

Irreverent Reverence

Saturday, February 6, 2016 • 7:30 PM
First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
Clinton Smith, conductor



JOHANNES BRAHMS (1833–1897)
Academic Festival Overture, Op. 80

Allegro — L'istesso tempo, un poco maestoso — Animato — Maestoso

JEAN SIBELIUS (1865–1957)
Violin Concerto in D minor, Op. 47

I. *Allegro moderato — Largamente — Allegro molto — Moderato assai —
Allegro moderato — Allegro molto vivace*

Adrian Steele, violin

— **intermission** —

GABRIEL FAURÉ (1845–1924)
Requiem in D minor, Op. 48

Introitus et Kyrie
Offertorium
Sanctus
Pie Jesu
Agnus Dei
Libera me
In paradisum

Karina Brazas, soprano
Ryan Bede, baritone

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 for all of their assistance in making OSSCS's 46th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.

Violin

Lauren Daugherty⁺
 Dean Drescher
 Karen Frankenfeld⁺
 Alexander Hawker
 Stephen Hegg
 Jason Hershey
 Manchung Ho⁺
 Maria Hunt
 Fritz Klein^{**}
 Pam Kummert
 Mark Lutz
 Davis Reed
 Theo Schaad
 Lily Shababi
 Janet Showalter*
 Kenna Smith-Shangrow
 June Spector

Viola

Lauren Lamont
 Chyna Mapel
 Katherine McWilliams*
 Emily O'Leary
 Stephanie Read
 Robert Shangrow
 Karoline Vass

Cello

Peter Ellis
 Max Lieblich
 Patricia Lyon
 Katie Sauter Messick
 Annie Roberts
 Valerie Ross
 Carrie Sloane
 Matthew Wyant*

Bass

Jo Hansen*
 Ericka Kendall
 Kevin McCarthy
 Chris Simison

Flute

Virginia Knight
 Shari Muller-Ho*

Piccolo

Melissa Underhill

Oboe

Rebecca Rice*
 Derek Stephenson

Clarinet

Steven Noffsinger*
 Chris Peterson

Bassoon

Jeff Eldridge
 Judith Lawrence*

Contrabassoon

Michel Jolivet

Horn

Barney Blough
 Laurie Heidt*
 Jim Hendrickson
 Sue Perry

Trumpet

Rabi Lahiri
 Oscar Thorp
 Janet Young*

Trombone

Cuauhtemoc Escobedo*
 Chad Kirby
 Jim Hattori

Tuba

David Brewer

Percussion

Ginny Bear
 Kathie Flood
 Dan Oie*
 Amy Vandergon

Harp

Sophie Baird-Daniel

Organ

Paul Tegels

Soprano

Barb Anderson
 Sue Cobb
 Crissa Cugini
 Olivia Davis
 Joan Dirska
 Cinda Freece
 Lindsey Hittmeier
 Kiki Hood
 Ashley Hussman
 Jill Kraakmo
 Peggy Kurtz §
 Kathleen Sankey

Alto

Sharon Agnew
 Julia Akoury-Thiel
 Cheryl Blackburn
 Jane Blackwell
 Deanna Fryhle
 Rose Fujinaka

Pamela Ivezić

Jan Kinney
 Lorelette Knowles
 Theodora Letz
 Lila Woodruff May
 Laurie Medill §
 Cathrine Morrison
 Annie Thompson
 Brittany Walker

Tenor

Ron Carson
 Alex Chun
 Ralph Cobb
 Jon Lange §
 German Mendoza Jr.
 Tom Nesbitt
 Victor Royer
 David Zapolsky

Bass

Timothy Braun
 Greg Canova
 Andrew Danilchik
 Douglas Durasoff
 Daniel Hericks
 Stephen Keeler
 Dennis Moore
 Steven Tachell
 Skip Viau
 Richard Wyckoff §

** *concertmaster*

* *principal*

+ *Fauré viola*

§ *section leader*

OSSCS presents: Chamber Music at Unique Venues Chamber Music II

Sunday, February 28, 2016 • 6:00–8:00 p.m.

