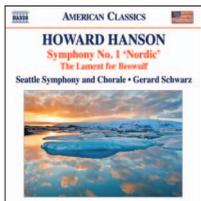
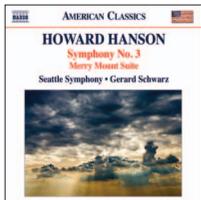


**Also available in this series:**

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"Richly drawn is the *Second Symphony* – the Romantic, its second movement anthem beloved of millions of Americans. [Schwarz's] feeling for long-term growth is possibly the surest of all, leading us from one resolution to the next with an increasing sense of expectation. It's a symphony full of resolutions: of one door opening on to another until we finally step out into the blue beyond. At that point in the finale, Schwarz more than anyone, leaves us in no doubt whatsoever that we have arrived; the emotional release is irresistible."

*Gramophone* on the original Delos recording



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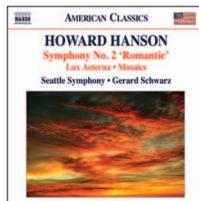
"Dedicated to the memory of the composer's father, the Pulitzer Prize-winning *Fourth (Requiem)* of 1943 was apparently Hanson's personal favourite of his cycle of seven, and Schwarz and his excellent Seattle band do full justice to its dark opulence, concision and organic power. Similarly, there's no missing the communicative ardour and cleanlimbed security of Schwarz's lucid reading of the *Sixth*."

*Gramophone* on the original Delos recording

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"This is confident, generous, beautifully made music, richly (and sensitively) scored. Tell-tale indications of things to come can be heard in the bonding between strings and descending horns (the film composer's favourite tool), the gorgeous 'old-fashioned' harmonies radiating from within, and the craggy, wind-swept tutti (lots of highriding piccolo skirling) so suggestive of that Northern terrain's stress and strife... Schwarz, and his splendid Seattle orchestra do not short-change us on any of this and they are beautifully, ripely, recorded here."

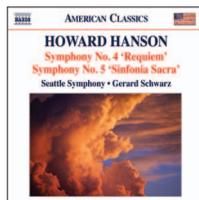
*Gramophone* on the original Delos recording



8.559701

"The *Symphony No. 3*, Hanson's most extended essay in the form, was written during the late 1930s and is a representative example of the composer at the height of his powers... Written in commemoration of the first Swedish settlement in this country, it is the most obviously Sibelian of Hanson's symphonies, its moments of dark, austere solemnity often calling the Finnish master to mind."

*Fanfare* on the original Delos recording



8.559703

8



AMERICAN CLASSICS

**HOWARD HANSON****Symphony No. 6 • Lumen in Christo  
Symphony No. 7 'A Sea Symphony'****Seattle Symphony and Chorale • Gerard Schwarz**

Howard  
**HANSON**  
(1896-1981)

**Symphony No. 6 (1968)**

- |                            |      |
|----------------------------|------|
| 1 I. Andante –             | 3:43 |
| 2 II. Allegro scherzando – | 4:52 |
| 3 III. Adagio –            | 4:58 |
| 4 IV. Allegro assai –      | 2:10 |
| 5 V. Adagio –              | 2:53 |
| 6 VI. Allegro              | 1:57 |

**Lumen in Christo (1974)**

- |               |       |
|---------------|-------|
| 7 I. Largo    | 10:54 |
| 8 II. Andante | 10:39 |

**Symphony No. 7 ‘A Sea Symphony’ (1977)**

- |  |      |
|--|------|
| 9 I. Lo, the unbounded sea (Largamente)                        | 7:44 |
| 10 II. The untold want (Adagio)                                | 4:19 |
| 11 III. Joy, shipmate, joy! (Allegro molto – Molto meno mosso) | 6:10 |

