

# Organ Symphony

Sunday, May 21, 2017 • 3:00 p.m.  
First Free Methodist Church

**Orchestra Seattle**  
**Seattle Chamber Singers**  
**Clinton Smith, conductor**



ANTONIO VIVALDI (1678–1741)  
*Gloria in D major, RV 589*

Gloria in excelsis Deo,  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te, adoramus te, glorificamus te,  
Gratias agimus tibi  
Propter magnam gloriam tuam.  
Domine Deus, Rex caelestis, Deus Pater omnipotens.  
Domine Fili, unigenite Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris,  
Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem nostram.  
Qui sedes ad dexteram Patris, miserere nobis,  
Quoniam tu solus Sanctus, tu solus Dominus,  
Tu solus Altissimus, Jesu Christe,  
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

**Karina Brazas**, soprano  
**Sarah Mattox**, mezzo-soprano

Glory to God in the highest,  
And on earth, peace to people of good will.  
We praise you, we bless you, we adore you, we glorify you,  
We give you thanks  
For your great glory.  
Lord God, heavenly King, O God, almighty Father.  
Lord Jesus Christ, only begotten Son.  
Lord God, Lamb of God, Son of the Father,  
You take away the sins of the world: have mercy on us.  
You take away the sins of the world: receive our prayer.  
You are seated at the right hand of the Father: have mercy on us,  
For you alone are the Holy One, you alone are the Lord,  
You alone are the Most High, Jesus Christ,  
With the Holy Spirit, in the glory of God the Father. Amen.

JAY ANTHONY GACH (\*1955)  
*Allelujah: Quiet Music for Unquiet Times* — WORLD PREMIERE

— intermission —

CAMILLE SAINT-SAËNS (1835–1921)  
Symphony No. 3 in C minor, Op. 78 (“Organ Symphony”)

*Adagio — Allegro moderato — Poco adagio*  
*Allegro moderato — Presto — Maestoso — Allegro*

**Paul Tegels**, organ

*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, and for providing refreshments during intermission. Donations left at the refreshments tables help support FFMC and its programs.*

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**Orchestra Seattle • Seattle Chamber Singers**  
Clinton Smith, music director • George Shangrow, founder  
PO Box 15825, Seattle WA 98115 • 206-682-5208 • [www.osses.org](http://www.osses.org)

## Artist Change

Mezzo-soprano **Sarah Mattox** has sung principal roles with Seattle Opera, Cincinnati Opera, Chicago Opera Theater, Palm Beach Opera, Lyric Opera Cleveland and many others. Favorite roles include Dorabella in *Così fan tutte*, the Witch in *Hansel and Gretel*, Suzuki in *Madama Butterfly*, and the title role in *Carmen*. A first-prize winner of the Belle Voci National Competition, her numerous solo appearances include concerts with the Seattle Symphony, Northwest Sinfonietta and the Seattle and Portland Baroque Orchestras. She made her Carnegie Hall debut in 2007 under the baton of John Rutter, and has since been invited back three times. As a composer, Ms. Mattox's works include the award-winning song cycle *Rumpelstiltskin and the Falcon King* and an opera, *Heart Mountain*, presented in workshop performances in 2015 by Vespertine Opera Theater under the baton of Stephen Stubbs.

## Program Notes

### Antonio Vivaldi

#### *Gloria* in D major, RV 589

*Vivaldi was born in Venice on March 4, 1678, and died in Vienna on July 28, 1741. In addition to vocal soloists and chorus, he scored his Gloria for oboe, trumpet, strings and continuo.*

