

Destiny

Saturday, February 4, 2017 • 7:30 p.m.

First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
Nikolas Caoile, conductor



CHARLES TOMLINSON GRIFFES (1884–1920)
Poem for Flute and Orchestra, A. 93

Phoebe Rawn, flute

FRANZ SCHUBERT (1797–1828)
Incidental Music to *Rosamunde, Fürstin von Zypern*, D. 797

Overture to *Die Zauberharfe*, D. 644
Entr'acte No. 1 (*Allegro molto moderato*)
Chorus of the Spirits (*Adagio*)
Ballet Music No. 1 (*Allegro moderato* — *Andante un poco assai*)
Shepherds' Melodies (*Andante*)
Shepherds' Chorus (*Allegretto*)
Entr'acte No. 3 (*Andantino*)
Romance (*Andante con moto*)
Entr'acte No. 2 (*Andante*)
Ballet Music No. 2 (*Andantino*)
Hunters' Chorus (*Allegro moderato*)

Melissa Schiel, mezzo-soprano

JOHANNES BRAHMS (1833–1897)
Schicksalslied, Op. 54

There will be no intermission this evening.

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 47th season possible.

About the Flute Soloist

Flutist **Phoebe Rawn**, winner of the 2016–2017 OSSCS Concerto Competition, began studying flute with Alicia Suarez and is currently a student of Zart Dombourian-Eby of the Seattle Symphony. Now in 10th grade at Garfield High School, she is a member of the Garfield Symphony Orchestra, plays flute and piccolo in the Seattle Youth Symphony, and studies music academics at the Seattle Conservatory of Music. During the past year, Phoebe won the Horsfall Flute Competition, was a finalist for the KING-FM Young Artist Awards, and had the opportunity to perform with the Cascade Symphony Orchestra as a winner of their Rising Star Competition. She attended the Interlochen Arts Camp last summer on an orchestral scholarship, where she played in the World Youth Symphony Orchestra and studied with Philip Dikeman and Alexa Still. When not playing flute, Phoebe enjoys reading, drawing, listening to music and playing with her two teenaged cats, Felix and Leo.

Program Notes

Charles Tomlinson Griffes

Poem for Flute and Orchestra, A. 93

Griffes was born in Elmira, New York, on September 17, 1885, and died in New York City on April 8, 1920. Completed in 1918, this work received its first performance on November 16, 1919, with Georges Barrère as soloist and Walter Damrosch conducting the New York Symphony Orchestra. In addition to solo flute, the score calls for 2 horns, harp, percussion and strings.

After initial training at Elmira College, in 1903 Charles Tomlinson Griffes journeyed to Berlin, where he studied at the Stern Conservatory and privately (his teachers included Engelbert Humperdinck, of *Hänsel und Gretel* fame).

Upon returning to the United States in 1907, he joined the faculty of the Hackley School in Tarrytown, New York, as director of music. His duties at the school for boys left little time for composition, to which he turned his attention largely during summer vacations and school holidays.

Aside from two youthful orchestral works composed in Berlin, piano and vocal music dominated Griffes' early output. By 1911, he began to eschew Germanic influences in favor of the Impressionism pioneered by Claude Debussy and so-called "Orientalism" that incorporated Western impressions of music from the Middle East and Asia. In 1912, he composed one of his best-known works, *The Pleasure-Dome of Kubla Khan*, for piano, revising it in 1915 and transforming it into an orchestral work in 1916. As he shifted his attention to orchestral music, seeking out performances from conductors Walter Damrosch, Leopold Stokowski and Pierre Monteux, Griffes wrote a *Poem* for flute and small orchestra for his friend Georges Barrère.

A virtuoso flutist, Barrère had at age 18 performed the famous flute solos in the premiere of Debussy's *Prélude à l'après-midi d'un faune*. In 1905 he accepted an invitation from Damrosch to join the New York Symphony Orchestra (which would merge with the New York Philharmonic in

1928), a position he held for four decades. Barrère premiered the *Poem* in November 1919, with Damrosch conducting.

At its initial performance, the *Poem* earned sustained applause from concertgoers and high praise from New York critics, with the *Times* calling it "a composition of real charm and individuality, in a truly idiomatic utterance," the *Sun* deeming it "rhapsodic and oriental, . . . written with verve and virtuosity" and the *Herald* ranking it "among the best works produced by a native composer."

