

# SLAVIC MELODIES

SUNDAY, JUNE 5, 2009 – 3:00 PM  
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS  
George Shangrow, conductor

## PROGRAM

ANTONÍN DVOŘÁK (1841-1904)

*Czech Suite, Opus 39*

1. *Preludium-Pastorale*
2. *Polka*
3. *Sousedska-Minuetto*
4. *Romance-Romanza*
5. *Finale-Furiant*

ROBERT KECHLEY (b. 1952)

*Folk Song Suite – Part One*

1. *Arkansas Traveler*
2. *Peter Gray*
3. *Casey Jones*
4. *Risselty Rosselty*
5. *The Water Is Wide*
6. *The Erie Canal*

– Intermission –

ROBERT KECHLEY (b. 1952)

*Folk Song Suite – Part Two*

1. *Deep River, Peggy Kurtz, soprano*
2. *Londonderry Aire*
3. *The Leather-Winged Bat*
4. *A Wayfarin' Stranger*
5. *Wade in the Water*

SERGEI RACHMANINOFF (1873-1943)

*Piano Concerto No. 2 in c minor, Opus 18*

- Moderato*  
*Adagio sostenuto*  
*Allegro scherzando*

*Mark Salman, piano*

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

## PROGRAM NOTES

### DVOŘÁK: Czech Suite

In the course of his almost fifty years of composing, Antonín Leopold Dvořák (September 8, 1841—May 1, 1904) completed nine symphonies, six symphonic poems, fifteen operas, several major choral works, three concerti, and numerous chamber works, including fourteen string quartets, in addition to many other compositions. Dvořák is celebrated for attractive melodies and his passion for folksong, the latter of which was a crucial element in his composition. Dvořák, who was born in what is now Czech Republic, frequently used both folksongs and dances from Bohemia and Moravia in his music. His first composition, written at the age of fifteen, was one such dance, a Polka, for piano. Notable examples of folk elements in Dvořák's music are found in his *Slavonic Dances*, Opus 46, for orchestra or piano four hands; three *Slavonic Rhapsodies* for orchestra, Opus 45; the four Songs on Serbian Folk Poems, Opus 6; the twenty-three *Moravian Duets* (Opera 20, 32, and 38); and the fourth Piano Trio, Opus 90, consists of six movements modeled after the *dumka*, a melancholy Czech ballad (hence the nickname *Dumky Trio*). Dvořák's interest in folk song and nationalism extended beyond his own European background, attested to by his *Scottish Dances* for piano, Opus 41; the Ninth Symphony, Opus 95, "From the New World"; the so-called "American" String Quartet and String Quintet (respectively Opera 96 and 97), and the cantata *The American Flag*, Opus 102, on a poem by Joseph Rodman Drake.

Dvořák's *Czech Suite* in D major, Opus 39, completed in 1879, is part of this trend in his composition. He wrote the Suite halfway through his career, and it is the ninety-third work in Jarmil Burghauser's Dvořák catalogue (Burghauser made this catalogue because Dvořák's opus numbers are not reliable chronologically). Otakar Šourek, an editor of the new Dvořák edition, reports that the *Czech Suite* initially was conceived as a serenade, following Dvořák's recent serenades for strings (Opus 22, 1875) and winds (Opus 44, 1878). The premiere of the *Czech Suite* took place on May 16, 1879, in Prague, approximately six weeks after Dvořák began work on it. The conductor was Adolf Čech, who had conducted the premiere of Dvořák's Piano Concerto, Opus 33, the previous year.

The *Czech Suite* consists of five movements: a Pastorale, a Polka, a Sousedská (Minuetto), a Romance, and a Furiant. Of these movements, only the first two are scored for identical combinations of instruments, demonstrating that Dvořák took special care with regard to orchestral color. The variety in instrumentation helps to give each movement its own individual character. The first, second, and fifth movements are in the key of D (either major or minor), providing tonal unity to the work as a whole.

The opening Pastorale, marked *Allegro moderato*, is reminiscent of Beethoven's Symphony of the same name (his Sixth, Opus 68) with regard to the flowing melody and (as in Beethoven's opening measures) the open fifths that unobtrusively ground the music. The orchestration consists of pairs of oboes, bassoons, and horns, and the standard contingent of strings. In forgoing the brighter sounds of flutes, clarinets, and trumpets, Dvořák creates an appropriately

mellow sonority for his pastoral scene. The lack of development in this brief movement contributes to its relaxed quality. The theme is stated and then repeated in different voices and with some variation, sometimes over an *ostinato* of two alternating notes a whole step apart. Dvořák thus captures the peace and calm of the idyllic countryside. As the movement proceeds, Dvořák adds countermelodies (one with syncopation) and even a second theme, and enriches the texture through increased activity in the different voices of the orchestra. The movement ends in a slower tempo (*quasi Andante*). The orchestration thins out once again and the movement ends as simply as it began.

The second movement is marked *Allegretto grazioso* and is divided into three parts: the Polka, the contrasting Trio section, and the Polka's restatement. The Polka is itself a tripartite structure, the first section of which is an eight measure phrase which is played twice through. The elegant theme, stated in the strings, is in the key of D minor, but with hints of the relative F major. The music flows continuously: the only cadence is at the moment of making the repeat, and even here the cadence is obscured by the forward movement. After two transitional measures, Dvořák comes to the second section of the Polka, which is in the previously hinted-at key of F major and to which Dvořák adds the winds. While this section appears to be in binary form with each part repeated, its two halves are in fact the same musical material assigned to different voices. The only addition to the second half is a syncopated figure in the two horns. It is a credit to Dvořák's compositional skill that the second half sounds completely different from the first when thus reorchestrated and revoiced; even with the internal repeats the material does not feel rehashed. In the second half, Dvořák transitions back to D minor for the restatement of the first section of the Polka. The second statement differs from the first in that the winds are retained, thus enriching the sound. There is no repeat sign for the eight-measure phrase this time, and only its second half is restated. Dvořák extends the phrase into a coda, which briefly suggests D major. The music soon quiets down, and the Polka ends with fragments of the theme in the strings which Dvořák indicates should "die away" (he uses the indication *morendo* in the score) before ending on a D minor chord.

