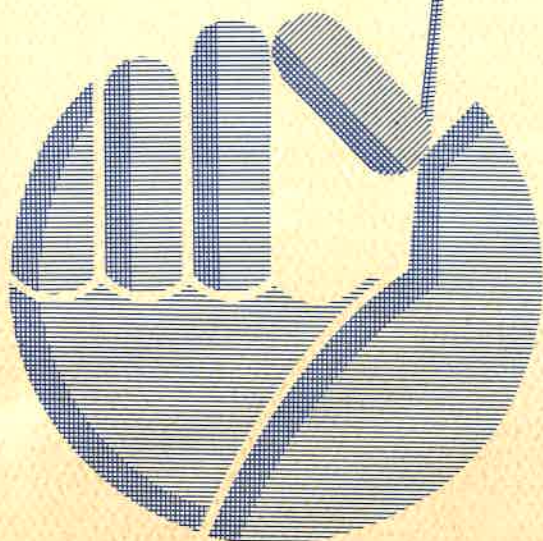


# MISSA SOLEMNIS

LUDWIG VON BEETHOVEN



**FEBRUARY 27, 1983** **3 P.M.**

## Ludwig von Beethoven: An Appreciation

The life of Ludwig von Beethoven was not easy. His early adulthood in Vienna was relatively happy, but Beethoven's prickly, suspicious personality always left him feeling unloved and misunderstood. In spite of great success as a performer and, later, composer, Beethoven's grasp of business matters was never sufficient to keep his income secure and predictable. Eventually the greatest tragedy of his life—total deafness—drove him to the brink of self doubt and despair.

Yet Beethoven was a strong and determined person. In spite of his inauspicious background he maintained his faith in himself and in the moral order of his world. The power and fervor with which he constantly reaffirmed his beliefs have made his music a fountain of hope for all. Beethoven overcame his deafness to write some of the most stirringly positive and optimistic symphonies, sonatas, concertos, and quartets ever conceived. His Masses and one opera have been performed continually since his death in 1827, and his symphonies, quartets, concertos and sonatas are the backbone of his repertoire.

As a composer, Beethoven was thoughtful and serious, even when the subject at hand was humorous. Thus, his symphonic scherzos are long, extended compositions rather than light comic pieces. His laughter, such as in the second movement of the Ninth Symphony, was cosmic and universal. Beethoven's emotional works are particularly noted for their intensity. No other composer has been able to maintain a philosophical and exploratory feeling as effectively as Beethoven in his last works. Because of the positive power of works like the Fifth Symphony and the meta-physical depths of his last creations, Beethoven's music will live forever.

The Credo show Beethoven's both careful and detailed attention to the text and his tendency to mask phrases that do not correspond clearly to his own personal beliefs. The drama with this he sets "Cum gloria judicare vivos et mortuos" (With glory to judge the living and the dead) and "Cujus regni non erit finis" (There shall be no end of His Kingdom) is contrasted to a rather murky expression of some of the more doctrinal passages of the Nicene Creed.

The Sanctus, Osanna and Benedictus is the most personal and intimate portion of the Mass. An orchestral prelude introduces the Benedictus, creating a space for the silent consecration of the host at the altar. This mood is sustained by a delicate passage for violina and orchestra. The restatement of the Osanna to the music of the Benedictus conveys a blessing to mankind.

The final part of the Agnus Dei, "Dona Nobis Pacem", gave Beethoven an opportunity to express his personal hatred of warfare from having lived through the occupation of Vienna by Napoleon. The composer interweaves a plea for peace with the drumbeats and trumpet calls of martial

music. Right up to the final "Pacem, pacem" (peace, peace), there is no clear resolution of the issue. The final cadence is, in fact, rather indefinite for such a titanic work. Apparently, Beethoven felt no great optimism that an end to the war could be realized. The intervening years have not offered a clearer answer to this last great question.

### Beethoven's Missa Solemnis

Most of Beethoven's writing shows signs of struggle, but nothing bears this hallmark of turmoil like his great *Mass in D Major*, composed between 1818 and 1823. Though not noted as an accomplished composer of counterpoint, Beethoven inserted passages in the Missa Solemnis. As a symbol of the struggle that we all endure to reach the grace of God, they serve their purpose admirably.

The Kyrie establishes the tremendous scope of the work and, in expressive terms, establishes the posture of the supplicant Beethoven. He is respectful of God's might and anxious that God's blessing will enable him to fulfill his destiny.

