



# Orchestra Seattle

## Seattle Chamber Singers

George Shangrow, music director

THIRTIETH ANNIVERSARY SEASON

## Abendmusik III

Sunday, June 13, 1999 • 7:00 PM

University Christian Church

Catherine Haight, *soprano* • Emily Lunde, *mezzo-soprano*

Stephen Wall, *tenor* • Brian Box, *baritone*

Orchestra Seattle • Seattle Chamber Singers

George Shangrow, *conductor*

JOHN BENNET *Weep, O mine eyes*  
*fl.* 1599

WILLIAM BYRD *Wounded I am*  
1542-1623

RICHARD EDWARDS *In going to my naked bed*  
1523-1566

JOHN FARMER *Fair Phyllis I saw*  
*fl.* 1599

THOMAS MORLEY *I love, alas, I love thee*  
1557-1602

GIOVANNI PIERLUIGI *My heart seemed as*  
DA PALESTRINA *though dying*  
1525-1594

FRANCIS PILKINGTON *Amyntas with his Phyllis Fair*  
1565-1638

FRANZ JOSEPH HAYDN  
1732-1809

Three Songs for Chorus  
*Alles hat seine Zeit – Der Augenblick – Die Warnung*

JOHANNES BRAHMS  
1833-1897

Five Partsongs for mixed chorus, Op. 104  
*Nachtwache I – Nachtwache II – Letztes Glück –  
Verlorene Jugend – Im Herbst*

### - Intermission -

JOHANN SEBASTIAN BACH  
1685-1750

Orchestral Suite No. 3, BWV 1068  
*Ouverture – Air – Gavotte I – Gavotte II – Bourrée – Gigue*  
  
*Ein feste Burg ist unser Gott, BWV 80*

Please help minimize noise by disconnecting signal watches and pagers. Flash photography is not permitted.  
This concert is made possible in part by: Classic KING-FM, Gretchen's Catering, Davis Wright Tremaine,  
the King County Arts Commission, the Corporate Council for the Arts, and University Christian Church.  
Special thanks to: Z. Philip Ambrose, Carol Sams, and Alan and Penelope Younge.

## Soloists

Baritone **Brian Box** is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. Mr. Box has appeared frequently with OSSCS as a soloist in cantatas and oratorios, and is featured on our recordings of Vaughan Williams' *Hodie* and Bach's Cantata No. 159. He is a regular performer with Northwest Opera in Schools, Etc. (NOISE), and Seattle Opera's education program, and made his Seattle Opera solo debut as the Corporal in *The Daughter of the Regiment*. Earlier this season, he was featured in our performances of Bach's *Christmas Oratorio* and Handel's *Messiah*, as well as Bach's *St. Matthew Passion* in Benaroya Hall.

Soprano **Catherine Haight** is well known to Seattle audiences for her performances of Baroque music. She is an accomplished performer of the oratorio repertoire, including all of the major works of Handel and Bach as well as works by Vivaldi, Purcell, Mozart, Haydn, Beethoven, Brahms and others. For the past five years, Ms. Haight has been a guest soloist with the Pacific Northwest Ballet in their acclaimed production of *Carmina Burana*. She traveled with them to Australia to perform as part of the Melbourne Festival in 1995, and to the Kennedy Center for three performances in 1996. She recently recorded Mendelssohn's *Lobgesang* with Philharmonia Northwest and appeared as guest soloist with the Northwest Mahler Festival for their performance of the Symphony No. 2 in Meany Hall. She will record *Carmina Burana* with the Seattle Choral Company at the end of this month, and will perform that work for their millenium performance on New Year's Eve.

One of the region's premier mezzo-sopranos, **Emily Lunde** is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream*. Her repertoire runs the gamut from early music and classical to contemporary works, with a special affinity for music of the Baroque period, having performed all of the great Bach passions as well as many of Handel's fabulous oratorios. Earlier this season, Ms. Lunde joined OSSCS for performances of Ravel's *Shéhérazade* and Bach's *St. Matthew Passion* in Benaroya Hall.