The Trio section is in D major, providing modal contrast to the somber Polka. The music is more playful in character, and in keeping with this Dvořák indicates a somewhat faster tempo (*Poco più mosso*). The Trio is also a tripartite structure. Its first section, played softly throughout but with many accented notes, opens with a lively melody in the first violins, accompanied by *pizzicato* (plucked) second violins and celli. In contrast to the smooth phrases of the Polka, the melody is comprised of two-note slur figures. The first section fades away (there is a rare *ppp* marking) and the music comes gently to rest. The repeat of the first section is thus unexpectedly abrupt, as is the beginning of the second section when the repeat is over. The second begins with the same figuration as the first, but seems to hint at D minor and then G major. Surprisingly, Dvořák then drops the bass line down by one half step (from A to Aflat), establishing the dominant of D-flat major. The music never cadences in this key, however; instead, Dvořák changes the mode to D-flat minor. From here, only one more tone need be changed to reestablish the home

key of D major (as the bass slides back up to A natural), and after a passage of harmonic digression the first section is restated. At this point one would expect a repeat back to the second section, but Dvořák decides instead that his clever harmonic tricks are to be heard only once. At this point the Polka is restated as before (although Dvořák does not specify whether or not the repeats are to be taken the second time through), and the movement comes to a quiet end.

The third movement, *Sousedská*, is in B-flat major and marked *Allegro giusto*. A *sousedská* (which means "neighborly") is a moderate couple-dance of Czech folk origin in triple time which, according to John Tyrrell's article in the *Grove Dictionary of Music and Musicians*, is related to the minuet (hence the alternate parenthetical title *Minuetto* at the head of the movement), and often had a ceremonial function at wedding dances. This movement is scored for pairs of flutes, clarinets, and bassoons in addition to the strings. Like the Polka, it opens with an eight-measure phrase that is repeated. The first half of this phrase is played by two clarinets and two bassoons, which are then answered by the strings. Following the repeat, the music arrives on a D major chord in an evaded cadence, as though Dvořák accidentally has slipped back into the key of the previous two movements. This is the first of the *Sousedská's* many harmonic surprises. The music passes through D minor to F major, the key of the next section. The next section of the movement is in simple binary form with the expected repeats of both parts. Though it starts in F major it somehow ends up in G major, and is followed by a transitional passage built around a diminished seventh chord (an inherently ambiguous and unstable harmony). The G in the bass, on which a dominant-ninth chord is built, seems to establish C minor, but before any cadence Dvořák moves the bass down to F, seeming to establish B-flat minor. From here it is not far to the B-flat major with which the movement opened, and the opening theme is restated. New material follows, during which the music returns to the minor mode it has so recently left. After passing through the relative D-flat major, Dvořák restates the opening theme in F major. He threatens to return to the minor mode for the theme's final statement in the home key, but the theme arrives safely in the major, beneath a countersubject in the violins. The following coda exploits the low register of the flutes, and near the end briefly looks back to the destabilizing dominant-ninth chord heard earlier in the movement.

The following Romance is in G major and marked *Andante con moto*. The music is in 9/8, triple meter, with each beat subdivided into three. As a result, the music is gently flowing throughout and maintains a sense of calm (at one point Dvořák writes *molto tranquillo* in the score). This movement is scored for pairs of flutes, oboes, bassoons, and horns, one English horn (which may also be played on Bassett horn), and strings. Because of Dvořák's chromaticism and modal mixture (that is, hinting at the minor mode in the context of the major), the theme and countersubjects are tinged with melancholy. Like the Pastoral, the Romance is largely built around one theme, although other thematic material does appear and there is more development of the theme than in the first movement. Dvořák again demonstrates his skill as an instrumental composer, exploiting the timbres of the orchestra

so that the music maintains its interest despite largely consisting of the same thematic material.

For the final movement, Dvořák returns to the home key of D, this time in the minor. In the tradition of Beethoven, the final movement uses the largest instrumental ensemble of the five: all of the woodwinds save the English horn, the two horns, strings, and two trumpets and timpani that up to this point have been silent. The movement is marked *Presto* and is in triple time, and is a *Furiant*, which literally means "a proud, swaggering, conceited man." According to Tyrrell's *Grove* article, this is also a dance for couples. Characteristic of this dance are syncopations, often creating the effect of *hemiola* (switching back and forth between two meters) and shifting accents, and on these points Dvořák does not disappoint, as is immediately apparent in the second-beat accents in the opening theme. The form of the movement is essentially a Rondo (in which contrasting episodes occur between statements of the theme). The first section consists, once more, of several statements of the theme in different voices, and the music frequently suggests the major mode. The music fades away and quietly segues into the first contrasting section, in which the primary theme is stated in the major mode and without off-beat accents. The timpani and trumpets make their first entrance, however, and a great crescendo and return to the minor mode lead into the first restatement of the primary section, stated by the full orchestra *fortissimo*. From here, Dvořák begins to develop his theme as one may expect to find in the development section of a sonata movement. He even hints at fugal writing. Also notable in this section is a passage in which all of the violins are instructed to play a figure on their top two strings with the E string always left open and with several open A's, a sound reminiscent of fiddle music and contributing to the folk-like nature of the piece.

