



Orchestra Seattle and
Seattle Chamber Singers

George Shangrow
Music Director

present

REQUIEM

by
Wolfgang Amadeus Mozart



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Orchestra **Seattle**
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Singers

**Orchestra Seattle
Seattle Chamber Singers**

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Orchestra Seattle and Seattle Chamber Singers

George Shangrow, Music Director

Present

Orchestral Feasts I

October 4, 1992

The Egmont Overture, by Ludwig von Beethoven

Symphony No. 92 in G Major, by Joseph Haydn

Adagio; Allegro spiritoso

Adagio

Minuetto: Allegretto; Trio

Presto

INTERMISSION

Requiem , by Wolfgang Amadeus Mozart

I. Introitus: Requiem

II. Kyrie

III. Sequentia: Dies Irae

Tuba Mirum

Rex Tremendae

Recordare

Confutatis

Lacrimosa

IV. Offertorium: Domine Jesu
Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio: Lux Aeterna

Soloists:

Soprano — David Kagen

Mezzo Soprano — Mira Frohnmayer

Tenor — Stuart Lutzenhiser

Baritone — Kevin Helppie

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Egmont Overture **Ludwig von Beethoven**

It was a pleasant coincidence of fate that brought together the two creative giants, Goethe and Beethoven. Joseph Hartle von Luchsenstein, director of the Hoftheater, was staging both Goethe's **Egmont** and Schiller's **Wilhelm Tell**. Despite his admiration of Goethe, Beethoven was hoping to get Schiller's piece because he thought it would be more adaptive. But intrigues prevented this from occurring and Beethoven began work on the **Egmont** score in October of 1809 and by June of the following year the music was ready for its first performance. Although the overture is the best known part of this work, the incidental music for **Egmont** lasts 40 minutes, including a final "Siegesymphonie" ("Symphony of Victory") in the face of disaster. Beethoven admired Goethe above all writers then living. He said of the poet: "Klopstock always prays for death, and indeed he died soon enough, but Goethe lives and we must all live with him. That is why he is so easy to set to music..."

Indeed, Goethe's texts provided the inspiration for some 43 works by Beethoven. He said of his first meeting with Beethoven, "Never before have I met an artist of more powerful concentration, more energy or deeper sincerity." Yet they were not without their differences in character. We read of Goethe bowing to the nobility and Beethoven being bold to it. Stories of the two walking together and their encounters with passers-by embellish many accounts of their famous meeting that took place in Teplitz during July of 1812 (Beethoven had gone there for the baths and Goethe to meet the young Empress of Austria). It is revealing to compare their correspondence about this event. Goethe wrote to Zelter:

"I have made Beethoven's acquaintance. His talent amazes me but, unfortunately, he has no self-control whatever. He is, no doubt, quite right in finding the world detestable, but by behaving as he does he really does not make it any more pleasant for himself or for others. We must forgive him a great deal, for his hearing is getting very bad; this interferes perhaps less with his musical than with his social side."

One month earlier Beethoven wrote to Breitkopf:

"Goethe delights far too much in the court atmosphere, far more than is becoming a poet. How can one really say very much about the ridiculous behavior of virtuosi in this respect, when poets, who should be regarded as the leading teachers of the nation, can forget everything else when confronted with that glitter."

Regardless of any personal differences, Beethoven's heartfelt admiration for Goethe comes through in the overture to **Egmont**.

Symphony No. 92 in G Major "Oxford"

Joseph Haydn

On the 14th of July 1789, two things happened — the Bastille fell and Mozart's revolutionary opera on Beaumarchais's text, **Le nozze di Figaro**, arrived at Eszterhaza. As the ordered and serene life of the **ancien regime** began to disintegrate, Haydn was penning **Symphony No. 92**, a tribute to all that was gracious and beautiful in pre-Revolutionary Europe. As with Mozart's Requiem, there seems to be a bit of scandal surrounding this piece and Haydn, in the spirit of the day, may have gotten the better of the aristocracy. One of Haydn's many patrons abroad Kraft Ernst, Prince of Oettingen-Wallerstein, urged Haydn to write for him three new symphonies. Haydn wrote back, thanking the Prince for the compliments he expressed, but regretting that he didn't have time to compose the symphonies. Soon after this correspondence Haydn received a request from Monseigneur le Comte d'Ogny in Paris, who asked the composer to write three more symphonies for the Concert de la Loge Olympique. Regardless of any political affiliations, Haydn was a shrewd businessman. He completed the three symphonies and in the summer of 1789 sent the autographed copy (only one copy of a MS is autographed) to Paris and indeed dedicated it "Pour son Excellence Monsiegnieur le Comte d'Ogny." Having delivered the signed MS he now had the touchy responsibility of sending orchestra parts to his other purchaser, the Prince. The composer posted them to the Prince's agent in October. The Prince was none too pleased to receive the work unsigned. In a letter to the Prince's agent, dated November 29, 1789, Haydn



