

CLASSICAL TRIUMVIRATE

SUNDAY, NOVEMBER 4, 2007 – 3:00 PM
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM

JOHANNES BRAHMS (1833-1897)

O Heiland, reiß die Himmel auf, Opus 74, No. 2

1. *O Heiland, reiß die Himmel auf*
2. *O Gott, ein' Tau vom Himmel gieß*
3. *O Erd, schlag aus*
4. *Hier leiden wir die größte Not*
5. *Da wollen wir all danken dir*
Seattle Chamber Singers

Tragic Overture, Opus 81

Orchestra Seattle

JOHANN SEBASTIAN BACH (1685-1750)

Cantata No. 106, *Gottes Zeit ist die allerbeste Zeit* "Actus Tragicus" BWV 106

- I. *Sonatina: Molto adagio*
- II. *Chorus: No indication; Allegro; Adagio assai; Tenor solo: Lento; Bass solo: Vivace*
Chorus: Andante (Chorale melody: Ich hab mein' Sach' Gott heimgestellt)
- III. *Alto solo: No indication; Bass solo with Chorale (Mit Fried' und Freud' ich fahr' dahin)*
- IV. *Chorus: No indication; Allegro*
Katherine Weld, mezzo-soprano; Stephen Wall, tenor; Brian Box, bass
Shari Muller-Ho & Jenna Calixto, flutes; Ronnee Fullerton & Lee Inman, gambas;
Matthew Wyant, cello; Steve Messick, string bass; Robert Kechley, organ

– Intermission –

JOHANNES BRAHMS (1833-1897)

Five Part-songs for A Cappella Chorus

1. *Abendständchen*, Opus 42, No. 1
2. *Dein Herzlein mild*, Opus 62, No. 4
3. *All meine Herzgedanken*, Opus 62, No. 5
4. *Es geht ein Wehen*, Opus 62, No. 6
5. *Letztes Glück*, Opus 104, No. 3

LUDWIG van BEETHOVEN (1770-1827)

Symphony No. 2 in D major, Opus 36

Adagio molto–Allegro con brio
Larghetto
Scherzo and Trio; Allegro
Allegro molto

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

PROGRAM NOTES

JOHANNES BRAHMS

Five Part Songs, Opp. 42, 62, and 104

O Heiland reiß die Himmel auf, Opus 74, No. 2

Tragic Overture, Opus 81

He was logical and studious and could be reserved, withdrawn, and even morose, but he also loved coarse humor; he was known for his caustic wit, yet possessed a tenderness that he expressed through his passionate music. He was frequently faced with the choice between love and committed relationship on one hand, and freedom on the other, and while he longed for commitment, he invariably chose freedom. We need the comfort of his sublime and emotionally powerful music especially at this troubled time in our history. He was Johannes Brahms, a contradictory character who was one of the major musical masters of the 19th century, and who is now ranked among the finest composers of all time. With their lucidity of structure and lack of dependence on extra-musical images or ideas, and their rich harmonies, passion, and lyricism, Brahms' works combine the finest characteristics of both the Classical and the Romantic styles of musical composition. His four symphonies are considered some of the best ever written, and his songs are loved the musical world over. He could be pleasingly unassuming when it came to his own compositional prowess: asked by the daughter of Johann Strauss for his autograph, he scribbled out the opening bars of Strauss' *Blue Danube Waltz* on her paper and wrote beneath it, "Not, alas, by Johannes Brahms." He once commented, "It is not hard to compose, but it is wonderfully hard to let the superfluous notes fall under the table."

