

Spring Symphony

Saturday, April 27, 2019 • 7:30 p.m.

First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
William White, conductor



LILI BOULANGER (1893–1918)

D'un matin de printemps

JOHANNES BRAHMS (1833–1897)

Vier Gesänge, Op. 17

Es tönt ein voller Harfenklang • Lied von Shakespeare • Der Gärtner • Gesang aus 'Fingal'

JOHANN SEBASTIAN BACH (1685–1750)

Der Himmel Lacht!, BWV 31

Sonata

Chorus: *Der Himmel lacht! Die Erde jubiliert*

Recitative: *Erwünschter Tag!*

Aria: *Fürst des Lebens, starker Streiter*

Recitative: *So stehe dann, du gottergebne Seele*

Aria: *Adam muss in uns verwesen*

Recitative: *Weil dann das Haupt sein Glied*

Aria and chorale: *Letzte Stunde, brich herein*

Chorale: *So fahr ich hin zu Jesu Christ*

Arwen Myers, soprano • Stephen Rumph, tenor • Damien Geter, bass

— intermission —

FRÉDÉRIC CHOPIN (1810–1849)

Piano Concerto No. 2 in F minor, Op. 21

Larghetto

Benjamin Yu, piano

ROBERT SCHUMANN (1810–1856)

Symphony No. 1 in B \flat major, Op. 38 ("Spring")

Andante un poco maestoso — Allegro molto vivace

Larghetto

Scherzo: *Molto vivace — Trio I: Molto più vivace — Tempo I — Trio II — Coda*

Allegro animato e grazioso

Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance. Special thanks to First Free Methodist Church and Ron Haight for all of their assistance in making OSSCS's 49th season possible. Refreshments will be available in the Fine Center during intermission.

Orchestra Seattle • Seattle Chamber Singers

William White, music director • George Shangrow, founder

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OSSCS 2018–2019 Season Focus: The Music of Lili Boulanger

by Mary Moran

This season, OSSCS examines the works of Lili Boulanger, a French composer whose music has received little attention in the 100 years since her death at age 24. One of Boulanger's works will appear on each of five concerts, paired with music of composers who influenced her, were influenced by her, or who wrote upon similar themes.

During the course of her short but prominent career, the composer Lili Boulanger (1893–1918) was an icon of the entrance of women into French professional society in the early part of the 20th century. The Boulanger family was something like musical aristocracy in 19th-century Paris. Lili Boulanger's grandfather taught at the famed Paris Conservatory, and her father Ernest was a well-known opera composer in his time, as well as a winner of the prestigious Prix de Rome for composition — a competition also won by numerous other luminaries of the French classical-music world, including Hector Berlioz, Georges Bizet and Claude Debussy.

Lili Boulanger and her older sister Nadia both studied composition at the Paris Conservatory, a rare and notable undertaking for women at the time. In their careers, both sisters struggled against the constraints of gender expectations of the era. Nadia competed unsuccessfully for the Prix de Rome several times, but favoritism and noted misogyny of the judges thwarted her efforts. Lili later won the competition in 1913, the first woman to do so in the category of music composition. During the month-long competition and in subsequent press coverage, she took pains to present herself in a specifically feminine and non-threatening, even childlike, manner. This image, cultivated from the archetype of the *femme fragile* popular in art and literature of the time, would follow Boulanger through her short career, and be reinforced by music critics after her death in 1918 from complications of Crohn's Disease.

The legacy of Lili Boulanger is intertwined deeply with her sister's. Nadia herself gave up composing in 1922, but through her long career of teaching composition she arguably shaped the future of classical music more than any single person during the 20th century. Nadia was directly responsible for the performance and publication of her younger sister's compositions. She edited and occasionally transcribed manuscripts, and oversaw recordings of Lili's music, sharing her sister's work with the hundreds of composition students she taught until her death in 1979 — and with the larger public through annual concerts she organized in remembrance of Lili.



Boulanger's official portrait as winner of the 1913 Prix de Rome

Lili Boulanger composed predominantly for voice or choir, either with piano accompaniment or full orchestra, and she preferred the combination of vocal and instrumental forces over writing for orchestra alone. In much the same way that Mozart's music is frequently described as "operatic," Boulanger's music has a decidedly vocal quality to it, even the instrumental pieces. Boulanger was devoutly Catholic, but notably interested in other religions and spiritualism in general. She frequently chose to set biblical or religiously oriented texts, as well as texts by French symbolist writers that reflect themes of sadness and loss, and the inexpressible mysteries of the universe and of the human soul. Her music is thus both intimate and immense, centered in the physical world but also transcendent of it.