Antonio Vivaldi's father was a professional violinist in the orchestra of the prestigious Basilica di San Marco in Venice, and Antonio proved to be a highly talented violinist himself. Indeed, his instrumental music marks one of the peaks of Italian Baroque violin composition. According to his own account, within a year of his ordination to the priesthood in 1703, Vivaldi no longer wished to celebrate mass, possibly due to physical ailments ("tightness of the chest"). It may be, however, that Vivaldi, called the "Red Priest" because of his hair color, was feigning illness—he is said to have left the altar at times in order to write down a musical idea that had suddenly come to him. In the same year as his ordination, Vivaldi was appointed *maestro di violino* at the Ospedale della Pietà, one of the Venetian girls' "orphanages." This "hospital" (actually a home for the illegitimate daughters of noblemen and their mistresses) is reputed to have housed as many as 6,000 girls: it was generously endowed by the girls' "anonymous" fathers and the well-cared-for young ladies received musical training as a central part of the curriculum. Many of Vivaldi's hundreds of concerti were exercises that he would play with his talented students. He was associated with the Pietà, usually as music director, until 1740, teaching violin, composing oratorios and concertos for weekly concerts, and establishing a shining reputation both at home and abroad. During the years in which he composed operas (1713–1739), the Venetian theaters staged more works of Vivaldi's than of any other composer.

As a composer Vivaldi was both unbelievably speedy (he is said to have completed the opera *Tito Manlio* in five days, and he prided himself on being able to produce a con-

certo faster than a copyist could write it out) and incredibly prolific (approximately 500 concertos exist, as well as 23 sinfonias, 75 solo or trio sonatas, 49 operas, about 40 cantatas, some 50 motets, and many oratorios). Although he is known today for only a few instrumental works (chiefly the cycle of violin concerti known as *The Four Seasons*), Vivaldi's influence is clearly evident in the forms of later Baroque music, notably in the original compositions of Bach and his German contemporaries. Indeed, Vivaldi was one of the most significant figures in the transition from late Baroque to early Classical style because of the economy of his writing for string orchestra, his theatrical conception of the role of the instrumental soloist, the conciseness of his themes, the grace and clarity of his forms, the driving energy of his rhythms, the continuity of the flow of his musical ideas, and his emphasis on the sonic contrasts and tensions between soloists and larger ensembles.

The *Gloria*, a hymn of praise and worship, is part of the Roman Catholic mass. Its opening phrases have their origins in the song, recorded in St. Luke's account of Christ's birth, that the angels sang to the shepherds. Between 1713 and 1719, Vivaldi kept the Ospedale della Pietà well supplied with sacred music, and this setting of the *Gloria*, one of two which he composed in D major, is probably among the earliest of these works. Divided into 12 relatively brief movements contrasting in mood, musical texture, and instrumental and vocal color, it nevertheless exhibits a coherent overall musical structure.

The first movement, "Gloria in excelsis Deo," opens with octave leaps and repeated patterns of notes that establish the triumphant key of D major and set a mood of pomp, grandeur and anticipation; trumpet and oboe add regal color to the orchestral palette, and the declamatory entries of the chorus maintain rhythmic momentum. The tonality changes to B minor for "Et in terra pax hominibus," a meditative movement that features a gently throbbing string accompaniment coupled with poignant chromaticism.

In the exuberant G-major duet "Laudamus te," a recurring refrain separates the vocal sections; at first the voices imitate each other, then they join to sing together in thirds. The chorus repeats its solemn thanks to God in "Gratias agimus tibi," a six-measure E-minor chordal episode. Continuing in the key of E minor, the chorus praises God's great glory fugally in "Propter magnam gloriam."

"Domine Deus," in C major and  $\frac{12}{8}$  time, interweaves a long, lilting soprano solo with an equally lovely instrumental oboe countermelody, depicting God not only as the Almighty King of Heaven but also as a tender and loving Father. The ensuing choral movement, "Domine Fili unigenite," in triple meter and F major, features dotted rhythms and the textural contrast of pairs of vocal parts alternating with four-part harmony.

In the D-minor "Domine Deus, Agnus Dei," the mezzo soloist's descending lines, accompanied by continuo, contrast with the chordal petitions for mercy of choir and orchestra. Vivaldi sets a somber mood in "Qui tollis peccata mundi," a binary A-minor chorus, through the use of chro-

maticism and of ever-shorter phrases in triple meter, which build rhythmic urgency as the chorus implores the one who takes away the sins of the world to hear its prayer.