At the age of 10, Brahms found himself playing the piano in Hamburg's rough waterfront district taverns and dance halls in order to augment his family's income. He had studied piano from the age of seven and theory and composition from age thirteen, and he arranged music for his bass-playing father's light orchestra while absorbing the popular Gypsy style associated with Hungarian folk music. By the age of twenty, his reputation as a pianist enabled him to become concert-tour accompanist to a famous Hungarian violinist. Brahms' early compositions caught the eye of Joseph Joachim, the leading violin virtuoso of his time. Joachim facilitated a visit between Brahms and the composer, Robert Schumann, who praised the twenty-year-old "young eagle" in his musical journal as a genius "... called forth to give us the highest ideal expression of our time." Brahms soon numbered among his influential musical friends and advisors both Schumann and his wife, Clara, the great pianist, to whom he remained very close after Schumann's mental collapse and subsequent death in an insane asylum in 1856, and for whom he developed a deep romantic ardor which later settled into an abiding friendship.

Brahms began his professional career as musician to the Prince of Detmold. He returned to his hometown of Hamburg in 1859, hoping to obtain an official conducting post and to devote himself to composition. The directors of the

Philharmonic, however, could not forget that Brahms came from the slums of the city, and he failed to receive an appointment. He therefore became a resident of Vienna and remained there for 35 years as a renowned and successful bachelor composer of music in almost every genre except opera ("It would be as difficult for me to marry," he said, "as to write an opera. But after the first experience I should probably undertake a second!"). He conducted a Viennese musical society and revived many neglected compositions by Bach, Handel, and Mozart. He was widely acquainted with older music, edited music of the Baroque and Classical eras, and collected music manuscripts. The great master of compositional craft succumbed to liver cancer at age 64, ten months after the death of Clara Schumann, the one great love of his life; he was buried not far from Beethoven and Schubert, having given the world *A German Requiem*, four symphonies, four concertos, and many songs, piano pieces, and chamber works.

Literally autumnal thoughts dominate the poems that Brahms set as five part-songs for mixed chorus *a cappella*, Op. 104. These texts, expressing nostalgic melancholy and resignation, are provided with music of a dark but ravishing richness as the composer faces his own loneliness and mortality. The text of the third of these songs, "Letztes Glück," written around 1888 for six-part choir, SAATBB, is by Max Kalbeck, one of Brahms' early biographers. Listen to the leaves falling upon one another as the song opens.

The text of "Abendständchen" ("Evening Serenade"), op. 42, no. 1 (1859), the first of a set of three songs for six-part unaccompanied chorus, is by the German romantic poet, Clemens Brentano. As the song begins, the two "choruses" of women's and men's voices imitate the sound of the flute's repeated "golden tones" that float in the night air.

In the four-part "Dein Herzlein mild" (1874), the fourth of his "Seven Songs," Op. 62, for unaccompanied chorus, Brahms sets a text by Paul von Heyse, a distinguished German author who won the Nobel Prize for Literature in 1910. Through the harmonies of this song, the heart blooms with love as do the blossoms in the wood with perfume. The fifth song in this set, "All meine Herzgedanken," for chorus SAATBB, is a setting of another text by von Heyse from his 1850 story, "Der Jungbrunnen" ("The Fountain of Youth"), that features the echoing by the upper voices of the music introduced by the lower voices. In the four-part lament of the Wind's bride, "Es geht ein Wehen," a setting of another text from "Der Jungbrunnen," the basses accompany the other three parts in slowly-moving octaves in the sections of the song in 4/4 meter that alternate with more waltz-like sections in triple meter.

The 1623 text of the four-part motet "O Heiland, reiß de Himmel auf" (1863-64), appropriate for the liturgical season of Advent, was written by the priest, poet, and opponent of witchcraft trials, Friedrich Spee von Langenfeld. It

demonstrates Brahms' contrapuntal skill, which was probably greatly enhanced by his study of Bach's music. All five sections of the motet are based on a chorale tune, which is sung as a "cantus firmus" (a pre-existing tune forming the basis of a composition featuring two or more independent melodic voices). Following the tune's simple introduction in the first section, it appears in the soprano part, then in the tenor, then in the bass, and finally, in a slightly decorated version, in the soprano line once more. The motet concludes with a fine, florid "Amen." --notes by Lorelette Knowles

Tragic Overture

A famous riposte to the young Mahler apart, Brahms was not well-known for his sense of humour. However, his discovery that a mere thankyou note was (back in 1879) considered insufficient gratitude for an honorary doctorate, conferred in absentia by Breslau University, provoked a little jest. The citation described him as a "composer of serious music", so Brahms notified Barnard Scholz (the conductor at Breslau) of his proposed work's title. Scholz, taking it at face value, thought it "devilish academic and boring". It is hard to imagine (yet imagine we must!) "stuffy old" Brahms chortling with glee as he penned his now-famous medley of student songs.

