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THE BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS  
George Shangrow, conductor

IN CONCERT

June 5, 1988

Kane Hall

Flos Campi

Ralph Vaughan Williams

Sam Williams, solo viola

INTERMISSION

Mass No. 6 in Eb Major

Franz Schubert

Kyrie  
Gloria  
Credo  
Sanctus  
Benedictus  
Agnus Dei

Soloists:

Mary Ann Landsverk, soprano (Credo)  
Kyla De Remer, soprano (Benedictus)  
Susanna Walsh, soprano (Beneticthus)  
Laurie Medill, alto  
Nancy Shasteen, alto  
Darren Hollenbaugh, tenor  
Robert Schilperoort, tenor  
Andrew Danilchik, bass  
Skip Satterwhite, bass

PROGRAM NOTES

by

Huntley Beyer

FLOS CAMPI by Ralph Vaughan Williams

Vaughan Williams was a British composer par excellence, having taken the baton and run British music up to a new, high standard. He was born in 1872 and died in his sleep in 1958. He composed right up to the end, finishing his ninth symphony when he was 85 years old. He studied and taught composition in England, though for a time, at the age of 36, feeling "lumpy and stodgy," he went to Paris to study with Ravel, who was 33. Ravel looked at his music and suggested he write a few minuets in the style of Mozart. Vaughan Williams refused and they became great friends.

Vaughan Williams wrote Flos Campi (Flower of the Field), nicknamed "Camp Flossie" by the first orchestra that played it, in 1925. It is for viola solo (played in this performance by Sam Williams, principal violist of the Broadway Symphony), wordless chorus and small orchestra. "The viola," wrote Vaughan Williams second wife Ursula, "with its capacity of warmth and its glowing quality, was the instrument he knew best." The piece is a continuous flow of music, although it is divided into six sections and at the beginning of each is a quotation from the "Song of Solomon," as follows:

1. "As the lily among thorns, so is my love among the daughters ....Sustain me with raisins, refresh me with apples, for I am sick with love."
2. "For lo, the winter is past, the rain is come and gone, the flowers appear on the earth, the time of singing of birds is come, and the voice of the turtle is heard in our land."
3. "I sought him whom my soul loveth, but I found him not...'I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him that I am sick with love'....'Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside, that we may seek him with thee?"
4. "Behold his bed, which is Solomon's, three score valiant men are about it...They all hold swords, being experts in war." 5. "Return, return, O Shulamite. Return, return that we may look upon thee...How beautiful are thy feet with sandals, O queenly maiden!"
6. "Set me as a seal upon thine heart."

The six sections do not tell a story, though there is a certain logic to the sequence, and the quotes do succeed each other in the "Song of Solomon" text in the Bible. The first two sections describe a woman full of longing love, the third describes her looking for her lover and not finding him (actually she is having a bad dream), the fourth describes the wedding procession of King Solomon, the fifth pictures the woman as the bride of Solomon (Shulamite) dancing for her groom, and in the sixth the woman asks for loyalty and faithfulness in the life to come.

The music is vintage Vaughan Williams: it is both romantic and carefully controlled, sensuous and complex, lush and poignant, modal and chromatic. Most sections follow the path of desire: they build, growing continually more climactic, then briefly subside. This is erotic music.

The first section, for example, begins sparsely with the oboe and solo viola. They play in two different keys, heightening the sense of sparseness and distance. The strings and bassoon enter, also in different keys, softly. Then the viola and flute state the second theme in unison. This theme is played then in chords, then canonically a fifth apart with the viola simultaneously stating the first theme, and then the chorus enters!

After some subsiding, the second section begins, and begins to build. Over a triplet background of choir and strings, the viola plays a long, rhapsodic, folkish melody in E dorian mode. The oboe joins in with a contrapuntal melodic line and finally the chorus joins the viola and sings the melody in unison. That this tune and others have a modal and folkish color to them is not surprising, for Vaughan Williams was very involved in the folk song revival in England. He studied folk and hymn tunes for years saying "close association with some of the best (as well as some of the worst) tunes in the world was a better musical education than any amount of sonatas and fugues." He also said, "We must cultivate a sense of musical citizenship," meaning the spirit of England was found and served in its folk roots.

The third section begins with the solo viola stating and developing the opening theme of the piece. This opening theme will come twice again, in the fifth and sixth sections, giving Flos Campi a unifying air, a narrative voice. In the third section the viola is clearly the distraught woman looking for her lover, and the women's chorus represents the daughters of Jerusalem. The chorus responds to the sad viola strains first with empathetic sighs, then with a reassuring, tuneful folk-like theme that soon rises in pitch, getting not only higher but louder and more urgent. This all leads to the next section and the man himself, Solomon. This section builds as others do: by a layering of themes followed by the entrance of the chorus. First there is a march theme, then on top of that the viola plays an aggressive, rhythmic theme, then the orchestra plays both themes while the viola lays out a more romantic, plaintive cry, then the chorus "Ah"s in for the climax.