The music fades into the next section, a contrasting episode again in D major in which the new material has elements of the primary theme within it. It is here that Dvořák heavily employs the *hemioles* characteristic of the *furiant* by creating the feel of bars of 2/4 within the 3/4 time signature. After a loud passage from the full orchestra marked *grandioso*, the music once again fades away into the next section, the second restatement of the primary theme which now begins exactly as it first appeared (almost reminiscent of a sonata recapitulation). Dvořák follows this, after another quiet and sparsely scored transitional passage, with a long coda based on the primary theme. The use of modal mixture here is more striking than anywhere else in the piece. Dvořák heightens the drama until the music arrives at a series of sharp *tutti* chords punctuated by silence. Following this, Dvořák indicates that the music should get faster, and almost immediately afterward, slow back down, before an appropriately furious ending with powerful timpani rolls. It looks like the major mode will win out, but in the final intense moments the music ultimately establishes the minor before ending on unison D, an effect more powerful than any minor chord.

— Notes by Andrew Kohler

## RACHMANINOFF: Piano Concerto No. 2 in c minor, Op. 18

This concerto was composed between the summer of 1900 and April of 1901. The second and third movements, written prior to the first movement, were presented with the composer as soloist on December 15, 1900, at one of the Prison Charity Concerts organized by Princess Lieven in Moscow in connection with a prisoners' aid society, while the complete work was premiered, again with Rachmaninov as soloist, on November 9, 1901, in Moscow, with his cousin and teacher Alexander Siloti, a student of Franz Liszt, conducting. The work is scored for 2 flutes, 2 oboes, 2 clarinets in B-flat (Mvt. I) and A (Mvts. II and III), 2 bassoons, 4 horns in F, 2 trumpets in B-flat, 3 trombones (2 tenor, 1 bass), tuba, timpani, bass drum, cymbals, solo piano, and strings.

Olin Downes provides the following description of the riveting intensity of a 1935 New York piano recital by the man described by Igor Stravinsky as "a six-and-a-half-foot scowl!:"

"The bell rings and a very tall, spare, grave gentleman, in afternoon garb of irreproachable correctness and sobriety, steps without smiling upon the stage. He seats himself at the piano and plays. He does not smile once through the whole occasion. In no way does he gesticulate or parade. All that he communicates he says with two wrists and ten fingers, without the raising of an eyebrow. The performance is one of mind sovereign over matter, spirit that transfigures digital gymnastics. So it has always been with Rachmaninov, and so it will be for the years to come. It is his fine tribute to art."

Sergei Rachmaninov, Russian virtuoso pianist, romantic composer, and acclaimed conductor ("I have followed three hares," he once said; "Can I be certain that I have captured one?"), was the fourth of the six children of two aristocratic amateur pianists. He received his first piano instruction from his mother when he was four, but it was his paternal grandfather who brought a teacher from Saint Petersburg to instruct Sergei when he was nine. This teacher stayed until, in order to settle their debts, the family had to sell their home and move to St. Petersburg. The young musician studied piano, harmony, and general subjects at the St. Petersburg Conservatory, but, despite his talent, his mischievousness and indolence caused him to fail most of his classes. He was therefore shipped off to the Moscow Conservatory to be taught by the rigorous disciplinarian, Nikolay Zverev. He studied piano, harmony, and counterpoint, and showed great facility in composition as well, producing a one-act opera, for which he was awarded the Great Gold Medal (awarded previously to only two composers!), his Piano Concerto No. 1, and a set of piano pieces (1892) which included the world-famous Prelude in c-sharp minor. The endless public fascination with and ceaseless requests for this piece at Rachmaninov's performances became a source of considerable irritation for the composer, who regretted that this four-minute youthful work seemed to overshadow all his mature and substantial

compositions, and he would ask, "Oh, must I?" when an expectant audience would clamor for its playing as an encore.

In 1895, Rachmaninov began work on his Symphony No. 1 in d minor, his first major composition; its 1897 premiere, conducted by a probably inebriated Alexander Glazunov, was calamitous; composer and critic Cesar Cui commented: "If there were a Conservatory in Hell, Rachmaninov would certainly gain first prize for his [first] symphony, so devilish are the discords he has dished up before us." After the horrific reception of this symphony, two emotionally crushing visits to writer Leo Tolstoy, whom the composer greatly admired (Tolstoy commented on one of Rachmaninov's pieces: "Tell me, does anybody need music like that?"), and frustration over the Russian Orthodox Church's objection to his marrying his cousin, Natalia Satina, the composer slipped into a "slough of despond" three years deep, during which he wrote almost no music, though he managed to support himself as a conductor, concert pianist, and teacher. He was propelled into a conducting career when the Moscow Private Russian Opera hired him as assistant conductor for the 1897-98 season; he developed excellent skills intuitively, receiving praise during a visit to London in 1899 when *The Times* wrote of his style: "His command was supreme; his method, quietness idealized" (Rachmaninov himself remarked that it takes great strength to be quiet).