A resident singer of the Pacific Northwest, tenor **Stephen Wall** has appeared often with OSSCS, including performances of Bach's *St. Matthew Passion*, *St. John Passion*, and the *b minor Mass*. He has performed with Seattle Opera in Wagner's *Tannhäuser* and *Die Meistersinger*, with the Seattle Symphony in Mendelssohn's *Lobgesang*, and with the Vancouver Symphony in music of Bach and Wagner. Mr. Wall has also sung with the Bellevue Philharmonic, Northwest Chamber Orchestra, Seattle Bach Festival, Seattle Choral Company, and the orchestras of Spokane, Everett and Yakima. Last fall he was featured in Portland Opera's production of Verdi's *Rigoletto*. A frequent soloist with OSSCS, he joined us season for performances of Bach's *Christmas Oratorio* in December and the *St. Matthew Passion* in Benaroya Hall on Good Friday.

## Orchestra Seattle

<b>Violin</b>		<b>Viola</b>	<b>Oboe</b>	<b>Trumpet</b>
Dajana Akrapovic	Annette Neuenschwander	Beatrice Dolf	Tim Garrett	John Falskow
Alison Han	Susan Ovens	Saundrah Humphrey	Shannon Hill*	Gordon Ullmann*
Sue Herring	Leif-Ivar Pedersen**	Jim Lurie		Janet Young
Maria Hunt	Theo Schaad	Katherine McWilliams*	<b>English Horn</b>	<b>Timpani</b>
Pam Kummert			Taina Karr	Daniel Oie
Eileen Lusk	<b>Bass</b>	<b>Cello</b>	<b>Bassoon</b>	<b>Harpichord</b>
Avron Maletzky	Jo Hansen	Julie Reed	Jeff Eldridge	Robert Kechley
		Valerie Ross*		

## Seattle Chamber Singers

<b>Soprano</b>	Paula Rimmer	Sharon Fuller	<b>Tenor</b>	<b>Bass</b>
Barbara Anderson	Nancy Shasteen	Christine Hackenberger	Alex Chun	Andrew Danilchik
Sue Cobb	Liesel Van Cleeff	Susan Maloff	Ralph Cobb	Douglas Durasoff
Crissa Cugini		Adrienne McCoy	Jon Lange	Christopher Jones
Kyla DeRemer	<b>Alto</b>	Suzi Means	Timothy Lunde	Dennis Moore
Susan Dier	Laila Adams	Laurie Medill	Tom Nesbitt	Philip Rohrbough
Cinda Freece	Sharon Agnew	Nancy Robinson	Vic Royer	John Stenseth
Kiki Hood	Julia Akoury-Thiel	Annie Thompson	Jerry Sams	Rick Wyckoff
Lorelette Knowles	Jane Blackwell	Kristin Zimmerman	David Zapolsky	
Jill Kraakmo	Shireen Deboo			
Nancy Lewis	Deanna Fryhle			

## Libretto

I love, alas, I love thee  
I love, alas, I love thee,  
My dainty darling.  
Come kiss me then, come kiss me, Amaryllis,  
More lovely than sweet Phyllis.

Weep O mine eyes  
Weep O mine eyes, and cease not:  
Alas these your springtides, methinks increase not.  
O when, O when begin you  
To swell so high that I may drown me in you?

Wounded I am  
Wounded I am, and dare not seek relief,  
For this new stroke, unseen but not unfelt;  
No blood nor bruise is witness to my grief,  
But sighs and tears, wherewith I mourn and melt.

## Program Notes

When he was 38, Johann Sebastian 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* – all the while occupied by the cares of his large family, his 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. He died July 28, 1750, leaving a modest worldly estate, but a stupendous wealth of musical treasures to succeeding generations.

Bach's four orchestral suites were most likely composed between 1718 and 1722, while he was employed at Cöthen, and later revised for the Leipzig orchestra, which included trumpets. Scored for two oboes, three trumpets, timpani, strings and continuo, BWV 1068 – like Bach's other three essays in this form – begins with a slow-fast-slow overture (with fugal central section) followed by several dance movements. The D major suite also includes an "air" – in this case one of the most beloved of all melodies, known (because of a later arrangement for solo violin) as the "Air on the G String" (even though using the G string would be quite awkward in the original key).