The chorus climaxes into a slower, lyrical, romantic theme which is the beginning of section 5. Underneath this choral lyricism of section 5 the orchestra plays a Solomonic, march-like theme. In the middle of all this the violist plays excitedly all over the instrument. Everything builds to a very loud "agitato." At the climax of this the opening theme of the piece returns "FFF" in the orchestra and viola, and then things subside. This could be the end of the piece, where the original theme has found fulfillment, but it would be too quick of a fulfillment. Vaughan Williams puts in a last movement of pure romance and lyricism and sensuality. There is no anxiety or urgency now. It's rapture to the end.

#### MASS NO. 6 IN E-FLAT MAJOR (D.950) by Franz Schubert

Franz Schubert lived thirty-one years, from 1797-1828. In 1822 he contracted syphilis, and in 1828 died of typhoid fever. He died poor and not widely recognized. He was given a second class funeral and buried three graves away from Beethoven, who had died the previous year. In these thirty-one years Schubert wrote 9 symphonies, 22 piano sonatas, 35 chamber works, 17 operatic works, 6 masses, and over 600 songs. The Mass in E-flat was composed in June and July of the last year of his life, between the Symphony in C Major and the String Quartet. It is possible he wrote the mass hoping for an official appointment in Vienna. Salieri had died in 1826, and his deputy Joseph Eybler had succeeded him as Chief Court Director of Music. Schubert applied for the post of deputy conductor, but was turned down. Instead, Eybler's former assistant and popular opera composer Joseph Weigl was appointed.

The Mass in E-flat Major is a skillful setting of the Mass text, and harmony provides the key to the way the text is set. Each movement, section and phrase is carefully set in keys which mirror the movement of the text. For example, on the most general level, the whole piece is in E-flat major, with the Kyrie, Credo and Sanctus being in E-flat. The brighter, more celebratory Gloria text is set in the brighter dominant mode, B-flat. The quieter Benedictus text

is set in the more peaceful subdominant key relation, A-flat. The dark Agnus Dei text is set in C minor, which then modulates to the home key, E-flat major, for the final words, "Dona nobis pacem," "Give us peace." Such key considerations can be seen acting within each movement as well, and give the Mass an expressive motion mirroring the emotions of the text.

The opening Kyrie has a three-part design: a quiet Kyrie, complete with a romantic Schubert tune, a louder, more majestic Christe, then the Kyrie again with a few added dramatic moments. What is nifty is the modulation scheme. The keys that are modulated to comprise all the notes of the E-flat major scale (E-flat, F, G, A-flat, B-flat, C, D). The effect is one of constant motion with an underlying unity, that unity being the E-flat scale, the Mass scale.

The Gloria, like the Kyrie, is a trinitarian ABA form, but adds a fugue on the end. The opening section changes key with every textual phrase, and constantly alternates between the majestic and the peaceful, between words of glory and praise and words of peace and adoration. The second section amplifies this sense of contrast and drama in worship. The phrase "Lord God, Lamb of God, who takest away the sins of the world" is dark, fierce and in minor. The succeeding phrase, "have mercy upon us" is quiet and in the parallel major key. So first these phrases are set in G minor and G major, then repeated in C minor and C major, and again in D minor and D major. Such harmonic contrast is a means for expressing emotional change and meaning; the different emotions enhance and enlighten each other by their strong contrast with each other. One feels emotion more intensely by also feeling its opposite. The third section of the text, beginning "Quoniam tu solus sanctus," reprises the music of the first section, and the final section, beginning "Cum sancto spiritu," is a grand fugue in the same key, and functions as a huge coda, grounding the movement in grandiose praise.

The credo is another three-part, trinitarian ABA form plus fugue. The opening is simply stated, mostly in chordal movement. The middle, which is about the incarnation ("Et incarnatus..."), is, by contrast, sung by soloists and is much more lyrical and contrapuntal. The A section theme repeats with the resurrection and the key of transcendence ("Et resurrexit..."). The fugue extends the home key of E-flat major on the last phrase of text which has to do, appropriately enough for a long fugue, with life everlasting. The music of the Credo expresses the text interestingly. The objects of faith—God, Christ, and the Holy Spirit—are set simply and grandly, whereas the incarnation, the moment when the divine enters the human realm, is set lyrically, intimately, and passionately. Transcendence and immanence or other-ness and with-ness, are in this way both expressed. Also, within the incarnation section, both the birth and death of Jesus' life are contrasted. The birth is set in the light A-flat major, and the crucifixion is set in its darker cousin, A-flat minor.

The Sanctus/Hosanna/Benedictus is next. There is the striking Sanctus with its opening three chords that sound like the 'mysterium tremendum,' the awful mystery of God. There follows a celebratory Hosanna. Then there is a lyrical, peaceful Benedictus sung partially by the soloists. In lyrical sections such as this we see the sense of melody for which Schubert is justly famous. After this the Hosanna is repeated.

The final Agnus Dei begins with a theme derived from the setting of the "agnus dei" words in the Gloria, providing some internal reference and unity. There is in this movement more of Schubert's dramatic sense of contrast, which runs all through the Mass. Here the dark, accented "Agnus Dei" is contrasted to the peaceful and ultimately noble "Dona nobis pacem," "Give us peace."