The Gloria is a powerfully dramatic expression of joy in God's omnipotent goodness, mixed with a very poignant setting of the words "et in terra pax hominibus, miserere nobis, and suscipe." It closes with a mighty fugue and a powerfully uplifting cry of "Gloria!" from the Chorus.

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## Conductor

Robert L. Metzger, Conductor, is director of choral music at Shoreline College, a position he has held since 1969. He has been the musical director of Choir of the Sound since it was founded in the fall of 1977. Mr. Metzger has been active in the Northwest as an adjudicator, clinician, and guest conductor. He is past President of the State ACDA, and WCCMA, and former officer of PSCCG. As a baritone soloist, he has been featured with the Seattle Chorale, Allied Arts, Saskatoon Symphony and area community orchestras and chorales.

## Soprano Soloist

Jacalyn Schneider, soprano, is a native of Seattle. She received her musical training at the University of Washington and Cornish Institute. In 1980, she was a Seattle Opera Cecelia Schultz Auditions winner. Most recently she was heard as a soloist in the Seattle Chamber Singers production of *Elijah*, sang Berlioz' *Les Nuit d'Ete* with the Broadway Chamber Symphony and was the soprano soloist with the Whatcom Chorale's performance of *Carmina Burana* by Carl Orff. Jacalyn sang Seattle Opera previews of *Il Trovatore* this fall and will appear as soprano soloist with the Seattle Chamber Singers this year in Bach's *St. Matthew Passion*. In addition to her soloist endeavors, Ms. Schneider is the principal voice instructor at Seattle University.



*The King's Singers*

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Shoreline Community College  
546-4619 or at the door.

## Mezzo Soprano

Mezzo soprano Kathryn Weld-Jezerinac received her degree in Vocal Performance from the University of Redlands in California. Since moving to Seattle four years ago she has become a major oratorio soloist in the area, performing regularly with the Seattle Chamber Singers, the Northwest Chamber Orchestra, the Choir of the Sound, Thalia Symphony, Seattle Pro Musica, and many others. She recently appeared as guest soloist in the Alaska Festival of Music in Anchorage. Kathryn has performed Cherubino in the *Marriage of Figaro* and Dorabella in *Così fan Tutte* with the Banff Opera Theater in Alberta, Canada. For Seattle Opera Previews she has sung the title role in *Carmen* and Rosina in *The Barber of Seville*, and has also performed a number of roles with the Cornish Opera Theater in Seattle. Coming up is an appearance with Seattle Pro Musica singing the role of Orfeo in a concert version of the Gluck opera, followed the week after by a *St. Matthew Passion* with the Seattle Chamber Singers. This spring Kathryn will make a solo appearance with the Broadway Chamber Symphony in a performance of the *Wesendonck Lieder*.

## Tenor

William Austin, tenor, began his undergraduate studies at North Texas State University as a drama major. His operatic studies, with full scholarships, include the Julliard School (American Opera Center), Curtis Institute of Music, and the Academy of Vocal Arts. In the 1980-1981 season Mr. Austin completed a tour of the United States with the Western Opera Theater where he performed leading roles in *Romeo and Juliet* and *Elixir of Love*. During this time he was invited to appear with the San Francisco Opera company. He has appeared in seven world premiere performances of opera in the United States including *The Hero* by Menotti, Alva Henderson's *The Last of the Mohicans*, and *Huckleberry Finn* by Hall Overton.

## Baritone

Steven Tachell, bass-baritone, has received degrees from the University of Washington and the Vienna Academy, Austria. He has been active in both the Tacoma and Seattle Opera Associations where he was involved for five years in the Educational Program touring the state of Washington. Mr. Tachell was the resident bass-baritone with the St. Gallen Opera, Switzerland singing Schnaunard in *Bohème* and numerous other roles in the German Repertoire. His concert performances throughout the United States and Europe include Brahms *Requiem*, Haydn *Creation*, Mendelssohn *Elijah* and Vaughn Williams *Hodie*. Mr. Tachell has just completed a performance with the opera Association of New York of Richard Strauss' opera *Guntram*.

# MISSA SOLEMNIS

## LUDWIG VON BEETHOVEN

Op. 123

### KYRIE

Kyrie eleison!  
Christe eleison!

### GLORIA

Gloria in excelsis Deo, et in terra pax  
hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
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;  
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.