Boulanger deftly employed avant-garde techniques to capture the ineffable qualities of religious rites through

music in a way that few of her contemporaries did. Grounded in Catholic choral traditions, Boulanger often set text in a style similar to Gregorian chant, and her music always upholds the clarity of the words. Her musical language is comparable to Claude Debussy's, through her preference for traditional church modes over major or minor scale tones, voices moving in parallel motion, unresolved chords, and frequently repeated melodic and rhythmic motives. Boulanger was

a masterful orchestrator, combining vocal and instrumental lines to create ethereal and otherworldly tone colors. Her music never sounds atonal. Instead, she elicited a deeply felt religious sentiment, timeless and tinged with mysticism, a spiritual contrast to — and enhancement of — the symbolist aesthetic of her era.

The appeal of Boulanger's music, 100 years after her death, is still manifest. Her compositions hint at different possibilities for the future of classical music, beyond the coldly rational rigors of serialism and atonality that reigned for much of the 20th century. Her musical evocations of spiritual anxiety and uncertainty speak to the disconnection and dissonance of our modern world as much as they resonated in the decade of the First World War. The scope of her compositions is remarkable, demonstrating substantial skill and insight beyond the 24 years she lived.

Mary Moran is author of The Choral Psalm Settings of Lili Boulanger: A Cultural and Historical Perspective of Psaumes 24, 129 and 130.

For more information about the life and music of Lili Boulanger, please visit: www.ossacs.org/lili

Solo Artists

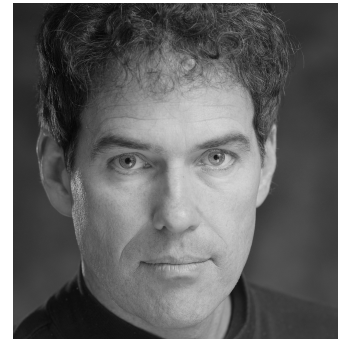
Fourteen-year-old pianist **Benjamin Yu** is currently a freshman at the International Community School in Kirkland. He began his piano studies at age six and has been a top prizewinner at many local and regional competitions, most recently being the reigning Gold Medalist of the 2019 Northwest Chopin Foundation of the United States, Northwest Division. During 2018, Benjamin participated in the prestigious Music Fest Perugia in Italy, where he performed with the Virtuosi Brunenses Orchestra under the baton of Maestro Uri Segal. Benjamin has played in masterclasses with world-renowned artists such as Marina Lomazov, Alex Sokolov and Sarah Tal. Aside from the piano, Benjamin plays violin as a second instrument and participates in the Seattle Youth Symphony Junior Orchestra. In his spare time, he enjoys drawing, swimming, studying video-game development and music theory, and having fun with his friends. Benjamin Yu is student of Nino Merabishvili.



Soprano **Arwen Myers**, praised for her artistry and warm, clear tone, is a versatile artist equally comfortable in oratorio, chamber music and on the recital stage. Ms. Myers has performed major works with the Indianapolis Symphony Orchestra, Indianapolis Baroque Orchestra and Sacred Music at Notre Dame. Recent engagements include Bach's Mass in B minor and the title role in Handel's *Semele* with the 2018 American Bach Soloists Academy; world premieres by Zachary Wadsworth (with Vancouver's Chor Leoni) and Robert Kyr (with Trinity Music and the Ensemble of Oregon); world premieres of songs by Renée Favand-See, William C. White and Emerson Eads with Northwest Art Song; Handel's Italian cantatas with Seattle's Gallery Concerts; Monteverdi's *Christmas Vespers* with Early Music Vancouver; and Bach's Christmas Oratorio and a program English songs and arias with Portland Baroque Orchestra. A native of Augusta, Georgia, Ms. Myers holds degrees in vocal performance from the Indiana University Jacobs School of Music.



Tenor **Stephen Rumph**, has established himself as a sought-after performer in opera, oratorio and on the concert stage. He made his Seattle Symphony debut in Bach's BWV 171 and returned to sing Beethoven's Ninth Symphony and Uematsu's *Distant Worlds*. Recent operatic credits include: Hoffmann (*The Tales of Hoffmann*), Pinkerton (*Madama Butterfly*) and Tamino (*The Magic Flute*) with Pacific Northwest Opera; Eisenstein (*Die Fledermaus*) and Danilo (*The Merry Widow*) with Tacoma Opera; and Don José (*Carmen*) with Vashon Opera. Concert performances include Beethoven's Ninth Symphony with the Spokane and Bozeman Symphonies, Mozart's Requiem with Northwest Sinfonietta and Walla Walla Symphony, Handel's *Messiah* with Symphony Tacoma and the Bellevue Philharmonic, and Beethoven's Mass in C with OSSCS and the Kirkland Choral Society. He is a professor of music history at the University of Washington and the author of *Beethoven After Napoleon* (2004) and *Mozart and Enlightenment Semiotics* (2011), both published by the University of California Press.