Two weeks later, Monteux debuted the orchestral version of *The Pleasure-Dome of Kubla Khan* with the Boston Symphony, with a repeat performance at Carnegie Hall on December 4 that drew even more plaudits for the composer. Griffes had planned to hear Stokowski conduct four of his works with the Philadelphia Orchestra on December 19, but the onset of pneumonia prevented him from traveling. Hospitalized a short time later, he never recovered, succumbing to complications of the illness on April 8.

"The loss is great," wrote Robert Aldrich in an appreciation of Griffes for *The New York Times*, calling him "one of the most gifted of the younger American composers." Aldrich singled out the *Poem*, praising it as "music of rare charm and individuality, gray in mood and in orchestral color till it merges into a dance movement of strange tonality with the suggestion of Oriental rhythm and Oriental coloring in the orchestra."

Franz Schubert

Incidental Music to Rosamunde, D. 797

Schubert was born January 31, 1797, near Vienna, where he died on November 19, 1828. He composed incidental music for the play Rosamunde, Fürstin von Zypern during early December of 1823. The play (and its music) premiered at Vienna's Theater an der Wien on December 20 of that year. In addition to chorus and a solo mezzo-soprano, Schubert's score requires pairs of woodwinds, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

Over the course of his 31 years, Schubert produced an immense treasury of music—encompassing hundreds of *Lieder* (German art songs, a form he elevated to unrivaled heights), volumes of chamber music and seven complete symphonies (plus sketches and portions of others), much of which remained unknown to the public until long after his death—yet he longed to become a successful composer for the stage. Unfortunately his operas and other theatrical works (many of them left incomplete or unperformed) failed to gain favor with Vienna's musical establishment.

During March and April 1823 Schubert composed a one-act *singspiel*, *Die Verschworenen* ("The Conspirators"), followed that summer by a three-act opera, *Fierabras*, written concurrently with the song cycle *Die schöne Müllerin*. Although Schubert expected the Kärntner-Theater to mount a production of his new opera, the failure of Carl Maria von Weber's *Euryanthe* spoiled any chances for *Fierabras* to reach Viennese audiences.

Meanwhile, Schubert became bedridden due to effects of syphilis, which he had contracted earlier that year and which would plague him for the remainder of his all-too-

brief life. By the end of November, he wrote to a friend about “the state of my health (which thank God) seems to be firmly restored at last”; resuming work, he turned his attention to creating incidental music for the four-act play *Rosamunde, Fürstin von Zypern* (“Rosamunde, Princess of Cypress”) by Helmina Christiane von Chézy.

Schubert might have thought twice about working with von Chézy, as it was her inane libretto for *Euryanthe* that had largely been responsible for its failure. The plot for *Rosamunde* was no more promising: When her uncle poisons her parents (the king and queen of Cyprus), three-year-old Rosamunde is spirited away to be raised in hiding by a foster mother, Axa. Her parents have left instructions that when she reaches age 16 she be informed of her true heritage so that she can claim the throne and marry Alfons, prince of Crete. Before learning any of this, Rosamunde falls in love with Alfons of her own accord. Fulvio, her uncle, refuses to give up the throne, unsuccessfully attempts to woo Rosamunde, then sends her a poisoned letter that an emissary fails to deliver. In the end, Fulvio has a change of heart and dies after touching the fatal letter, allowing Rosamunde and Alfons to rule Cyprus.

With only three weeks until the play’s December 20 premiere, Schubert worked speedily (as was his custom), creating 10 separate numbers: three entr’actes, two ballets, three choruses, a vocal solo and an instrumental interlude. *Rosamunde* lasted just two performances, with reviewers reserving most of their positive comments for Schubert’s contributions.

Possibly due to lack of time, Schubert did not compose an original overture to *Rosamunde*, but instead recycled one from an earlier work. The composer’s friend Gustav von Schwind, who attended the premiere, identified it as the overture to the opera *Alfonso und Estrella*, written the previous year, but his description of a theme “partly entrusted to the flute” more aptly refers to the 1820 overture to Georg von Hofmann’s melodrama *Die Zauberharfe* (“The Magic Harp”). In any event, a piano arrangement of selections from *Rosamunde* published during Schubert’s lifetime included the *Zauberharfe* overture, which has since become known almost universally as the “Overture to *Rosamunde*” and remains the most familiar of all of the music associated with von Chézy’s play.

The first entr’acte opens Act II, its B-minor tonality (but no other evidence) suggesting to some a possible link to Schubert’s “Unfinished” Symphony. We hear next a “Chorus of Spirits” from Act III for male voices, horns and trombones (originally performed offstage), followed by ballet music from Act II that reprises material from the first entr’acte before modulating to B major and closing with a G-major dance. Scored for pairs of clarinets, bassoons and horns, the “Shepherds’ Melodies” from Act IV leads directly to an equally bucolic “Shepherds’ Chorus.”

