



Orchestra Seattle  
Seattle Chamber Singers  
George Shangrow, music director

# Abendmusik I

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University Christian Church  
September 20, 1998, 7:00 PM

Kathryn Weld, mezzo-soprano  
Harold Mortimer, tenor  
Steven Tachell, baritone

## PROGRAM

JOHANN SEBASTIAN BACH · Cantata No. 131  
1685-1750     *Aus der Tiefe rufe ich, Herr, zu dir*

## INTERMISSION

GEORGE FRIDERIC HANDEL     *Dettingen Te Deum*  
1685-1759

*Please join us at intermission in the room just south of the sanctuary,  
where we will share fresh whole grain bread, jam, and apple cider.*

OSSCS wishes to acknowledge the support of: Classic KING-FM, Gretchen's...Of Course, Great Harvest Bread Co., Trader Joe's, Davis Wright Tremaine, King County Arts Commission, Corporate Council for the Arts, and University Christian Church. Special thanks to: David Calhoun, Jeffrey Cohan, and Gail Savage.

Orchestra Seattle • Seattle Chamber Singers  
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206-682-5208 • [www.osses.org](http://www.osses.org)

## Soloists

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Tenor **Harold Mortimer** is currently pursuing his DMA in Vocal Performance at the University of Washington. He has performed principal roles with the Syracuse, Oswego, Anchorage, and Tacoma Opera companies, University of Washington Opera, Civic Light Opera, Village Theatre, Eastside Music Theatre, and NOISE (Northwest Opera in the Schools, Etc.). His oratorio work includes Mozart's *Requiem*, Puccini's *Messa di Gloria*, and Handel's *Messiah*. Mr. Mortimer has been a MacAllister Awards Regional Winner, a Metropolitan Opera Regional Finalist, Portland Opera Lieber Finalist, Boeing Fellowship recipient, and winner of the Mary Levine Scholarship Award. This season he will be heard as Don Basilio in Tacoma Opera's production of *The Marriage of Figaro*, in Handel's *Messiah* with the Bellevue Philharmonic, and on October 10 he performs a Doctoral Recital in Brechemin Auditorium. Mr. Mortimer is a student of Julian Patrick.

Baritone **Steven Tachell**, a native of Seattle, began his professional singing career as resident bass-baritone in St. Gallen, Switzerland. His travels led him back to the United States, where he sang leading roles with Seattle Opera, Boston Opera, Arizona Opera, Chattanooga Opera and other regional opera houses. His appearances over the years with Seattle Opera included Sharpless in *Madame Butterfly*, Ping in *Turandot*, and many other supporting roles. While in New York, he was seen in a nationally televised performance of Richard Strauss' early opera *Guntram* (with Eve Queler and the Opera Orchestra of New York), in the title role in *Don Giovanni*, as Dr. Bartolo in *The Barber of Seville*, Dulcamara in *L'Elixir d'Amour*, Amonasro in *Aida*, Tonio in *I Pagliacci*, and Escamillo in *Carmen*. As a concert soloist, Mr. Tachell has appeared with the Seattle, Sapporo, and Spokane Symphonies, OSSCS, and numerous others on the East Coast and in Europe.

Mezzo-soprano **Kathryn Weld** has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St. John's in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra, with whom she was heard in a live NPR broadcast of *Messiah*. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach's *b minor Mass*, with Musica Sacra. She was previously a winner of Musica Sacra's Bach Vocal Competition. She has also made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting De Falla's *Three-Cornered Hat*, and the other under Kurt Masur's baton in *Peer Gynt*. Ms. Weld is recently returned from Munich, Germany, where she appeared as a soloist with the Bayerischen Rundfunkchor (Bavarian Radio Choir), the Consortium Musicum of Munich, and the Munich Baroque Orchestra, among others. She is delighted to return once again to sing with OSSCS, with whom she was formerly a frequent soloist. In the Northwest, she has also appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and many others.