Bass-baritone **Damien Geter** is a diverse artist whose credits range from the operatic stage to musical theater to the television screen. Recent concert performances include: appearances with the Resonance Ensemble (Portland); Vaughan Williams' *Dona Nobis Pacem* at Lewis & Clark College; selections from *La bohème* and Mahler's Eighth Symphony with the Bremer-ton Symphony; a Schubert Mass with the Oregon Chorale; and Fauré's Requiem with Northwest Sinfonietta. Operatic roles include a Seattle Opera debut as the Undertaker in Gershwin's *Porgy and Bess*, a debut with Vashon Opera in Puccini's *La bohème*, and a return to Portland Opera in Verdi's *La traviata*. In the realm of musical theater, he has appeared as Kevin Rosario in Lin Manuel-Miranda's *In the Heights* with Stumptown Stages and in the role of Pontius Pilate in Andrew Lloyd Webber's *Jesus Christ Superstar* with Post5 Theatre. A native of Chesterfield County, Virginia, Mr. Geter made his television debut in the role of John Sacks on the NBC series *Grimm*.



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Maestro's Prelude

Having endured a particularly oppressive winter, I think we Seattleites deserve a breath of fresh spring air, don't you? We begin with music of Lili Boulanger, our featured composer this season, in one of her final works. How tragic it is to think that she would die so soon after composing this piece, which points toward a new flowering in her musical imagination, engaging with the stylistic innovations of Claude Debussy for the first time (with clear nods to that composer's *Printemps* and *L'après-midi d'un faun*).

For those of you who have accompanied us on our Boulanger journey, I hope that discovering her music has been a revelation for you. (It has been for me!) If this is your first visit to one of our concerts, or your first time hearing of her, I hope that *D'un matin de printemps* will inspire you to seek out more of her work, which is extraordinary in every regard. Although it may be a while before we devote an entire season to her music again, we intend to retain it as a valued part of our house repertoire.

Whereas Boulanger's version of springtime is light and almost mischievous, Johann Sebastian Bach's *Der Himmel Lacht!* ("The heavens are laughing") ranks among his most festive works for the Easter season. It features virtuosic writing for instruments and voices (particularly the choral "laughing" of the title) and three inventive solos (for soprano, tenor and bass). "Threes" permeate everything in this piece, invoking the holy trinity of Christian theology.

Schumann's first symphony announces itself with a similar air of brightness and triumph. The composer considered the opening fanfare "a summons to awakening," and he suffused the piece with vernality from beginning to end.

The connection between Robert Schumann and Johannes Brahms is well known: in an influential 1853 article, Schumann practically anointed the 20-year-old Brahms as the next great German composer. Schumann proved remarkably prescient in this regard (or perhaps he created a self-fulfilling prophecy), but Brahms was reluctant to own up to this prognostication. For the next several years, he tinkered with larger-scale works, but mainly produced immaculate chamber pieces, all while conducting a women's chorus in his native Hamburg. Tonight you will hear one of the gems to arise from these labors.

A connection that is perhaps less well-known is the one between Schumann and Chopin. The two were exact contemporaries, and Schumann advocated for Chopin's music literally from his first review to his last.

Tonight we will hear the OSSCS debut of a remarkable young pianist in the springtime of his career, Benjamin Yu, as we once again partner with the Chopin Foundation. It won't take a Robert Schumann to tell you that this young man has a great future ahead of him, and we are thrilled to have him join us.



Program Notes

Lili Boulanger

D'un matin de printemps

Marie-Juliette Olga ("Lili") Boulanger was born August 21, 1893, in Paris, and died at Mézy-sur-Seine on March 15, 1918. She began composing this work in 1917, completing the orchestral version in January 1918. The score calls for pairs of woodwinds (plus piccolo, English horn and bass clarinet), 4 horns, 3 trumpets, 3 trombones, tuba, percussion, harp, celesta and strings.

At 24, Johann Sebastian Bach was six years away from composing the cantata heard this evening, Johannes Brahms was three years shy of writing his Op. 17 choral songs, and Robert Schumann was seven years from his first symphony. At the same age, Lili Boulanger was nearing the end of her tragically brief life while composing her final two orchestral works and the last music written in her own hand: *D'un soir triste* ("Of a sad evening") and *D'un matin de printemps* ("Of a spring morning"). Boulanger conceived three versions of each work, with *D'un matin* being scored for violin (or flute) and piano, piano trio, and full orchestra.