The third entr’acte, a five-part *Andantino*, begins Act IV, as (according to Schwind) “Rosamunde is discovered in an idyllic valley tending to her flocks”; Schubert reused the opening melody in his A-minor string quartet (now known

as his “Rosamunde” Quartet) composed early the following year. In the “Romance” from Act III, which fluctuates between F minor and F major, Axa sings to Rosamunde (accompanied by woodwinds and low strings).

The second entr’acte opens Act III, finding Rosamunde in prison, while a second ballet closes the play—but our performance concludes with the hearty “Hunters’ Chorus” from Act IV.

—Jeff Eldridge

Johannes Brahms

Schicksalslied, Op. 54

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He began sketching his “Song of Destiny” in 1868, completing a preliminary version by May 1870 and conducting the work’s premiere in Karlsruhe on October 18, 1871. In addition to SATB chorus, Brahms employs pairs of woodwinds, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

This powerfully dramatic work for four-part chorus and orchestra has as its text German lyric poet Friedrich Hölderlin’s 1798 poem “Hyperions Schicksalslied,” originally part of the novel *Hyperion, or The Hermit in Greece*. While visiting some friends at Wilhelmshaven in 1868, Brahms discovered Hölderlin’s poem in a book of verse and was “stirred to his depths.” The poem has three verses that form two parts, the first (verses one and two) describing the blissful immortality of the gods, and the second (verse three) contrasting this serenity with the tumultuous sufferings of human beings. Brahms struggled over the course of three years to arrive at a satisfactory manner in which to conclude his setting of this text, finding that the despair in which the poet ends his work clashed with the composer’s desire to glimpse dawn’s hopeful glow beyond the poem’s desolate darkness. Moreover, the text’s bipartite intellectual architecture was at odds with his inclination to shape the music into a balanced ternary form that pleased him structurally.

The solution to this conundrum was Brahms’ recapitulation, in the orchestral coda, of music from the work’s warmly radiant instrumental introduction, with its gently pulsating timpani triplet figures. Altos first meet the blissful gods in the realm of eternal light, but the other voices soon join them in softly glowing harmonies. As the two-verse initial section ends, an ominously unsettling woodwind chord shakes the E^b-major tonality of the first section into the tempestuous C minor of the second part, in which the entire chorus cries out in agonized defiance against the blindness, suffering and rootlessness that characterize the human condition. Its chords crash against our ears like a cataract hurtling from one cliff to another while the strings seethe and swirl and the triple meter’s shifting accents further unsettle those who can find no resting place. The chorus finally staggers into the silence of the unknown depths, but the music of the orchestra’s opening returns, this time in C major, to provide a measure of solace—will the gods have mercy upon tormented mortals after all?

—Lorette Knowles

Soprano

Ann Bridges
 Sue Cobb
 Abigail Owens Cooper
 Crissa Cugini
 Kyla DeRemer
 Cinda Freece
 Lindsey Hittmeier
 Peggy Kurtz §
 Lindsey Long
 Kathleen Sankey

Alto

Sharon Agnew
 Julia Akoury-Thiel
 Cheryl Blackburn
 Jane Blackwell
 Deanna Fryhle
 Rose Fujinaka
 Pamela Ivezič
 Ellen Kaisse
 Jan Kinney
 Lorelette Knowles
 Theodora Letz
 Lila Woodruff May
 Laurie Medill §
 Annie Thompson

Tenor

Alex Chun
 Ralph Cobb
 Jon Lange §
 German Mendoza Jr.
 Tom Nesbitt
 David Zapolsky

Bass

Timothy Braun
 Andrew Danilchik
 Daniel Hericks
 Stephen Keeler
 Dennis Moore
 Byron Olivier
 Steven Tachell
 Skip Viau
 Rob Waring
 Richard Wyckoff §

Violin

Susan Beals
 Lauren Daugherty
 Dean Drescher
 Alexander Hawker
 Stephen Hegg
 Jason Hershey
 Manchung Ho
 Katie Hovde
 Maria Hunt
 Fritz Klein**
 Mark Lutz
 Davis Reed
 Theo Schaad
 Lily Shababi
 Janet Showalter
 Kenna Smith-Shangrow*
 June Spector
 Nicole Tsong

Viola

Julia Adams*
 Grant Hanner
 Lauren Lamont
 Katherine McWilliams
 Emily O'Leary
 Stephanie Read

