

Chamber Music

Sunday, January 11, 2015 • 3:00 PM
First Free Methodist Church



Orchestra Seattle

Seattle Chamber Singers

Clinton Smith, piano and conductor

WOLFGANG AMADÈ MOZART (1756–1791)
String Quartet in B \flat Major, K. 458 (“Hunt”)

Allegro vivace assai • Menuetto (Moderato) • Adagio • Allegro assai

Stephen Provine, violin • **Fritz Klein**, violin • **Sam Williams**, viola • **Matthew Wyant**, cello

VICTOR EWALD (1860–1935)
Brass Quintet No. 1 in B \flat Minor, Op. 5

Moderato—Più mosso • Adagio non troppo lento—Allegro vivace—Adagio • Allegro moderato

Olympic Brass Ensemble: **Janet Young**, cornet • **Rona Sass**, cornet • **Jim Hendrickson**, horn
Cuauhtemoc Escobedo, trombone • **David Brewer**, tuba

—Intermission—

WOLFGANG AMADÈ MOZART
“Per questa bella mano,” K. 612

Steven Tachell, bass-baritone • **Clinton Smith**, piano

ROBERT SCHUMANN (1810–1856)
“So wahr die Sonne scheint,” Op. 101, No. 8
“Ich bin geliebt”, Op. 74, No. 9

Barbara Anderson, soprano • **Olivia Davis**, soprano • **Bridget Stone**, soprano
Pamela Ivezič, alto • **Lorelette Knowles**, alto • **Laurie Medill**, alto • **Brittany Walker**, alto
Ronald Haight, tenor • **Victor Royer**, tenor • **Jerry Sams**, tenor • **Andrew Danilchik**, bass
Steven Tachell, bass • **Richard Wyckoff**, bass • **Clinton Smith**, piano

HEITOR VILLA-LOBOS (1887–1959)
Bachianas Brasileiras No. 5

Aria (Cantilena) • Dança (Martelo)

Peggy Kurtz, soprano • **Matthew Wyant**, cello • **Peter Ellis**, cello • **Max Lieblich**, cello • **Patricia Lyon**, cello
Katie Sauter Messick, cello • **Annie Roberts**, cello • **Valerie Ross**, cello • **Carrie Sloane**, cello
Clinton Smith, conductor

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 45th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.

Orchestra Seattle • Seattle Chamber Singers

Clinton Smith, music director • George Shangrow, founder
PO Box 15825, Seattle WA 98115 • 206-682-5208 • www.ossacs.org

Mozart

Per questa bella mano
Per questi vaghi rai
Giuro, mio ben, che mai
Non amero che te.

L'aure, le piante, i sassi,
Che i miei sospir ben sanno,
A te qual sia diranno
La mia costante fe.

Volgi lieti o fieri sguardi,
Dimmi pur che m'odo o m'ami,
Sempre accesc ai dolci dardi,
Sempre tuo vo' che mi chiami.
Ne cangiar puo terra o cielo
Quel desio che vive in me.

—Giambattista Neri

Schumann

Mögen alle bösen Zungen
immer sprechen, was beliebt;
wer mich liebt, den lieb' ich wieder,
und ich weiß, ich bin geliebt!

Schlimme, schlimme Reden flüsternd
eure Zungen schonungslos,
doch ich weiß es, sie sind lüstern
nach unschuld'gem Blute bloß.
Nimmer soll es mich bekümmern,
schwätzt so viel es euch beliebt.
Wer mich liebt, den lieb' ich wieder,
und ich weiß, ich bin geliebt.

Zur Verleumdung sich versteht
nur, wem Lieb' und Gunst gebracht,
weil's ihm selber elend gehet,
und ihn niemand nimmt und mag.
Darum denk' ich, dass die Liebe,
drum sie schmähn, mir Ehre gibt;
mögen alle bösen Zungen
immer sprechen was beliebt.
Wer mich liebt, den lieb' ich wieder,
und ich weiß, ich bin geliebt.

Wenn ich wär' aus Stein und Eisen,
möchtet ihr darauf bestehn,
dass ich sollte von mir weisen
Liebesgruß und Liebesflehn;
doch mein Herzlein ist nun leider
weich, wie's Gott uns Menschen gibt.
Wer mich liebt, den lieb' ich wieder,
und ich weiß, ich bin geliebt.

