

"HOPE" – WINTER BAROQUE

SUNDAY, JANUARY 16, 2005 – 3:00 PM
TOWN HALL

ORCHESTRA SEATTLE
George Shangrow, conductor

HENRY PURCELL (1659-1695)

Trio Sonata in C Major, Z. 731

Sonnata (Andante) – Canzona (Allegro) – Largo – Allegro

Fritz Klein, Stephen Provine, violins – George Shangrow, harpsichord – Julie Reed, cello

GEORG FRIDERIC HANDEL (1685-1759)

Concerto Grosso in d minor, Op. 6 No. 10

Overture – Allegro – Lentement – Air (Lento) – Allegro – Allegro – Allegro moderato

Fritz Klein, Stephen Provine, violins, Matthew Wyant, 'cello

FRANZ JOSEPH HAYDN (1732-1809)

Symphony No. 6 in D Major, "Le Matin" (Morning)

Adagio – Allegro

Adagio – Andante – Adagio

Menuet and Trio (Jeff Eldridge, bassoon, Katherine McWilliams, viola, Chris Simison, bass)

Finale: Allegro (Fritz Klein, violin)

– Intermission –

Music for Youth – Partners in Education

Special Guest Student Performers - Aurora Borealis String Quartet

Lisa Kim & Amanda Hu, violins; Anthony Parce, viola; Lavena Johanson, 'cello

Performing LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet Opus 59, No. 2 "Razumovsky": Allegro

BENJAMIN BRITTEN/GIOACHINO ROSSINI (1913-1976)

Soirées musicales, Opus 9

March – Canzonetta – Tirolese – Bolero – Tarantella

JOHANN SEBASTIAN BACH (1685-1750)

Brandenburg Concerto No. 4 in G, BWV 1049

Allegro

Andante

Presto

Stephen Provine, violin solo; Shari Muller-Ho & Melissa Underhill, flutes

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

NOTES on the COMPOSERS

George Frideric Handel

By the time of his death in London in 1759, George Frideric Handel, a German musician who had been trained in Italy, had become England's "national composer." This remarkable man had come to be both a musical master and a "personality" regarded with special awe and affection throughout the musical world, and so he remains to this day, although the list of works for which he is famous is very short. It includes one complete oratorio, *Messiah*, a "funeral march" from another oratorio, *Saul*, a chorus from a third oratorio, *Judas Maccabaeus*, an air from the opera, *Serse*, the *Water Music*, and the *Fireworks Music*.

He was born Georg Friederich Händel in Halle, Germany, on February 23, 1685. As a young musician who played harpsichord, organ, violin, and oboe, Handel traveled, studied, and composed in the very cosmopolitan Italy of the early 1700's, where he met with considerable success. In 1710, Handel journeyed to London, where he embarked upon a successful twenty-year career as a composer of operas in the Italian style (he produced some forty operas altogether), and became a naturalized British citizen.

By about 1730, however, the English public was beginning to tire of Italian-style opera. Sensing that his career as an opera composer might be in jeopardy, the astute Handel soon began to produce another form of dramatic musical entertainment equally suited to his talents: the oratorio, an "opera without action" which he sometimes called "musical drama." Handel and his audiences found that this musical form had numerous advantages over Italian opera: It had no expensive staging and no overpaid, egotistical, quarreling Italian star sopranos. It did have well-known, exciting plots, taken mostly from mythology and from the Old Testament of the English Bible; texts in English, the language of the London audience; and sweeping, dramatic choruses. Thus, after about 1742, Handel found a "second career" as an oratorio composer. Indeed, he is renowned today chiefly as the master of the English oratorio, his works in this form becoming the standard by which, for decades, all other choral and religious music was evaluated.

Franz Joseph Haydn

"Often when contending with obstacles of every sort that interfered with my work, often when my powers both of body and mind were failing and I felt it a hard matter to persevere on the course I had entered on, a secret feeling within me whispered: 'There are but few contented and happy men here below; grief and care prevail everywhere; perhaps your labors may one day be the source from which the weary and worn, or the man burdened with affairs, may derive a few moments' rest and refreshment.' What a powerful motive for pressing onward!"

So said Franz Joseph Haydn, the exact date of whose birth remains uncertain. The parish register of Rohrau, a small Austrian town about 31 miles southeast of Vienna near the Hungarian frontier, records the birth of Franciscus Josephus Haiden under the date April 1, 1732, but Haydn himself gave the date March 31 in a brief biographical sketch published in 1776. When asked about the discrepancy, he said, "My brother Michael preferred to claim that I was born on March 31 because he didn't want people to say that I came into the world as an April fool." As a child, Joseph Haydn studied violin, harpsichord, and other musical instruments. In 1740, Karl Georg Reutter, choirmaster of St. Stephen's Cathedral in Vienna, accepted Joseph as a choirboy, and, soon after his eighth birthday, the boy arrived in the capital of the Austrian Empire, where he was to remain for more than 20 years.