20:33

21:33

18:13

**Lumen in Christo**

**Texts from Genesis, Isaiah, IV Esdras, Requiem Mass**

- 7 Lumen, lumen in Christo  
In the beginning God created heaven and earth,  
And the earth was without form and void,  
And darkness was upon the face of the waters.  
And the spirit of God moved upon the face  
of the waters.  
And God said, let there be light, and there was light  
And God saw the light, that it was good;  
and God divided the light from the darkness.  
And God called the light Day.  
And the darkness he called Night.  
And the evening and the morning were the first Day.  
Lumen in Christo.
- 8 For behold the darkness shall cover the earth,  
and gross darkness the people.  
And the Lord shall arise upon thee.  
And His glory shall be seen upon thee.  
And the Gentiles shall come to Thy light.  
And Kings to the brightness of Thy rising.  
The people that walked in darkness have seen  
a great light.  
And they that dwell in the land of the shadow, the  
shadow of death, upon them hath the light shined.  
Lumen, lumen in Christo, Amen.  
Lux aeterna, Amen.  
Lux aeterna...

**Symphony No. 7 ‘A Sea Symphony’**

**From *Leaves of Grass* by Walt Whitman (1819-1892)**

- 9 I.  
Lo, the sea! The unbounded sea!  
On its breast a ship starting, spreading all her sails,  
An ample ship carrying even her moonsails,  
The pennant is flying aloft as she speeds, she speeds  
so stately – below emulous waves press forward,  
They surround the ship with shining curving motions  
and foam.  
Lo, the unbounded sea!
- 10 II.  
The untold want, by life and land ne'er granted,  
Now voyager – sail thou forth to seek and find.
- 11 III.  
Joy, shipmate, joy!  
  
O we can wait no longer,  
We too take ship, O soul!  
Joyous, we too launch out on trackless seas,  
Fearless, for unknown shores on waves of ecstasy  
to sail,  
Amid the wafting winds.  
Caroling free, singing our song of God!  
  
Joy, shipmate, joy!  
  
...our life begins,  
The long, long anchorage we leave,  
The ship is clear at last, she leaps!  
She swiftly courses from the shore,  
Joy, shipmate, joy!

## Seattle Symphony Chorale

The Seattle Symphony Chorale, official chorus of Seattle Symphony, was founded as the Seattle Chorale in 1953 by Leonard Moore. The Chorale began its formal affiliation as the Symphony's official chorus in 1976 and consists of approximately 120 members who together volunteer more than 30,000 hours each year. The singers are chosen by audition and perform throughout the season with Seattle Symphony.

## Richard Sparks



Richard Sparks is currently Professor of Music at the University of North Texas, where he joined the faculty in 2009. He is well-known to Seattle audiences, where in addition to his work with the Seattle Symphony Chorale from 1990-94, he founded *Seattle Pro Musica* and conducted three ensembles in 70 different programs with them from 1973-80, and founded and conducted *Choral Arts* from 1993-2006. He was also Director of Choral Activities at Pacific Lutheran University (PLU) in Tacoma, Washington from 1983-2001. At PLU he led the Choir of the West, one of the top undergraduate choirs in the country, on regular tours and also made eight recordings with that ensemble. Sparks has been active in the professional world as well; guest conducting with the Anchorage Music Festival (his first year conducting Brahms' *Ein Deutsches Requiem* substituting for an ailing Robert Shaw), Portland Symphonic Choir, Portland Baroque Orchestra, Northwest Chamber Orchestra, Exultate Chamber Singers in Toronto, and the Swedish Radio Choir. He first worked with the Swedish Radio Choir in 2002, and again in 2007 and 2008, the first North American to work with the choir in more than 40 years. With them he prepared the choir for numerous concerts, most notably a Brahms *Requiem* for Valery Gergiev with the Rotterdam Philharmonic which has been released on DVD. He was also the first non-Canadian conductor to direct the

Canadian National Youth Choir. In 2008 he was Music Director/Conductor for a production of Monteverdi's *Orfeo* in Edmonton with period instruments. Since 1999 he has been Artistic Director and Principal Conductor of Pro Coro Canada (Edmonton, AB), a professional chamber choir. Pro Coro has toured regularly across Canada and has been broadcast on CBC Radio.

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## Howard Hanson (1896-1981)

### Symphony No. 6 • Lumen in Christo • Symphony No. 7 'A Sea Symphony'

#### Symphony No. 6

Throughout his long career, Howard Hanson was many things, but rarely an equivocator. In life as in his music, he was forthright and generous; the "fervent embrace" he gave Romanticism extended also to teaching, conducting, and encouraging the work of others.