## Orchestra Seattle

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<b>Violin</b> Dajana Akropovic-Hobson † Cecilia Archuleta Sue Herring † Maria Hunt Fritz Klein* Avron Maletzky Gregor Nitsche Leif-Ivar Pedersen** Theo Schaad Janet Showalter	<b>Viola</b> Deborah Daoust Beatrice Dolf Saundrah Humphrey Jim Lurie Katherine McWilliams* Timothy Prior  <b>Cello</b> Julie Reed* Valerie Ross Joan Selvig Matthew Wyant	<b>Bass</b> Josephine Hansen Heather Hoskins  <b>Oboe</b> Tim Garrett M. Shannon Hill* Norie Ishii Taina Karr  <b>Bassoon</b> Jeff Eldridge	<b>Trumpet</b> David Cole John Falskow Gordon Ullmann*  <b>Timpani</b> Daniel Oie  <b>Harpichord</b> Robert Kechley  * principal ** concertmaster † doubling viola (Bach)
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## Seattle Chamber Singers

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<b>Soprano</b> Jennifer Adams Barb Anderson Sue Cobb Kyla DeRemer Susan Dier Dana Durasoff Cinda Freece Kiki Hood Lorelette Knowles Jill Kraakmo Caroline Pachaud Paula Rimmer Liesel Van Cleeff	<b>Alto</b> Sharon Agnew Carolyn Avery Cheryl Blackburn Jane Blackwell Wendy Borton Deb Curley Shireen Deboo Penny Deputy Laura Dooley Sharon Fuller Christine Hackenburg Susan Maloff Suzi Means	<b>Laurie Medill</b> Nedra Slauson Annie Thompson  <b>Tenor</b> Alex Chun Ralph Cobb Jon Lange Daniel Lee Tim Lunde Douglas Machle Jerry Sams David Spurling	<b>Ben Waldman</b> David Zapolsky  <b>Bass</b> Andrew Danilchik Douglas Durasoff Dick Etherington Peter Henry Charles Hobson Rob Kline Tim Ramos John Stenseth Rick Wyckoff
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## Program Notes

### **BACH: Cantata No. 131**

Johann Sebastian Bach, the greatest master of the cantata form, composed over 300 such works; of these, only about two hundred have been preserved. No general description can begin to suggest the infinite variety and the indescribable wealth of musical creativity, technical expertise, and passionate spirituality found in these marvelous works, which constitute the core of Bach's vocal output.

Cantata 131, *Aus der Tiefe rufe ich, Herr, zu dir* ("Out of the deep I call, Lord, to you"), is perhaps Bach's earliest extant cantata. The text, contrasting sin and redemption, combines all of Psalm 130 with verses 2 and 5 of Bartholomäus Ringwaldt's 1588 hymn, "Herr Jesu Christ, du höchstes Gut" ("Lord Jesus Christ, Thou Highest Good"). A note indicating the work's commission appears at the end of the score: "Auff Begehren Tit. Herrn. D. Georg. Christ. Eilmar's in die Musik gebracht von Joh. Seb. Bach, Org. Molhusino" ("Set to music by Joh. Seb. Bach, organist at Mühlhausen, by request of Herr D.G.C. Eilmar."). Eilmar, a personal friend of Bach's and a great admirer of church music, was chief pastor at Mühlhausen's St. Mary's Church, and probably selected the cantata's texts. The work, in the key of g minor, is scored for four-part chorus; tenor, and bass soloists; and an instrumental ensemble composed of one violin part, two viola parts, oboe, bassoon, and continuo (keyboard and bass). It is thought that the cantata, which is appropriate for a penitential service, was written and performed in connection with a disastrous fire that destroyed more than 300 houses in Mühlhausen on May 30, 1707.

Cantata 131 contains no independent arias, recitatives, or extended instrumental movements (apart from the opening "symphony"). The work consists of five long sections arranged so that choral movements alternate with solo sections in an "A-B-A-C-A" pattern. The cantata begins with a slow, pensive instrumental introduction in an older style, in which the oboe and violin imitate one another above the broad harmonies of the other instruments. This symphony is based on the main musical subject of the chorus that immediately follows it, "Aus der Tiefe rufe ich, Herr, zu dir; Herr, höre meine Stimme" ("Out of the depths I call, Lord, to you; Lord, hear my voice"). This chorus consists of a stately section in triple meter, followed by an animated section in 4/4 time, in which the chorus and instruments maintain an alternating dialogue.