"Her manuscripts for these works betray the increasing effects of her illness," writes Boulanger biographer Léonie Rosenstiel. "The notes are minuscule. What reveal most the composer's steadily worsening condition are the alternative versions within a single score, the insertion of ideas between staves." *D'un matin*, which Rosenstiel calls "by turns mordant, animated, agitated and slightly ironic," exhibits — more than any of the other Boulanger works OSSCS has explored this season — the influence of Claude Debussy, who would die a mere 10 days after Lili.

Johannes Brahms

Vier Gesänge, Op. 17

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He composed this work for SSA chorus, two horns and harp during February 1860. The composer conducted the Hamburg Women's Chorus in the first public performance on January 15, 1861.

In 1859 Friedchen Wagner, one of Brahms' piano students in his hometown of Hamburg, requested that he arrange some folk songs she could sing with her sisters. "After a short time," she wrote, "several young ladies came to take part in the singing and thus gradually a women's chorus was formed in my parents' home."

Among several works Brahms composed for the group is this set of four choral songs with the unique accompaniment of two horns and harp (the latter suggested by the text of the first song, the horns by the folk-music style Brahms employed). Clara Schumann encouraged this choice, calling it "most uncommon," "full of feeling" and even "spellbinding." As Leon Botstein notes, this instrumentation "represents an effective solution to the particular problems of composing for a chorus of women's voices without male sonorities. . . . [T]he horns function both as accompaniment and contrast. . . , while the harp provides the rhythmic propulsion often supplied by keyboard instruments."

Johann Sebastian Bach
***Der Himmel Lacht!*, BWV 31**

Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. He composed this cantata in Weimar for Easter Sunday, April 21, 1715, revising it slightly for later performances in Leipzig during 1724 and 1731. In addition to SSATB chorus and three vocal soloists, the work calls for 3 oboes, bassoon, 3 trumpets, timpani, strings and continuo.

From 1708 until 1717, Bach was employed by the Duke of Weimar, who promoted him to *Konzertmeister* in 1714. That job required him to write one cantata each month for Lutheran church services, resulting in roughly 40 such works from this time, about half of which survive. Most were composed for the small vocal and instrumental forces on staff at the ducal palace but *Der Himmel Lacht!*, created for Easter Sunday 1715, calls for an extravagant orchestra including trumpets, oboes and divided strings. John Eliot Gardiner has theorized that Bach wrote BWV 31 for performance not at the duke's small chapel but at the much larger Church of Saints Peter and Paul, with the town musicians participating in the two grand opening movements and the concluding chorale, while Bach's smaller ensemble performed the intervening solo arias and recitatives.

A brilliant, festive instrumental sinfonia opens the work, which then, Gardiner writes, "bursts out in a chorus evoking celestial laughter and worldly jubilation at Christ's resurrection. The five-part choral texture, the dance-propelled rhythms and the trumpet-edged brilliance" anticipate the "Gloria" from the Mass in B minor, "even to the slowing down of tempo and silencing of the brass when the words speak of Christ's release from the tomb."

In the first of three pairs of recitatives and arias, the solo bass heralds the resurrection of Jesus, accompanied by solo cello and continuo. "Faced with a verse of undiluted dogma" in the text for the tenor aria, Gardiner writes, "with no discernible emotion and no opportunity for word-painting, Bach sets in a motion a pulsating, full-blooded string texture suggestive more of rites of spring than of man's resolve to turn over a new leaf." But the crown jewel of the cantata is the aria for soprano and obbligato oboe, over which Bach superimposes violins and violas playing the melody of Nikolaus Herman's deathbed chorale "Wenn mein Stündlein vorhanden ist," which the chorus then sings as the cantata's closing number — with a descant trumpet line floating high above.

Frédéric Chopin
Piano Concerto No. 2 in F minor, Op. 21

Chopin was born March 1, 1810, in Żelazowa (near Warsaw) and died October 17, 1849, in Paris. He began composing this work in 1829 and was the soloist at its premiere on March 17, 1830, in Warsaw. The accompaniment calls for pairs of woodwinds, horns and trumpets, bass trombone, timpani and strings.

Fryderyk Franciszek Chopin, the Polish-born son of a French father and Polish mother, began playing piano in public at age seven, by which time he had already composed two polonaises (improvised at the keyboard and notated by

his teacher). Seemingly destined for the life of a traveling virtuoso, an 1829 trip to Vienna brought him great acclaim. Upon returning to Warsaw, he began work on the first of his two piano concertos (his only works involving orchestra, aside from a *Grand polonaise brillante* of 1834).