—Unknown

So wahr die Sonne scheint,
So wahr die Wolke weinet,
So wahr die Flamme sprüht,
So wahr der Frühling blüht;
So wahr hab' ich empfunden,
Wie dich halt' umwunden:
Du liebst mich, wie ich dich,
Dich lieb' ich, wie du mich.

For this beautiful hand,
For these lovely eyes,
I swear, my dear, that
I shall love none but you.

The breeze, the stones and trees
That know well my sighs
Will tell you all you want
That I am undyingly true.

Give me happy or haughty looks,
Even tell me you hate or love me,
Always, you may have ambrosial arrows,
Always, it is your voice above me.
Neither Earth nor Heaven can dim
The longing that lives within.

Translation: Christian Anderson

May all evil tongues
always speak what is popular;
whoever loves me, I love back,
and I know that I am loved!

Bad, bad words
your tongues whisper relentlessly,
but I know they lust
after innocent blood only.
Never shall it worry me,
chattering as much as you like.
Whoever loves me, I love back,
and I know that I am loved!

Slander is all that is understood
by those lacking love and favor,
because they are so miserable,
and no one will take or like them.
That's why I think the love
that they revile gives me honor;
may all evil tongues
always speak what is popular.
Whoever loves me, I love back,
and I know that I am loved!

If I were made of stone and iron,
you might insist
that I should reject
love's greetings and love's pleas;
but my little heart is unfortunately
soft, as God gives to us humans.
Whoever loves me, I love back,
and I know that I am loved!

Translation: Google Translate

As surely as the sun shines,
As surely as the clouds weep,
As surely as the flames spray,
As surely as the spring flowers;
Truly have I felt,
As I held you in embrace:
You love me, as I love you,
You do I love, as you me.

Die Sonne mag verscheinen,
Die Wolke nicht mehr weinen,
Die Flamme mag versprühn,
Der Frühling nicht mehr blühn!
Wir wollen uns umwinden
Und immer so empfinden;
Du liebst mich, wie ich dich,
Dich lieb' ich, wie du mich.

—Friedrich Rückert

Villa-Lobos

Tarde, uma nuvem rósea lenta e transparente,
Sobre o espaço, sonhadora e bela!
Surge no infinito a lua docemente,
Enfeitando a tarde, qual meiga donzela
Que se apresta e a linda sonhadoramente,
Em anseios d'alma para ficar bela,
Grita ao céu e a terra toda a Natureza!
Cala a passurada aos seus tristes queixumes
E reflete o mar toda a Sua riqueza . . .
Suave a luz da lua desperta agora
A cruel saudade que ri e chora!
Tarde, uma nuvem rósea lenta e transparente
Sobre o espaço, sonhadora e bela!
—Ruth Valadares Corrêa

Irerê, meu passarinho do Sertão do Cariri,
Irerê, meu companheiro, cadê viola?
Cadê meu bem? Cadê Maria?
Ai triste sorte a do violeiro cantadô!
Ah! Sem a viôla em que cantava o seu amô,
Ah! Seu assobio é tua flauta de irerê:
Que tua flauta do sertão quando assobia,
Ah! A gente sofre sem querê!
Ah! Teu canto chega lá do fundo do sertão,
Ah! Como uma brisa amolecendo o coração.
Ah! Ah!
Irerê, solta teu canto!
Canta mais! Canta mais!
Pra lembrá o Cariri!

Canta, cambaxirra! Canta, juriti!
Canta, irerê! Canta, canta, sofrê!
Patativa! Bemtevi!
Maria acorda que é dia!
Cantem, todos vocês,
Passarinhos do sertão!
Bemtevi! Eh! Sabiá!
La! liá! liá! liá! liá! liá!
Eh! Sabiá da mata cantadô!
Lá! liá! liá! liá!
Lá! liá! liá! liá! liá! liá!
Eh! Sabiá da mata sofrêdô!
O vosso canto vem do fundo do sertão
Como uma brisa amolecendo o coração.
—Manoel Bandeira

The sun may dim,
The clouds cry no more,
The flames may subside,
The spring bloom no more!
But we will embrace
And always feel this way;
You love me, as I love you,
You do I love, as you me.