Woodhouse Wine Estates in Woodinville

Schumann String Quartet in F, Op. 41, No. 2

Orchestra Seattle String Quartet

Maslanka Quintet for Winds No. 4

Spiritus Winds

Ewald Brass Quintet No. 2 in Eb, Op. 6

Olympic Brass Ensemble

Ticket price (\$25) includes one glass of Woodhouse's signature Riesling and hors d'oeuvres, with dedicated bartender for Woodhouse wine tasting by the glass. Fewer than 25 tickets remain!

Chamber Music III

Sunday, April 3, 2016 • 6:00–8:00 p.m.

Shafer Baillie Mansion on Capitol Hill

Schubert Octet in F major, D. 803

Steven Noffsinger, clarinet • **Laurie Heidt**, horn

Judith Lawrence, bassoon • **Karen Frankenfeld**, violin

Jason Hershey, violin • **Katherine McWilliams**, viola

Peter Ellis, cello • **Jo Hansen**, bass

Ticket price (\$25) includes one glass of wine and hors d'oeuvres, with dedicated bartender for wines by the glass. Fewer than 10 tickets remain!

Tickets (advance purchase only) available in the lobby during intermission or after this evening's performance. Also available online at www.ossccs.org or by phone at 1-800-838-3006.

About the Violin Soloist

Violinist **Adrian Steele**, winner of the 2015–2016 OSSCS Concerto Competition, is a student of Ron Patterson, having previously studied with Mihoko Hirata and Tracy Helming. A sophomore at Garfield High School in Seattle, he is a member of Garfield's Symphonic Orchestra and also pursues musical studies at the Seattle Conservatory of Music. Adrian has received awards at numerous festivals and competitions, most recently winning the 2015 Coeur d'Alene National Young Artists' High School competition and the 2014 Seattle Young Artists' Music Festival Concerto Competition. As a soloist, he has performed with several orchestras, including the Eastside Symphony, Philharmonia Northwest and Coeur d'Alene Symphony. Adrian has spent summers at the Bowdoin Music Festival in Brunswick, Maine, and the Music in the Mountains Conservatory in Durango, Colorado, and has participated in masterclasses with Ida Kavafian, Robert Lipsett, Cyrus Forough, Grigory Kalinovsky and Paul Kantor. In his free time, he enjoys playing soccer, hiking, busking at Pike Place Market and collecting vinyl records.

Program Notes

Johannes Brahms

Academic Festival Overture, Op. 80

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He composed this overture at Bad Ischl, Austria during the summer of 1880 and conducted its first performance in Breslau, Germany (now Wrocław, Poland) on January 4, 1881. The score calls for pairs of woodwinds plus piccolo and contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion and strings.

The following is adapted from notes George Shangrow wrote for a November 1996 Orchestra Seattle performance.

By the time Brahms was in his 40s, honors began to pour in from abroad, including the offer of an honorary doctorate from Cambridge in 1876—which the composer declined, due to his aversion to traveling across salt water. (He declined a second offer from the same institution in 1892!) Brahms did, however, accept such an honor from the University of Breslau in 1879 and, while he did not attend the ceremony hailing him as “first among contemporary masters of serious music,” he did eventually thank them with the slightly mocking *Academic Festival Overture*. Although Brahms never attended college, he had spent a month during 1853 socializing with his friend Joseph Joachim, then enrolled at the University of Göttingen, and he likely drew upon those happy memories to create what he called “a very jolly potpourri of student songs.”

Brahms premiered the work in early 1881 at the Konzerthaus in Breslau, somewhat to the consternation of the university officials—many an academic head was shaken as they watched the composer conducting his “tribute” to higher education. I am not convinced that the use of “student beer-hall” songs in the overture was as much of a slight as the academics thought—after all, Brahms *had* previously

written them to express his gratitude for the honor, saying that he wanted to come to Breslau for some “doctoral beer and skittles.”

