

# Orchestra Seattle and Seattle Chamber Singers

George Shangrow, Music Director

present

## *Musical Feasts V*

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### **Symphony No. 1 (Revised 1992)**

**-Robert Kechley (b. 1952)**

*I. Lazy Mornings — Teasing Deflections*

*II. Lament*

*III. Picnic*

*Squirrels and birds*

*The picnickers approach*

*The picnickers arrive (with dog)*

*At the Pond: geese, ducks, frogs, mosquitoes, flies*

*More dogs, sniffing*

*A bear*

*Hymn around the campfire*

*The Ants*

*Rain*

*The picnickers leave; squirrels and birds return*

*IV. Fanfare and Rondo*

### **Intermission**

### **Harmoniemesse**

**-Franz Joseph Haydn (1732-1809)**

*Kyrie*

*Gloria*

*Credo*

*Sanctus*

*Benedictus*

*Agnus Dei*

### **Soloists**

Ellen McLain

Carol Sams

Jerry Sams

Randal Wagner

Saturday, May 2, 1992, 8:00pm  
Kane Hall, University of Washington

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# Orchestra Seattle and Seattle Chamber Singers

## George Shangrow, Music Director

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### **Violin**

Susan Abrams  
Dean Drescher  
Susan Dunn  
Danielle Eidenberg  
Kristin Fossum  
Sue Herring  
Maria Hunt-Escobedo  
Deb Kirkland, principal second  
Fritz Klein, concertmaster  
Diane Lange  
Eileen Lusk  
Sally Macklin  
Avron Maletzky  
Gregor Nitsche  
Sondra N. Schink  
Janet Showalter

### **Viola**

Nancy Hubbard  
Alice Leighton  
Katherine McWilliams  
Leif-Ivar Pedersen  
Timothy Prior, principal  
Stephanie Read  
Robert Shangrow

### **Cello**

Evelyn Albrecht  
Gary Anderson  
Rosemary Berner  
Julie Reed  
Valerie Ross  
Maryann Tapiro, principal  
Margaret Wright  
Matthew C. Wyant

### **Bass**

Richard Edwards  
Allan Goldman, principal  
Josephine Hansen  
Jay Wilson

### **Flute**

Kate Alverson, piccolo  
Janeen Shigley, principal  
Margaret Vitus

### **Oboe/English Horn**

David Barnes  
M. Shannon Hill, principal  
Terry Pickering

### **Clarinet**

Susan Hedeem  
Gary Oules, principal

### **Bassoon**

Chris Harshman  
Jeffrey Eldridge, contra  
William Schink, principal

### **Horn**

Jennifer Crowder  
Laurie L. Heldt  
William Hunnicutt  
Susan Perry

### **Trumpet**

Matthew Dalton, principal  
Gary Fladmoe  
John McLandress

### **Trombone**

Cuauhtemoc Escobedo, principal  
James Hattori  
David Holmes, bass

### **Soprano**

Mary Ann Bisio  
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Adam Ian Ganz  
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Tom Nesbitt  
Paul Raabe  
Jerry Sams  
Ed Winkey

### **Timpani**

Daniel Oie

### **Percussion**

Ian Alvarez  
Barb Barzynski

### **Harp**

Naomi Kato

Orchestra Seattle operates on a basis of rotational seating, therefore personnel are listed alphabetically in each section.

### **OS/SCS Assistant Conductor**

Ron Haight

### **Orchestra Seattle Personnel**

Eileen Lusk

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### **Alto**

Lalla Adams  
Sharon Agnew  
Margaret Alsup  
Kay Benningfield  
Luna Bitzer  
Marta Chaloupka  
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Andrew Danilichik  
Ethan B. Dexter  
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# Program Notes

## **Symphony No.1 (Revised 1992)** — **Robert Kechley**

In the context of a traditional symphonic form, Symphony No. 1 provides an entertainment for the orchestral player as well as the listener. During the revision process (which was extensive) I found that focusing on this aspect of the original 1984 composition was very helpful. I solved many problems by putting myself in the shoes of the performer and asking the question: "Do I understand how this music should sound and how should I make it sound this way?" If the performer could answer the question in the affirmative then the message would also be clear to the listener and both parties would have a richer experience. Clarity of musical expression was therefore my primary concern while repairing or replacing elements of the original version.

