

CHAMBER MUSIC

SUNDAY, JANUARY 17, 2010 • 3:00 PM
FIRST FREE METHODIST CHURCH

Members of ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS

LUDWIG VAN BEETHOVEN (1712–1723)
Serenade in D Major, Op. 25

Entrata: Allegro
Tempo ordinario d'un Menuetto—Trio I—Trio II
Allegro molto
Adagio—Allegro vivace e disinvolto—Presto

Shari Müller-Ho, flute • Lorraine Perrin, viola • Manchung Ho, violin

DMITRI SHOSTAKOVICH (1906–1975)
String Quartet No. 7 in F# Minor, Op. 108

Allegretto—
Lento—
Allegro—Allegretto

Stephen Provine, violin • Fritz Klein, violin • Katherine McWilliams, viola • Matthew Wyant, cello

FRANZ SCHUBERT (1797–1828)
Der Hirt auf dem Felsen, D. 965

Peggy Kurtz, soprano • David Frank, clarinet • Jon Lange, piano

JOHANNES BRAHMS (1833–1897)
An die Heimat, Op. 64, No. 1

Peggy Kurtz, soprano • Laurie Medill, alto • Jon Lange, tenor • Andrew Danilchik, bass
George Shangrow, piano

– Intermission –

ANTONÍN DVOŘÁK (1841–1904)
Serenade in D Minor, Op. 44

Moderato, quasi marcia
Minuetto: Tempo di minuetto—Trio: Presto—Tempo di minuetto
Andante con moto
Finale: Allegro molto—Meno mosso—Moderato, quasi tempo di Marcia—Allegro molto

John Dimond, oboe • David Barnes, oboe • Alan Lawrence, clarinet • Steve Noffsinger, clarinet
Judy Lawrence, bassoon • Jeff Eldridge, bassoon • Brian Rolette, contrabassoon
Jim Hendrickson, horn • Laurie Heidt, horn • Don Crevie, horn
Katie Sauter Messick, cello • Steve Messick, bass

Please disable signal watches, cellular telephones and other electronic devices. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

Der Hirt auf dem Felsen

Wenn auf dem höchsten Fels ich steh,
 ins tiefe Thal hernieder seh,
 und singe, und singe,
 fern aus dem tiefen, dunkeln Thal
 schwingt sich empor der Wiederhall,
 der Wiederhall der Klüfte.

Je weiter meine Stimme dringt,
 Je heller sie mir wiederklingt,
 von unten, von unten.

Mein Liebchen wohnt so weit von mir,
 drum seh' ich mich so heiß nach ihr
 hinüber, hinüber.

In tiefem Gram verzeh' ich mich,
 mir ist die Freude hin,
 auf Erden mir die Hoffnung wich,
 ich hier so einsam bin,
 ich hier so einsam bin.

So sehnd' klang im Wald das Lied,
 so sehnd' klang es durch die Nacht,
 die Herzen es zum Himmel zieht
 mit wunderbarer Macht.

—Wilhelm Müller and Helmina von Chézy

An die Heimat

Heimat!

Wunderbar tönendes Wort!
 Wie auf befiederten Schwingen
 Ziehst du mein Herz zu dir fort,
 Jubelnd, als müß' ich den Gruß
 Jeglicher Seele dir bringen,
 Trag' ich zu dir meinen Fuß,
 Freundliche Heimat!

Heimat!

Bei dem sanft klingenden Ton
 Wecken mich alte Gesänge,
 Die in der Ferne mich flohn;
 Rufen mir freudenvoll zu
 Heimatlich lockende Klänge:
 Du nur allein bist die Ruh',
 Schützende Heimat!

Heimat!

Gib mir den Frieden zurück,
 Den ich im Weiten verloren,
 Gib mir dein blühendes Glück!
 Unter den Bäumen am Bach,
 Wo ich vor Zeiten geboren,
 Gib mir ein schützendes Dach,
 Liebende Heimat!

— Otto Inkeremann

MOSTLY MOZART

Sunday, February 7, 2010 • 3:00 PM
 First Free Methodist Church

Mozart: *Coronation Mass*, K. 317
 Mozart: *Symphony No. 40 in G minor*, K. 550
 Grieg: *Holberg Suite*

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The Shepherd on the Rock

When on the highest cliff I stand,
 gaze down into the deep valley
 and sing,
 the echo from the ravines
 floats upwards from the dark valley
 far away.

The further my voice travels,
 the clearer it returns to me
 from below.
 So far from me does my love dwell
 that I yearn for her more ardently
 over there.

With deep grief I am consumed,
 my joy is at an end;
 all hope on earth has left me;
 I am so lonely here,
 I am so lonely here.

So longingly sounded the song in the wood,
 so longingly it sounded through the night,
 drawing hearts heavenwards
 with wondrous power.

—translation: Lionel Salter

To the Homeland

Homeland!

Wonderful-sounding word!
 How on feathery wings
 You draw my heart toward you,
 Rejoicing, as if I must bring you the
 Greeting of every soul.
 I turn my steps to you,
 Welcoming homeland!

Homeland!

With that gentle-sounding note
 Old songs awaken in me
 Which have flown far away from me;
 They call me, full of joy,
 To alluring sounds of home.
 Only you are peace,
 Sheltering homeland!

Homeland!

