

Stories from the East

Saturday, March 31, 2018 • 7:30 p.m.
First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
Aaron Breid, conductor



KAMRAN INCE (*1960)
Gloria (Everywhere)

FRÉDÉRIC CHOPIN (1810–1849)
Piano Concerto No. 1 in E minor, Op. 11

II. *Larghetto*
III. *Rondo: Vivace*

Edward Zhang, piano

— intermission —

NIKOLAI RIMSKY-KORSAKOV (1844–1908)
Scheherazade, Op. 35

The Sea and Sinbad's Ship
The Kalendar Prince
The Young Prince and the Young Princess
Festival at Baghdad — The Sea — The Ship Breaks
upon a Cliff Surmounted by a Bronze Horseman

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 and Ron Haight for all of their assistance in making OSSCS's 48th season possible.
Refreshments will be available in the Fine Center during intermission.

Vocal Text

everywhere
the aroma of God
begins to arrive

look at these people
not knowing their feet from head
as they begin to arrive

every soul is seeking His soul
every soul parched with thirst
they've all heard the voice
of the quencher of thirst

everyone tastes the love
everyone tastes the milk
anxious to know
from where the real mother
begins to arrive

waiting in fever
wondering ceaselessly
when will that final union
begin to arrive

Moslems and Christians and Jews
raising their hands to the sky
their chanting voice in unison
begins to arrive

how happy is the one
whose heart's ear
hears that special voice
as it begins to arrive

clear your ears my friend
from all impurity
a polluted ear
can never hear the sound
as it begins to arrive

if your eyes are marred
with petty visions
wash them with tears
your teardrops are healers
as they begin to arrive

keep silence
don't rush to finish your poem
the creator of the word
will begin to arrive

—Mevlana Jelaladin Rumi (1207–1273)

Translation used by permission from the original *Fountain of Fire, Rumi*, published by Burning Gate Press 1994 and CalEarth Press 1996.

About the Conductor

Over the last five years, guest conductor **Aaron Breid** has stepped in to conduct more than a dozen performances (of *Turandot*, *Carmen*, *Gianni Schicchi*, *Suor Angelica*, *Il barbiere di Siviglia*, *Così fan tutte* and *The Ballad of Baby Doe*) with Minnesota Opera, Central City Opera, Opera Santa Barbara, Opera Omaha and Virginia Opera. During the 2017–2018 season, Mr. Breid will appear as guest conductor with the Omaha Symphony, Heartland Philharmonic Orchestra and UNO Chamber Orchestra, in addition to serving as cover conductor for Washington National Opera's *The Little Prince* and North Carolina Opera's *Samson et Dalila*.

During the previous two seasons, Mr. Breid made conducting debuts with Virginia Opera, Opera Santa Barbara and Opera Omaha in addition to covering performances with the Charlotte Symphony and Sarasota Opera. In 2015, he was named associate conductor of Central City Opera, where he has led productions of Mozart's *Der Schauspieldirektor*, *The Ballad of Baby Doe*, *Carmen*, *Così fan tutte*, *Die Zauberflöte* and *Il trovatore*. He also served as assistant/cover conductor for Minnesota Opera for four seasons, where he collaborated on 20 productions, including the world premieres of *Silent Night*, *The Manchurian Candidate*, *Doubt* and *The Dream of Valentino*.

On the concert stage, Mr. Breid has collaborated in symphonic performances with the Rochester Philharmonic, Ocala Symphony, Golden Valley Symphony and the Edina Chorale and Orchestra. He is an alumnus of the prestigious Pierre Monteux School for Conductors.

About the Soloist

Fourteen-year-old pianist **Edward Zhang** began his piano studies at the age of six and is currently a student of Sasha Starceвич. His talent has been recognized in a number of competitions, including the 2017 Bösendorfer and Yamaha International Piano Competition, where he was awarded a silver medal. He was a semi-finalist in the 2017 Minnesota International E-Piano Junior Competition, received gold medals in the 2012, 2013, 2014, 2015, 2016 and 2018 Chopin Festival of the Northwest, and won the 2011 Seattle International Piano Competition, the 2013 Performing Arts Festival of the Eastside, the 2014 Washington State Outstanding Artist Competition and the 2015 Russian Chamber Music Festival of Seattle Competition. Edward received a gold medal in the 2016 Seattle Young Artist Music Festival, has performed in the Nordstrom Recital Hall and Katzin Concert Hall, and on Classical KING-FM.

Edward made his orchestra debut with Philharmonia Northwest in 2014, performing with them again in 2016 as a Seattle Young Artists Festival medalist, and played the first movement of Chopin's Concerto No. 1 with Orchestra Seattle in 2016. He would like to express his appreciation to the Chopin Festival of the Northwest and Orchestra Seattle for this wonderful milestone in his musical journey. Edward is a ninth grader at Juanita High School in Kirkland.

