

An Afternoon with



Franz Joseph Haydn



Orchestra Seattle/Seattle Chamber Singers
George Shangrow, music director

Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and Seattle Chamber Singers are celebrating our 25th anniversary!

Led by founder and music director George Shangrow, OS/SCS is a 125-member semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers, and highly skilled amateurs. Since our founding in 1969, OS/SCS has been at the center of Seattle musical life and has provided artistically challenging and musically rewarding opportunities for both Northwest audiences and artists.

OS/SCS is distinguished by its reputation as one of Seattle's most accomplished interpreters of the music of Handel and Bach and for championing the works of Northwest composers. We have performed or premiered major orchestral works by Northwest composers during every concert season.

Our 25th Anniversary Season opened with Beethoven's **9th Symphony** and continued with Brahms's **Requiem** and our fall Baroque Court concert. This Christmas season we performed two seasonal works;

Monteverdi's **1610 Vespers** and Bach's **Christmas Oratorio**.

The 25th Anniversary celebration will continue with two birthday concerts in February and March, one for Handel and the other for Bach. We will be performing J.S. Bach's **St. John Passion** on Good Friday. Carol Sams' humorous operas about life after death will highlight this talented Northwest composer in April. In May, the season comes to an exciting close with an all-choral program and an orchestral grand finale.

George Shangrow

George Shangrow, Conductor, is Music Director of Orchestra Seattle and the Seattle Chamber Singers, a position he has held since 1969 when he founded the organizations. His repertoire includes music of all eras with special emphasis on the Baroque and 20th Century literature. He has been featured guest conductor with the Sapporo (Japan) Symphony, Seattle Symphony, Oregon Symphony, Northwest Chamber Orchestra, and other ensembles. He has con-

ducted the world premieres of six operas in addition to the classical opera repertoire, primarily of Mozart. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978. As a professor, Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. With his ensembles he has toured Europe several times and has performed throughout the United States as a

chamber musician. As a keyboardist he is a sought after accompanist and has appeared in recital with many Northwest artists. He has performed extensively abroad with the Cohan-Shangrow Duo. Mr. Shangrow has recorded with Voyager Records, Edel Records, and Lyman Digital Recording. Northwest music lovers also know George as a broadcast host on Classic KING-FM.

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**Orchestra Seattle
Seattle Chamber Singers**

George Shangrow, music director

present

An Afternoon with Haydn

April 24, 1994 • Shorecrest Performing Arts Center

Piano Sonata in c minor, H. XVI:20

(Allegro) Moderato

Andante con moto

(Finale) Allegro

George Shangrow • piano

Three Songs

Die zu spaete Ankunft der Mutter

The Wanderer

Sailors Song

Paul Benningfield • soloist

Symphony No. 8 in G Major "Le Soir" (The Evening)

Allegro molto

Andante

Menuetto and Trio

La Tempesta. Presto

INTERMISSION

Quartet in g minor, Op. 74, No. 3

Allegro

Largo assai

Menuetto. Allegretto

Finale. Allegro con brio

The Brillig String Quartet: Fritz Klein, Terre Rogovy, Mike Watson, Barbara Salkin

Symphony No. 82 in C Major "L'Ours" (The Bear)

Vivace assai

Allegretto

Menuetto and Trio. Un poco allegretto

Finale. Vivace assai

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The Schimmel Concert Grand Piano is provided by the Schimmel Piano Co. of Germany, courtesy of Western Pianos.

Piano Sonata in c minor, H. XVI: 20 1771

This sonata, one of Haydn's earliest (perhaps the earliest) compositions for piano rather than harpsichord or clavichord, was written in the midst of the *Sturm und Drang* period of cultural history. Haydn's music of this period reflects his growth beyond the mere *style galant* and contains the more complex attitudes and passions of his "romantic crisis". These years were crucial to Haydn's development toward full maturity and prompted a welcome departure from the excessive lightness of the rococo.

Beginning in the late 1760s, Haydn's keyboard sonatas took a new form, forsaking the usual minuet and introducing a large-scale slow second movement, in accordance with his leanings toward expressiveness. In the first movement the beginning of the development exhibits Haydn's art as constituting a link between the music of C.P.E. Bach and that of Beethoven. The contrapuntal style used in the elaboration of the main theme, the daring modulation to B flat minor, the sudden change from tragic feeling to a completely lighthearted mood points both to the past and to the future. Another interesting feature of this opening movement is the striking similarity of the opening theme to that of Brahms' song *Immer leiser wird mein Schlummer*. The slow movement is particularly beautiful in the juxtaposition of the three short thematic ideas. The finale is the climax of the work, full of drama rather than a carefree ending to leave the listener in a gay mood.