Hanson's *Symphony No. 6* was commissioned in 1967 by the New York Philharmonic to celebrate its 185th anniversary season. Despite this prestigious commission, Hanson was considered something of an anachronism by the 1960s. Nevertheless, Hanson composed a work that dared to be Romantic in character, formally tight and tonally inviting to the listener. Its structure was a source of pride to the composer: its six continuous movements are linked by a three-note theme which Hanson introduces in the woodwinds at the symphony's beginning. Two snare-drums usher in the second movement, *Allegro scherzando*, with its relentless triplet figure and battle-like summons in the brass (which also introduce the work's chief lyrical idea). The third movement, *Adagio*, explores the motto with great sensitivity, while the scherzo-like *Allegro assai* takes the theme on a propulsive, dangerous journey through combustible explosions of orchestral color. The fifth movement, a stately *Adagio*, builds inexorably into an antiphonal *Allegro*, and a final, exultant restatement of the motto theme.

Steven C. Smith

#### Lumen in Christo

Written in 1974, *Lumen in Christo* was commissioned by Nazareth College in Rochester, New York. Composed to celebrate the school's fiftieth anniversary,

and arranged for women's voices, *Lumen in Christo* also bears the inscription "with variations on themes by Haydn and Handel." When Hanson's friend Ruth T. Watanabe once asked him if he ever planned to reveal precisely what themes by Haydn and Handel were used, he replied, "Oh, that's too much work!" For his text, Hanson chose sacred works all touching on the subject of light: the first five verses of Genesis, three verses from the book of Isaiah, *Lux Aeterna* from the Requiem Mass, and *Lumen in Christo* from the pseudepigraphic IV Esdras.

Taking his cue from Haydn's *The Creation*, Hanson begins *Lumen in Christo* with a similar "description of Chaos," a portentous, unsettled prelude that contains some of the most harmonically ambiguous music in his entire output. A meditative viola theme leads to the first statement of *Lumen in Christo* – this one of the most Gregorian of Hanson's melodies – after which the chaotic music of the opening returns. To a primitive, off-kilter dance whose meter changes in virtually every bar (3/8, 3/4, 3/8, 3/4, 4/4, 3/8, 2/4, etc.), the altos chant the opening lines of Genesis. A series of climbing phrases on "And God said, let there be light" leads to a climactic eruption on "And there was light," supported by the pealing of tubular chimes. The tranquil central section ("And God saw the light, that it was good...") concludes with the second appearance of *Lumen in Christo*.

An ominous call in the bassoon and lower strings begins the second part, devoted primarily to the three verses from Isaiah. Suitably dark harmonies accompany the prophet's vision ("the darkness shall cover the earth, and gross darkness the people") a vision which lightens almost imperceptibly in the second verse, "And the Gentiles shall come to Thy light, and Kings to the brightness of Thy rising." The emotional heart of *Lumen in Christo* is the poignant setting for the second verse of Isaiah 9, the same chapter whose sixth verse Handel

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would set so memorably in the chorus, “*For Unto Us A Child is Born*” from *Messiah*. The Gregorian “*Lumen in Christo*” returns, followed by a sequence of ascending statements of the phrase which resolve in a luminous “*Amen*” and an ethereal “*Lux Aeterna*.”

**Jim Svejda**

### Symphony No. 7 ‘A Sea Symphony’

Hanson bade farewell to the symphonic form in 1977, with his grandly rhetorical *Symphony No. 7, ‘A Sea Symphony’ for Chorus and Orchestra*, after Walt Whitman. At the time, Hanson’s idiom seemed to some contemporaries a quaint anachronism; but like the poet who inspired the work, Hanson, at age 81, remained true to his course. The symphony was written to commemorate the fiftieth anniversary of the National Music Camp at Interlochen, a summer training center for the performing arts near Traverse City, Michigan.