The second section of the cantata is an aria for bass and soprano chorus, accompanied by an interweaving oboe and the continuo, all of which together form a quartet. The bass sings the uneasy text of the Psalm's third and fourth verses, "So du willst, Herr, Sünde zurechnen," ("If you, Lord, should mark sins"), while the sopranos, singing the words of the hymn's second verse, "Erbarm' dich mein solcher Last" ("Have pity on such a burden"), presents the chorale melody "Herr Jesu Christ du höchstes Gut".

The choral middle section of the cantata, "Ich harre des Herrn" ("I wait for the Lord"), is one of Bach's most sublime compositions. It begins with a solemn introduction, in which one "waits" upon the word "harre" ("wait") while first the altos, and then the tenors, sing a considerable number

of notes. Then follows a fugue, a musical structure in which a number of voices imitate one another's thematic materials. This chorus exhibits the 22-year-old Bach's supreme technical mastery in the construction of the counterpoint, and at the same time speaks directly to the listener's heart in its expression of fervent longing.

The fourth section of the cantata, in a gentle 12/8 meter, parallels the work's second section: the fifth verse of the chorale text is sung by the alto chorus, while the sixth verse of the Psalm, "Meine Seele wartet" ("My soul waits"), is given to the solo tenor (who waits for a considerable time on the word "wartet" ("waits")).

The cantata concludes with the chorus, "Israel, hoffe auf den Herrn," ("Israel, hope in the Lord"), based on the closing verse of the Psalm. Notice the "trinitarian" elements in this movement: the three opening measures contain three repeated notes each, and a triple fugue (a fugue based on three themes) concludes the movement. Because of its strongly "instrumental" character, Bach's pupils and admirers enjoyed performing this fugue as an organ piece.

### **HANDEL: Dettingen Te Deum**

At Dettingen, a village on the River Main near Frankfurt, British and Hanoverian troops routed the French on June 27, 1743. The deaths of two generals and some two thousand soldiers paled before the unexpected fact that King George II had led his forces, albeit rather passively, in person, trusting his own little legs, which he said "he knew would not run away with him". The previously unpopular sovereign thus became a hero, and his glorious triumph had to be celebrated properly. This meant that there would have to be new music by the "English national composer," George Frideric Handel, the German musician trained in Italy who was renowned as a composer of opera and oratorio. Therefore, beginning on the 17th of July, the 58-year-old Handel produced a magnificent *Te Deum*, completing it before the end of the month.

The famous song of praise and rejoicing, "Te Deum laudamus" ("We praise you, O God"), may date back to the third or fourth century of the common era, and remains an important Roman Catholic and Anglican liturgical text. Handel composed his celebratory setting of this text in what has been called his "big bow-wow" (grand ceremonial) manner. The work consists of 18 short solos and choruses, and is scored for five-part chorus; alto, tenor, and bass soloists; and an orchestra of strings, winds, trumpets, and timpani.

The Dettingen *Te Deum's* martial splendor was met with admiration and enthusiasm at its first performance at the Chapel Royal on November 27. It was felt by the English musical public to be the very incarnation of their jubilant feelings and beliefs. Handel's friend, Mrs. Delany, pronounced the Dettingen *Te Deum* to be "excessively fine, I was all rapture and so was your friend D.D. as you may imagine; everybody says it is the finest of his compositions; I am not well enough acquainted with it to pronounce that of it, but it is heavenly."

— Lorelette Knowles

BACH: Cantata No. 131, *Aus der Tiefe rufe ich, Herr, zu dir*

**Sinfonia and Chorus**

Aus der Tiefe rufe ich, Herr, zu dir.  
Herr, höre meine Stimme, lass deine Ohren  
merken auf die Stimme meines Flehens!