The opening of the first movement (Lazy Mornings) starts with an abrupt awakening which eases into a complacent daydream. This section features themes which are later recalled in a livelier style. The principal theme of the allegro (Teasing Deflections) exhibits a child-like impudence with its inane repeating figure and taunting interruptions. This provides the motivation for the aggressive secondary theme with its sharp, syncopated jabs. An apologetic episode follows. The sighing figures are separated by spaces suggesting a time to assess the effect. A transformation to a somewhat more mature style takes place through the dramatic use of various modes of thematic development (e.g. contrapuntal juxtaposition of melodies). This transformation is finally commented on by the recapitulation of the initial allegro theme.

The improvisatory quality of the second movement (Lament) is held together by an oscillating harmonic and rhythmic pattern. The melody sits on top of several layers of texture, creating a spatial perspective which allows the listener to be drawn to a

place rather than a sound. The more agitated middle section provides a contrast to the surrounding introspective material.

The third movement (Picnic) dramatizes the stereotypic picnic experience by orchestrally characterizing its traditional elements. Fugue and other musical devices are used to portray a certain skewed perspective as the picnickers' peculiar odyssey is carried through its various transformations. The inevitable conclusion completes this comment on humankind's relationship to nature.

The last movement (Fanfare and Rondo) opens with a four bar tune and a three bar bridge. A set of variations follows featuring different sections of the orchestra and finally putting them all together. The movement then takes off with an exuberant rondo. The main theme alternates with contrasting sections featuring brass trills, galloping rhythms and compound meters. A more relaxed middle section provides the players with a short respite before taking off for the final run.

— *Robert Kechley*

**Robert Kechley** began writing compositions at the age of fourteen and has become one of Seattle's most frequently heard composers. He is a Seattle native, and studied at the University of Washington with Ken Benshoof, Robert Suderberg, William O. Smith and others. Mr. Kechley's works have been commissioned by Orchestra Seattle/Seattle Chamber Singers, the Northwest Chamber Orchestra, the Northwest Boychoir, the Masterworks Choral Society of Olympia and University and Eastshore Unitarian Churches. At University Unitarian Church, he directs and composes for the Intergenerational Choir and is a composer in residence.

## **Harmoniemesse** — **Franz Joseph Haydn**

Haydn's primary patron, Prince Nikolaus II of Esterhazy, had a general interest in sacred music and delighted in commissioning new masses for his wife's "name day" celebrations. (His wife was Princess Maria Josepha Hermenegild.) These masses were usually performed on September 8th or the first convenient Sunday after, for the Feast of Our Lady.

Between 1796 and 1802, Haydn composed six settings of the mass, and the *Harmoniemesse*, first performed on September 8, 1802, with Haydn himself conducting, was the last of the six. It was the last major work of any kind completed by Haydn, for by 1803 his health was failing, and he gave over the Mass commission to others. In fact, Beethoven wrote the Name Day Mass in 1807 (Mass in C, Op. 86. This was one of Beethoven's more humiliating public failures because Prince Nikolaus gave a rather contemptuous reception of the piece.) For Haydn, though, these commissions were a happy return to Marian observances (earlier in his career, Haydn had dedicated two masses to the Virgin Mary). Musicologists guess that Haydn prepared for the first performance of the *Harmoniemesse* with great zeal because there are a large number of autograph markings in all the parts, and some interesting comments by Haydn on the setting of text in the autograph score. The *Harmoniemesse* also stands apart from some of the earlier masses because of its correct and full adherence to the text of the liturgy.

Haydn and the Princess Maria admired each other and were on very good terms. She often acted as intercessor on Haydn's behalf if there happened to be disputes with the Prince, and she took some pains to see that Haydn was comfortable in his last years; paying all his medical bills, keeping a stock of his favorite wine in

# Program Notes (cont'd)

the estate cellars and providing it to him, etc.