Chopin premiered his F-minor concerto (known as "No. 2" due to its delayed publication) in March 1830 at the first public concert of his own music in Warsaw. "The first *Allegro* of my concerto — unintelligible to most — received the reward of a 'bravo' from a few," Chopin reported to a friend. "But the [second and third movements] produced a very great effect. After these, the applause and the 'bravos' seemed really to come from the heart." The young pianist-composer was suddenly a national hero. After his E-minor concerto received a less enthusiastic response, Chopin relocated to Paris (where he would spend the rest of his life), changing his name to Frédéric François and giving a limited number of public concerts, preferring to display his brilliant improvisational talents in private settings.

At the heart of the concerto lies a poetic slow movement inspired by the composer's love for a soprano, Konstancja Gładkowska, who attended the Warsaw Conservatory with young Chopin. "I already have my perfect one whom I have, without saying a word, served faithfully for a year now, of whom I dream, in whose memory the [*Larghetto*] of my concerto has been put up." The love affair was decidedly one-sided: while Gładkowska knew of Chopin and admired his music, she only learned of his infatuation with her decades later from a biography of the composer.

Robert Schumann
Symphony No. 1 in B \flat major ("Spring")

Robert Alexander Schumann was born in Zwickau, Saxony, on June 8, 1810, and died near Bonn on July 29, 1856. He sketched this symphony over the span of four days (January 23–26, 1841) and completed the orchestration on February 20 of that year. Felix Mendelssohn conducted the Leipzig Gewandhaus Orchestra in the first performance on March 31, 1841. The score calls for pairs of woodwinds, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

Today Robert Schumann might be labeled a "binge-composer." Prior to his 1840 marriage to Clara Wieck, he composed predominantly for solo piano. The year 1840 brought forth 140 songs. At Clara's urging, 1841 was a year of orchestral works (including two symphonies). And in 1842 he concentrated on chamber music.

Schumann had in fact been thinking about the symphonic form for some time. "I often want to smash my piano," he told a former teacher in 1839. "It has become too narrow for my thoughts." Beethoven was of course an obvious model, but the major impetus came during an 1838–1839 visit to Vienna, where Schumann saw the manuscript of the late Franz Schubert's then-unknown Symphony in C major (nicknamed the "Great") and was so moved that he engineered a performance in Leipzig by Felix Mendelssohn and the Gewandhaus Orchestra. He wrote to Clara that the symphony "is beyond description. The instruments are

made to sound like human voices... and this length, this heavenly length like a novel in four volumes."

Schumann sketched his "Spring" Symphony during a remarkable four-day period of "sleepless nights" in the dead of winter, later writing that a "longing for spring" was his "main source of inspiration." Over the next few weeks he orchestrated and refined the work, which was ready for performance by the end of March. Audience and critics alike afforded his Symphony No. 1 an enthusiastic reception. "This symphony is one of the most important of modern times," wrote one reviewer. "The genuine spring sounds of a poetic nature!" Schumann called the day "surely one of the most important in my artistic life."

The work begins with a grand brass fanfare (the melody for which seems to have been inspired by the opening of Schubert's Symphony No. 9) and an extended slow introduction that leads to a brisk *Allegro molto vivace*. "I should like the very first trumpet call to sound as though proceeding from on high and like a summons to awaken," the composer later wrote. "In the following section of the introduction, let me say, it might be possible to feel the world turning green." The principal theme of the *Allegro*, a sped-up version of the opening fanfare, was inspired by the final couplet from a

brief poem (*Frühlingsgedicht*) by Adolph Böttger:

*O wende, wende deinen Lauf
im Thale blüht der Frühling auf!*

(O turn from this, your present course/springtime blossoms in the valley!) The first movement, to which Schumann originally gave the title "The Beginning of Spring," is in sonata-allegro form with a repeated exposition, development and recapitulation, and a coda that presents new material while accelerating toward a joyful conclusion.

The lyrical slow movement (originally titled "Evening") moves to E \flat major, with Schumann reserving the trombones for a magical moment toward the end. The scherzo ("Merry Playmates") opens with a dynamic D-minor melody derived from the preceding trombone phrase and features not one but two trios, the first shifting gears to a quick $\frac{2}{4}$ and D major, the second (after a repeat of the scherzo) to B \flat major and a faster $\frac{3}{4}$. The coda combines material from throughout the movement and leads directly to the finale, which returns to the home key of B \flat major. "I want to tell you that I would like to describe a farewell to spring," Schumann advised, "and therefore do not want it to be taken too frivolously."