Yes, I'm talking about the Academic Festival Overture (quoting my own programme note). Why? The answer is simple: it was written during the same summer vacation, at Ischl in 1880, as the Tragic Overture. Whether through a sense of irony, or simply a need for a balanced diet, Brahms seems to have felt obliged to even out the score. Having composed the joyful former, he reworked some sketches he had lying around into the sombre latter. The two overtures are like the faces of the famous thespian mask: Comedy facing one way and Tragedy the other. Brahms even commented, wryly, "One weeps, the other laughs". Evidently, he intended only this, because he did not allude to any particular tragedy. Considering their genesis, and the composer's obvious intention that they complement one another, it's odd (and sad) that they are never programmed together in concerts. They share that uncommonly high "build quality" that seemed instinctive to Brahms: the Tragic Overture in particular would not have been out of place as the first movement of a symphony. Like its comical counterpart, its basic sonata form is expanded to include not two, but three main subjects. The first is vigorous and muscular, full of punchy dotted phrases, much of its strength coming from the active involvement of all levels of the orchestra. This gets a fair old working out before the second subject arrives, announced by a plaintive oboe, and stalking squarely in even beats on trombones. Scarcely moments later, rising horn calls preface the third subject, which flows in on violins over a busy bass line, and at whose climax the development, dominated by the virile first subject, squeezes seamlessly in. Quite soon, there is another climax, powerful tympani drawing a false dawn: "false" because the recapitulation is still well below the distant horizon. There is much dark musing and mystery to traverse before the second subject returns to take centre stage, preceding the reprise of the first. The third, it seems, gets lost in the wash! With consummate

skill, Brahms telescopes this reprise into a turbulent coda, pensive woodwind only briefly interrupting its headlong progress. But is this, as Peter Latham says in his note for Klemperer's magisterial recording, really a "final disaster"? Admittedly it's dramatic, sombre, even grim music, but for all that I don't get any feeling of defeat. It's more like a victory in which, conquering a noble enemy, the victor can take no pleasure. That is, for me, what makes this such an extraordinary piece of music.

Notes on the Overture by Paul Serotsky

JOHANN SEBASTIAN BACH (1685-1750)

Cantata No. 106 "Gottes Zeit ist die allerbeste Zeit"—Actus Tragicus

"I had to work hard," said Johann Sebastian Bach; "Anyone who works as hard will get just as far." The hard-laboring, long-suffering, immensely talented German composer was born in 1685 in Eisenach, Germany, into a family that had produced church and town-band musicians for over 150 years. Orphaned at ten, he was raised by an older brother who was an organist, and who taught young Sebastian music. The boy was endlessly curious about every aspect of the art.

Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At 23, he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, a great amount of keyboard music, and the six Brandenburg Concertos. Maria Barbara, Bach's wife and the mother of his seven children, died in 1720, and the composer soon married Anna Magdalena, a young singer who proved to be a loyal and understanding wife, and who provided her mate with thirteen more children.

When he was 38, Bach took the position of Cantor of St. Thomas' Church in Leipzig, one of the most important musical posts in Germany. He taught at the choir school, which trained the choristers of the city's chief churches (he had to teach non-musical subjects as well); he also served as music director, composer, choirmaster, and organist of St. Thomas' Church. In this post, which he held for the rest of his life, Bach produced monumental musical masterworks, including the *Christmas Oratorio*, the *St. Matthew Passion*, the *Mass in B Minor*, *The Musical Offering*, and *The Art of the Fugue*, though he was occupied by the cares of his large family and circle of friends, the tasks of a very busy professional life, and ongoing struggles with the officials of town, school, and church who never recognized that they were dealing with perhaps the greatest musical genius ever born. Though the composer described himself as living "amidst continual vexation, envy, and persecution . . ." he remained in Leipzig for 27 years. At last, his eyesight failed, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving only a very modest material estate, but giving to us a tremendous trove of musical treasures of which his cantatas provide particularly glittering examples.