Bach's chorale cantata, *Ein feste Burg* ("A mighty fortress"), is based on the famous Lutheran hymn describing the Christian believer's struggle with, and ultimate victory over, the Devil, through the power of Christ. The enlargement of a cantata composed in 1715 in Weimar, the final version may have been performed for the first time at the Reformation Festival of 1724. The work consists of eight movements that fall into two sections. The opening chorus, a mighty contrapuntal "fortress" built on the first verse of the hymn, is "probably the climax of Bach's vocal choral creative work," according to Alfred Dürr. It displays Bach's unsurpassed mastery of technical construction and aural effect. The individual lines of the chorale melody are in turn treated fugally against the backdrop of an instrumental canon (a musical "weapon" deployed frequently throughout the work!) that presents the hymn tune phrases in long notes, first in the highest instruments, and immediately thereafter in the lowest. In the second movement, a duet for soprano and bass, the strings play a martial motif, while the soprano, accompanied by the first oboe, sings the chorale's second verse to the lightly-ornamented hymn tune, and the bass presents in virtuosic lines the commenting text by Salomon Frank. A bass recitative leads into an arioso in which the voice and continuo begin their phrases in canon. In the pastoral soprano aria that follows, Jesus is invited into the cleansed heart in ecstatically soaring lines. Warfare resumes in the fourth movement: the choir presents a united front as it declaims the lines of the chorale's third verse in unison, while the orchestra, which begins the movement with the first phrase of the hymn melody played in dance-like eighth notes in the bass, goes on to confront the choir with a furious barrage of battle motifs. The second, more subdued part of the cantata opens with a tenor recitative and arioso that encourage the believer to stand bravely against the Foe beneath the banner of Jesus. Next comes a duet for tenor and alto: long, flowing lines depict the blessedness of the believer, in the solo instruments, and canonically in the voices; the battle motifs of the earlier movements fade into brief orchestral

echoes. The cantata closes with a straightforward four-part choral setting of the last stanza of the believer's battle hymn: God's power has triumphed over Evil, and peace reigns.

The great German master of compositional craft, Johannes Brahms (1833-1897), gave the world *A German Requiem*, four symphonies, four concertos, and many songs, piano pieces, and chamber works. More than any other composer of the second half of the 19th century, Brahms was responsible for resurrecting "absolute" music – compositions meant to be heard simply as tapestries of sound rather than as works that illustrate a scene or tell a story ("program music").

In Brahms' five partsongs for mixed chorus, Op. 104, all but one of which were composed in 1888, texts of nostalgic melancholy and resignation are set to music of a dark but ravishing richness as the composer faces his own mortality. The first three songs, for six-part choir, SAATBB, display the kind of imitative exchanges between the upper and lower sets of voices that Brahms usually employed only in his sacred choruses. In the fourth song, set for SATBB, energetic sections featuring canonic writing, representing the carefree days of youth, alternate with slower-paced, more romantically chordal sections that lament youth's loss. The last partsong, for SATB chorus, was written two years earlier than the others. A chromatic, dark, and deeply depressive setting of Klaus Groth's gloomy text, it nonetheless represents the culmination of Brahms' secular choral writing.

Franz Joseph Haydn (1732-1809) can be considered the "father" of the Viennese musical classicism of the turn of the 19th century whose most famous representatives were Mozart and Beethoven. He developed this style epoch's characteristic compositional forms and genres, such as the four-movement symphony and the string quartet. In his operas, chamber music, symphonies, sonatas, and sacred music, Haydn displays a playful sense of humor and a sparkling imagination as he integrates elements of folk music and whimsical coloristic effects into "serious" works.

In 1796, Haydn began to write thirteen three- and four-part songs with piano accompaniment. "These songs were composed purely *con amore*, in happy hours, without commission," he said. They may have been intended originally as solo trios and quartets with accompaniment, but in a letter Haydn wrote in 1804, he indicated that at least one of them could be sung by an "entire chorus", and they are indeed ideal for a chamber choir. Eight of the songs (including "Der Augenblick") are settings of texts by Karl W. Ramler (1725-1798), and four of the texts are by Christian F. Gellert (1715-1769). One text, "Die Warnung" ("The Warning"), is by an unknown poet who warns the hearer to beware of scorpions and the trickery and craft that are concealed under the stones where the darkness is. Haydn himself might have written this delightfully silly text as a joke.