Give me back the peace
 That I lost while abroad,
 Give me your thriving happiness!
 Beneath the trees by the brook,
 Where I was born long ago,
 Give me a sheltering roof,
 Dear homeland!

—translation: Emily Ezust

CONCERTO FOR ORCHESTRA

Sunday, March 14, 2010 • 3:00 PM
 Meany Hall • University of Washington

Strauss: *Four Last Songs*
 Eleanor Stallcop-Horrox, soprano
 Torke: *Saxophone Concerto*
 Erik Ibsen-Nowak, saxophone
 Bartók: *Concerto for Orchestra*

Ludwig van Beethoven
Serenade in D Major, Op. 25

Despite its later opus number, Beethoven produced this serenade for the somewhat unusual combination of flute, violin and viola in the mid-1790s, around the same time as his Op. 8 serenade for string trio. The composer later allowed publication of an arrangement for flute and piano (as his Op. 41), about which a reviewer for Vienna's *Zeitung für die elegante Welt* commented: "Beethoven's name itself recommends this very beautiful serenade, which...consists of seven major movements of a very agreeable romantic nature." This afternoon we hear the first three—a charming allegro, an elegant minuet with two trios, and an energetic movement in ABA form that shifts from D minor to D major and back again—as well as the work's finale: a brief, stately introduction leads without pause to a lively rondo featuring a recurring dotted-rhythm theme (the term *disinvolto* in the tempo indication means "unconstrained"), culminating in a quicksilver coda.

Dmitri Shostakovich
String Quartet in F# Minor, Op. 108

The string quartets of Shostakovich stand with the six by Bartók at the pinnacle of the 20th century chamber music repertoire. Each of Shostakovich's quartets is in a different key—he planned to compose one in each of the 24 major and minor keys, but only wrote 15 before his death in 1975. The seventh quartet, his first in a minor key, dates from 1960; the Beethoven Quartet premiered it on May 15 of that year, in Leningrad (now St. Petersburg). Dedicated to Shostakovich's first wife (Nina, who had died in 1954), the work is the shortest of the 15 quartets. Its three movements are played without pause.

Franz Schubert
Der Hirt auf dem Felsen, D. 965

Of the more than 600 songs Schubert composed in his all-too-brief lifetime, *Der Hirt auf dem Felsen* ("The Shepherd on the Rock") is one of only two to feature an obbligato part for wind instrument (the other being *Auf dem Strom*, which uses French horn). The work came at the behest of soprano Anna Milder-Hauptmann, who had sung Leonore in the first productions of Beethoven's *Fidelio*. For years, she had requested her friend to write a recital showpiece; he finally acquiesced in October 1828, just a month before his death—it would be his penultimate song. The bulk of the text comes from Wilhelm Müller (whose poetry also graces Schubert's song cycles *Die Schöne Müllerin* and *Die Winterreise*) with additional lines by Helmina von Chézy (the playwright of *Rosamunde*, for which Schubert had composed incidental music). A brief piano introduction leads to a full statement of the opening melody by clarinet before the singer enters: a lonely shepherd, high atop a mountain, listens to echoes

below. The mood darkens as the shepherd expresses his loneliness, brightening again when he anticipates the coming of spring.

Johannes Brahms
An die Heimat, Op. 64, No. 1

Although published in 1874 along with two other (unrelated) songs for the same forces—SATB vocal quartet and piano—*An die Heimat* ("To the Homeland") dates from a decade earlier. The text, a setting of a poem by Otto Inckermann (written under the pseudonym "C.O. Sternau"), undoubtedly reflected Brahms' longing for Hamburg during his first extended stay in Vienna. Composed during the summer of 1864, the first performance occurred on April 7, 1867, with Brahms himself at the piano.

Antonín Dvořák
Serenade in D Minor, Op. 44

Dvořák modeled both of his serenades—the Op. 22 for strings and this Op. 44—after the Classical-era serenades and divertimenti of Mozart and Haydn, works for chamber ensembles or small orchestras consisting of dance movements yet sometimes with aspirations toward a symphonic scale. In particular, the instrumentation of Dvořák's Op. 44 recalls the *harmonie* ensemble so prevalent in the previous century: pairs of oboes, clarinets, horns and bassoons, often with an *ad libitum* part for string bass or contrabassoon—Dvořák uses both, along with an extra horn and a single cello. As with his string serenade, Dvořák worked quickly, sketching and orchestrating the opening movement in a single day (January 4, 1878) and completing the other three within two weeks. The premiere did not take place until November 17, in Prague. During the interim, Dvořák wrote his *Slavonic Dances*, whose publication in late November would create a sensation across Europe, turning a rather obscure Czech composer into a household name. Although Dvořák originally planned to write three serenades, he ended up using sketches for a third such composition in his *Czech Suite* (performed by Orchestra Seattle last June).

The work opens with its shortest movement, a march. While Dvořák labels the next movement a minuet (in F major) with a trio (in B♭), the forms in question are actually two triple-meter Bohemian folk dances: the *sousedská* (in moderate tempo) and *furiant* (very fast, with syncopated cross-rhythms). The key moves to A major for the slow movement that follows, returning to D minor for the finale. Cast in a modified rondo form, this last movement charges ahead until relaxing for a *meno mosso* section that builds forcefully in anticipation of a recapitulation—but it is the march theme from the first movement that reappears before the opening theme of the rondo returns, now in D major.

—Jeff Eldridge

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