Toward the end of 1899, a psychoanalyst, Dr. Nikolai Dahl, a cultured amateur musician, attracted considerable attention in Moscow by curing various nervous ailments through hypnotic suggestion, and Rachmaninov was encouraged to consult him. It is said that, during the first few months of 1900, he went daily to Dr. Dahl to hear over and over, while resting in an easy chair in the doctor's apartment, the words: "You will begin to write your concerto... You will work with great facility... The concerto will be of an excellent quality..." This process of autosuggestion was sufficiently successful that, by summer, Rachmaninov was restored to "cheerfulness of spirit, energy, a desire to work, and confidence in his abilities." The second and third movements of the Piano Concerto No. 2 in c minor (dedicated to Dr. Dahl), the composer's most popular work and probably the best-loved concerto in the Western repertoire, were completed by the autumn of 1900, and Rachmaninov premiered them in December. Their warm reception encouraged him to compose an opening movement, and he gave the complete concerto's first performance, which was a great (and confidence-building!) success, in November 1901. Rachmaninov was further cheered when, in 1902, after an engagement lasting for years, he was finally allowed to marry his cousin, having used his family's military connections to circumvent the church's prohibitions.

From this time until the 1917 Russian Revolution whirled his life and world into chaos, Rachmaninov successfully conducted, composed, and performed, but, his beloved estate at Ivanovka, where he did most of his composing, having been looted and vandalized and public performances curtailed, he and his wife and two daughters left St. Petersburg for Helsinki by train and open sledge just before Christmas of 1917. He took with him into life-long exile only some sketches of his own compositions and two orchestral scores.

In late 1918, after spending a year giving concerts in Scandinavia, Rachmaninov left Oslo for New York, hoping that

he might find solutions to his financial problems in the United States. As a result of the reputation he had established during a 1909 visit to America, he was greeted with offers from orchestras, managers, piano manufacturers, and record companies, but he chose the career of a piano soloist, and immediately began playing concerts, giving nearly 40 in a four-month period shortly after his arrival. In 1921, the Rachmaninovs purchased a house in New York, where they carefully recreated the atmosphere of their ruined Russian estate.

Over the next 20 years, Rachmaninov produced only six compositions, partly because of his hectic concert career, but chiefly because, when he left Russia, he left his muse behind. His resurgence as a composer happened only after he had built a new summer home for himself in Switzerland where he could once more find peace and be inspired by natural beauty. Worn away by his demanding recital schedule, he was diagnosed with advanced melanoma in late 1942; his last program, presented in February of 1943 in Knoxville, included Chopin's demanding "Funeral March" Piano Sonata. He soon became so ill that he had to return to his home in Beverly Hills, California, where he died just four days short of his 70th birthday. It is said that his final words were: "Goodbye, my hands."

According to Rachmaninov, "A composer's music should express the country of his birth, his love affairs, his religion, the books that have influenced him, the pictures he loves. It should be the sum total of a composer's experience." This can certainly be said of his soaring, heart-burstingly romantic Second Piano Concerto, whose opening movement initially confronts its hearers with a crescendo of great piano chords that toll like the church bells of the composer's childhood and lead to the sonorous singing of the strong and somewhat somber first theme by the strings while a torrent of piano arpeggios pours from the sonic sky. The solo piano soon presents the brighter and more lyrical subsidiary theme—the second member of a pair of lovers responding to the first as they take shelter from the rain and begin to engage in the animated discussion, employing motives from both themes played in various keys and painted in different instrumental colors, that constitutes the movement's brass-heralded development (middle section). The orchestra takes up the movement's main theme as the recapitulation (third section) begins, the piano accompanying it with a forceful march-like theme that evolved during the development. A solo horn presents the second theme, and the lovers' conversation continues into the coda (concluding section), becoming somewhat agitated as the movement ends with the emphatic restatement of its first theme's initial three notes.

The strings introduce the slow and sustained second movement with chords that gently lead the tonality from shadowy c minor into the dreamy glow of E major. As sunbeams begin to sparkle on the gently-rippling pool of the piano's music, one of the lovers (solo flute followed by clarinet) pauses by the waterside to sing the movement's lusciously romantic theme "sweetly and always expressively." The piano and orchestra continue to sigh and whisper together, their talk becoming more energetic as they exchange thematic motives while breezes of triplet eighth-notes begin to stir. A swirling gust of emotion sweeps through the piano part before the strings reprise the movement's theme, and the lovers walk away into the twilight as the piano bids the orchestra good-night.

The concerto's closing movement begins in a somewhat ominously martial mood in the major key of the previous movement, but the music soon finds its way back to c minor. A passing pianistic storm interrupts the vigorous rhythms and introduces the movement's main theme, a fragment of which forms the basis of the first movement's opening theme. The oboes and violas soon sing a yearning love song that is echoed by the solo piano, a tune that became so popular that, forty years after its composition, "big band vandals" (commentator Roger Dettmer's phrase) purloined it, provided it with a text, and performed it unceasingly (Frank Sinatra's 1945 rendition is the most famous) as "Full Moon and Empty Arms" ("Full moon and empty arms; the moon is there for us to share, but where are you? A night like this could weave a memory and every kiss could start a dream for two. Full moon and empty arms; tonight I'll use the magic moon to wish upon; then next full moon, if my one wish comes true, my empty arms will be filled with you!"). The lovers' tryst is disrupted by a rumble of tympanic thunder, a trembling of triplets from the piano punctuated by the orchestra's pizzicato interjections, and a shimmer of cymbals that leads to a disputational tossing about by piano and orchestra, sometimes imitatively, of various thematic elements in the movement's central section. The first and second themes are then recapitulated, with the flutes and violins, and then the piano, serenading one another. Thematic material from the opening of the movement reappears before a fountain of notes rises from the piano and the lovers join in an ecstatic representation of the famous second theme. A tumbling and cascading coda closes the concerto with a glittering C major assurance that this story will indeed have a happy ending!