The overture, which to me exemplifies Brahms' command of and commitment to musical form, opens in the tavern with a tune intimately associated with beer mugs. Although this serves as the principal theme, constantly recurring, it does not hold the leading place in the overture, as the student songs that follow clearly outshine it. First comes the student hymn “Wir hatten gebauet ein stattliches Haus” (“We Have Built a Stately House”) played by the strings, then brass and woodwinds, after which—with full orchestra—the principal theme returns in altered form. Another student song appears in the second violins and violas: “Der Landesvater” (“The Father of Our Country”). Instead of a development section, Brahms takes a ribald turn with a fun orchestration (led by bassoons) of a song that ridicules freshmen: “Was kommt dort von der Höh’” (“What Comes from Afar,” known as *The Fox-Ride*). There is wonderful playing about with all these themes until finally the great medieval student song “Gaudeamus igitur” (“Therefore, Let Us Be Merry”) is shouted in an orchestral splendor and richness for which Brahms is so famous.

— George Shangrow

Jean Sibelius

Violin Concerto in D minor, Op. 47

Sibelius was born in Tavestehus, Finland, on December 8, 1865, and died at Jävenpää on September 20, 1957. He began writing this concerto in September 1902, completing a preliminary version in early 1904 and conducting the premiere in Helsinki on February 8, 1904, with Victor Nováček as soloist. Sibelius then made extensive revisions to the concerto, which debuted in its final form in Berlin on October 19, 1905, with Karl Halíř as soloist and Richard Strauss conducting. The accompaniment uses pairs of woodwinds, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

“Sibelius was not merely the most famous composer Finland ever produced,” writes Alex Ross in *The Rest Is Noise*, “but the country's chief celebrity in any field.” The son of a Swedish-speaking doctor (who died of typhus before the boy reached age three), Sibelius learned Finnish in school, changing his given name of Janne to the French Jean.

At age 14 he began formal violin lessons, later writing, “the violin took me by storm, and for the next 10 years it was my dearest wish, my overriding ambition, to become a great virtuoso.” An ill-fated audition for the Vienna Philharmonic on January 9, 1891, put an end to that dream: “when he got back to his room Sibelius broke down and wept,” reported biographer Erik Tawaststjerna. “Afterwards he sat at the piano and began to practice his scales.”

Sibelius now focused wholeheartedly on composition. He would make a far greater contribution to the art of violin playing through his one and only concerto for the instrument than he could ever have hoped to do as a performer.

A decade later, after the success of his first two symphonies, Sibelius began to gather ideas for a violin con-

certo. German violinist Willy Burmester provided steady encouragement, declaring the piano score “magnificent!” Initially Burmester was to have played the premiere, but when Sibelius hastily rescheduled the first performance, the task fell to a far lesser violinist and the concert turned out to be something of a disaster.

Over the next year, Sibelius reworked the concerto, making significant structural changes (including the removal of a second cadenza near the end of the first movement) and revising the orchestration to improve balances between soloist and orchestra. Burmester, showing no ill feelings, offered to premiere the new version, but Sibelius bowed to pressure from his publisher to bestow that honor on the concertmaster of the Berlin Philharmonic. (Burmester then vowed he would never perform the work — and he never did.)

The October 1905 premiere of the concerto in its final form garnered a better reaction from critics, with one reviewer comparing Sibelius to “the Nordic winter landscape painters who through the distinctive interplay of white on white, secure rare, sometimes hypnotic and sometimes powerful, effects.” Composer Richard Strauss, who conducted that performance, later declared, “I know more about music than Sibelius, but he is the greater composer.”