— Jeff Eldridge

Orchestra Seattle • Seattle Chamber Singers • 2019–2020 50th Anniversary Season: Monuments

Origins

Saturday, October 5, 2019 • 7:30 p.m.
First Free Methodist Church

Carlos Garcia Fanfare [world premiere]
Darius Milhaud *La création du monde*
Carol Sams *The Earthmakers*

Memorials

Saturday, November 2, 2019 • 7:30 p.m.
First Free Methodist Church

Jennifer Higdon *blue cathedral*
Huntley Beyer *Circumference* [world premiere]
L. van Beethoven Symphony No. 3 ("Eroica")

Messiah

Saturday, December 14, 2019 • 2:00 p.m.
Plymouth Congregational Church

Sunday, December 15, 2019 • 2:00 p.m.
Bastyr Chapel • Kenmore

G.F. Handel *Messiah*, HWV 56

Ancestors

Saturday, February 15, 2020 • 7:30 p.m.
Location TBA

Quinn Mason *A Joyous Trilogy* [world premiere]
W.A. Mozart Clarinet Concerto, K. 622
Benjamin Lulich, clarinet
Igor Stravinsky *Le sacre du printemps*

Sacrifice

March 20, 2020 • 7:00 p.m.
St. Joseph Parish

J.S. Bach *St. Matthew Passion*, BWV 244

Celebration

Sunday, May 3, 2020 • 7:00 p.m.
Location TBA

Robert Kechley *Psalm 100*
Lili Boulanger *Psalm 24*
William C. White *Psalm 46* [West Coast premiere]
Maurice Ravel *Daphnis et Chloë* [complete]

Subscriptions and renewals available online at www.ossacs.org and in the lobby at intermission or after the concert. Subscribe by June 1, 2019, to lock in current prices (\$120 general admission, \$96 seniors, \$60 under 30). Prices will increase in June!

Soprano

Barb Anderson
 Lindsey Arrington
 Ann Bridges
 Sue Cobb
 Abigail Owens Cooper
 Cinda Freece
 Peggy Kurtz §
 Wini Leung
 Markéta Milerová
 Claire Nieman
 Natalie Perez
 Veena Ramakrishnan
 Kathleen Sankey
 Nancy Shasteen
 Cassie Van Pay

Tenor

Dan Charlson
 Ralph Cobb
 Tyler Freeman
 Aaron Keyt
 Jon Lange §
 Tom Nesbitt
 Jerry Sams
 Scott Shawcroft

Alto

Sharon Agnew
 Cheryl Blackburn
 Deanna Fryhle
 Pamela Ivezić
 Jan Kinney
 Theodora Letz
 Lila Woodruff May
 Laurie Medill §
 Audrey Morin
 Annie Thompson

Bass

Timothy Braun
 Andrew Danilchik
 Stephen Keeler
 Pavle Mgeladze
 Dennis Moore
 Glenn Ramsdell
 Steven Tachell
 Skip Viau
 William Willaford
 Richard Wyckoff §

§ *section leader*

Violin

Megan Ganeku
 Susan Herring
 Jason Hershey
 Manchung Ho
 Emmy Hoech
 Nestor Iwanojko
 Fritz Klein*
 Jean Provine
 Stephen Provine**
 Elizabeth Robertson
 Theo Schaad
 Janet Showalter
 Kenna Smith-Shangrow
 Nicole Tsong

Viola

Katherine McWilliams
 Lauren Lamont
 Stephanie Read
 Karoline Vass
 Sam Williams*

Cello

Marshall Brown
 Peter Ellis
 Christy Johnson
 Patricia Lyon
 Katie Sauter Messick
 Annie Roberts
 Matthew Wyant*

Bass

Jo Hansen*
 Steven Messick
 Chris Simison

Flute

Kate Johnson
 Shari Muller-Ho*

Piccolo

Melissa Underhill

Oboe

Rebecca Salmon*
 Margaret Siple

English Horn

John Dimond

Clarinet

Steven Noffsinger*
 Chris Peterson

Bass Clarinet

Cynthia Ely

Bassoon

Aaron Chang
 Jeff Eldridge*

French Horn

Barney Blough
 Laurie Heidt*
 Jim Hendrickson
 Matthew Kruse
 Carey LaMothe

Trumpet

Rabi Lahiri
 David Silverstein
 Janet Young*

Trombone

Chad Kirby
 Jim Hattori*
 Ryan Shepherd

Tuba

David Brewer

Timpani

Emmy Ulmer

Percussion

Ginny Bear

Harp

Bethany Man

Keyboard

Sheila Bristow

Theorbo

Kevin Payne

** *concertmaster*

* *principal*

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Vocal Texts and Translations

Es tönt ein voller Harfenklang

Es tönt ein voller Harfenklang
den Lieb' und Sehnsucht schwellen,
er dringt zum Herzen tief und bang
und läßt das Auge quellen.