Cello

Dahae Cheong
 Peter Ellis
 Karen Helseth
 Patricia Lyon
 Katie Sauter Messick
 Annie Roberts
 Valerie Ross
 Matthew Wyant*

Bass

Jo Hansen*
 Ericka Kendall
 Kevin McCarthy
 Steven Messick
 Chris Simison

Flute

Virginia Knight
 Shari Muller-Ho*

Oboe

David Barnes
 Rebecca Rice*

Clarinet

Steven Noffsinger*
 Chris Peterson

Bassoon

Jeff Eldridge*
 Lesley Petty Jones

French Horn

Barney Blough
 Laurie Heidt*
 Jim Hendrickson
 Matthew Kruse

Trumpet

Rabi Lahiri
 Janet Young*

Trombone

Cuauhtemoc Escobedo*
 Chad Kirby
 Jim Hattori

Percussion

Cuauhtemoc Escobedo
 Dan Oie*

Harp

Bethany Man

** *concertmaster*

* *principal*

§ *section leader*

Geisterchor

In der Tiefe wohnt das Licht,
 Licht, das leuchtet und entzündet,
 Wer das Licht des Lebens findet,
 Braucht des eitlen Wissens nicht.

Wer vom Licht sich abgewendet,
 Der bewillkommt froh die Nacht,
 Daß sie seltnen Gabe spendet,
 Ihn belohnt mit dunkler Macht.

Mische, sinne, wirke, strebe,
 Mühe dich, du Erdensohn,
 Daß zu fein nicht dein Gewebe,
 Und der Tat nicht gleich der Lohn.

Hirtchor

Hier auf den Fluren mit rosigen Wangen,
 Hirtinnen, eilet zum Tanze herbei,
 Laßt euch die Wonne des Frühlings umfassen,
 Liebe und Freude sind ewiger Mai, eilet herbei!

Hier zu den Füßen, Holde, dir grüßen,
 Herrscherin von Arkadien, wir dich;
 Flöten, Schalmeien tönen, es freuen
 Die Fluren, die blühenden sich.

Von Jubel erschallen die grünenden Hallen
 Der Höhn, die luftig, der Fluren, die duftig
 Erglänzen und strahlen in Liebe und Lust,
 In schattigen Talen, da schweigen die Qualen
 Der liebenden Brust.

Romanze

Der Vollmond strahlt auf Bergeshöhen,
 Wie hab ich dich vermißt,
 Du süßes Herz! es ist so schön,
 Wenn treu die Treue küßt.

Was frommt des Maien holde Zier?
 Du warst mein Frühlingsstrahl,
 Licht meiner Nacht, O lächle mir
 Im Tode noch einmal!

Sie trat hinein beim Vollmondschein,
 Sie blickte himmelwärts;
 "Im Leben fern, im Tode dein!"
 Und sanft brach Herz an Herz.

Jägerchor

Wie lebt sich's so fröhlich im Grünen,
 Im Grünen bei fröhlicher Jagd,
 Von sonnigen Strahlen durchschienen,
 Wo reizend die Beute uns lacht.

Wir lauschen, und nicht ist's vergebens,
 Wir lauschen im duftenden Klee.
 O sehet das Ziel uns' res Strebens,
 Ein schlankes, ein flüchtiges Reh.

Getroffen bald sinkt es vom Pfeile,
 Doch Liebe verletzt, daß sie heile,
 Nicht bebe, du schüchternes Reh,
 Die Liebe gibt Wonne für Weh.

— Helmina Christiane von Chézy

Chorus of the Spirits

In the depths dwells the light,
Light that shines and ignites;
Whoever finds the light of life
Does not need vain knowledge.

Whoever has turned away from the light
Gladly welcomes the night
So that it can bestow rare gifts
And reward him with dark power.

Mix, sense, act, aspire,
Make an effort, son of Earth,
So that your web is not too fine
And the reward is not equal to the deed.

Shepherds' Chorus

Here on the fields, with rosy cheeks,
Shepherdesses, hurry to the dance,
Let the bliss of spring surround you;
Love and joy are eternal May, hurry here!

Here at your feet, we greet you,
Ruler of Arcadia;
Flutes and shawms sound,
The flowering fields rejoice.

The green expanses ring with happiness,
The breezy hills, the fragrant meadows
Glimmer and radiate with love and joy;
In shady valleys the torments
Of the loving breast are silenced.

Romance

The full moon shines on mountaintops;
How I have missed you,
Sweet love! — how beautiful it is
When true love kisses truly.