A cantata is a composite form of vocal music normally consisting, in Bach's time, of four to six or more separate movements, including solo arias and recitatives, duets, and choruses, most frequently accompanied by an orchestra featuring a variety of instruments. Bach, the greatest master of the cantata form, composed over 300 of these works, of which only about 200 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.

An early work of Bach's, Cantata 106, often called "Actus tragicus," is scored for choir, soloists SATB, 2 recorders, 2 violas da gamba, and continuo. It was probably a funeral ode written around 1707 (when Bach was only about 22), but it is not known for what occasion the work was intended (perhaps for the funeral of Bach's uncle Tobias Lämmerhirt, who died in 1707), or if it was ever performed during Bach's lifetime. The libretto combines passages from both the Old and New Testaments with chorale texts by Martin Luther and Adam Reusner. The opening sonatina, for recorders singing sweetly above violas da gamba and continuo, establishes a gentle, contemplative mood. After this "prelude" come three choral sections, the first one largely homophonic, the lively second section fugal, and the short, slow third section mostly homophonic. Next come a pensive tenor solo and then an urgent bass solo in triple meter which features virtuoso passagework for singer and recorders. There follow a somewhat dissonant three-part fugal section for the lower voices of the chorus accompanied by a "walking" bass line; a short soprano passage asking the Lord Jesus to come (as it ends, the chorale melody associated with Johann Leon's text, "I have left all that concerns me up to God," is played by the violas da gamba); and a return of the three lower parts to accompany, in imitation, the soprano petition. The next section is a "duet" for alto (who at first sings alone to a running string accompaniment) and bass (who also sings alone initially before being joined by the alto who presents, in long notes, Luther's 1524 chorale, "With peace and joy I pass away"). The alto completes the chorale alone, singing quietly as death becomes a peaceful sleep. The final choral section begins with an ornamented four-part setting of the melody and closing verse of the Reusner chorale, "In you I have placed my hope, Lord." This leads into an energetic Amen fugue that ends in an instrumental sigh.

--notes by Lorelette Knowles

LUDWIG van BEETHOVEN (1770-1827)

Symphony No. 2 in D, Opus 36

Beethoven's Second Symphony is a testimony to extraordinary courage. It dates from the composer's middle years, the darkest time in what continued to be an unhappy life. Although his career was progressing well, Beethoven's hearing was failing quickly, and by 1802, he could no longer ignore the approach of deafness. Doctors suggested that a quiet, countryside vacation away from the noisy bustle of the city might be therapeutic, at least emotionally if not

physically, so in the spring of 1802, Beethoven left Vienna to spend several months in the nearby village of Heiligenstadt. It was a vain effort. His hearing did not improve, and despite the lovely, pastoral surroundings, the composer fell into the deepest of depressions. His tortured emotions are preserved in a letter written to his brothers, a letter never mailed, but found amongst his papers at his death: "It was not possible for me to say to men, 'Speak louder, shout, for I am deaf!' Alas, how could I declare the weakness of a sense which in me ought to be more acute than in others ... How humiliating was it, when someone standing close to me heard a distant flute and I heard nothing, or a shepherd singing and, again, I heard nothing. Such incidents almost drove me to despair."