Even though the late masses were supposed to celebrate, in a semi-private service, the name day of his employer's family member, they are not provincial trifles—indeed, they are large scale efforts which benefited from Haydn's exposure to the London musical scene. One can hear the influence of Handel oratorios in the weightier choruses. Vocal solo writing gave way to ensembles, especially vocal quartets. Instrumentation follows patterns Haydn set in his London Symphonies, with increased, more prominent use of the woodwind section. The *Harmoniemesse* in fact owes its nickname to this; the German word for wind band is "harmonie." Haydn entitled his work simply *Missa*, but by the late nineteenth century, the name *Harmoniemesse* was established.

Haydn scored the *Harmoniemesse* with b-flat trumpets and timpani, rather than for the traditional c instruments. His contemporaries took note of this, and said "the trumpets

and drums are, because of their low pitch, of the greatest strength, dignity and gravity." The opening Kyrie is especially powerful and full of authority. Its structure is possibly Haydn's most complex display of interrelated motivic unity. The music develops out of itself continually.

*Harmoniemesse* has always commanded great respect among musicians and music lovers. It was one of the first Haydn masses to be reprinted in the 20th century. Although the requirement of a large woodwind section prevented frequent performances in Viennese churches in recent years (the *Mariazellermesse* or *Lord Nelson Mass* were performed more often due to their economical scoring) the *Harmoniemesse* is one of the few masses by Haydn to have regular performances at the Salzburg Festival. The very first recording of the *Harmoniemesse* was made in April of 1949 from a tape of the August 1947 Salzburg Festival.

On the other hand.....With the exception of the string quartets, which have always been recognized as

having intellectual merit, Haydn's music has suffered a bit from an attitude that patronizes the "Papa Haydn" concept, and seriously undervalues Haydn's profundity. The six late masses have borne more than their share of criticism. They have been labeled "uncomfortable compromises" and "works of tedious dignity with a senatorial tone." These masses have not been helped by superficial treatment in performances: fast tempi, clipped rhythms, scant regard to word painting, etc. There are artistic riches to be recovered (and discovered) in these masses.

— Notes by Andrew Danilchik and Kay Benningfield

Orchestra Seattle/Seattle Chamber Singers

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# Text Translations

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## **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. Laudamus te, benedicimus, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus, Pater, omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus. Jesu Christe, Cum Sancto Spiritu in gloria Dei Patris. Amen.

Glory be to God on high, and on earth peace, good will towards men. We praise Thee, we bless Thee, we worship Thee, we glorify Thee. We give thanks to Thee for Thy great glory. O Lord God, heavenly King, God the Father Almighty; The only begotten Son, Jesus Christ, Lord God, Lamb of God, Son of the Father.

Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

For Thou only art holy; Thou only art the Lord; Thou only art most high. Jesus Christ. With the holy Ghost in the glory of God the Father. Amen.

## **Credo**

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Credo: Et in unum Dominum Jesum Christum, Filium Dei unigenitum et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, Genitum, non factum, consubstantialem Patri per quem omnia facta sunt. Credo: Qui propter nos homines et propter nostram salutem descendit de coelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est.

Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, begotten of His Father before all worlds, God of God, Light of Light, Very God of Very God, Begotten, not made, being of one substance with the Father, by whom all things were made. Who for us, and for our salvation, came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. For our sake he was crucified under Pontius Pilate: suffered death and was buried.

And the third day he rose from the dead, according to the scriptures. He ascended into heaven, and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead; and of his reign there will be no end. I believe in the Holy Spirit, Lord and lifegiver, who proceeds from the Father and the Son; with the Father and the Son is adored and glorified; who spoke through the prophets. I believe in one holy, catholic, and apostolic Church. I acknowledge one baptism for the remission of sins. I look for the resurrection 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.

Holy, Holy, Holy, Lord God of Sabaoth! Heaven and earth are full of Thy glory. Hosanna in the highest.

## **Benedictus**

Benedictus, qui venit in nomine Domini.  
Osanna in excelsis.

Blessed is He who comes in the name of the Lord.  
Hosanna in the highest.

## **Agnus Dei**

Agnus Dei, qui tollis peccata mundi: miserere nobis.  
Agnus Dei, qui tollis peccata mundi: dona nobis pacem.

Lamb of God, who takest away the sins of the world, have mercy on us.

Lamb of God, who takest away the sins of the world, give us peace.

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