

ROMANTIC MASTERPIECES

SUNDAY, FEBRUARY 23, 2003 – 3:00 PM
MEANY HALL – UNIVERSITY OF WASHINGTON

Catherine Haight, soprano
Emily Lunde, mezzo-soprano
Jerry Sams, tenor
Ralph Cobb, tenor
Andrew Danilchik, baritone
ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

JOHANNES BRAHMS (1833-1897)
Symphony No. 1 in C minor, Op. 68

Un poco sostenuto – Allegro – Meno allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio – Più andante – Allegro non troppo, ma con brio – Più allegro

– Intermission –

FRANZ SCHUBERT (1797-1828)
Mass No. 6 in E-flat major, D. 950

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Catherine Haight, soprano
Emily Lunde, mezzo-soprano
Jerry Sams, tenor
Ralph Cobb, tenor
Andrew Danilchik, baritone

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.

Glory be to God on high,
And on earth peace to men of good will.

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

We praise thee, we bless thee,
we worship thee, we glorify thee.

Gratias agimus tibi
propter magnam gloriam tuam.

We give thanks to thee
for thy great glory.

Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Jesu Christe Fili unigenite,
Domine Deus, Agnus Dei, Filius Patris,

O Lord God, heavenly King,
God the Father Almighty,
O Lord, Jesus Christ, the only-begotten Son,
O Lord God, Lamb of God, Son of the Father,

Qui tollis peccata mundi, miserere nobis.

Thou that takest away the sins of the world, have mercy upon us.

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,

For thou only art holy;
thou only art the Lord;
thou only art most high,

Cum Sancto Spiritu in gloria Dei Patris, Amen.

With the Holy Ghost in the glory of God the Father, Amen.

CREDO

Credo in unum Deum,
factorem coeli et terrae, visibilium omnium et invisibilium;

I believe in one God,
maker of heaven and earth, of all things visible and invisible;

Credo in unum Dominum Jesum Christum,
Filiium Dei unigenitum
et ex Patre natum ante omnia secula;
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
per quem omnia facta sunt;
Qui propter nos homines
et propter nostram salutem descendit de coelis.

I believe in one Lord Jesus Christ,
the only begotten Son of God,
and born of the Father before all worlds;
God of God, light of light,
very God of very God,
by whom all things were made;
Who for us men
and for our salvation came down from heaven.

Et incarnatus est
de Spiritu Sancto ex Maria virgine,
et homo factus est.

And was incarnate
by the Holy Ghost of the Virgin Mary,
and was made man.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

And was crucified also for us
under Pontius Pilate,
suffered and was buried.

Et resurrexit tertia die
secundum scripturas,
et ascendit in coelum,
sedet ad dexteram Patris,
et iterum venturus est
cum gloria judicare vivos et mortuos,
cuius regni non erit finis;

And the third day he rose again
according to the Scriptures,
and ascended into heaven,
sitteth at the right hand of the Father,
and shall come again
with glory to judge the quick and the dead;
whose kingdom shall have no end;

Credo in Spiritum Sanctum Dominum et vivificantem,
qui ex Patre Filio procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.

I believe in the Holy Ghost, the Lord and giver of life,
who proceedeth from the Father and the Son;
who with the Father and the Son together
is worshipped and glorified;
who spake by the prophets.

Confiteor unum baptisma
in remissionem peccatorum mortuorum
et vitam venturi saeculi, Amen.

I acknowledge one baptism
for the remission of sins of the dead
and the life of the world to come, Amen.

SANCTUS

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.

Osanna in excelsis Deo.

BENEDICTUS

Benedictus qui venit
in nomine Domini.

Osanna in excelsis Deo.

AGNUS DEI

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Dona nobis pacem.