In the letter, which has become known as the "Heligenstadt Testament," Beethoven wrote that life had become so intolerable as to lead him to consider suicide, but he stayed his hand for, in his own words, "it seemed as if I could not quit this earth until I had produced all I felt within me, and so I continued this wretched life." Here was a man who chose to live solely for the sake of his art, for as long as his inspiration might last and no longer. It lasted to the day of his death twenty-five years later. In that last half of his life, Beethoven produced his greatest compositions, including piano sonatas of epic scope and monumental symphonies which defined what symphonies would become in future years. Yet of all those works, none is more truly heroic than the Second Symphony, which though completed during this traumatic year, shows none of its creator's torment. Rather, it is filled with sunshine and high-spirits, as if it had been written by a man without a care in the world. Only a composer of single-minded devotion to his art, who could set aside his own most pressing concerns in favor of artistic goals, could have produced such a symphony at such a time. In that aspect, this charming composition is the essence of heroism.

The Second Symphony premiered in Vienna April 5, 1803. Beethoven himself conducted the program, which also featured the premieres of the oratorio *Christ on the Mount of Olives* and the Third Piano Concerto. Public reaction to the work was mixed, and even later performances found little critical consensus. A Leipzig critic went so far as to describe the finale as "a repulsive monster, a wounded tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony," yet the *Allgemeine Musikalische Zeitung* praised the piece as "a work full of new and original ideas." That very novelty may have been the source of the differing opinions, for here are early hints of Beethoven's artistic innovations. It is a composition of greater scope than symphonies by Mozart or Haydn. Its introductions are more lengthy, its concluding codas more extensive, and it anticipates the grandeur of Romantic symphonies yet to come. In addition, in this new work, for the first time, Beethoven dispenses with the formerly standard third movement Minuet, which had been an elegant holdover from the Classical era. He replaces it with a Scherzo ("joke"), a vibrant movement with more verve and energy than some conservative critics might have found quite comfortable. Here was a radical new way to write an established genre, yet for Beethoven, it was merely the beginning.

Notes on Beethoven by Elizabeth Schwarm Glesner

SOLO ARTISTS

Tenor STEPHEN WALL has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah* and sang the role of Joe in Seattle Opera's heralded production of *La Fanciulla del West*.

One of the Pacific Northwest's premier mezzo-sopranos, 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. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach's *Mass in B minor*. She has also made two solo appearances with the New York Philharmonic, with Charles Dutoit and Kurt Masur. She has appeared as a soloist with the Bayerischen Rundfunkchor, Consortium Musicum of Munich, Munich Baroque Orchestra, Oregon Symphony, Northwest Chamber Orchestra, Seattle Pro Musica, as well as numerous performances with OSSCS.

A native of Washington, baritone BRIAN BOX received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and *Christmas Oratorio*, the world premieres of Huntley Beyer's *St. Mark Passion* and *The Mass of Life and Death*, and is featured on the OSSCS recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in Carol Sams' *The Pied Piper of Hamelin*. He has also performed

extensively with Seattle Opera's education program and Northwest Operas in the Schools.

RONNEE FULLERTON is a prominent member of Seattle's multi-faceted early musicians. He is accomplished on a variety of historical stringed instruments: bass and treble violas da gamba, baroque and modern violin, arabic ud, vielle, rebab, and psaltery. In addition, he composes, sings (early, celtic, and sephardic/arabic), and teaches music. A founding member of La Lira and a core member of Baroque Northwest, Ronn has also done numerous recitals for the Early Music Guild and was a long time member of the Tacoma Symphony.

An endearing and engaging educator, Ronnee is known for his innovative teaching style with young people. He is a music specialist for the Tacoma Public Schools and teaches for the Pacific Northwest Viols. Mr. Fullerton can be heard on Le Nuove Musiche's premier CD, *Dolce Desio*. Upcoming recording projects include a solo viola da gamba CD. Besides Seattle, Ronn has performed in California, Indiana, Oregon, Utah, and Florida. He has appeared in concert with Margriet Tindemans, Mary Springfels, Annalisa Pappano, David Morris, Matthias Maute, Janet See, Laury Monahan and Eric Mentzel, along with his regular collaborators, Kim Pineda, Elizabeth Brown, August Denhard, and Kathy Hansen.