The last in a lengthy line of "keyboardist-composers" extending from Bach and Handel through Mozart, Beethoven, and Brahms to Chopin and Liszt, Rachmaninov was a composer who was often maligned by critics and other composers for his "backward-looking," unabashed romanticism, but who remained wildly popular with audiences and pianists throughout the 20<sup>th</sup> century and into our own. With their long, flowing, endlessly-spinning and often chant-like melodies (some of the most gorgeous ever written), lush harmonies, vivid tonal colors, and dynamic rhythms, his compositions, which include pieces for solo piano, symphonies and tone poems, works for piano and orchestra, operas, choral works, chamber music, and songs, reflect the passionate energy, the intense emotion, and the nostalgic longing that lie at the heart of "Russian-ness" and of Rachmaninov's own complex personality, which he concealed behind his gaunt face and austere public manner. Together with his musical gifts, Rachmaninov was blessed with a pianist's ideal physical traits, including great height and huge hands with an enormous finger stretch (it is thought that he might have had Marfan syndrome, a hereditary disorder of the connective tissue). He also had an astonishing memory—it is said that, after hearing a musical work, even a symphony, he was able to play it with great artistry after a day, a year, or a decade, and he seemed incapable of playing a single wrong note during a performance! All of these characteristics have combined to confirm at last, for critics and listeners alike, Rachmaninov's stellar reputation as both performer and composer, vindicating his belief that music CAN be both excellent and beloved. "Music is enough for a lifetime; but a lifetime is never enough for music," he remarked, and this is certainly true of his own matchless music for audiences the world over.

— Notes by Lorelette Knowles

## TEXTS

### The Arkansas Traveler

Oh, once upon a time in Arkansas,  
An old man sat in his little cabin door  
And fiddled at a tune that he liked to hear,  
A jolly old tune that he played by ear.  
It was raining hard, but the fiddler didn't care,  
He sawed away at the popular air,  
Though his rooftree leaked like a waterfall,  
That didn't seem to bother the man at all.

A traveler was riding by that day,  
And stopped to hear him a-practicing away;  
The cabin was a-float and his feet were wet,  
But still the old man didn't seem to fret.  
So the stranger said "Now the way it seems to me,  
You'd better mend your roof," said he.  
But the old man said as he played away,  
"I couldn't mend it now, it's a rainy day."

The traveler replied, "That's all quite true,  
But this, I think, is the thing to do;  
Get busy on a day that is fair and bright,  
Then patch the old roof till it's good and tight."  
But the old man kept on a-playing at his reel,  
And tapped the ground with his leathery heel.  
"Get along," said he, "for you give me a pain;  
My cabin never leaks when it doesn't rain."

### Peter Gray

Once on a time there lived a man, his name was Peter Gray;  
He lived way down in that there town Called Penn-syl-va-ni-a.

Refrain:  
Blow ye winds of morning, Blow ye winds heigh- o,  
Blow ye winds of morning, Blow, blow, blow.

Now Peter fell in love all with a nice young pretty girl,  
The first two letters of her name were Lucy, Annie, Pearl.  
(Refrain)

Just as they were about to wed her father did say no;  
And consequently she was sent beyond the Oh-i-o.  
(Refrain)

When Peter heard his love was lost, he knew not what to say,  
He'd half a mind to jump into the Susquehan-i-a.  
(Refrain)

Instead he traveled way out west to find gold where it lay;  
But outlaws shot him dead way down in Ca-li-for-ni-a.  
(Refrain)

When Lucy-Annie heard the news, she straightway took to bed,  
And never did get up again until she di-i-ed.  
(Refrain)

You fathers all a warning take, each one as has a girl;  
And think upon poor Peter Gray and Lucy, Annie, Pearl.  
(Refrain)

### Casey Jones

Come all you rounders that want to hear  
The story of a great engineer  
Casey Jones was that rounders name  
On a big eight-wheeler, boys, he won his fame.

Refrain:  
Casey Jones mounted to his cabin  
Casey Jones, with his orders in his hand  
Casey Jones mounted to his cabin  
And he took his farewell trip to the promised land.

The caller called Casey at half-past four,  
He kissed his wife at the station door,  
He kept his engine running and was workin' double time  
But his good and faithful engine wasn't doin' so fine.

(Refrain)  
His saw his boiler was leakin' and the drivers were numb  
And the engines and the bearings they were all out of plumb  
Well, Casey's locomotive ran right off the track  
And Casey hit the river with an awful whack.  
(Refrain)

### Risselty Rosselty

I married a wife in the month of June  
Risselty rasselty now now now  
I carried her off by the light of the moo

Refrain:  
A-Risselty rasselty hey don dosselty  
Nicklety nacklety retroquamquality  
Willaby wallaby now now now.

She combed her hair but once a year  
Risselty rasselty now now now  
With every rake she gave a tear  
(Refrain)

She swept but once a year the floor  
Risselty rasselty now now now  
Her brooms were much too dear, she swore  
(Refrain)

She churned the butter in Dad's old boot  
Risselty rasselty now now now  
And for a dasher she used her foot  
(Refrain)

The butter came out a grisselty gray  
Risselty rasselty now now now  
The cheese took legs and ran away  
(Refrain)

### The Water is Wide

The water is wide, I cannot get o'er  
And neither have I wings to fly,  
Give me a boat that can carry two,  
And both shall row, my love and I.

I leaned my back up against an oak,  
I thought it was a trusty tree,  
But first it swayed and then it broke  
As my false love did unto me

I place my hand upon a gentle rose,  
I thought to find the sweetest flower,  
I pricked my finger to the bone  
And left the sweetest flower alone.