Program Notes

Kamran Ince

Gloria (Everywhere)

Ince was born May 6, 1960, in Glendive, Montana, and currently lives in Memphis. He composed this a cappella work for the male vocal ensemble Chanticleer, who premiered it on April 26, 2007, at the Metropolitan Museum of Art in New York.

The *Los Angeles Times* called Turkish-American composer Kamran Ince “that rare composer able to sound connected with modern music, and yet still seem exotic.” Born in Montana, he moved with his parents to Turkey at age six, studying cello, piano and composition at the Ankara State Conservatory before returning to the United States. He earned a bachelor’s degree at Oberlin, completing his master’s and doctoral degrees at Eastman, where his teachers included Joseph Schwantner. At the University of Memphis, where he joined the faculty in 1992, he currently teaches composition and co-directs the Imagine New Music Festival. He founded the Center for Advanced Research in Music at Istanbul Technical University and has served as its director since 1999. Ince’s awards include the Prix de Rome, a Guggenheim Fellowship, the Lili Boulanger Memorial Prize, and the Arts and Letters Award in Music. His compositions feature and combine elements of Middle Eastern and Western music.

About this work, the composer states: “I was very excited and intrigued when asked to be a part of Chanticleer’s Mass project, *And on Earth, Peace: A Chanticleer Mass*, with four other composers, with no particular religious, text or language requirements. With all the composers being of varying ethnic backgrounds, it is a unique project, one that is so needed these days to break down the cultural, religious and ethnic barriers. It is a project that will provoke people to think, and perhaps help a little towards understanding and unity. The more I thought about this project the more I was drawn to the 13th-century Sufi poet Jelaladdin Rumi (known as Mevlana in Turkey). Perhaps one of the greatest mystic poets, he also founded the Order of Dervishes (Whirling Dervishes); 2007 [was] UNESCO’s International Year of Rumi, in celebration of the 800th anniversary of his birth. The Sufis believe that the goal of man is to emancipate oneself from human thoughts and wishes, needs and senses, so one becomes a part of, a mirror of, god. Through the whirling that can go on for hours, the dervishes are able to achieve emancipation. Rumi’s poetry is about the pure love for, and the glory of god, seeking and finding god in everything we encounter, and the desire and yearning for becoming one with the deity. In setting the poem I used of Rumi, *Everywhere*, I tried to convey the strong yearning for god with searching lines, at times incomplete, breathless. The glorification and the ecstatic anticipation of unification is portrayed with more direct textures. Of course I am thinking about what Rumi’s world means to me in sounds, within my musical language. This surely includes Ottoman, Turkish, as well as Western music.”

— Lorelette Knowles

Frédéric Chopin

Piano Concerto No. 1 in E minor, Op. 11

Chopin was born in Żelazowa (near Warsaw) on March 1, 1810, and died October 17, 1849, in Paris. He began writing this work during March 1830, completing it the following August. Chopin was the soloist at the first public performance on October 11 of that year, in Warsaw. The accompaniment requires pairs of woodwinds, 4 horns, 2 trumpets, trombone, timpani and strings.

Although Chopin composed his two piano concertos as vehicles for himself, he played a remarkably small number of public concerts, performing with orchestra for the last time merely five years after premiering these two works. He began composing a concerto in F minor in 1829 and immediately thereafter started work on an E-minor concerto. (Due to their publication in reverse order, the E-minor concerto has become known as Chopin’s Concerto No. 1.)

“I feel like a novice, just as I felt before I knew anything of the keyboard,” the composer wrote while preparing for the premiere of the E-minor concerto. “It is far too original and I shall end by being unable to learn it myself.” Such was not the case. A reviewer who attended a private rehearsal on September 22, 1830, not only praised Chopin’s performance, he described the concerto as “a work of genius,” lauding its “originality and graceful conception” as well as an “abundance of imaginative ideas.”

Nikolai Rimsky-Korsakov

Scheherazade, Op. 35

Rimsky-Korsakov was born March 18, 1844, in Tikhvín, Russia, and died near St. Petersburg on June 21, 1908. He composed this work during the summer of 1888, conducting the first performance on November 3 of that year in St. Petersburg. The score calls for piccolo, 2 flutes (one doubling piccolo), 2 oboes (one doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle, cymbals, snare drum, bass drum, tambourine, tam-tam, harp and strings.

Nikolai Rimsky-Korsakov trained for a naval career, but after a 30-month voyage with ports of call in America (during the Civil War), Brazil and Europe, he gravitated toward music. Eventually acknowledged as an unrivaled master of orchestration, he influenced two generations of Russian composers (including Stravinsky) as well as Ravel, Debussy and Respighi. Along with a penchant for “cleaning up” the rough edges in music of Borodin and Mussorgsky after their deaths, he composed 15 operas, three symphonies, choral works, chamber music and art songs. Today he is most often represented on the concert stage by a trio of orchestral works that he unveiled within the span of a year: *Capriccio Espagnol*, *Scheherazade* and the *Russian Easter Overture*.

