunday's church service, as well various feast days. Bach thus set about composing a five-year cycle of cantatas, amounting to 60 cantatas a year, for a total of 300 works of an average duration of 25 minutes. While some of his contemporaries composed an equal or greater number of cantatas, what makes Bach's feat so remarkable is that he accomplished it in five years, producing on average more than one cantata a week during that period (on top of all of his other duties as a performer, teacher and choir director) — not to mention that the works are of such uniformly high quality.

With so much music to produce, it is understandable that Bach occasionally resorted to reusing an older composition for all or part of a cantata. For the *sinfonia* of the cantata *Gott soll allein mein Herze haben*, BWV 169, Bach recasts the opening movement of his E-major harpsichord concerto, BWV 1053, as an organ concerto — and even uses the slow movement of the keyboard concerto as the basis of an alto aria later in the cantata. The *sinfonia* of *Geist und Seele wird verwirret*, BWV 35, is believed to be a reworking of a harpsichord concerto, BWV 1059, of which only the first nine bars survive in the original form. The amazing *sinfonia* of *Am Abend aber desselbigen Sabbats*, BWV 42, is likely the opening movement of a lost concerto grosso for two oboes, bassoon and string orchestra — possibly a “seventh Brandenburg.”

Such is the case with the *sinfonia* of BWV 174, for which Bach used the opening movement of the Brandenburg Concerto No. 3, BWV 1048. Yet Bach was not content simply to “cut and paste” the earlier music into the cantata. The original concerto was scored for nine solo string instruments (three each of violins, violas and cellos) plus continuo. For the cantata Bach added *ripieno* orchestral parts for two oboes and English horn that are

doubled by orchestral violins and violas — and on top of that he composed two new independent parts for a pair of hunting horns (played this afternoon by two flugelhorns).

The addition of these new voices and textures raise several interesting questions regarding musical interpretation. In its original guise this music is usually played very quickly, but with a larger ensemble the same tempo is not as manageable. Likewise, certain notes are elongated for emphasis in many performances of BWV 1048 — but this is impossible in the BWV 174 version because the new parts add steady sixteenth notes to the longer note that is usually “stretched” in the original incarnation. Does this indicate that Bach had in mind a slower tempo for the Brandenburg and that he would not have taken the rhythmic liberties that are common today? Or did he perform this *sinfonia* differently in the cantata than he did in its original form? Listeners who heard Orchestra Seattle perform the third Brandenburg last season may note some interpretive differences between that reading and this afternoon's performance of BWV 174.

The *sinfonia* is followed by a gorgeous alto aria, accompanied by two oboes and continuo. A tenor recitative then leads to an exciting bass aria that features virtuoso accompaniment from the entire string section. All of the instruments save the horns return for the concluding chorale, which Bach employed in a different setting as the final chorale of the *St. John Passion*, BWV 245.

—Jeff Eldridge

Sinfonia

Aria

Ich liebe den Höchsten von ganzem Gemüte,
Er hat mich auch am höchsten lieb.

I love the Almighty with all of my spirit,
He holds me, too, exceeding dear.

Gott allein

Soll der Schatz der Seelen sein,
Da hab ich die ewige Quelle der Güte.

God alone

Shall all souls' true treasure be,
Where I have forever a wellspring of kindness.

Recitative

O Liebe, welcher keine gleich!
O unschätzbare Lösegeld!
Der Vater hat des Kindes Leben
Vor Sünder in den Tod gegeben
Und alle, die das Himmelreich
Verscherzet und verloren,
Zur Seligkeit erkoren.
Also hat Gott die Welt geliebt!
Mein Herz, das merke dir
Und stärke dich mit diesen Worten;
Vor diesem mächtigen Panier
Erzittern selbst die Höllenportnen.

What love this, which to none is like!
O what a priceless ransom this!
The Father hath his child's own life now
For sinners up to death delivered
And all those who did paradise
Make light of and then lost it
To blessedness elected.
For so hath God the world now loved!
My heart, remember this
And in these words receive thy comfort;
Before this mighty banner's sign
Now tremble even hell's own portals.

Aria

Greifet zu,
Faßt das Heil, ihr Glaubenshändel!

Take it now,
Clasp your hope, ye hands which trust him!

Jesus gibt sein Himmelreich
Und verlangt nur das von euch:
Gläubt getreu bis an das Ende!

Jesus gives his paradise
And requires but this of you:
Keep your faith until the finish!

Chorale

Herzlich lieb hab ich dich, o Herr.
Ich bitt, wollst sein von mir nicht fern
Mit deiner Hülff und Gnaden.
Die ganze Welt erfreut mich nicht,
Nach Himml und Erden frag ich nicht,
Wenn ich dich nur kann haben.
Und wenn mir gleich mein Herz zerbricht,
So bist du doch mein Zuversicht,
Mein Heil und meines Herzens Trost,
Der mich durch sein Blut hat erlöst.
Herr Jesu Christ,
Mein Gott und Herr, mein Gott und Herr,
In Schanden laß mich nimmermehr!

My heart doth love thee so, O Lord.
I pray, stand not from me afar
With thy support and mercy.
The whole world gives not joy to me,
For sky and earth my quest is not,
If I can only have thee.
And even if my heart should break,
Yet thou art still my confidence,
My Savior and my heart's true hope,
Who me through his blood hath redeemed.
Lord Jesus Christ,
My God and Lord, my God and Lord,
To scorn now put me nevermore!

VIOLIN

Licia Carlson+
Susan Carpenter
Lauren Daugherty
Rachel Fisher+
Stephen Hegg
Maria Hunt
Fritz Klein*
Pam Kummert+#
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Suzi Means
Laurie Medill
Julia Akoury Thiel

TENOR

Dustin Kaspar
Jon Lange
David Means
Jerry Sams

BASS

Patrick McDonald
Phil Phillips
Jeff Thirloway

One of the Pacific Northwest's premier mezzo-sopranos, EMILY LUNDE is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream* and on Seattle Opera's preview concerts. Her repertoire runs the gamut from early music to Classical and contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel's oratorios, including *Messiah*, which she has recorded with OSSCS. In March of 2002 she appeared with the Choir of the Sound on their 25th Anniversary Concert, in April she sang Bach's Mass in B minor in a period-instrument performance with the Northwest Chamber Chorus, and in May she performed Beethoven's *Missa solemnis* with OSSCS at Benaroya Hall.

Baritone PHIL PHILLIPS received his Master's degree from Eastern Washington University and has appeared with a variety of ensembles both in the Pacific Northwest and in Germany, including the Spokane Civic Theater, Seattle Pro Musica and Seattle Comic Opera. He is currently baritone soloist and Assistant Choral Director at Unitarian Christian Church as well as music director at Archbishop Thomas J. Murphy High School in Everett.

Tenor JERRY SAMS has been an active soloist and chorus member with the Seattle Chamber Singers from the early years of the ensemble through the present. With the Seattle Chamber Singers he has been featured soloist in most of the great Handel oratorios, as well as many Bach cantatas and works of Bach, Mozart, and other masters of the choral repertoire. Mr. Sams studied voice at Pomona College and the University of California at Santa Barbara, and since that time has sung with many of the choral groups in the Bay Area and the Pacific Northwest.

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