Oh, love is handsome, and love is fine,  
Just like a jewel when first it is new,  
But love grows old and waxes cold,  
And fades away like summer dew.

### The Erie Canal

I've got a mule and her name is Sal  
Fifteen miles on the Erie Canal  
She's a good old worker and a good old pal  
Fifteen miles on the Erie Canal  
We've hauled some barges in our day  
Filled with lumber, coal, and hay  
And we know every inch of the way  
From Albany to Buffalo

Refrain:

Low bridge, everybody down  
Low bridge, 'cause we're coming to a town  
And you'll always know your neighbor  
And you'll always know your pal  
If you've ever navigated on the Erie Canal

*(from Old Man River)*

*You and me we sweat and strain  
Body all achin' and wracked with pain  
Tote that barge, lift that bail  
Get a little drunk and you land in jail*

*(from Volga Boatmen Song)*

*Ei, ukh-nyem*

(Refrain)

We'd better get along on our way, old gal  
Fifteen miles on the Erie Canal  
'Cause you can bet your life I'll never part with Sal  
Fifteen miles on the Erie Canal  
Get up there, mule, here comes a lock  
We'll make Rome 'bout six o'clock  
Just one more trip and back we'll go  
Right back home to Buffalo  
(Refrain)

### Deep River

Deep river, my home is over Jordan.  
Deep river, Lord, I want to cross over into campground.  
O don't you want to go to that gospel feast,  
That promised land where all is peace?  
Deep river, my home is over Jordan.  
Deep river, Lord, I want to cross over into campground.

### Londonderry Aire

My gentle harp, once more I waken  
The sweetness of thy slumb'ring strain  
In tears our last farewell was taken  
And now in tears we meet again.  
Yet even then, while peace was singing,  
Her halcyon song o'er land and sea,  
Though joy and hope to others bringing,  
She only brought new tears to thee.

Then who can ask for notes of pleasure,  
My drooping harp, from chords like thine?  
Alas, the lark's gay morning measure  
As ill would suit the swan's decline.  
Or how shall I, who love, who bless thee,  
Invoke thy breath for freedom's strains,  
When e'en the wreaths in which I dress thee,  
Are sadly mixed, half flowers, half chains.

### Leather-winged Bat

"I" said the little leatherwing bat  
"I'll tell to you the reason that  
The reason that I fly by night  
Is because I've lost my heart's delight."

Refrain:

Howdy dowdy diddle-dum day  
Howdy dowdy diddle-dum day  
Howdy dowdy diddle-dum day  
Hey le lee-lee lie-lee low

"I" said the blackbird sittin' on a chair  
"Once my feathers were bright and fair.  
The care to preen them I did lack  
So now I'm always dressed in black."  
(Refrain)

"I" said the woodpecker sittin' on a fence  
"My sweetheart said that I was tense  
So I got mad and from her fled  
And ever since then my head's been red."  
(Refrain)

"I" said the bluejay, away he flew  
"Love is a riddle without a clue,  
Love is up and love is down  
But love is the only game in town."  
(Refrain)

"I" said the little turtle dove  
"The greatest gift is the gift of love,  
Love can soften all your woes,  
And love 'll make you tingle right down to your toes."  
(Refrain)

### Wayfarin' Stranger

I'm just a poor wayfaring stranger  
A-travelin' through this world of woe;  
And there's no sickness, toil nor danger  
In that bright world to which I go.

I'm going there to see my father,  
 I'm going there no more to roam;  
 I'm just a-goin' over Jordan,  
 I'm just a-goin' over home.

I know dark clouds will gather 'round me,  
 I know my way is rough and steep;  
 And beauteous fields lie just beyond me,  
 Where souls redeemed, there vigils keep.

I'm goin' there to meet my mother,  
 She said she meet me when I come;  
 I'm just a-goin' over Jordan,  
 I'm just a-goin' over home.

### Wade in the Water

Wade in the water, wade in the water, children.  
 Wade in the water. God's gonna trouble the water.

Jordan's water is chilly and cold, God's gonna trouble the water.  
 It chills the body, but not the soul. God's gonna trouble the water.  
 I went to the water one day to pray, God's gonna trouble the water.

My soul got happy and I stayed all day, God's gonna trouble the water.

(Refrain)

Who are these children all dressed in red?

Must be the ones that Moses led.

Well out of the mountain came fire and smoke!

With fire mighty Jehovah spoke!

(Refrain)

Walkin' down the highway and the water's getting' low,

Walkin' down the highway with nowhere to go

If you find the way before I do

Tell all my friends I'm comin' too.

(Refrain)

## ORCHESTRA SEATTLE

<b>Violin</b>	<b>Viola</b>	<b>Bass</b>	<b>Clarinet</b>	<b>Trumpet</b>
Sue Carpenter*	Deborah Daoust	Jo Hansen*	Alan Lawrence*	Another Trumpet
Lauren Daugherty	Audrey Don	Ericka Kendall	Stephen Noffsinger*	Janet Young*
Dean Drescher	Sue Herring	Steven Messick		
Stacey Dye	Jim Lurie			<b>Trombone</b>
Stephen Hegg	Katherine McWilliams*	<b>Flute</b>	<b>Bassoon</b>	Paul Bogataj*
Jason Hershey	Susan Stahl	Jenna Calixto	Jeff Eldridge*	Moc Escobedo
Manchung Ho	Karoline Vass	Shari Müller-Ho*	Judith Lawrence*	David Holmes
Fritz Klein				
Pam Kummert	<b>Cello</b>	<b>Oboe</b>	<b>Horn</b>	<b>Tuba</b>
Mark Lutz	La Verne Chen	David Barnes*	Barney Blough	David Brewer
Gregor Nitsche	Mara Finkelstein*	John Dimond	Don Crevie	
Stephen Provine**	Karen Helseth		Jim Henderson	<b>Timpani/Percussion</b>
Tyler Reilly	Christy Johnson	<b>English Horn</b>	Matthew Kruse	Lacey Brown
Elizabeth Robertson	Erica Klein	John Dimond	Michael Tisocco	Kathie Flood
Theo Schaad	Katie Sauter Messick			Daniel Oie
Janet Showalter	Annie Roberts			
Nicole Tsong	Valerie Ross			<b>Harp</b>
	Daisy Shangrow			Naomi Kato