— Jeff Eldridge

Gabriel Fauré

Requiem in D minor, Op. 48

Fauré was born in the Midi-Pyrénées region of France on May 12, 1845, and died in Paris on November 4, 1924. He began composing his Requiem around 1886, premiering an early version on January 16, 1888, in Paris' Church of La Madeleine. Subsequent concert performances at the same church in 1888 and 1893 expanded the orchestration and incorporated two new movements. On July 12, 1900, at the Trocadéro in Paris, Paul Taffanel conducted the first performance of a version for full orchestra. In addition to chorus and soprano and baritone soloists, the edition used this evening calls for 2 bassoons, 4 horns, 2 trumpets, timpani, harp, organ and strings (with solo violin and divisi viola and cello sections).

“For me, art, and especially music, exist to elevate us as far as possible above everyday experience.” So said Gabriel Fauré, a French composer, organist, pianist and teacher whom Aaron Copland called “the Brahms of France.” A handsome and personable “man of affairs” (called “the cat” by his friends), Fauré sported a prominent mustache and possessed a great gift for melody as well as a reputation as the finest of all composers of French songs. He was not overtly religious (even though much of his career centered around church music) and composed no solo organ music (despite being an excellent performer on that instrument).

The youngest of six children, Fauré learned to play the piano as a child, and was enrolled at the age of nine in the School for Religious and Classic Music in Paris — at which the eminent composer Camille Saint-Saëns taught piano, composition and “modern” music — to prepare for a church musician’s career. In 1866, after spending 11 years there and

finding a lifelong friend and mentor in Saint-Saëns, Fauré became a church organist in Rennes. He fought in the Franco-Prussian War, was discharged following the siege of Paris, spent time as a refugee in Switzerland during 1871, and in the fall of that year was appointed assistant to organist-composer Charles-Marie Widor at the famous church of Saint-Sulpice in Paris, becoming in 1874 the secretary of the Société Nationale de Musique, founded by Saint-Saëns for the promotion of French music.

At about that time, Fauré began to substitute as organist for Saint-Saëns at the Church of the Madeleine when the famous composer was on tour, becoming choirmaster there in 1877. To ease his pain and depression following the fracture of his engagement to the daughter of a prominent singer (initiated by the young lady for unrevealed reasons), the budding composer traveled, was thrilled at meeting Franz Liszt, and attracted attention with the first performance of his violin sonata.

Fauré married in 1883, but this union was not a happy one: a matchmaker supposedly suggested three names to him and he chose that of Marie Fremiet by pulling it from a hat! The two were affectionate but had little in common — Marie was not pleased by her husband’s absences, his aversion to domestic existence, and his active extramarital love life — so the two parted company after the birth of two sons, although they did write to one another. During the early 1890s, the composer had an affair with Emma Bardac, who eventually married Claude Debussy, and he dedicated the *Dolly Suite* of piano pieces to Emma’s daughter (thought by some to be Fauré’s). His next romantic relationship, with pianist Marguerite Hasselmans, was quite overt and lasted through the remainder of Fauré’s life.

His church duties at the Madeleine and private teaching provided Fauré with a living during this period, and he published songs and piano pieces and worked on a *Requiem*, the composition for which he is best known. Between 1892 and 1905, his circle of friends and supporters widened, he traveled frequently, and he wrote the well-known incidental music for the English premiere of Maurice Maeterlinck’s 1898 play *Pelleas et Mélisande*. In 1896, Fauré became professor of composition at the Paris Conservatoire (of which he was appointed head in 1905, earning the epithet “Robespierre” due to his radical reforms) as well as chief organist at the Church of the Madeleine when his predecessor there, Théodore Dubois, assumed leadership of the Conservatoire.

Fauré’s reputation as a great composer of vocal, piano and chamber music and also as an outstanding teacher grew over the ensuing decade, but at about the time he was elected to the Institut de France (1909), his hearing began to deteriorate. The final years of his life were very creative and productive, but poor health and almost complete deafness caused his retirement from the Conservatoire in 1920. The Grande Croix of the Legion d’Honneur was bestowed upon him at a national celebration at the Sorbonne in 1922. Despite his failing health, he continued to teach and encourage promising students, among them Maurice Ravel and Nadia Boulanger (one of the 20th century’s most famous composi-

tion instructors) until his death from pneumonia, brought on by years of heavy smoking.