JOHANNES BRAHMS

Symphony No. 1 in C minor, Op. 68

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He began sketching materials for his first symphony as early as 1862, but did not begin assembling these ideas in earnest until about 1874. The symphony was completed during the summer of 1876, while Brahms was staying at the resort of Sassenitz in the North German Baltic islands; it was premiered on November 4, 1876, at Karlsruhe, under the direction of Otto Dessoff. Brahms continued to revise the work, particularly the two central movements, over the course of the next year. The symphony is scored for pairs of flutes, oboes, clarinets and bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

Unlike so many other composers, Brahms took his time creating his first symphony: he was 43 years old at the time of its premiere. Certainly Brahms had the ability to create a successful orchestral work early on, as evidenced by the two delightful serenades that he composed between 1857 and 1859, but these exercises that looked back to Haydn and Mozart were not what Brahms had in mind for a symphony: Beethoven's shadow hung over his head. Brahms was compelled to create something that could stand alongside the great masterpieces of his predecessor and this took time.

When he was 21, Brahms had heard a performance of Beethoven's Symphony No. 9 and it spurred him to begin sketching his own ambitious symphony in D minor. These attempts proved unsatisfactory and the first two movements eventually became part of Brahms' first piano concerto, while another found its way into *A German Requiem*. Beethoven's Ninth would eventually inform Brahms' conception of his own first symphony, but so would Beethoven's Fifth, especially in the choice of key, C minor.

Brahms' opening movement was originally to have begun at the point where the orchestra now launches into the *Allegro* tempo—in fact, the composer sent a piano score of the movement to Clara Schumann in this form—but he later

Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of thy glory.

Hosanna in the highest.

Blessed is he that cometh
in the name of the Lord.

Hosanna in the highest.

O Lamb of God, that takest away the sins of the world,
have mercy upon us.

Grant us peace.

— English translation © 1984 Z. Philip Ambrose

added a slow introduction that establishes several of the movement's important themes; this opening is then recalled—not quite as slowly—in the first movement's coda. For the most part, Brahms follows traditional sonata-allegro form, but offers up some surprises as well: ordinarily a C minor first theme would give way to an E-flat major second theme—it does, but then a violent E-flat *minor* episode follows, creating a shocking shift of the harmonic gears at the repeat of the exposition.

Following a technique he learned from Beethoven, the slow second movement is in E major, harmonically far removed from the C minor of the opening. These keys are at an interval of a major third and Brahms follows this plan throughout the rest of the work, moving up another major third to A-flat major for the third movement and then to C minor/major for the finale.

Brahms diverged from Beethoven's symphonic model in one important way: in place of Beethoven's quicksilver scherzos, Brahms preferred a more relaxed third movement, often in 2/4 time instead of the traditional faster 3/4.

The introduction to the final movement opens slowly and in C minor: following a descending figure from low strings and contrabassoon the first violins hint at a melody that will soon take on great importance; a pizzicato episode follows and the tempo accelerates, then suddenly relapses as these two ideas are repeated. A syncopated rhythm, swirling from the depths of the orchestra creates great urgency—then the clouds part and a magnificent horn solo signals the arrival of C major. (Brahms had sketched this horn melody on a birthday card to Clara Schumann several years before, attaching the message “High on the mountain, deep on the valley, I send you many thousands of greetings.”) Next comes a chorale stated by trombones and bassoons, after which the horn call is reprised, but now developed much more elaborately, subsiding to a simple dominant chord—how will it resolve?

Brahms here introduces his “big tune,” the melody hinted at by the violins at the opening of the movement, now

stated in full. (When someone pointed out to the composer the resemblance of this tune to the "Ode to Joy" melody of Beethoven's Ninth, Brahms is said to have responded, "Any ass can hear that.") The violin theme is developed and alternated with other material from the slow introduction, building in fervor. Eventually, the bottom seems to drop out and the tempo slackens for a passionate reprisal of the Alpine horn call. A recapitulation section follows, but the "big tune" is absent. This leads to a faster coda, which seems intent on driving the movement to its conclusion, but Brahms interrupts with a fortissimo restatement of the trombone chorale from the introduction. A new syncopated triplet rhythm returns the coda to its faster pace and leads to the symphony's triumphant conclusion.

FRANZ SCHUBERT

Mass No. 6 in E-flat, D. 950

Franz Peter Schubert was born in the Viennese suburb of Liechtenthal on January 31, 1797, and died in Vienna on November 19, 1828. He composed his sixth and final mass in the summer of 1828; it was premiered posthumously, on October 4, 1829, in the Viennese Parish Church of the Holy Trinity under the direction of the composer's brother, Ferdinand. In addition to five vocal soloists and chorus, the work is scored for pairs of oboes, clarinets, bassoons, horns and trumpets, three trombones, timpani, and strings.