replied that his eyesight was bad and the scores almost illegible (he included a specimen page to prove it). The Prince then found out that he was not the sole owner of the three works, and maintained that Herr von Kees — a Viennese patron and friend of Haydn's — also had copies! This is true, the copies that Kees owned still exist. The agent, however, was convinced of Haydn's innocence (some agent!) and persuaded his employer, the Prince, that the composer had acted in good faith. The Prince, in title and deed, asked his agent to write to "Haiden" ordering three more symphonies and inviting the composer to come to Wallerstein at the Prince's expense and conduct them there. (This may have been a good ploy to get the originals!) To make the offer more attractive he sent Haydn 50 ducats in cash and a snuffbox. But why named "Oxford" if the symphony had been paid for (three times over) with funds from Wallerstein, Paris, and Vienna? In July of 1791, Haydn was given the degree of Doctor of Music, **honoris causa**, at Oxford University. In honor of the occasion he conducted, with great success, the **Symphony No. 92** at the Sheldonian Theatre. From then on, the work was known as the "Oxford" Symphony.

Requiem Wolfgang Amadeus Mozart Fiction and Fact

In spite of documentary evidence to the contrary, writers and movie makers have perpetuated certain legends about Mozart's unfinished Requiem, among them the sinister messenger who supposedly commissioned the work, Mozart's realization that this Mass was destined for his own funeral, and the idea that all this was a ruse conceived by Count Walsegg zu Stuppach, who intended to appropriate the work and have it played as his own.

Contrary to myth, the Count and Mozart had drawn up a perfectly correct contract for the piece which guaranteed payment in advance and stated that Mozart was to deliver the score without making any copies. There is a simple explanation for this unusual clause. The Count liked to play musical guessing games with his chapel musicians, and to make this "sport" more challenging he commissioned works and then wrote them out again himself, so that any possibility of solving the puzzle through incidental

details was obviated — only the music counted. But Mozart died, leaving the Requiem unfinished. His widow found herself seriously in debt, so there could be no question of paying the Count back. Someone had to be found who could finish the work in a believable manner. F.X. Sussmayer, Mozart's friend and pupil, had handwriting very similar to the composer's, and he agreed to copy the existing portions and fill in the rest. (This apparently suited Sussmayer, who could latter claim a greater percentage of authorship than may have been his due.) Unfortunately for Constanze Mozart, Walsegg got wind of the piece's first performance (to which he did not receive an invite) and there was almost a law suit. In the end the Count was a true gentleman and came to an amicable agreement with the widow. However, all of this tended to cloak in mystery not only the Requiem (people trying to suppress the "scandal", etc.) but also the last months of Mozart's life and his death. The legend that he was poisoned by Salieri is another myth which has no foundation in fact, but it made great Hollywood!

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TEXT TRANSLATION

Introitus & Kyrie

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.

Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid Thee in Jerusalem.
Hear my prayer,
unto Thee all flesh shall come.
Lord have mercy, Christ have mercy.

Sequentia

Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!
Tuba, mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?
Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.
Recordare, Jesu pie,
quod sum causa tuae viae.
Ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Iuste iudex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco, tanquam reus;
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Day of Wrath, day of mourning,
earth in smouldering ashes laying,
so spake David and the Sibyl.
How great the trembling shall be
when the Judges all come
by whose sentence all shall be bound!
The trumpet, sending its wondrous sound through
the sepulchres in every land,
shall bring all before the throne.
Death will stun and nature quake
when all creatures rise again
to answer the Judge.
The written book will be brought forth
in which all is recorded,
whence the world shall be judged.
Therefore, when the Judge will be seated
nothing shall be held hidden any longer,
no wrong will remain unpunished.
What shall I, a poor sinner, say?
What patron shall I entreat
when even the just need mercy?
King of tremendous majesty,
who sends us free salvation,
save me, fount of mercy.
Remember, king Jesus,
that I caused Thy earthly life.
Do not forget me on that day.
Seeking me, Thou sat down weary,
redeemed me on the cross of suffering;
such labor should not be in vain.
Righteous Judge of retribution,
grant the gift of absolution
before the day of reckoning.
I groan, as one who is accursed;
guilt reddens my cheek;
spare Thy suppliant, O God.
Thou who absolved Mary
and harkened to the thief,
has given a hope to me.