Fauré wrote his *Requiem* “for the pleasure of it,” not for any particular person or occasion (although both his parents had died around the time he began its composition). About it, he commented: “Everything I managed to entertain by way of religious illusion I put into my *Requiem*, which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest.” He told an interviewer: “It has been said that my *Requiem* does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration toward happiness above, rather than as a painful experience. The music of Gounod has been criticized for its overinclination toward human tenderness. But his nature predisposed him to feel this way: religious emotion took this form inside him. Is it not necessary to accept the artist’s nature? As to my *Requiem*, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different.”

The *Requiem* exists in three versions. The first, performed in 1888 at the funeral of architect Joseph Lesoufaché in the Church of the Madeleine (after which the priest told Fauré, “We don’t need all these novelties: the Madeleine’s repertoire is quite rich enough.”), had only five movements, scored for a choir of boys and men, a solo boy treble, organ and strings. Two years later, Fauré incorporated into the work his 1877 “*Libera me*” (originally for baritone soloist and organ) and his 1889 “*Offertory*,” enlarging the orchestra to include French horns, trumpets and bassoons. This incarnation of the *Requiem* (which you will hear this evening) debuted in January 1893 but disappeared until, during the late 1980s, English composer and conductor John Rutter unearthed, edited and performed it. A score for full orchestra, requested by Fauré’s publisher, materialized around 1900, possibly made by Fauré’s friend and best pupil, Jean Roger-Ducasse, or by someone working for the publisher (this version was performed at the composer’s funeral).

The *Requiem*’s **Introit** captures listeners’ attention with a startling unison orchestral D, after which the chorus enters softly and rests upon the text “*Requiem aeternam*.” “*Light perpetual*” dawns gloriously and then fades; tenors take up the prayer for everlasting rest, after which sopranos request that praise be offered in Sion, and all the voices then gather together. Choral voices open the *Kyrie* with the *Introit*’s central tenor melody; the cries of “*Christe*” diminish in intensity as they are repeated, and a murmured “*Kyrie*” closes the movement.

The **Offertory** features a canon between altos and tenors, who pray—one after the other—for the deliverance of the souls of the departed, ending their petitions together before basses join them. After the solo baritone asks, chant-like, that praise might accompany offerings and prayers, four-part imitative choral polyphony closes the movement as more fervent prayers for deliverance from eternal punishment are offered.

Sopranos begin the **Sanctus** simply and softly; men’s voices echo their rising and falling three-note melody against a background of ethereal, arpeggiated harp figurations while solo violin sings a sweet, supple countermelody. Grand chords and a triumphant fanfare lead men’s voices (and then the women’s) into praise of God in the highest, after which the harp arpeggios return, the violin melody ascends like incense, and the full chorus whispers “*Sanctus*.”

At the heart of the *Requiem* lies the gentle, soulful **Pie Jesu**, a solo soprano prayer for rest—eternal rest. A flowing orchestral passage opens the **Agnus Dei** and introduces a soaring tenor melody. The full chorus petitions the Lamb of God for rest in anxious, unsettled chords, after which the tenors intensify the prayer. “*Light perpetual*” shines from the six-part chorus, the *Requiem*’s opening request for everlasting rest returns in the chorus, and the orchestra closes the movement with the *Agnus Dei*’s brief opening melody.

The baritone soloist opens the **Libera Me** with a widely leaping melody that leads to homophonic expressions of fear by the chorus. The Day of Wrath blazes forth with brass and then dims into subdued prayers for rest and light, and the chorus repeats in unison the solo baritone’s music. The movement closes with soft pleas by the solo baritone and chorus for freedom from eternal death. At last, the departed are conducted by the sopranos into the shimmering orchestral light of paradise in the *Requiem*’s concluding movement. The soprano-angels lead the awed six-part chorus toward the sparkling Holy City of Jerusalem, whispering a prayer for eternal rest.