O rinnet, Tränen, nur herab,
o schlage Herz, mit Beben!
Es sanken Lieb' und Glück ins Grab,
verloren ist das Leben!

— Friedrich Ruperti

Lied von Shakespeare

Komm herbei, komm herbei, Tod,
Und versenk' in Cypressen den Leib;
Lass mich frei, lass mich frei, Not,
Mich erschlägt ein holdseliges Weib.
Mit Rosmarin mein Leichenhemd,
O bestellt es!
Ob Lieb' ans Herz mir tödlich kommt,
Treu' hält es.

Keine Blum, keine Blum süß,
Sei gestreut auf den schwärzlichen Sarg;
Keine Seel', keine Seel' grüß
mein Gebein, wo die Erd' es verbarg.
Um Ach und Weh
zu wenden ab',
bergt alleine
mich, wo kein Treuer wall' ans Grab
und weine.

— translation: August Wilhelm von Schlegel

Der Gärtner

Wohin ich geh' und schaue,
In Feld und Wald und Tal,
Vom Berg hinab in die Aue;
Viel schöne, hohe Fraue,
Grüß ich dich tausendmal.

In meinem Garten find' ich
Viel' Blumen schön und fein,
Viel' Kränze wohl draus wind' ich
Und tausend Gedanken bind' ich
Und Grüße mit darein.

Ihr darf ich keinen reichen,
Sie ist zu hoch und schön,
Die müssen alle verbleichen,
Die Liebe nur ohnegleichen
Bleibt ewig im Herzen stehn.

Ich schein' wohl froher Dinge
Und schaffe auf und ab,
Und, ob das Herz zerspringe,
Ich grabe fort und singe,
Und grab mir bald mein Grab.

— Josef Karl Benedikt von Eichendorff

Gesang aus 'Fingal'

Wein' an den Felsen, der brausenden Winde
weine, o Mädchen von Inistore!
Beug' über die Wogen dein schönes Haupt,
lieblicher du als der Geist der Berge,

Intoning Is a Full-ringing Harp

Intoning is a full-ringing harp
With love and longing swelling,
It drills into the heart, deep and stirring
And leaves the eye quivering

Oh run, you tears, just run down,
Oh beat, you heart, with trembling!
Sinking are love and joy into the grave,
Forlorn is all of life.

— translation: William C. White

Song from Shakespeare

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse,
where my bones shall be thrown:
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

— *Twelfth Night*, Act II, Scene 4

The Gardner

Wherever I go and look,
In field and forest and valley,
From the mountain down to the meadow;
Most beautiful, virtuous lady,
Greet I thee a thousandfold.

In my garden I find
Many flowers lovely and fine,
Many wreaths from them I weave
And with a thousand thoughts and greetings,
Into them I bind.

None of these could enrich her,
She is too virtuous and lovely,
Next to her must all pale,
Only love without comparison
Remains forever in my heart.

I feign happy tidings
And busy myself with work,
And, though my heart is shattered,
I dig away and sing,
And soon I'll dig my grave.

— translation: William C. White

Song from "Fingal"

Weep on the rocks of roaring winds,
O maid of Inistore!
Bend thy fair head over the waves,
thou lovelier than the ghost of the hills;

wenn er um Mittag in einem Sonnenstrahl
über das Schweigen von Morven fährt.

Er ist gefallen, dein Jüngling liegt darnieder,
bleich sank er unter Cuthullins Schwert.
Nimmer wird Mut deinen Lieblich mehr reizen,
das Blut von Königen zu vergießen.

Trenar, der liebliche Trenar starb
O Mädchen von Inistore!

Seine grauen Hunde heulen daheim,
sie sehn seinen Geist vorüberziehn.
Sein Bogen hängt ungespannt in der Halle,
nichts regt sich auf der Haide der Rehe.

— translation: Eduard Brinckmeier

BWV 31

Der Himmel lacht!
die Erde jubiliert
Und was sie trägt in ihrem Schoß;
Der Schöpfer lebt!
der Höchste triumphiert
Und ist von Todesbanden los.
Der sich das Grab zur Ruh erlesen,
Der Heiligste kann nicht verwesen.

Erwünschter Tag! sei, Seele, wieder froh!
Das A und O,
Der erst und auch der letzte,
Den unsre schwere Schuld
in Todeskerker setzte,
Ist nun gerissen aus der Not!
Der Herr war tot,
Und sieh, er lebet wieder;
Lebt unser Haupt,
so leben auch die Glieder.

Der Herr hat in der Hand
Des Todes und der Hölle Schlüssel!
Der sein Gewand
Blutrot bespritzt in seinem bitterm Leiden,
Will heute sich
mit Schmuck und Ehren kleiden.