Translation: Google Translate

In the evening, a rosy cloud slow and transparent,
Moves across space, dreamy and beautiful!
The moon rises gently into infinity,
Adorning the evening, like a sweet maiden
Who is getting ready, pretty and dreamily,
And with her soul longing to make her beautiful,
She calls to the heavens and Earth and all of Nature!
She silences the sad laments of the birds
And reflects all her treasures in the sea . . .
Softly the light of the moon awakens now
A cruel yearning that laughs and weeps!
In the evening, a rosy cloud slow and transparent
Moves across the firmament, dreamy and beautiful!

Irerê, my little finch from the backlands of Cariri,
Irerê, my companion, where is the guitar?
Where is my beloved? Where is Maria?
Ah, the sad lot of the guitarist singing!
Ah! Without the guitar with which he sang to his love,
Ah! His whistling is your flute, irerê:
When your flute of the backlands whistles,
Ah! People suffer without wanting to!
Ah! Your song comes there from the deep backlands,
Ah! Like a breeze softening the heart.
Ah! Ah!
Irerê, let your song loose!
Sing more! Sing more!
To recall the Cariri!

Sing, little wren! Sing, dove!
Sing, irerê! Sing, sing, oriole!
Seedeater! Flycatcher!
Maria, wake up, as it's day!
Sing, all singers,
Little finches from the backlands!
Flycatcher! Hey, thrush!
La! la! la! la! la! la!
Hey, thrush of the thicket singing!
La! la! la! la!
La! la! la! la! la! la!
Hey, thrush from thicket suffering!
Your song comes from the depths of the woods
Like a breeze softening the heart.

Translation: Anonymous

Now in his second season as music director of Orchestra Seattle and the Seattle Chamber Singers, **Clinton Smith** also continues as artistic director and principal conductor of the St. Cloud Symphony, and serves on the music staff of Santa Fe Opera covering and preparing performances of Beethoven's *Fidelio* and the North American premiere of Huang Ruo's *Dr. Sun Yat-sen*. During the 2014–2015 season, Clinton will guest-conduct Baldwin Wallace University's production of *La finta giardiniera* and return to Juilliard to cover performances of *Le nozze di Figaro*. Clinton recently conducted the University of Michigan Opera Theater production of *Il barbiere di Siviglia*, and served as cover conductor for Juilliard Opera's *The Cunning Little Vixen* and Portland Opera's *Don Giovanni*.

For four seasons, Minnesota Opera engaged Clinton as cover conductor and chorus master, where he led main stage performances of *La traviata* and *Madama Butterfly* and covered the St. Paul Chamber Orchestra and Minnesota Opera Orchestra in over 20 productions. During 2011, Clinton conducted a workshop and prepared the world premiere of Kevin Puts' opera *Silent Night*, which subsequently won the 2012 Pulitzer Prize in Music. For Minnesota Opera's New Works Initiative, and as an avid fan of new music, Clinton prepared workshops of Douglas J. Cuomo's *Doubt*, Ricky Ian Gordon's *The Garden of the Finzi-Continis* and the North American premiere of Jonathan Dove's *The Adventures of Pinocchio*, as well as Dominick Argento's *Casanova's Homecoming* and Bernard Herrmann's *Wuthering Heights*.

A native Texan, Clinton received his D.M.A. ('09) and M.M. ('06) in Orchestral Conducting from the University of Michigan, where he studied with Kenneth Kiesler and Martin Katz, and a B.M. in Piano Performance ('04) from the University of Texas at Austin.

Orchestra Seattle and the Seattle Chamber Singers form a partnership unique among Pacific Northwest musical organizations, combining a 60-member orchestra with a 45-voice chorus to perform oratorio masterworks alongside symphonic repertoire and world premieres.

George Shangrow (1951–2010) founded the Seattle Chamber Singers in 1969, when still a teenager. The group performed a diverse array of music, from works of the Medieval, Renaissance and Baroque periods to contemporary pieces, partnering with an ad hoc group of instrumentalists to present Bach cantatas and Handel oratorios—many of which received their first Seattle performances under George's direction. In 1979, George formed an orchestra originally called the Broadway Chamber Symphony (after the Broadway Performance Hall on Seattle's Capitol Hill, where it gave its first concerts) and later, beginning with the 1991–1992 season, Orchestra Seattle. With George on the podium (or conducting from the harpsichord), OSSCS became renowned for performances of the Bach Passions and numerous Handel oratorios—particularly *Messiah*. During the "Bach Year" of 1985, the ensembles presented 35 concerts devoted to dozens upon dozens of Bach's works to celebrate the 300th anniversary of the composer's birth.