\*\* *concertmaster*

\* *principal*

## SEATTLE CHAMBER SINGERS

<b>Soprano</b>	<b>Alto</b>	<b>Tenor</b>	<b>Bass</b>
Hilary Anderson	Sharon Agnew	Ronald Carson	Brian Box
Erika Chang	Carolyn Cross Avery	Alvin Kroon	Andrew Danilchik
Kyla Deremer	Jane Blackwell	Jon Lange	Michael Dunlap
Dana Durasoff	Ellen Kaisse	Thomas Nesbitt	Douglas Durasoff
Jill Kraakmo	Lorelette Knowles	Jerry Sams	Robert Kechley
Peggy Kurtz	Theodora Letz		Dennis Moore
Lila Woodruff May	Laurie Medill		Jeff Thirloway
Jana Music	Julia Akoury Thiel		Richard Wyckoff
Carol Sams	Annie Thompson		
Nancy Shasteen			
Melissa Thirloway			
Patricia Vetterlein			



# BIOGRAPHIES

## Mark Salman

Mark Salman is a native of Connecticut, where he began his studies at the age of eight. Since making his recital debut at eleven, he has been a frequent performer as a recitalist, chamber musician and soloist with orchestras throughout the United States. A graduate of the Juilliard School, he studied with Richard Fabre and Josef Raieff, and also counts David Dubal as a significant influence. He previously attended the Massachusetts Institute of Technology for two years, where he concentrated on chamber music and composition, studying with the noted composer, John Harbison.

He has performed in Carnegie Hall and Alice Tully Hall in New York City as well as on WNCN, WQXR and Classic KING-FM radio, and has been the subject of profiles in the New York Times and Kick magazine. In October 1989 he was presented in his New York debut recital at Carnegie's Weill Recital Hall, which included the New York premieres of three Liszt works.

Mr. Salman achieved a musical milestone during the 1990-91 concert season when he performed the cycle of 32 Beethoven piano sonatas in a series of eight recitals in New York City. At the age of 28, he became one of the youngest artists to join the ranks of the handful of master pianists who have played the complete cycle. His first CD, featuring the music of Beethoven, Alkan, and Liszt was released in the spring of 1994 on Titanic Records. Mark relocated to Seattle in the summer of that year. He performed the Beethoven Sonata Cycle at Shorecrest Performing Arts Center in 1996-97 under the sponsorship of Orchestra Seattle.

Mr. Salman has been described as "a brilliant musical mind" and "a born public performer" by David Dubal, author of "The Art of the Piano" and "Evenings with Horowitz". One of the few pianists of his generation to avoid competitions, he has opted instead to concentrate on his development as a pianist and musician. He is presenting a series of recitals each year which encompass rarely heard masterpieces as well as the staples of the repertoire.

## Robert Kechley

Robert Kechley is a Seattle-born composer, arranger, performer and accompanist. His compositions, including two symphonies, choral works, and chamber pieces, have been commissioned and performed by Orchestra Seattle, Seattle Chamber Singers, The George Shangrow Chorale, Masterworks Choral Ensemble, the Northwest Chamber Orchestra, Bethany Lutheran Church of Seattle, Seattle Bach Choir, Tamara Calkins, Peter Mack, Brian Chin, the Seattle Symphony, and the Northwest Boy choir.

He has also produced a large array of choral and instrumental arrangements ranging from folksongs and spirituals to orchestrations of Bach and Mahler. He is a graduate of the University of Washington, where he studied harpsichord with Silvia Kind and composition with Ken Benshoof, Robert Suderberg, William O. Smith and others. He is currently director of music at East Shore Unitarian Church and joins Orchestra Seattle regularly at the harpsichord.

## DONORS

### MAESTRO'S CIRCLE [\$10,000 or more]

Barbara & Eugene Kidder

### COMPOSER'S CIRCLE [\$5,000-\$9,999]

Gerald & Betty Kechley  
Allen & Christine Rickert

### CONCERTO CIRCLE [\$2,500-\$4,999]

Seattle Office of Arts & Cultural Affairs  
Top Ten Toys  
David Zapolsky

### CADENZA CIRCLE [\$1,000-\$2,499]

4CULTURE  
Anonymous (2)  
Sharon & André Agnew  
Crissa Cugini  
Beatrice Dolf  
Dean Druggé  
John Edwards, MD  
Jon Lange  
Benjamin Lee  
Jerry Lee  
Lee Family Foundation  
Furuta Lee Foundation  
Dinah & Peter Martini  
Pacific Continental Bank  
Dennis & Jean Moore  
Terry & Karin Rogers  
Michael and Janet Showalter  
Peter & Elva Schmidt  
George Wallerstein  
Elly Welt