Contrast is a part of all music, but Schubert's sense of contrast is this Mass is expressive in a particular way. Each movement has a very strong

contrast of emotions, expressing two sides of an act of praise, or of a religious understanding or experience. Praise, majesty, nobility and light are set next to humility, peace, judgment and darkness. One could say that the religious experience is a multifaceted, complex one, and that Schubert enables his listeners to grasp this by presenting all sides of it. The whole-ness and also the emotion of faith is approached through the contrast of its parts. The meaning is in the motion.

## I. KYRIE

*Andante con moto, quasi Allegretto; E flat major.*

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Lord, be merciful.  
Christ, be merciful.  
Lord, be merciful.

## II. GLORIA

*Allegro moderato e maestoso — Andante con moto —  
Tempo I — Moderato; B flat major.*

Gloria in excelsis Deo,  
et in terra pax hominibus bonae voluntatis!  
damus te, benedicimus te,  
ramus te, glorificamus te!  
Gratias agimus tibi propter magnam gloriam tuam,  
Domine Deus, Rex coelestis, Deus Pater omnipotens;  
Domine Jesu Christe, Fili unigenite.

Domine Deus, agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.

Quoniam tu solus sanctus,  
quoniam tu solus altissimus,  
quoniam tu solus Dominus!

Cum sancto Spiritu  
in gloria Dei Patris, amen!

Glory to God in the highest,  
and on earth peace 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,  
Lord God, King of heaven, God the Father omnipotent,  
Lord Jesus Christ, only-begotten Son.  
Lord God, Lamb of God,  
who takest away the world's sins,  
have mercy on us.

Because thou alone art holy,  
because thou alone art most high,  
because thou alone art the Lord!  
With the holy Spirit  
to the glory of God the Father, amen!

## III. CREDO

*Moderato — Andante — Tempo I; E flat major.*

Credo in unum Deum,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.  
Credo in unum Dominum Jesum Christum,  
credo in Filium Dei unigenitum,  
et ex Patre natum ante omnia saecula,  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero,  
per quem omnia facta sunt,  
qui propter nos homines  
et propter nostram salutem  
descendit de caelis:

Et incarnatus est de Spiritu sancto  
ex Maria virgine, et homo factus est:  
crucifixus etiam pro nobis sub Pontio Pilato,  
passus et sepultus est:

Et resurrexit tertia die  
secundum scripturas,  
et ascendit in caelum,  
sedet ad dexteram Patris,  
et iterum venturus est cum gloria,  
judicare vivos et mortuos,  
cuius regni non erit finis:

Et expecto 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.  
Confiteor unum baptismum  
in remissionem peccatorum mortuorum,  
et vitam venturi saeculi, amen.

I believe in one God,  
maker of heaven and earth,  
of things visible and invisible.  
I believe in one Lord, Jesus Christ,  
I believe in the only-begotten Son of God,  
born of the Father before all time,  
God of God, light of light,  
very God of very God,  
by whom all things were made,  
who for us men  
and for our salvation  
descended from heaven:

And was made incarnate of the holy Spirit  
by the virgin Mary, and was made man;  
and was crucified for us under Pontius Pilate,  
was dead and buried:

And rose again on the third day  
according to the scriptures  
and ascended into heaven,  
and sitteth at his Father's right hand,  
and will come again with glory  
to judge the quick and the dead,  
of whose reign there shall be no end.

I believe in the holy Spirit, the lord and giver of life,  
which proceedeth from the Father and the Son,  
which equal with the Father and Son  
shall be worshipped and glorified,  
as it was spoken by the prophets.  
I trust in one baptism  
for the remission of mortal sins,  
and in future life everlasting, amen.

#### IV. SANCTUS

*Adagio – Allegro, ma non troppo: E flat major.*

Sanctus Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua!  
Osanna in excelsis Deo, osanna!

Holy Lord God of Hosts!  
Heaven and earth are full of thy glory!  
Hosanna to God in the highest, hosanna!

#### V. BENEDICTUS

*Andante – Allegro, ma non troppo: A flat major.*

Benedictus qui venit in nomine Domini:  
Osanna in excelsis Deo, osanna!

Blessed is he who comes in the name of the Lord:  
Hosanna to God in the highest, hosanna!

#### VI. AGNUS DEI

*Andante con moto – Andante – Andantino: C minor – E flat major.*

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

Lamb of God, who takest away the world's sins,  
have mercy on us.  
Grant us peace.

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The Broadway Symphony/Seattle Chamber Singers needs your expert assistance. We need volunteers to help out in a variety of ways - from answering telephones in our office to preparing bulk mailings to ushering at concerts - the list is endless! If you are interested in donating your time and talent to become a member of our volunteer family, please call the office at 547-0427 and our volunteer coordinator, Maurine Eggertsen, will contact you.

## THE BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS

George Shangrow, *conductor*  
Sara Hedgpeth, *business manager*  
2115 North 42nd  
Seattle, WA 98103  
(206) 547-0427

## STAGE MANAGER

Ron Haight