Program Notes

"Before God, and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name," said Franz Joseph Haydn (1732–1809) to Leopold Mozart. "He has taste, and, what is more, the most profound knowledge of composition." These comments were inspired by Haydn's initial hearing of six quartets that **W.A. Mozart** would dedicate to his older friend and colleague.

Mozart first wrote for string quartet around 1770, when barely a teenager. During 1772 and 1773 he composed two six-quartet cycles, the first set influenced by the "Milanese" style of Giovanni Battista Sammartini (1698–1775), the second set more in the "Viennese" style of Haydn. Mozart then abandoned the form for nearly a decade until he moved from Salzburg to Vienna, where he heard some of Haydn's 1781 "Russian" quartets. Between 1782 and 1785, Mozart produced a set of six string quartets heavily influenced by Haydn, to whom he dedicated the works now known as the "Haydn" quartets. These include the "Hunt" quartet (a nickname that did not originate with Mozart), so called because of the $\frac{6}{8}$ "hunting" rhythm of the work's opening.

"A father who had resolved to send his children out into the great world," Mozart wrote in his dedication to Haydn, "took it to be his duty to confide them to the protection and guidance of a very celebrated Man, especially when the latter by good fortune was at the same time his best Friend. Here they are then, O great Man and dearest Friend, these six children of mine. They are, it is true, the fruit of a long and laborious endeavor, yet the hope inspired in me by several Friends that it may be at least partly compensated encourages me, and I flatter myself that this offspring will serve to afford me solace one day. You, yourself, dearest friend, told me of your satisfaction with them during your last Visit to this Capital. It is this indulgence above all which urges me to commend them to you and encourages me to hope that they will not seem to you altogether unworthy of your favor. May it therefore please you to receive them kindly and to be their Father, Guide and Friend!"

While the string quartet has continued to be a mainstay of chamber music since the days of Mozart and Haydn, the brass quintet is largely a product of the 20th century. Frenchman Jean-François-Victor Bellon (1795–1869) composed a dozen brass quintets between 1848 and 1850, but these languished in obscurity for 150 years. Thus **Victor Ewald**, a Russian composer of German heritage, came to be acknowledged as the father of the brass quintet. Born in St. Petersburg, where he studied cello and composition at that city's conservatory, Ewald maintained a "day job" as a successful professor of civil engineering while playing cello in an ensemble organized by Mitrofan Belyayev (a violist, timber merchant and music publisher) and widely recognized as the most influential string quartet in Russia.

Around 1888, Ewald—who also played cornet, horn and tuba—composed a quintet in A_b major for five brass instruments. His B_b -minor quintet debuted a couple years later and became the first—and only—one of Ewald's four

quintets to be published (by Belyayev) during the composer's lifetime. Ewald created these works for an ensemble consisting of two cornets, a rotary-valve alto horn, a rotary-valve tenor horn and tuba, but today they are generally performed by the standard brass quintet, substituting French horn and trombone for the alto and tenor horns. The melodies in Ewald's Op. 5 quintet demonstrate the composer's love of Russian folksong, while, notes David Wright, the "chamber music of Robert Schumann, the German romantic composer most admired by progressive Russians of that era, [serves as] the model for this piece's vigorous counterpoint, volatile moods, lyricism and classic form."

Throughout his all-too-brief life, **Mozart** composed a variety of "concert arias," some for standalone performance, some designed for insertion into pre-existing operas by other composers. Completed on March 8, 1791, "Per questa bella mano" dates from Mozart's final year and was written for Franz Xaver Gerl, who in September of that year would sing the role of Sarastro in the premiere of Mozart's opera *The Magic Flute*. Originally scored for solo voice, concertante double bass and orchestra, the aria is heard this afternoon in a reduction for voice and piano.

During 1849, which **Robert Schumann** described as his "most fruitful year," the composer turned his attention from *Genoveva* (his only opera) to chamber works designed to produce more immediate income, among them three sets of *Liederspiel*: the *Spanisches Liederspiel* (Op. 74), the *Minnespiel* (Op. 101) and the *Spanische Liebeslieder* (Op. 138). While *The Harvard Dictionary of Music* defines *Liederspiel* as a "19th-century German dramatic entertainment in which songs, newly composed upon pre-existing poems, are inserted in the drama," Schumann dispensed with any dramatic plotting, creating song cycles that alternated solo numbers with duets and part-songs (sung by a quartet or small chorus). This afternoon we hear the closing selections from the *Spanisches Liederspiel*, setting a translation into German by Emanuel von Geibel of a text by an unknown Spanish poet, and the *Minnespiel*, featuring poetry of Friedrich Rückert.