Preces meae non sunt dignae,
sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.
Oro supplex et acclinis,
cor contritum quasi cinis;
gere curam mei finis.
Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus;
pie Jesu Domine,
dona eis requiem.

Offertorium

Domine Jesu Christie, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti et semini ejus.
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.

Sanctus & Benedictus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui Venit
in nomine Domini.

Agnus Dei & Communi: Lux Aeternae

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

My prayers are worthless,
but Thou, who art good and kind,
rescue me from everlasting fire.
With Thy sheep give me a place,
and from the goats keep me separate,
placing me at Thy right hand.
When the wicked have been confounded,
doomed to the devouring flames,
call me with the blessed.
I pray, suppliant and kneeling,
my heart crushed almost to ashes;
watch o'er me in my final hour.
Tearful that day shall be
when from the ashes will arise
guilty man to be judged
Spare him then, O God;
gentle Lord Jesus,
grant him eternal rest.

Lord Jesus Christ, King of glory,
free the souls of all the faithful departed
from the pains of hell and from the deep pit
Free them from the lion's mouth,
lest hell devour them
or they fall into darkness;
let the standard bearer, st. Michael,
lead them into the holy light,
as you promised Abraham and his seed.
A sacrifice of praise and prayer, O Lord,
we offer Thee.
Accept it in behalf of those souls
we commemorate this day.
Let them, O Lord, pass from death to life,
as you promised Abraham and his seed.

Holy, holy, holy,
Lord God of Hosts!
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he who cometh
in the name of the Lord

Lamb of God, who taketh away the sins
of the world, grant them eternal rest.
Let eternal light shine upon them, O Lord,
with Thy saints for ever,
for Thou art merciful.
Eternal rest grant unto them
and let perpetual light shine upon them.

SOLOISTS

Since her return to the United States from a four-year position as leading soprano soloist for the opera house of Wuppertal, West Germany, native Philadelphian and soprano, **Davida Kagen**, has been keeping a busy schedule of solo, concert, and opera performances in her new home Seattle, and throughout the United States.

In the past two years she has appeared with Orchestra Seattle in Bach's **Christmas Oratorio** and Beethoven's **Missa Solemnis**, under the baton of George Shangrow; with Joseph Scott's Bellevue Philharmonic Orchestra in Beethoven's **9th Symphony**, Orff's **Carmina Burana**, Opera Arias and Mahler's **4th Symphony**; and with the Seattle Chorale under Fred Colman in **Carmina Burana**, Brahms's **German Requiem**, and a "Die Fledermaus Operetta Gala." This year Ms. Kagen will be heard in **Carmina Burana** on New Year's Eve at the Moore Theater and in Mozart's **C minor Mass** on June 4th and 6th with the Seattle Chorale Company.

Across the country, Ms. Kagen has recently appeared as Gilda in Greater Buffalo Opera's production of **Rigoletto** and Oscar in **A Masked Ball** with the Youngston Symphony, both under the baton of David Effron. In addition, the soprano added yet another **Carmina** to her already impressive roster with the Youngston Symphony. Ms. Kagen's recent international engagements include Samuel Barber's "Knoxville: Summer of 1915" with the Eastman Philharmonia under David Effron, and Joel Fried; and Miss Wordsworth in Britten's **Albert Herring**, both in Heidelberg, Germany.

Ms. Kagen also keeps an active teaching schedule, working with some of Seattle's brightest young and upcoming singing talents.

Mira Frohnmayr, mezzo soprano, studied at the Frankfurt Hochschule and in Berlin, West Germany. She received music degrees from the University of Oregon and New England Conservatory of Music in Boston. Her previous appear-

ances as alto soloist with Orchestra Seattle/Seattle Chamber Singers include the world premiere of Carol Sams' oratorio **The Earthmakers** and **The St. John Passion**, and **Christmas Oratorio** by J.S. Bach. Ms. Frohnmayr has won critical acclaim in the press in Europe and the United States for her solo appearances in numerous oratorios, festival and recital appearances. She recorded works with Daniel Pinkham and Helmuth Rilling, and is presently chair of vocal studies at Pacific Lutheran University.