### CREDO

Credo in unum Deum,  
patrem omnipotentem,  
factorem coeli et terrae  
visibilium omnium et invisibilium.  
Credo in unum Dominum Jesum Chris-  
tum,  
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;

Qui propter nos homines, et propter  
nostram salutem, descendit de coelis,

### KYRIE

Lord, have mercy upon us!  
Christ have mercy upon us!

### GLORIA

Glory be to God on high and peace  
on earth to men of good will.  
We praise Thee, we bless Thee,  
We adore Thee, we glorify Thee.  
We give Thee thanks for Thy great  
glory.  
O Lord God! O heavenly King!  
O God, the Father Almighty!  
O Lord Jesus Christ, the only-begotten  
Son!  
O Lord God! Lamb of God! Son of the  
Father!  
O Thou, who takest away the sins of the  
world!  
have mercy upon us;  
receive our prayer.  
O Thou, who sittest at the right hand of  
the Father!  
have mercy upon us.  
For Thou alone art holy,  
Thou alone art Lord, Thou alone art  
most high, O Jesus Christ!  
together with the Holy Ghost, in the  
glory of God the Father.  
Amen.

### CREDO

I believe in one God,  
the Father Almighty,  
maker of heaven and earth,  
of all things visible and invisible.  
I believe in one Lord Jesus Christ, the  
only-begotten Son of God;  
  
and born of the Father before all ages.  
God of Gods, Light of Light,  
true God of true God;  
begotten, not made; consubstantial to  
the Father,  
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.

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

Et resurrexit tertia die,  
secundum Scripturas.

Et ascendit in coelum,  
sedet od dexteram Patris.

Et iterum venturus est cum gloria  
iudicare vivos et mortuos;  
cujus regni non erit finis.

Credo 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.

Credo in unam sanctam Catholicam et  
Apostolicam Ecclesiam.

Confiteor unum Baptisma in remis-  
sionem peccatorum.

Et expecto resurrectionem mortuorum,  
et vitam venturi saeculi.

Amen.

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

He was crucified also for us;  
suffered under Pontius Pilate and was  
buried,

And the third day he arose again ac-  
cording to the Scriptures.

And ascended into heaven, and  
sitteth at the right hand of the Father.  
and He is to come again, with glory,  
to judge both the living and the dead;  
of whose kingdom there shall be no  
end.

I believe in the Holy Ghost,  
the Lord and Giver of life,  
Who proceedeth from the Father and  
the Son;

Who, together with the Father and the  
Son, is adored and glorified;  
Who spoke by the prophets.

I believe in one holy Cathlic and  
Apostolic Church.

I confess one baptism for the remis-  
sion of sins.

And I expect the resurrection of the  
dead, and the life of the world to  
come.

Amen.

## Intermission

### SANTUS

Santus Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis!  
Benedictus qui venit in nomine  
Domini!  
Osanna in excelsis!

### AGNUS DEI

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

### SANTUS

Holy is the Lord God Sabaoth.  
Heaven and earth are full of Thy Glory.  
Hosanna in the highest!  
Blessed is he who cometh in the name of  
the Lord!  
Hosanna in the highest!

### AGNUS DEI

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

## Choir of the Sound Membership

### Sopranoes

Joyce Acker  
 Catherine Arnold  
 Sharon Baker-Zander  
 Debra Bebee  
 Glenda Carper  
 Margaret Christie  
 Sharon Diel  
 Patricia Ewen  
 Annette Fiscus  
 Gina Glastra  
 Mary Hatch  
 Kay Hessemer  
 Gratia Hinman  
 Cindy Hinson  
 Dorothy Hoff  
 Venise Jones  
 Jill Johnson  
 Ilse Kneifel  
 Jean Leavens  
 Ann Mansfield  
 Judy Matchett  
 Deana Mayo  
 Barbara Mungerson  
 Myrna Neff  
 Judy Newman  
 Berta Nicol  
 Rebecca Rettmer  
 Cindy Ruby  
 Teri Soine  
 Barbara Stephens  
 Susan Vanek  
 Elizabeth Wacker  
 Gro Wedholm  
 Rosalie Woodard