Of all the varied and magnificent music produced by composer **Heitor Villa-Lobos**, one work remains—by far—his most popular and widely performed: the fifth (of nine) suites he dubbed "Bachianas Brasilieras," which fuse the spirit of Johann Sebastian Bach's style with Brazilian folk melodies and popular music. A cellist himself, Villa-Lobos scored the first of these works (dating from 1930) for an "orchestra of cellos" divided into eight parts. Eight years later, he turned again to this ensemble to accompany a wordless soprano vocalise surrounding a central section setting a poem by Altamarando de Souza (later replaced by a new poem written by Ruth Valadares Corrêa, due to a copyright issue with the original text). In 1945, Villa-Lobos added a second movement to the work, a "dance" to accompany the existing "song," using a poem by his friend Manoel Bandeira about various Brazilian birds (including the irerê, a white-faced whistling duck) indigenous to Santana do Cariri (a municipality in northeastern Brazil).

—Jeff Eldridge


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OSSCS 2014–2015 Season: Moments in Time

TURNING POINTS

Sunday, February 8, 2015 • 3:00 p.m.

Marie Leou, violin

DVOŘÁK Slavonic Dance in C Major, Op. 46, No. 1
DVOŘÁK Slavonic Dance in E Minor, Op. 72, No. 2
DVOŘÁK Slavonic Dance in G Minor, Op. 46, No. 8
SHOSTAKOVICH Chamber Symphony in C Minor, Op. 110a
TCHAIKOVSKY Violin Concerto [first movement]
PÄRT *Fratres*
MOZART Symphony No. 29 in A Major, K. 201

ETERNITY

Sunday, March 8, 2015 • 3:00 p.m.

Sarah Larsen, mezzo-soprano • Ryan Bede, baritone

DURUFLÉ *Requiem*, Op. 9
HOLST *The Planets*, Op. 32

DELIVERANCE

Saturday, April 18, 2015 • 7:30 p.m.

Roupen Shakarian, conductor • Catherine Haight, soprano
Sarah Mattox, mezzo-soprano • Zach Finkelstein, tenor
Charles Robert Stephens, baritone • Ryan Bede, baritone

HANDEL *Israel in Egypt*, HWV 54

1954 IN AMERICA

Sunday, May 17, 2015 • 3:00 p.m.

COPLAND *The Tender Land Suite*

WHITACRE *Leonardo Dreams of His Flying Machine*

DOHNÁNYI *American Rhapsody*, Op. 47

L. BERNSTEIN *On the Waterfront* Symphonic Suite

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Save the date! The 2015 OSSCS Gala Dinner and Auction will be held the evening of **Saturday, May 9, 2015**, at the beautiful **415 Westlake** event space near South Lake Union. We'll have live music throughout the evening and be joined by talented actor, auctioneer and MC **Matt Smith**, whose screen credits include *Spider-Man*, *Sleepless in Seattle*, *Almost Live!*, *Outsourced* and *Northern Exposure*. He's known in Seattle for his humorous monologues *My Last Year with the Nuns*, *My Boat to Bainbridge*, *Helium* and *Beyond Kindness*. We're going all out to make this our most exciting gala to date!

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Barbara Schaad-Lamphere
Marcia & Eugene Smith
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Janet Young

Presto [\$250-\$499]

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Gregory Canova &
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Susan Herring
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Jessie Johanson
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Lorelette & Walter Knowles
Jill & Arnold Kraakmo
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Thais Melo & Rabi Lahiri
Rebecca Rodman
Valerie Ross
Sheila Smith
James van Zee
Rick Wyckoff & Carol Judge

Allegro [\$100-\$249]

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Lila Woodruff May
Karen McCahill
Jane McWilliams
David Monteith
John Morgan
Howard Morrill
Steven Noffsinger
Karen & Dan Oie
Sandy Plagemann
Paula Rimmer
Annie Roberts
Randy & Willa Rowher
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In Memoriam

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