By Fauré’s time, the Gradual and Tract portions of the Mass were not set to music, and the Sequence (the long poem, “*Dies Irae*”) was also omitted from French *Requiem* settings. Fauré followed this practice in his *Requiem*, which (probably due to its beauty and gentle, comforting character) has become perhaps the best-loved such work in the literature. Fauré’s masterpiece continues to enthrall and indeed to elevate those who hear it “above everyday experience.”

— Lorelette Knowles

2016 Chopin Competition

The Northwest Council of the Chopin Foundation of the United States has named Edward Zhang their 2016 Concerto Winner. Edward will perform the first movement of Chopin’s Piano Concerto No. 1 in E minor with Orchestra Seattle on Saturday, April 16. Also on the program: Poulenc’s *Gloria* and Brahms’ Symphony No. 1.

Save the Date!

Mint juleps, Southern cuisine, big hats and bluegrass! Celebrating the best of the Kentucky Derby tradition, our annual fundraising auction and gala attracts 125 guests, benefiting OSSCS and its 2016–2017 season. Plan to join us on Saturday, May 7, beginning at 5:45 p.m., at the Great Hall at Green Lake (7220 Woodlawn Ave. NE, Seattle). Details and tickets available later this spring.

Text and Translation

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.
Kyrie, eleison. Christe, eleison.

O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum
de poenis inferni
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat Tartarus,
ne cadant in obscurum.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte
transire ad vitam,
quam olim Abrahae promisisti
et semini ejus. Amen.

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

Pie Jesu Domine, dona eis requiem,
sempiternam requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternum dona eis, Domine,
et lux perpetua luceat eis.

Libera me, Domine, de morte aeterna
in die illa tremenda
quando coeli movendi sunt et terra,
dum veneris judicare
saeculum per ignem.
Tremens factus sum ego et timeo
dum discussio venerit atque ventura ira.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

In paradisum deducant te angeli;
in tuo adventu suscipiant te martyres
et perducant te in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

Rest eternal give to them, Lord,
and may light perpetual light them.
A hymn adorns you, Oh God, in Zion,
and to you shall be rendered a vow in Jerusalem.
Hear my prayer;
to you shall all flesh come.
Lord, have mercy. Christ, have mercy.

Oh Lord Jesus Christ, King of glory,
deliver the souls of the dead
from the pains of the underworld
and from the deep pit:
deliver them from the lion's mouth,
lest the underworld devour them,
lest they plummet into darkness.
Sacrifices and prayers of praise
we offer you, Lord.
Receive them for the souls of those
whom this day we commemorate.
Make them, Lord, to cross over
from death to the life
that you once promised to Abraham
and his seed. Amen.

Holy, holy, holy
Lord God of Hosts!
Full of your glory are the heavens and the earth.
Hosanna in the highest!

Faithful Jesus, Lord, give them rest,
rest eternal.

Lamb of God, who removes the sins of the world,
give them rest eternal.
May light eternal light them, Lord,
with your saints in eternity,
for you are faithful.
Rest eternal give to them, Lord,
and may light perpetual light them.

Deliver me, Lord, from death eternal
on that dreadful day
when the heavens and the earth are moved,
when you shall come to judge
the world by fire.
I am made to tremble and I fear when
dissipation approaches and the coming wrath.
Day of mourning, day of wrath,
of calamity and of misery,
the day great and most bitter.
Rest eternal give to them, Lord,
and let light perpetual light them.

Into paradise may the angels lead you;
at your arrival may the martyrs receive you
and lead you into the holy city, Jerusalem.
May the chorus of angels receive you,
and with Lazarus, who once was poor,
may you have rest eternal.

Translation: Lorelette Knowles