Despite its lively  $\frac{3}{8}$  meter, the B-minor “Qui sedes ad dexteram” maintains the same grave mood as the preceding two penitential movements as strings and continuo accompany the mezzo soloist. The D-major thematic material of the first movement, including its opening oscillating octaves, returns in “Quoniam tu solus Sanctus” to balance the formal structure of the entire work.

With the well-crafted D-major double fugue (one based on two independent themes) “Cum Sancto Spiritu,” the chorus concludes the work on a suitably celebratory note. This music, which appears with slight modifications in Vivaldi’s other surviving *Gloria* (RV 588), adapts a fugue from a 1708 *Gloria* written by the obscure Italian opera composer Giovanni Maria Ruggieri, a fugue that might have remained unknown had Vivaldi not borrowed it.

— Lorelette Knowles

### Jay Anthony Gach

#### *Allelujah: Quiet Music for Unquiet Times*

Jay Anthony Gach was born in 1955 in New York, where he currently resides. This work, which receives its first performance this afternoon, calls for SATB chorus and an orchestra consisting of pairs of woodwinds (with one oboe doubling English horn) plus bass clarinet, 4 horns, 2 trumpets, 3 trombones, timpani, vibraphone, chimes, piano, organ and strings.

Jay Anthony Gach’s instrumental concert music has been critically acclaimed as “witty, virtuosic and accessible,” “so exuberant [and] characterful,” “a natural crowd pleaser” and “multi-layered, whirling and propulsive.” Lukas Foss, during his tenure as conductor of the Brooklyn Philharmonic, proclaimed that Gach’s “writing for orchestra is brilliant beyond words.” Composer Hugo Weisgall deemed him a composer “of extraordinary technical command and intellectual grasp of what music is all about.”

Gach’s music has been performed, recorded and broadcast internationally by ensembles such as the Saint Paul Chamber Orchestra, Brooklyn Philharmonic, American Composers Orchestra, City of London Sinfonia, Haydn Chamber Orchestra of London, Britten Sinfonia Soloists and Pro Arte Chamber Orchestra, and by artists including clarinetist Richard Stoltzman and conductors Lukas Foss, Paul Dunkel and Leon Botstein. He has received commissions from and awards in over 30 national and international competitions, including from the Fromm Music Foundation at Harvard University, Tanglewood Music Center (Bruno Maderna Fellowship) and National Endowment for the Arts. Between 1981 and 1999 he resided and worked in Tübingen, Rome and London, returning to New York in 2000.

A recipient of the 1983–1984 Rome Prize from the American Academy in Rome, Gach received his Ph.D. from the State University of New York at Stony Brook in 1982 and became a Fellow of the London College of Music in 1993. Of *Allelujah*, the winning entry in the 2016–2017 OSSCS Composer Competition, he writes:

“*Quiet Music for Unquiet Times* is an ongoing series of diverse pieces of different instrumentations. *Allelujah*, for chorus and orchestra, is a two-part piece: the first is an instrumental treatment of a single melody played in succession by solo instruments or a group of soloists; the second features the chorus singing a single word, ‘allelujah.’”

### Camille Saint-Saëns

#### *Symphony No. 3 in C minor, Op. 78 (“Organ Symphony”)*

*Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed this work in 1886, conducting the London Philharmonic in the first performance on May 19 of that year. It requires pairs of woodwinds (plus piccolo, English horn, bass clarinet and contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, triangle, cymbals, bass drum, organ, piano and strings.*

Ranking with Mozart and Mendelssohn among the most prodigious talents of Western European music, Saint-Saëns revealed his perfect pitch at age two, accompanied a Beethoven violin sonata at age four and began composing by age six. At 10, he performed Mozart and Beethoven piano concertos at his first public concert — and for an encore offered to play any of the 32 Beethoven sonatas from memory. Unlike Mozart and Mendelssohn, however, Saint-Saëns lived well into his eighties, continuing to perform until shortly before his death.