LEE INMAN trained as a cellist with Dr. Florence Reynolds of Missoula, Montana, and as a Violist da Gamba with Dr. Richard Klemm of Berlin, Germany. He performed frequently on viol and Baroque cello some years ago as a part of Seattle's nascent early music scene, with the *Seattle Bach Ensemble*, *Practical Musicke* and *Fiori Musicali*. On his move in 1983 to Minneapolis, Lee joined the *Lyra Concert* as principal cellist, and supported a number of the Twin Cities' more active early-music chamber groups as a continuo specialist, including the *Salamoni Rossi Ensemble*, *Hausmusik*, and *Pro Musica* of St. Paul. Since his return to Seattle in 1991, Lee continues to perform publicly, but prefers to share the joy of music-making with his colleagues and friends in settings more private than the concert hall. In recent years, Lee discovered the traditional music of Scotland, and claims to be Seattle's first, and perhaps only, kilted gamba player.

Order your copy of a CD or DVD of today's performance in the lobby during intermission or after the concert.

Check the website, www.ossacs.org, for updates on when OSSCS performance will appear on cable television and when they are available for streaming or download on the internet.

TEXTS

Brahms Motet

O Heiland, reiß die Himmel auf,
Herab, herauf vom Himmel lauf,
Reiß ab vom Himmel Tor und Tür,
Reiß ab, was Schloss und Riegel für.
O Gott, ein' Tau vom Himmel gieß,
Im Tau herab o Heiland fließ,
Ihr Wolken, brecht und regnet aus,
Den König über Jakobs Haus.
O Erd, schlag aus, schlag aus o Erd.
Daß Berg und Tal grün alles werd,
O Erd, herfür dies Blümlein bring,
O Heiland, aus der Erden spring.
Hie leiden wir die größte Not,
Vor Augen steht der bittre Tod,
Ach komm, führ uns mit starker Hand
Von Elend zu dem Vaterland.
Da wollen wir all danken dir,
Unserm Erlöser für und für,
Da wollen wir all loben dich,
Je allzeit immer und ewiglich.
Amen.

Bach Cantata No. 106

1. Sonatina

2a. Chor

Gottes Zeit ist die allerbeste Zeit.
In ihm leben, weben und sind wir, solange er will.
In ihm sterben wir zur rechten Zeit, wenn er will.
(Acts 17:28)

2b. Arioso T

Ach, Herr, *lehre uns bedenken, daß wir sterben müssen,*
auf daß wir klug werden.
(Psalm 90:12)

2c. Arie B

Bestelle dein Haus; denn du wirst sterben und nicht
lebendig bleiben!
(Isaiah 38:1)

2d. Chor und Arioso S

Es ist der alte Bund: Mensch, du mußt sterben!
(Ecclesiasticus 14:17)
Ja, komm, Herr Jesu!
(Revelations 22:20) (Instrumental Chorale:
Ich hab mein Sach' Gott heimgestellt
Er mach's mit mir wie's ihm gefällt
Soll ich all hier noch länger leb'n
Nicht wider strebn
Seim Will'n tu ich mich ganz ergebn.)
("Ich hab mein Sach' Gott heimgestellt," verse 1)

O Saviour, tear open the heavens,
flow down to us from heaven above;
tear off heaven's gate and door,
tear off every lock and bar.
O God, a dew from heaven pour;
in the dew, O Saviour, downward flow.
Break, you clouds, and rain down
the king of Jacob's house.
O earth, burst forth, burst forth, O earth,
so that mountain and valley all become green;
O earth, bring forth this little flower;
O Saviour, spring forth out of the earth.
Here we suffer the greatest distress;
before our eyes stands bitter death.
Ah, come lead us with your powerful hand
from this misery to our Father's land.
Therefore we all want to thank you,
our Redeemer, for ever and ever.
Therefore we also want to praise you
at all times, always, and forever.
Amen.

1. Sonatina

2a. Chorus

God's time is the best of all times.
In Him we live, move and are, as long as He wills.
In Him we die at the appointed time, when He wills.