What are the charms of May's ornaments?
You were my spring sunbeam,
Light of my night, O smile upon me
In death, once more.

She entered the full moonlight,
She looked skyward;
"In life, far away, yet in death, yours!"
And gently broke heart upon heart.

Hunters' Chorus

How cheerful life is in the country,
In the countryside of the joyous hunt,
With the sun's rays shining,
Where our delectable prey makes us laugh.

We listen, and it is not in vain,
We listen in the fragrant clover.
O see the goal of our striving,
A slender, fleeting deer.

Taken soon, it sinks from the arrows,
But love hurts that it may heal;
Do not tremble, you shy deer,
Love gives delight for woe.

Schicksalslied

Ihr wandelt droben im Licht
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren Euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt in bescheidener Knospe,
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller
Ewiger Klarheit.

Doch uns ist gegeben,
Auf keiner Stätte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.

—Friedrich Hölderlin

Song of Destiny

You wander above in the light
on soft ground, blessed genies!
Blazing, divine breezes
brush by you as lightly
as the fingers of the player
on her holy strings.

Fateless, like sleeping
infants, the divine beings breathe,
chastely protected in modest buds,
blooming eternally
their spirits,
and their blissful eyes
gazing in mute,
eternal clarity.

Yet there is granted us
no place to rest;
we vanish, we fall —
the suffering humans —
blind from one
hour to another,
like water thrown from cliff
to cliff,
for years into the unknown depths.

translation ©1995 Emily Ezust
LiederNet Archive (www.lieder.net)

OSSCS wishes to thank

Steinway Piano Gallery of Bellevue
for hosting the 2016–2017 Concerto Competition



STEINWAY & SONS

Steinway Piano Gallery of Bellevue
13500 Bel-Red Road, Suite 8B • Bellevue WA 98005
425-641-4376 • www.steinwayseattle.com

Comprehensive classical
concert listings for Seattle.

L M P livemusicproject.org

OSSCS presents: Chamber Music at Three Unique Venues

Pre-sale tickets available online at www.ossccs.org. Limited seating available.

Chamber Music I

Sunday, February 19, 2017 • 6:00 – 8:00 p.m. • **Hale's Brewery** in Ballard

Mendelssohn String Quartet No. 2 in A minor, Op. 13

Alexander Hawker, violin • **Lily Shababi**, violin • **Grant Hanner**, viola • **Roberta Rominger**, cello

Dvořák String Quintet in E \flat major, Op. 97 ("American")

Fritz Klein, violin • **Stephen Provine**, violin • **Katherine McWilliams**, viola • **Sam Williams**, viola • **Matt Wyant**, cello

Your \$25 ticket includes one glass of wine or beer, with gratuity included on all drink redemptions and purchases. Just 60 seats available, with advance purchase recommended — fewer than 30 tickets remain!

Chamber Music II

Saturday, March 4, 2017 • 7:30 – 9:30 p.m. • **Resonance at SOMA Towers** in Bellevue

Salazar *Tres Canciones Mexicanas*

Peggy Kurtz, soprano • **David Frank**, clarinet • **Rose Fujinaka**, piano

Dvořák String Quartet in C major, Op. 61

Karen Frankenfeld, violin • **Jason Hershey**, violin • **Rafael Howell**, viola • **Peter Ellis**, cello

L. Bernstein Trio for Violin, Violoncello and Piano

Alexander Hawker, violin • **Roberta Rominger**, cello • **Lewis Thompson**, piano

Ewald Brass Quintet No. 3 in D \flat major, Op. 11

Olympic Brass Ensemble: **Rona Sass**, trumpet • **Rabi Lahiri**, trumpet • **Jim Hendrickson**, horn
Cauahatemoc Escobedo, trombone • **David Brewer**, tuba

Your \$25 ticket includes one drink from the bar. Only 100 seats available: advance purchase recommended; tickets will also be available at the door if any seats remain.

Chamber Music III

Sunday, April 2, 2017 • 6:00 – 8:30 p.m. • **Woodhouse Wine Estates** in Woodinville

A cappella choral works TBA

members of the Seattle Chamber Singers • **Michael Miller**, conductor

Dvořák String Quartet in F major, Op. 96 ("American")

Stephen Hegg, violin • **Susan Beals**, violin • **Deborah Daoust**, viola • **Katie Sauter Messick**, cello

Work for string orchestra TBA

members of Orchestra Seattle

Your \$25 ticket includes one glass of Woodhouse wine. Only 60 seats available: advance purchase recommended; tickets will also be available at the door if any seats remain.