Although he considered himself “first among composers of the second rank,” Saint-Saëns’ *Symphony No. 3* stands as the greatest French symphony after Berlioz’ *Symphonie Fantastique* — as well as the most magnificent achievement by its composer. Written in response to a commission by the Philharmonic Society of London, Saint-Saëns conceived it not as a showpiece for organ, but as a symphony *avec orgue* (“with organ”). Inspired by Franz Liszt, to whom the work is dedicated (Liszt died shortly after the premiere and never heard it performed, although he had admired a piano score), Saint-Saëns built the symphony around a motto theme (itself based on the *Dies irae* plainchant) that recurs in various guises throughout. He also structured the work in two great movements, although the standard four-movement symphonic structure remains evident. The organ first enters in the *Poco adagio* section of the first movement, supporting an “extremely peaceful, contemplative theme” played by strings.

The scherzo that opens the second movement features “arpeggios and scales, swift as lightning” played by piano, which also features prominently in this symphony. Just as the scherzo seems headed for an inevitable conclusion, trombones introduce a “grave, austere” melody. “There is a struggle for mastery,” wrote Saint-Saëns, “which ends in the defeat of the restless, diabolical element” of the scherzo. This trombone theme wins out “and rests there as in the blue of a clear sky.” A dramatic organ chord announces the arrival of the symphony’s concluding movement-within-a-movement, signaling “the approaching triumph of calm and lofty thought.”

— Jeff Eldridge

**Soprano**

Barb Anderson  
 Ann Bridges  
 Sue Cobb  
 Abigail Owens Cooper  
 Crissa Cugini  
 Kyla DeRemer  
 Cinda Freece  
 Kathleen Sankey  
 Nancy Shasteen §

**Alto**

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

**Tenor**

Alex Chun  
 Ralph Cobb  
 Jon Lange §  
 Tom Nesbitt  
 Jerry Sams  
 Alastair Willis

**Bass**

Timothy Braun  
 Andrew Danilchik  
 Daniel Hericks  
 Stephen Keeler  
 Byron Olivier  
 Glenn Ramsdell  
 Steven Tachell  
 Skip Viau  
 Richard Wyckoff §

**Violin**

Susan Beals  
 Dean Drescher  
 Karen Frankenfeld  
 Manchung Ho  
 Katie Hovde  
 Maria Hunt  
 Fritz Klein\*  
 Pam Kummert  
 Mark Lutz  
 Gregor Nitsche  
 Susan Ovens  
 Stephen Provine\*\*  
 Davis Reed  
 Theo Schaad  
 Janet Showalter  
 Kenna Smith-Shangrow  
 June Spector  
 Nicole Tsong

**Viola**

Deborah Daoust  
 Lauren Lamont  
 Stephanie Read  
 Sam Williams\*

**Cello**

Peter Ellis  
 Karen Helseth  
 Max Lieblich  
 Patricia Lyon  
 Katie Sauter Messick  
 Valerie Ross  
 Matthew Wyant\*

**Bass**

Ericka Kendall  
 Kevin McCarthy  
 Steven Messick\*  
 Chris Simison

**Flute**

Virginia Knight  
 Shari Muller-Ho\*

**Piccolo**

Kate Johnson

**Oboe**

Rebecca Rice\*  
 Linnea Wentworth

**English Horn**

David Barnes

**Clarinet**

Steven Noffsinger\*  
 Chris Peterson

**Bass Clarinet**

Cynthia Ely

**Bassoon**

Aaron Chang  
 Jeff Eldridge\*

**Contrabassoon**

Gary Claunch

**French Horn**

Barney Blough  
 Don Crevie  
 Laurie Heidt\*  
 Matthew Kruse

**Trumpet**

Rabi Lahiri  
 Oscar Thorp  
 Janet Young\*

**Trombone**

Cuauhtemoc Escobedo\*  
 Chad Kirby  
 Jim Hattori

**Tuba**

David Brewer

**Timpani**

Dan Oie

**Percussion**

Kathie Flood  
 Amy Vandergon

**Piano**

Elizabeth Moore

**Organ**

Paul Tegels

\*\* *concertmaster*

\* *principal*

§ *section leader*

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