2b. Arioso T

Ah, Lord, *teach us to consider that we must die, so that*
we might become wise.

2c. Aria B

Put your house in order; for you will die and not remain
alive!

2d. Chorus and Arioso S

It is the ancient law: human, you must die!

Yes, come, Lord Jesus! (Instrumental Chorale:
I have brought my affairs home to God,
He does with me as it pleases Him,
if I should live yet longer here,
I shall not struggle against it;
rather I do His will with total devotion).

3a. Arie A

*In deine Hände befehl ich meinen Geist; du hast mich
erlöset, Herr, du getreuer Gott. (Psalm 31:6)*

3b. Arioso und Choral B A

Heute wirst du mit mir im Paradies sein.

(Luke 23:43)

Mit Fried und Freud ich fahr dahin
In Gottes Willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheißen hat:
Der Tod ist mein Schlaf worden.
("Mit Fried und Freud," verse 1)

4. Chor

Glorie, Lob, Ehr und Herrlichkeit
Sei dir, Gott Vater und Sohn bereit',
Dem Heiligen Geist mit Namen!
Die göttlich Kraft
Mach uns sieghaft
Durch Jesum Christum, Amen.
("In dich hab ich gehoffet, Herr," verse 7)

Brahms Part Songs

Evening Serenade, Opus 42, No. 1

Hör es klagt die Flöte wieder
Und die kühlen [Brunnen]¹ rauschen,
Golden wehn die Töne nieder,
Stille, stille, laß uns lauschen!

Holdes Bitten, mild Verlangen,
Wie es süß zum Herzen spricht!
Durch die Nacht die mich umfängen,
Blickt zu mir der Töne Licht.

Your Tender Heart, Opus 62, No. 4

Dein Herzlein mild,
du liebes Bild,
das ist noch nicht erglommen,
und drinnen ruht
verträumte Glut,
wird bald zu Tage kommen.

Es hat die Nacht
ein'n Tau gebracht
den Knospen all im walde,
und Morgens
drauf da blüht's zuhauf
und duftet durch die Halde.

Die Liebe sacht
hat über Nacht
dir Tau ins Herz gegossen,
und Morgens dann,
man sieht dir's an,
das Knösplein ist erschlossen.

3a. Aria A

*Into Your hands I commit my spirit, You have redeemed
me, Lord, faithful God.*

3b. Arioso and Chorale B A

Today you will be with Me in Paradise.

With peace and joy I depart
in God's will,
My heart and mind are comforted,
calm, and quiet.
As God had promised me:
death has become my sleep.

4. Chorus

Glory, praise, honor, and majesty
be prepared for You, God the Father and the Son,
for the Holy Spirit by name!
The divine power
makes us victorious
through Jesus Christ, Amen.

Hark, the flute laments again
and the cool springs murmur;
golden, the sounds waft down -
be still, be still, let us listen.

Lovely supplication, gentle longing,
how sweetly it speaks to the heart!
Through the night that enfolds me
shines the light of the music.

Your tender heart,
you lovely image,
does not yet glow
there lies within
a dreamy glow,
t'will soon come alive.

The night has
brought on a dew
to all the blossoms in the wood,
and in the morning
to come all is blooming aplenty
and fragrance drifts across the slope.

The tender love
has overnight
poured dew into your heart,
and then in the morning,
it's written, on your face,
the blossom has been brought to bloom.

Last Happiness, opus 104, No. 3

Leblos gleitet Blatt um Blatt
Still und traurig von den Bäumen;
Seines Hoffens nimmer satt,
Lebt das Herz in Frühlingsträumen.

Leaf upon leaf floats lifelessly,
quietly and sadly from the trees;
its hopes never satisfied,
the heart dwells in dreams of spring.

Noch verweilt ein Sonnenblick
Bei den späten Hagerosen,
Wie bei einem letzten Glück,
Einem süßen, hoffnungslosen.

Yet a sunny glance still lingers
in the late-blooming rose bush,
like one last bit of happiness -
a sweet hopelessness.

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