During his brief life, Franz Schubert composed six settings of the traditional Roman Catholic mass. The first four, dating from 1815 and 1816, were relatively brief and straightforward. In 1819 he began work on a mass in A-flat that was much more ambitious in scope, striving for the "supreme artistic height."

Schubert's final mass was composed during the summer of 1828. Much more than his previous efforts in the genre, it is a choral mass, relegating the vocal soloists to three brief episodes, and provides an extremely active role for the orchestra, especially the three trombones. The unique scoring, omitting flutes from the orchestra, emphasizes lower woodwind and brass sonorities.

Historians are unsure what inspired Schubert to compose the mass. It may have been the result of a commission from a new Society for the Performance of Church Music, which was to have performed the work at its first concert in October of 1828. (In fact, the premiere did not take place until the following October, nearly a year after Schubert's death.)

We do know that the mass was intended for the Parish Church of the Holy Trinity in the Viennese suburb of Alsergrund, which had a very special meaning for Schubert: it was here that Beethoven's body had lain after the great composer's death in 1827 and Schubert had been a torchbearer in the funeral procession. Perhaps Schubert thought of this mass as a tribute to Beethoven, although in actuality it became something of a memorial piece for Schubert himself.

Most likely, the mass was yet another example of Schubert seeking to expand his creative horizons in more profound ways, much as he did near the end of his short life with the last two symphonies, the B minor "Unfinished" and the "Great" C major.

The opening $3/4$ *Kyrie* movement of the mass is cast in A-B-A form, with the initial choral "Kyrie eleison" followed by a central, more agitated "Christe eleison," then a modified reprise of the opening "Kyrie" section, concluding quietly. Schubert breaks with tradition in not assigning the "Christe" text to the solo vocal quartet—indeed, none of the soloists will be heard until the middle of the third movement.

The second movement, *Gloria*, begins in B-flat major and quick $4/4$ time. An unaccompanied choir sings the opening text before violins usher in the orchestra with a fanfare-like ascending triplet figure. Schubert sets the "Domine Deus, agnus Dei" text dramatically, switching to slower $3/4$ time and G minor. The opening material returns briefly at "Quoniam" and then, in keeping with tradition, Schubert sets the "Cum spiritu sancto" section as an extended fugue.

The *Credo* begins quietly, with only a timpani roll: the timpani will return throughout the long movement as a bridge between its sections, the first of which is in E-flat major and cut time. Next comes one of the most miraculous passages in the entire work. Schubert modulates to A-flat major for a $12/8$ *Andante* in which the cellos introduce a gorgeous tune, reminiscent of the composer's music for *Rosamunde*. Finally, nearly halfway through the work, soloists enter with the "Et incarnatus est" text: first a tenor, then—unexpectedly—a *second* tenor, and finally a soprano. At "Crucifixus" the choir returns, the music now in A-flat minor and haunted by an insistent sixteenth-note triplet rhythm that is passed around the orchestra. The solo trio material and the darker choral response are both reprised before a timpani roll leads a return to the E-flat major music from the opening of the movement for "Et resurrexit," soon followed by another protracted fugue at "Et vitam venturi."

The *Sanctus* is cast in a slow $4/4$ meter, beginning in E-flat but quickly moving to B minor, then G minor and E-flat minor. After a mere 23 bars, this material gives way to a brief, sprightly "Osanna" fugue in E-flat major.

For the *Benedictus*, Schubert finally allows the traditional solo quartet (soprano, alto, tenor and bass) to take center stage, albeit briefly, with a response from the full chorus. The movement concludes with a reprise of the "Osanna" fugue from the *Sanctus*.

The *Agnus Dei* begins darkly, in C minor and $3/4$ time, moving to E-flat major and cut time for the heavenly "Dona nobis pacem" in which the soloists make their third and final appearance. The sinister "Agnus Dei" material is reprised and threatens to end the mass tragically, but before long the E-flat major "Dona nobis pacem" returns for the peaceful coda.

—Jeff Eldridge

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