**Arioso (bass) and Chorale (sopranos)**

So du willst, Herr, Sünde zurechnen, Herr, wer wird  
bestehen? Denn bei dir is die Vergebung, dass man  
dich fürchte

Erbarm dich mein in solcher Last,  
Nimm sie aus meinem Herzen,  
Dieweil du sie gebüsst hast  
Am Holz mit Todesschmerzen,  
Auf dass ich nicht mit grossem Weh  
In meinen Sünden untergeh,  
Noch ewiglich verzage.

**Chorus**

Ich harre des Herrn, meine Seele harret, und ich  
hoffe auf sein Wort.

**Aria (tenor) and Chorale (altos)**

Meine Seele wartet auf den Herrn von einer  
Morgenwache bis zu der andern.

Und weil ich denn in meinem Sinn,  
Wie ich zuvor geklaget,  
Auch ein betrübter Sünder bin,  
Den sein Gewissen naget,  
Und wollte gern im Blute dein  
Von Sünden abgewaschen sein  
Wie David und Manasse.

**Chorus**

Israel, hoffe auf den Herrn; denn bei dem Herrn ist  
die Gnade und viel Erlösung bei ihm.  
Und er wird Israel erlösen aus allen seinen Sünden.

HANDEL: *Dettingen Te Deum*

We praise thee, O God; We acknowledge thee to be the Lord.  
All the earth doth worship thee, the Father everlasting.  
To thee all Angels cry aloud,  
the Heav'ns and all the Pow'rs therein.  
To thee Cherubim and Seraphim continually do cry:  
Holy, Holy, Holy, Lord God of Sabaoth!  
Heav'n and earth are full of the majesty of thy glory.

The glorious company of the Apostles praise thee.  
The goodly fellowship of the Prophets praise thee.  
The noble army of Martyrs praise thee.  
The holy Church throughout all the world  
doth acknowledge thee  
The Father of an infinite Majesty.  
Thine honourable, true, and only Son;  
Also the Holy Ghost the Comforter.

Thou art the King of Glory, O Christ.  
Thou art the everlasting Son of the Father.  
When thou tookest upon thee to deliver man  
Thou didst not abhor the Virgin's womb.  
When thou hadst overcome the sharpness of death,  
Thou didst open the kingdom of Heaven to all believers.

Out of the deep have I called unto thee, O Lord;  
Lord, hear my voice. O let thine ears  
consider well the voice of my complaint.

If thou, Lord, wilt be extreme to mark what is done  
amiss. Or Lord who may abide it? For there is mercy  
with thee: therefore, shalt thou be feared.

Compassion on my burden take –  
My heart therefrom securing –  
For which thou didst atonement make,  
The Cross and death enduring.  
So may I not in depths of woe  
And sin to my destruction go,  
eternally despairing.

I look for the Lord: my soul doth wait for him:  
in his word is my trust.

My soul fleeth unto the Lord; before the morning watch,  
I say, before the morning watch.

And since I still in mine esteem,  
As I before lamented,  
Myself a wretched sinner deem,  
Whom conscience hath tormented,  
I pray that in thy Blood I be  
Now washed from sin's defilement free,  
Like David and Manasseh.

O Israel, trust in the Lord, for with the Lord there is  
mercy: and with him is plenteous redemption.  
And he shall redeem Israel from all his sins.

Thou sittest at the right hand of God  
in the Glory of the Father.  
We believe that thou shalt come to be our Judge.  
We therefore pray thee, help thy servants,  
Whom thou hast redeemed with thy precious blood.  
Make them to be numbered with thy Saints  
in glory everlasting.

O Lord, save thy people, and bless thine heritage.  
Govern them, and lift them up forever.  
Day by Day we magnify thee,  
And we worship thy Name ever world without end.

Vouchsafe, O Lord, to keep us this day without sin.  
O Lord have mercy upon us:  
O Lord, let thy mercy lighten upon us, as our trust is in thee.  
O Lord, in thee have I trusted,  
Let me never be confounded.