### Altos

Miriam Baker  
 Jean Balfour  
 Ann Brown  
 Betty Chamberlain  
 Deborah Cole  
 Sue Conrad  
 Barbara Cotton  
 Marcia Cuffel  
 Diane Darlington  
 Sandra Fairchild  
 Gerry Faley  
 Helen Felton  
 Carole Fenske  
 Shirley Frank  
 Olivia Gardner  
 Bonnie Gilbert  
 Dorothy Hanlin  
 Fran Jones  
 Kathy Kreps  
 Betsy Laush  
 Francis Lee  
 Barbara Main  
 Peggy Martin  
 Patci McNamee  
 Arlene Metzger  
 Carole Nelson  
 J'Nell Ott  
 Suzanne Peterson  
 Jane Phillips  
 Caryle Potter  
 Harriet Schick  
 Jean Setzer  
 Helene Sharp  
 Carol Sinclair  
 Helen Tomminger  
 Leslie Vey  
 Elsie Weaver  
 Susan Weeks

### Tenors

Jeffrey Bierlink  
 Norma Bohan  
 Eleanor Corbus  
 Ed Crull  
 Bob Cuffel  
 Doug Diel  
 Phil Erickson  
 Gary Gerber  
 Pat Gleason  
 Raymond Jones  
 John Judd  
 Arnold Kraakmo  
 Bob Leavens  
 Wayne McGuire  
 Gary Neff  
 Tom Nesbitt  
 Dale Stern  
 Dennis Williams

### Basses

Greg Bellows  
 Stan Carlson  
 Richard Chamberlain  
 James Chapman  
 Jay Cook  
 Doug Creed  
 Dick Curran  
 Joe Davis  
 Jon Glastra  
 Charles Holdorf  
 Lloyd Johnson  
 Toutai Langi  
 Bob LeRoy  
 Carl Main  
 Craig Mansfield  
 Bob Owren  
 Don Pageot  
 Warren Ruby  
 Eric Tadeo  
 Dennis Thompson  
 Walt Tibert  
 Wallace Weaver  
 Joel Wiger



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Beth Schmidt  
Eileen Lusk  
Kenna Smith  
Avron Maletsky  
Fritz Klein  
Sandra Sinner

*Violin II*

Marianne Michael, principal  
Jaqueline Cedarholm  
Marcia McElvain  
Jane Crigler  
Phyllis Rowe  
Ellen Ziontz  
Dean Dresher  
Karen Beemster

*Viola*

Sam Williams, principal  
Beatrice Dolf  
Robert Shangrow  
Katherine McWilliams  
Cathryn Paterson  
Stephanie Read  
Shari Peterson

*Cello*

Kara Hunnicutt, principal  
Ronald Welch  
Lauren Root  
Joyce Barnum  
Rebecca Beyer  
Maryann Tapiro  
Rosemary Berner

*Bass*

Alan Goldman, principal  
David Couch  
Christine Howell  
Walter Barnum

*Flute*

Erin Adair, co-principal  
Janeen Shigley, co-principal

*Oboe*

Huntley Beyer, co-principal  
Shannon Hill, co-principal

*Clarinet*

John Mettler, co-principal  
Gary Oules, co-principal

*Bassoon*

Daniel Hershman, co-principal  
Francine Peterson, co-principal  
Herb Hamiton

*Horn*

Maurice Cary  
Marian Hesse  
Anita Stokes  
Nancy Foss

*Trumpet*

David Hensler, principal  
Gary Fladmore

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Charles Arndt  
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## Acknowledgements:

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Organ provided by Cox Music

I want to acknowledge in full appreciation and gratitude, the services, love and care given to me in my hospitalization for a craniotomy this past November. For their efforts, I dedicate my contribution of this concert to the following people: Vincent E. Bryan, M.D., P.S. and John C. Oakley, M.D. as neurosurgeons. Mark T. Hanson M.D. and registered nurses; Kathy Sweet and Susan Cavelero; and the remaining staff of Stevens Hospital that were involved in my stay.

Robert Metzger, Conductor

If you would like to advertise in our concert programs or would like to help support the musical activities of the Choir of the Sound with a tax free donation, please phone 774-7350 or 546-4619.

The Choir of the Sound would like to thank Peter Evans and The Sylvan Learning Center for their generous contribution toward our future musical activities.

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Choir of the Sound, under the direction of Robert L. Metzger, was founded in 1977 as the Shoreline Community College Chorale. The choir's objective is to provide an outlet for musical expression, to be educationally stimulating, and to enhance cultural enrichment for the community. They have performed such major works as Handel's Dixit Dominus, Carl Orff's Carmina Burana, Arthur Honegger's King David, Verdi's Requiem and Brahms's Requiem.

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