Fürst des Lebens, starker Streiter,
Hochgelobter Gottessohn!
Hebet dich des Kreuzes Leiter
Auf den höchsten Ehrentron?
Wird, was dich zuvor gebunden,
Nun dein Schmuck und Edelstein?
Müssen deine Purpurwunden
Deiner Klarheit Strahlen sein?

So stehe dann, du gottergebne Seele,
Mit Christo geistlich auf!
Tritt an den neuen Lebenslauf!
Auf! von des Todes Werken!
Lass, dass dein Heiland in der Welt,
An deinem Leben merken!
Der Weinstock, der jetzt blüht,
Trägt keine tote Reben!
Der Lebensbaum lässt seine Zweige leben!

when it moves in a sun-beam, at noon,
over the silence of Morven!
He is fallen! thy youth is low!
pale beneath the sword of Cuthullin!
No more shall valour raise thy love
to match the blood of kings.

Trenar, graceful Trenar died,
O maid of Inistore!
His grey dogs are howling at home;
they see his passing ghost.
His bow is in the hall unstrung.
No sound is in the hill of his hinds!
— James McPherson

The heavens laugh!
The earth doth ring with glory,
And all she bears within her lap;
Our Maker lives!
The Highest stands triumphant
And is from bonds of death now free.
He who the grave for rest hath chosen,
The Holy One, sees not corruption.

O welcome day! O soul, again be glad!
The A and O,
The first and also last one,
Whom our own grievous guilt
in death's own prison buried,
Is now torn free of all his woe!
The Lord was dead,
And lo, again he liveth;
As lives our head,
so live as well his members.
The Lord hath in his hand
Of death and also hell the keys now!
He who his cloak
Blood-red did splash
within his bitter passion,
Today will put on finery and honor.

Prince of being, mighty warrior,
High-exalted Son of God!
Lifteth thee the cross's ladder
To the highest honor's throne?
Will what thee once held in bondage
Now thy finest jewel be?
Must all these thy wounds of purple
Of thy radiance be the beams?

So therefore now, O soul to God devoted,
With Christ in spirit rise!
Set out upon the new life's course!
Rise, leave the works of dying!
Make thine own Savior in the world
Be in thy life reflected!
The grape vine which now blooms
Puts forth no lifeless berries!
The tree of life now lets its branches flourish!

Ein Christe flieht
Ganz eilend von dem Grabe!
Er lässt den Stein,
Er lässt das Tuch der Sünden
Dahinten
Und will mit Christo lebend sein.

Adam muss in uns verwesen,
Soll der neue Mensch genesen,
Der nach Gott geschaffen ist.
Du musst geistlich auferstehen
Und aus Sündengräbern gehen,
Wenn du Christi Gliedmaß bist.

Weil dann das Haupt sein Glied
Natürlich nach sich zieht,
So kann mich nichts von Jesu scheiden.
Muss ich mit Christo leiden,
So werd ich auch nach dieser Zeit
Mit Christo wieder auferstehen
Zur Ehr und Herrlichkeit
Und Gott in meinem Fleische sehen.

Letzte Stunde, brich herein,
Mir die Augen zuzudrücken!
Lass mich Jesu Freudenschein
Und sein helles Licht erblicken,
Lass mich Engeln ähnlich sein!
Letzte Stunde, brich herein!

So fahr ich hin zu Jesu Christ,
Mein' Arm tu ich ausstrecken;
So schlaf ich ein und ruhe fein,
Kein Mensch kann mich aufwecken,
Denn Jesus Christus, Gottes Sohn,
Der wird die Himmelstür auf tun,
Mich führn zum ewgen Leben.

A Christian flees
Full speed the tomb and dying!
He leaves the stone,
He leaves the shroud of error
Behind him
And would with Christ alive abide.

Adam must in us now perish,
If the new man shall recover,
Who like God created is.
Thou in spirit must arise now
And from sin's dark cavern exit
If of Christ the limbs thou art.

For since the head his limbs
By nature takes with him,
So can me nought from Jesus sever.
If I with Christ must suffer,
So shall I also in due time
With Christ again be risen
To glorious majesty
And God in this my flesh then witness.

Final hour, break now forth,
These mine eyes to close in darkness!
Let me Jesus' radiant joy
And his brilliant light behold then,
Let me angels then be like!
Final hour, break now forth!

So forth I'll go to Jesus Christ,
My arm to him extending;
To sleep I'll go and rest so fine,
No man could ever wake me,
For Jesus Christ, of God the Son,
He will the heav'nly door unlock,
To life eternal lead me.

— translation © Z. Philip Ambrose
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