Madrigals are short, entertaining, secular compositions for four to six unaccompanied voice parts. This musical form was especially popular in Italy and England during the 16th century. These works often contain sections of music and text that are repeated, and feature contrasting passages of chordal and imitative writing. Their texts often express the mirth and misery of love, and contain mythological references. Our madrigalian smorgasbord provides the listener with a delectable sampling of their delightful textural, rhythmic, harmonic, and emotional variety.

– Lorelette Knowles

# ORCHESTRA SEATTLE SEATTLE CHAMBER SINGERS

1999-2000 SUBSCRIPTION SEASON

## Opening Gala

Sunday, October 24, 1999, 3:00 PM  
S. Mark Taper Foundation Auditorium – Benaroya Hall

VAUGHAN WILLIAMS: *Serenade to Music*  
R. THOMPSON: Symphony No. 2  
TBA: Piano Concerto  
WILLIAMS: Suite from *Star Wars* Episode I: *The Phantom Menace*

## Winds, Strings and Glass

Friday, November 19, 1999, 8:00 PM  
Illsley Ball Nordstrom Recital Hall – Benaroya Hall

STRAVINSKY: Symphonies of Wind Instruments  
ELGAR: Serenade for Strings  
HAYDN: Symphony No. 98  
ZEITLER: Concerto for Glass Armonica and Orchestra

## Monteverdi Vespers

Sunday, December 5, 1999, 7:30 PM  
St. James Cathedral

MONTEVERDI: *Vespro della Beata Vergine* (1610)

## Messiah

Saturday, December 18, 1999, 7:00 PM  
Sunday, December 19, 1999, 3:00 PM  
Locations TBA

HANDEL: *Messiah*

## Diverse Odes and Sundrie Ayres

Sunday, February 20, 2000, 3:00 PM  
Illsley Ball Nordstrom Recital Hall – Benaroya Hall

PURCELL: *Ode for St. Cecilia's Day*  
MOZART: Work TBA  
GRAINGER: Folk song settings  
HANDEL: Concerto Grosso

## B minor Mass

Friday, March 24, 2000, 8:00 PM  
S. Mark Taper Foundation Auditorium – Benaroya Hall

BACH: Mass in b minor, BWV 232

## Old Wine in New Bottles

Friday, April 28, 2000, 8:00 PM  
Illsley Ball Nordstrom Recital Hall – Benaroya Hall

STRAVINSKY: Dumbarton Oaks Concerto  
RESPIGHI: Ancient Airs and Dances  
R. STRAUSS: Divertimento after Couperin

## Elijah

Friday, June 2, 2000, 8:00 PM  
S. Mark Taper Foundation Auditorium – Benaroya Hall

MENDELSSOHN: *Elijah*

*Artists and repertoire are subject to change.*

## 1999-2000 Season Ticket Prices

	Taper Auditorium	Recital Hall	General	Senior	Student
A	Founders Tier	Center	180 144	140 112	40*
B	Main Floor Center	Center	150 120	110 88	40*
C	Main Floor Side/Rear Or Second Tier	Perimeter	120 96	80 64	40*
D	Third Tier	Perimeter	105 84	65 52	40*

\*\$5 student tickets are not discounted. Student seating is in section D. \$5 student tickets are available in sections A, B or C with the purchase of an equal or greater number of general or senior tickets in the same section. Students may also purchase tickets in sections A, B or C at the discounted senior rate.

## To order tickets:

1. At the season ticket table in the lobby.
2. Purchase online at [www.ossacs.org](http://www.ossacs.org)
3. **Mail** your order form (available in the lobby) to:  
**OSSCS**  
1305 Fourth Avenue, Suite 402  
Seattle, WA 98101
4. **FAX** your order form to **206-367-0241**.
5. Call **206-682-5208**.

Only season tickets are available at this time – single tickets go on sale July 15.

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