After his days as a choirboy were over, Haydn managed to earn a meager living by singing tenor in the cathedral choir, doing some teaching, and playing the violin for religious services, parties, or private evening concerts. On May 1, 1761, Haydn became an employee of Prince Esterházy, a string player and a great music lover. The Prince, however, died within a year of Haydn's engagement as assistant music director, and his middle-aged brother, Prince Nicholas, succeeded to the title. The Prince made constant demands on the skill of the composer, and Haydn produced a steady stream of new works: symphonies, string quartets, trios, concertos, and many other "occasional pieces" for the entertainment of the household. When the Prince's old Kapellmeister died in 1766, Haydn found himself in sole charge of the Prince's musical establishment, and the fame of the music at Eszterháza soon spread throughout Europe.

Haydn spent nearly 30 years in the musical service of Prince Nicholas. "My Prince was always satisfied with my works," Haydn wrote. "I not only had the encouragement of his constant approval, but as conductor of the orchestra, I could experiment, see what produced a good effect, and what spoiled it, and I was thus able to improve, alter, add or cut as boldly as I pleased. I was completely isolated from the world, there was no one to bother me, and I was forced to become original."

In 1790, Nicholas died and his successor, Anton, greatly curtailed the court's musical activities. Haydn was therefore able to move to Vienna, and later in the year he traveled to London, the center of Europe's musical life. Here he remained for eighteen months, enjoying tremendous popular success and receiving an honorary degree from Oxford.

Haydn wrote very little during the last six years of his life as his health slowly deteriorated. The stream of honors from royalty flowed over him unabated, however: in 1804, the year in which he finally resigned his official post as the Esterházy's Kapellmeister, he was granted the freedom of the city of Vienna. His last public appearance took place

on March 27, 1808, at a performance of *The Creation* given in honor of his 76th birthday. In May 1809, when Napoleon's troops occupied Vienna, the conqueror had a guard of honor placed outside Haydn's door. The venerable and extremely prolific composer died on May 31, his final words being: "Children be comforted. I am well."

Benjamin Britten

The son of a dentist and an amateur singer and the youngest of four children, Edward Benjamin Britten was born on the feast day of St. Cecilia, the patron saint of music, in 1913. He studied piano and then viola, and began a life of continuing musical composition at the age of five. When he was six, he wrote a play called "The Royal Fally" [sic] about Prince John, the fifth son of George V, who died in 1919 at the age of 13. The boy would compose before breakfast and then go to school, where he enjoyed mathematics and captained the cricket team. In his teens he became a private pupil of composer Frank Bridge, who provided the young Britten with a solid technical foundation upon which to construct his highly creative compositions. Britten entered the Royal College of Music in London at the age of 17, studying piano and composition and taking several prizes for his works. At 20, he completed the significant choral work, "A Boy Was Born," at a rehearsal for a broadcast performance of which he met tenor Peter Pears, with whom he developed a life-long personal and professional relationship.

Between 1935 the beginning of World War II, Britten wrote music for documentary films produced by the General Post Office Film Unit, for BBC Radio, and for London's small theaters. Overcoming television's peculiar challenges supplied him with the tools he needed for the composition of some 15 operas over the course of his career.

Because they were conscientious objectors, Britten and Pears sailed for North America in the spring of 1939. Upon returning to England in 1942, Britten faced a conscientious objectors' tribunal and was exempted from military service. During the early 1940s, he produced a number of important works, including the *Hymn to St. Cecilia*, *A Ceremony of Carols*, *Seven Sonnets of Michelangelo*, *Serenade* (for tenor, horn, and strings), *Rejoice in the Lamb*, and the *Festival Te Deum*. The outstanding opera, *Peter Grimes*, was completed in 1945. Britten continued to compose operas, and wrote many works for the Aldeburgh Festival, founded by him and Pears in 1948. Britten received many awards and honors over the next 28 years, being appointed a Companion of Honour in 1952, and being named to the Order of Merit in 1965. He was awarded a life peerage in 1976, the year of his death, the first musician to be so honored. Despite his many accolades, Britten remained modest: "People sometimes seem to think that, with a number of works now lying behind, one must be bursting with confidence," he observed "It is not so at all. I haven't achieved the

simplicity I should like in my music, and I am enormously aware that I haven't yet come up to the technical standards Bridge set me."

Johann Sebastian Bach

Johann Sebastian Bach was born in 1685 in Eisenach, Germany, into a family that had produced church and town-band musicians for over 150 years. Orphaned at ten, he was raised by an older brother who was an organist, and who taught young Sebastian music. The boy was endlessly curious about every aspect of the art: "I had to work hard," he said; "Anyone who works as hard will get just as far."

Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At 23, he became court organist and chamber musician to the Duke of Weimar. During his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, a great amount of keyboard music, and the six Brandenburg Concertos, the fourth of which you are about to enjoy. Maria Barbara, Bach's wife and the mother of his seven children, died in 1720, and the composer soon married Anna Magdalena, a young singer who proved to be a loyal and understanding wife, and who provided her mate with thirteen more children.

When he was 38, Bach took the position of Cantor of St. Thomas's in Leipzig, one of the most important musical posts in Germany. He taught at the choir school, which trained the choristers of the city's chief churches (he had to teach non-musical subjects as well); he also served as music director, composer, choirmaster, and organist of St. Thomas' Church. In this post, which he held for the rest of his life, Bach produced monumental musical masterworks, including the *Christmas Oratorio*, the *St. Matthew Passion*, the *Mass in B Minor*, *The Musical Offering*, and *The Art of the Fugue*, though he was occupied by the cares of his large family and circle of friends, the tasks of a very busy professional life, and ongoing struggles with the officials of town, school, and church who never recognized that they were dealing with perhaps the greatest musical genius ever born. Though the composer described himself as living "amidst continual vexation, envy, and persecution . . ." he remained in Leipzig for 27 years. At last, his eyesight failed, and he suffered a stroke followed by a raging fever. He died July 28, 1750, leaving only a very modest material estate, but bequeathing us a wondrous wealth of musical treasures.

VIOLIN
 Susan Carpenter
 Lauren Daugherty
 Stacey Dye
 Stephen Hegg
 Sue Herring
 Manchung Ho
 Fritz Klein*
 Avron Maletzky
 Stephen Provine*
 Nicola Shangrow
 Janet Showalter
 Kenna Smith-Shangrow

* *principal*

VIOLA
 Beatrice Dolf
 Audrey Don
 James Lurie
 Katherine McWilliams*
 Håkan Olsson

CELLO
 Pat Lyon
 Julie Reed
 Annie Roberts
 Karen Thomson
 Matthew Wyant*

BASS
 Steve Messick
 Chris Simison*

FLUTE
 Shari Müller-Ho
 Melissa Underhill

OBOE
 John Dimond
 Brent Hages*

CLARINET
 Gary Oules

BASSOON
 Jeff Eldridge

HORN
 Don Crevie
 Jim Hendrickson

TRUMPET
 Janet Young

BASS TROMBONE
 David Brewer

TIMPANI and PERCUSSION
 Daniel Die

HARPSICHORD
 Robert Kechley

JOHANN SEBASTIAN BACH ST. JOHN PASSION

George Shangrow conducts
 Orchestra Seattle and the Seattle Chamber Singers

Stephen Ng, Evangelist
 Michael Delos, Christus
 Ann Caroline Bird, Kathryn Weld
 Stephen Wall & Brian Box
 soloists

Palm Sunday, March 20 – 7:00 p.m.
 Benaroya Hall – Seattle
 Tickets: (206) 682-5208 or www.ossacs.org

LUDWIG VAN BEETHOVEN SYMPHONY NO. 9 “CHORAL”

George Shangrow conducts
 Orchestra Seattle and the Seattle Chamber Singers

Saturday, June 4 – 7:30 p.m.
 McIntyre Hall – Mt. Vernon
 Tickets: (360) 416-7727

Sunday, June 5 – 7:00 p.m.
 Benaroya Hall – Seattle
 Tickets: (206) 682-5208 or www.ossacs.org

Music for Youth — Partners in Education

Aurora Borealis String Quartet (performing in the Seattle program, 1/16/2005)

Violin I: Lisa Kim, 16, Skyline High School
 Violin II: Amanda Hu, 16, Garfield High School
 Viola: Tony Parce, 18, Newport High School
 Cello: Lavena Johanson, 15, Roosevelt High School

The Aurora Borealis Quartet was formed in the summer of 2004 at Camp Nirvana, a two-week intensive chamber music experience (<http://www.chambermusicmadness.org/>) under the direction of Karen Iglitzin, national winner of Chamber Music America's Award for Excellence in Chamber Music Teaching for 2002. The quartet has since studied and rehearsed together as students of Karen's at her ongoing chamber music program, Beyond Nirvana, and under the coaching of Richard Skerlong, Viola Principal Emeritus of the Seattle Symphony. Though the members come from four different greater Seattle area high schools, they are brought together by their love of chamber music.

Orchestra Seattle holds auditions annually for young musicians for various performance opportunities, both solo and ensemble, as a regular part of our concert series. This program, along with our “complimentary tickets for youth,” provides venues for young people to participate in making music in a dynamic and supportive situation. Inquiries should be directed to: webmaster@ossacs.org.

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