Stuart Lutzenhiser, tenor, is a resident of Bellingham. He has appeared many times with the Seattle Chamber Singers, most recently in their Bach Magnificat and Abendmusik concerts. He is a Metropolitan Opera district winner and the winner of the 1991 Bel Canto Opera Competition. Stuart sang the world premiere of John Corigliano's "Of Rage and Remembrance" with the Seattle Men's Chorus. He has also appeared with Eastside Camerata, Choir of the Sound, and the Vancouver Bach Choir.

Kevin Helppie, Baritone, frequently appears in opera, oratorio and recitals throughout the U.S. He has been a soloist with the Jacksonville Florida Symphony, Louisville Bach Society, Nashville Opera, Detroit Choir, Bay Area Chorus of Houston, and the Minot Opera. Mr. Helppie also received fellowships to The Bach Aria Festival in New York and the Robert Shaw Festival Singers in France. He recently participated in the Choir and Singer of the World Competition in Llangollen, Wales. Tonight's performance marks his return to the Pacific Northwest after an eight-year absence. He previously sang with Orchestra Seattle (then the Broadway Symphony), Northwest Chamber Orchestra, Seattle Pro Musica, City Cantabile, and the Thalia Orchestra. Kevin has returned to the University of Washington to complete a DMA in Music. He is currently on a leave of absence from Sam Houston State University in Huntsville, Texas.

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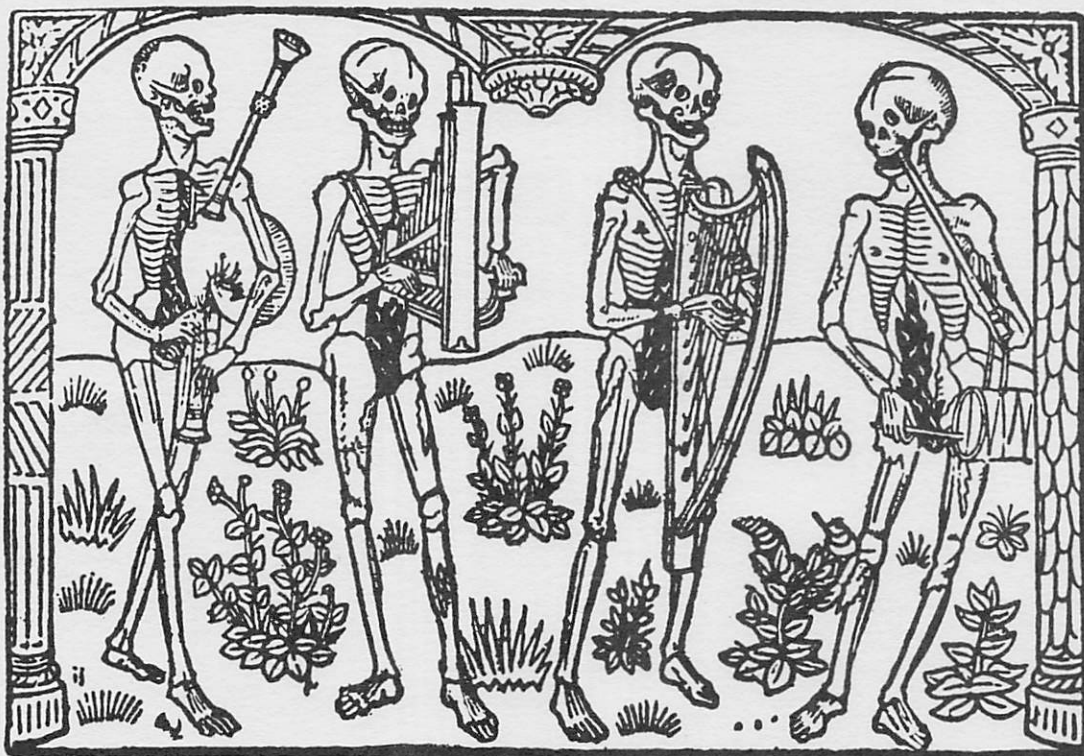
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HALLOWEEN!

with
Orchestra Seattle
George Shangrow, Music Director

October 31, 1992
8:00 pm
Kane Hall, University of Washington

featuring:
Selections from Symphony Fantastique, by Berlioz
Night on Bald Mountain, by Mussorgsky
Totentanz, by Liszt
with Peter Mack, piano soloist

Tickets: \$12.00 general, \$10.00 students and seniors
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