But the *Symphony* can also be seen as a conscious farewell to the large-scale Romantic writing that Hanson had embraced throughout his lifetime. Maestro Gerard Schwarz feels that, in that sense, the *Sea Symphony* is “the culmination of all of Hanson’s works.” It “comes full circle,” says Schwarz, from the favorite ‘*Nordic*’ and ‘*Romantic*’ *Symphonies*, matching their compelling and uplifting qualities and bringing back the “famous Hanson chords.” Schwarz recalls with great fondness his youthful experiences at Interlochen with Hanson’s

music, in particular “conducting the theme from the *Symphony No. 2* when I was eleven years old. Now, many years later, it is a very moving experience to be a part of such a major undertaking as the recording of all of Hanson’s symphonies.”

The *Symphony* also completed another circle: Hanson first set Whitman’s verse to music in 1915, with his six songs *Opp. 2* and *3*. (Other Whitman settings by Hanson include *Three Songs from ‘Drum Taps’* [1935], *Song of Democracy* [1957], and *The Mystic Trumpeter* [1970].)

After a *largamente* introduction, the first movement, “*Lo, the unbounded sea,*” evokes its unbridled setting with metrical shifts from 5/4, 4/3, 3/4 to 9/8. It concludes with another allusion to the composer’s idol, Sibelius, whose influence is heard in virtually all of Hanson’s symphonies. The second movement, “*The untold want,*” is only 46 bars in length, a chromatic escalation that finds terra firma on the note A with the words “*Now voyager*” before a quiet coda for strings and alto voices. The final “*Joy, shipmate, joy!*” ends Hanson’s symphonic cycle on a note of hope and jubilation, but not before a last, proud quote from the composer’s best-known work, the ‘*Romantic*’ *Symphony*. Hanson’s intent here is unmistakable: he is affirming a lifetime of accomplishment, not timidly but with a burst of youthful emotion, taking listeners once more onto the “*unbounded sea*” that Hanson envisioned so clearly to the end of his days.

**Steven C. Smith**

### Seattle Symphony

The Seattle Symphony has gained international prominence with more than 140 recordings, twelve GRAMMY® nominations, two Emmys and numerous other awards. Under the leadership of Music Director Ludovic Morlot since September 2011, the Seattle Symphony performs in one of the world’s finest concert venues – the acoustically superb Benaroya Hall – in downtown Seattle. The Orchestra is internationally recognized for its innovative programming and extensive recording history. From September through July, the Symphony is heard live by more than 315,000 people. For more information on the Seattle Symphony, visit [www.seattlesymphony.org](http://www.seattlesymphony.org).

### Gerard Schwarz



Photo courtesy of Yuen Lui Studio

Internationally recognized for his moving performances, innovative programming and extensive catalogue of recordings, American conductor Gerard Schwarz serves as Music Director of the Eastern Music Festival and Conductor Laureate of the Seattle Symphony. A renowned interpreter of nineteenth-century German, Austrian and Russian repertoire in addition to contemporary American composers, Schwarz recently completed his final season as music director of the Seattle Symphony after an acclaimed 26 years. His previous positions as Music Director include New York’s Mostly Mozart Festival, the Royal Liverpool Philharmonic, the Los Angeles Chamber Orchestra and the New York Chamber Symphony. As a guest conductor he has worked with many of the world’s finest orchestras and opera companies. His discography of over 350 releases showcases his collaborations with the Seattle Symphony, Berlin Radio Symphony, Philadelphia Orchestra, Czech Philharmonic, London Symphony Orchestra, and L’Orchestre National de France, among others. His pioneering recordings of American symphonists Diamond, Hanson, Hovhaness, Piston, and William Schuman have received high critical praise, as have his cycles of works by Brahms, Mahler, Rimsky-Korsakov, Robert Schumann, Shostakovich, Richard Strauss, Stravinsky, and Wagner. Schwarz has received hundreds of honours and accolades including two Emmy Awards, thirteen GRAMMY® nominations, six ASCAP Awards and numerous *Stereo Review* and *Ovation Awards*. He holds the Ditson Conductor’s Award from Columbia University, was the first American named Conductor of the Year by *Musical America* and has received numerous honorary doctorates. The National Academy of Recording Arts & Sciences gave Schwarz its first “IMPACT” lifetime achievement award.