### VIVACE [\$500-\$999]

Jane Blackwell  
Michael & Lucy Copass  
Alex & Norma Cugini  
William & Dena Lee Cumming  
Richard & Judy Dolf  
Audrey Don  
Peter & Tomoko Yamazaki Duncan  
Phillip Gladfelter  
Harper D. Hawkins  
Jason Hershey  
Ellen Kaisse & Gary Roberts  
Fritz Klein  
Robin Lee Krueger  
Daniel Lee  
Nancy Lewis  
Linda Lorentz  
H. J. Lurie, MD  
May Family Foundation  
Laurie Medill & David Savage  
Ann Milam  
Kenneth & Elizabeth Robertson  
Theo Schaad & Barbara Schaad-Lamphere  
Nancy Shasteen, MD  
Geraldyn Shreve  
Ann Thompson  
David & Reba Utevsky  
Liesel van Cleeff

### PRESTO [\$250-\$499]

Stephen Brady & Judith Cohen  
Greg Canova & Barbara Linde  
Ronald & Merrie Carson  
Michael Chen

Katty Chow  
William & Helen Dahlberg  
Dean & Bette Drescher  
Nancy Ellison  
Ansgar & Anne Gross-Wilde  
Michael Grummett  
Alice Gu & Zuyi Chen  
Jo Hansen  
Kevin & Kathleen Hylton  
Jessie & Joe Johanson  
Lorelette & Walter Knowles  
Jill & Arnold Kraakmo  
Steve & Katie Sauter Messick  
Tom Nesbitt  
Stephen Provine & Jennifer Caine  
Mary and Rich Schimmelbusch  
Alexander & Jane Stevens  
Art & Julia Akoury Thiel  
Pieter & Tjitske Van der Meulen  
Harry & Jean Vye  
Jay White  
Matthew Wyant & Bonnie Light

### ALLEGRO [\$100-\$249]

Anonymous (1)  
Gyda Allegro  
Ralph & Susan Cobb  
Randy Apsel & Deborah Daoust  
Tom Buffington & Ann Dempsey  
Melanie Carlson  
Erika Chang & Matthew Tracy  
Michael & Patricia Clarke  
Rodney Combellick  
Clayton & Carol Cook  
Kyla DeRemer  
John Dimond  
Daniel & Kathleen Dow  
Douglas & Dana Durasoff  
Marcia & Michael England  
Ann Erickson  
David & Irene Fisher  
David Franklin  
Craig & Deanna Fryhle  
Bijan & Shanaz Ghatan  
Farhad Ghatan  
Deborah Giles & Charles Simrell  
Anny Glebe  
Fay Griffin  
Susan Herring  
Charlotte Hood  
Christopher & Kristen Huson  
Rena Illumin & Thomas Roth  
Richard & Rosemary James  
Sylvia Johnson & Norman Lundin  
Rebecca Kenison  
Jean Marie & Christopher Kent  
Paul & Paulette Kidder  
Olga Klein  
William & Ruth Kratzke  
Theodore & Pamela Kummert  
David & Peggy Kurtz  
Frances Kwapiil  
Gerald & Barbara Laughlin  
Hubert Locke  
Eileen & Robert Lusk  
Julie Lutz  
Sasha Malinsky  
Lila Woodruff May

Gary & Barbara Messick  
Howard Morrill  
Christine Moss  
Charlene & Scott Newman  
Chad & Ferne Pierce  
Gustav & Claire Raam  
Joan Reed  
Annie Roberts  
Randy Rohwer  
Valerie Ross  
Victor Royer  
Roger & Mary Sackett  
Hans & Lyn Sauter  
Klaus & Janet Siebold  
Kim Smith  
Valerie Ann Taylor  
David & Pat Vetterlein  
Ellen & James Wallace  
Douglas & Ingrid Welti  
Rob & Lorraine Weltzein  
Ann Wilkins  
Douglas & Susan Woods  
Wilson & Barbara Wyant  
Janet Young

### PIANO [\$50-\$99]

Alfred & Joan Andenes  
Michael & Diana Beaumont  
Andrew Blackwell  
Peter Cannon  
Ericka Chang & Matthew Tracy  
Vernie & Glenn Combellick  
Andrew Danilchik  
James & Florence Demaria  
Howard Fankhauser  
Donald & Rebecca Gurka  
Richard & Susan Hall  
James & Florence Harris  
Keri Anne Holmboe  
Judy & Alan Lawrence  
Alice Leighton  
Timothy Lunde  
Nicholas Mathews &  
Melissa Robertson  
James McSweeney  
Pamela McPeck  
Patrick O'Brien  
Barbara Puddicombe  
Elizabeth Roberts  
Lorna & Louis Roebke  
H. J. Rowland  
John & Ruth Rugh  
Robert Shangrow  
& Kenna Smith-Shangrow  
Gary & Beverly Sheridan  
Albert & Sandra Smith

### PIANISSIMO [\$10-\$49]

B. J. Allen  
Thomas L. Cross  
Courtney & Nicholas Juhl  
Fern Klein  
Tom & Jana Marlow Music  
Mamie Rockafellar  
Ladd & Kathleen Smith  
Oscar & Christine Vilches

Donna Weller  
Nancy White  
Rick Wyckoff & Carol Judge

### GIFTS IN HONOR OF

Kiki Hood

### IN MEMORIAM

Karen M. Fant  
Rev. Julie Diersen Koch  
Richard Levidov  
Reba Shangrow  
Irene White



Contributions to OSSCS, a non-profit, 501 (c) 3 arts organization, are fully tax-deductible. This list includes gifts received between November 1, 2007 and June 6, 2009. While every effort has been made to ensure a complete and accurate listing of our valued patrons, we apologize for any errors. To report an error or omission, or for more information on becoming a donor, please call 206-682-5208.