During July 1874, Rimsky traveled to Crimea, experiencing “the coffee houses, the shouts of its vendors, the chanting of the muezzins on the minarets, the services in the mosques, and the oriental music.” He had already incorporated Arab melodies into his *Antar Symphony*, but those came from a book lent to him by Alexander Borodin. “It was while hearing the gypsy-musicians of Bakhchisaray that I first became acquainted with oriental music in its natural

state, and I believe I caught the main feature of its character." A trip to Constantinople seven years later provided his only other ethnomusicological research into the Middle East.

After Borodin's death in 1887, Rimsky set about completing his friend's opera *Prince Igor*. A year later, immersed in Borodin's exotic music, he "conceived the idea of writing an orchestral composition on the subject of certain episodes from" *One Thousand and One Nights*, a collection of Middle Eastern folk tales compiled from various sources and dating back to the ninth century, known in Europe through Antoine Galland's 1704–1717 French translation.

Rimsky selected "separate, unconnected episodes and pictures" from *The Arabian Nights* (as the collection was known in English), synopsised in his preface to the score: "The sultan Shakriar, convinced of the falsehood and inconsistency of all women, had sworn an oath to put to death each of his wives after the first night. However, the sultana Scheherazade saved her life by arousing his interest in the tales which she told him during 1,001 nights. Driven by curiosity, the sultan postponed her execution from day to day, and at last abandoned his sanguinary design. Scheherazade told many miraculous stories to the sultan. For her tales she borrowed verses from the poets and words from folksongs combining fairy tales with adventures."

Scheherazade, as Rimsky called his "symphonic suite," consists of four movements, each given a title in the first edition of the score. "I meant these hints," he later wrote, "to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders."

The first movement opens with a broad statement of a theme likely associated with the sultan (at least initially, although Rimsky puts most of his melodies to multiple uses throughout the work), followed by chords reminiscent of those in Mendelssohn's *A Midsummer Night's Dream* that signal "once upon a time" and draw the listener into a land of make-believe. A solo violin playing Scheherazade's theme then leads to a tale of Sinbad's ship at sea, with Rimsky's naval experience informing his tone painting.

Scheherazade's violin opens the next section, with solo bassoon introducing a new melody that gets passed around the orchestra and recurs throughout the movement. Three different tales in *The Arabian Nights* involve a nobleman disguised as a kalendar (a member of a sect of wandering dervishes), so the action Rimsky depicts here is unclear, although the prince's adventures are obviously quite exciting.

The third movement tells a love story about a prince and princess, with Scheherazade turning up near the end. The finale moves from a festive event in Baghdad back to the sea and finally a tragic shipwreck, rounded off with a coda featuring Scheherazade's melody and the "once upon a time" chords from the beginning of the work.

— Jeff Eldridge

Violin

Susan Beals
Lauren Daugherty
Dean Drescher
Whitney Forck
Stephen Hegg
Margaret Hendrickson
Susan Herring
Jason Hershey
Manchung Ho
Fritz Klein*
Mark Lutz
Susan Ovens
Stephen Province**
Theo Schaad
Janet Showalter
Kenna Smith-Shangrow
Nicole Tsong

Viola

Grant Hanner
Katherine McWilliams
Lauren Lamont
Stephanie Read
Sam Williams*

Cello

Peter Ellis
Karen Helseth
Christy Johnson
Patricia Lyon
Katie Sauter Messick
Annie Roberts
Matthew Wyant*

Bass

Jo Hansen
Kevin McCarthy
Steven Messick*
Chris Simison

Flute

Kate Johnson
Shari Muller-Ho*

Piccolo

Elana Sabovic-Matt

Oboe

Lindsay Hogan
Rebecca Rice*

Clarinet

Steven Noffsinger*
Chris Peterson

Bassoon

Aaron Chang
Jeff Eldridge*

French Horn

Barney Blough
Laurie Heidt*
Jim Hendrickson
Carey LaMothe
Brent Pennington

Trumpet

Rabi Lahiri
Janet Young*

Trombone

Cuahtemoc Escobedo*
Chad Kirby
Jim Hattori

Tuba

David Brewer

Percussion

Ginny Bear
Eric Daane
Kathie Flood
Dan Oie*
Jim Truher

Harp

Bethany Man

Soprano

Barb Anderson
Ann Bridges
Sue Cobb
Dorothy Harwood
Kay Hessemer
Peggy Kurtz §
Nancy Shasteen

Alto

Sharon Agnew
Julia Akoury-Thiel
Cheryl Blackburn
Deanna Fryhle
Ellen Kaisse
Jan Kinney
Lorelette Knowles
Theodora Letz
Lila Woodruff May
Laurie Medill §
Annie Thompson

Tenor

Ralph Cobb
Jon Lange §
Tom Nesbitt
Jerry Sams
David Zapolsky

Bass

Timothy Braun
Andrew Danilchik
Stephen Keeler
Dennis Moore
Byron Olivier
Glenn Ramsdell
Steven Tachell
Skip Viau

** *concertmaster*

* *principal*

§ *section leader*