Haydn Songs

Like other composers of the Viennese Classical period, Haydn's solo songs do not occupy a particularly imposing place in his catalog of works. However a number of his songs and canzonetta for voice and pianoforte do give a strong hint of what would be happening in the genre in the next century. *Gott erhalte den*

Kaiser is chronologically the latest of the Lieder presented here and was Haydn's favorite. It was created as the result of a commission from the prime minister, and first sung in all the principal Austrian theaters on the Kaiser's birthday February 12, 1797. It was not until 44 years later that this noble melody was shackled to the blatantly nationalistic poetry of von Fallersleben that we now associate with it.

Die zu spaete Ankunft der Mutter, one of Haydn's "naughty" songs, was published in his first set of "Lieder fur das Clavier" in 1781. The poet, Christian Felix Weisse, seems to have specialized little pastoral poems of dalliance.

Shaded by blossoming branches, cooled by playful west winds, Rosalis lay here by the brook and Hylas at her side. They sang flirting songs and threw flowers at each other. She teased him; he teased her, who knows how long and how. Aroused by Spring and Love Hylas was led into kissing. He kissed her and hugged her so that she cried for help. Her mother came hurrying and demanded to know what iniquity Hylas was daring? The daughter replied "It's all over, you can go back now".

The Wanderer and the *Sailor's Song* are found in the second set of English Canzonettas published in 1795. The English Canzonettas exist largely as a result of the encouragement of one Anne Hunter with whom Haydn was acquainted on his trips to London.

- Paul Benningfield

Symphony #8 *Le Soir* (1761)

Haydn was 29 years old when, in 1761, he became employed as assistant music director for the household of Esterhazy, a wealthy and powerful Austro-Hungarian family of nobility. It was during this initial period of his employment that Prince Paul Anton Esterhazy (Prince Nikolaus' predecessor) suggested using the four times of day as a theme for his symphonies. Haydn narrowed it down to three, *Le Matin*, *Le Midi*, and *Le Soir* (morning, afternoon, and evening). These three symphonies, Haydn's only symphonic "cycle", were most likely composed at the Esterhazy residence in Eisenstadt, where Haydn spent most of his time before the grand Palace of Esterhaza was built by Prince Nikolaus in 1766.

The three symphonies are distinguished by the composer's experimentation with elements of the concerto and the suite. The newly-appointed Vice-Kapellmeister paid great attention to improving the orchestra through personnel changes and Haydn was responsible for engaging many eminent talents, such as cellist Joseph Weigl and violinist Luigi Tomasini. The use of concertino, the solo roles for various voices in the orchestra, displayed the facility of the virtuosic principals and all the members of his small ensemble. Also, Haydn (later dubbed as "Papa" by musicians under his directorship) is known to have fostered an atmosphere of mutual respect and collaboration with the performers. These early symphonies would have been propitious in establishing such relations and were probably greeted with equal enthusiasm by the instrumentalists and his new patron.

Symphony No. 8 in G major, *Le Soir*, opens with a movement marked *Allegro molto*, a tuneful exchange between strings and winds, and is full of exuberant anticipation of the evening to come. The *Andante* which follows evokes a calmer mood and involves two

pairs of soloists - two violins and cello and bassoon. The Menuetto and Trio includes a solo for double bass - even now a rare treat! The evening ends with a dramatic storm, *La Tempesta*. Notice the "lightning" in the flute part which is also found in *The Seasons* written 40 years later. -Julie Reed

Symphony #82 *L'ours* (The Bear) (1786)

Although this symphony was assigned the first number in the series of the Haydn's six Paris Symphonies (Nos. 82 through 87), it was actually composed in 1786, the year following the composition of the first of the series, Nos. 83, 87, and probably 85. Twenty-five years after assuming his station at Esterhazy, although Haydn seldom travelled outside his journeys between Vienna and the Palace of Esterhaza and Eisenstadt, the great composer had gained fame throughout Europe. In fact, Haydn's music was so widely sought after that there were instances of the works of other composers being published under his name. The commission for the so-called Paris Symphonies came from the Concert de la Loge Olympique in the city of Paris where several of his works had been published and performed to high acclaim, most notably the *Stabat Mater*.

The Finale of the symphony, a sprightly melody accompanied by the droning bagpipe-like motif, suggests the music played for the performing bear troupes seen in Europe, thus the nickname *The Bear*. The orchestra in Paris possessed the strength of an excellent wind section and Haydn orchestrated the Paris Symphonies accordingly. Haydn used the open key of C major for the symphony, and one can hear Beethoven knocking on the door with the first movement's vigorous rhythms and expansive development of the theme. The two inner movements, an elegant *Allegretto* and stately Menuetto and Trio, round the work out in a manner befitting Parisian concertgoers. - Julie Reed

Quartet in g minor, Op. 74, No. 3

Suppose you are the world's greatest composer at age 61. You and a younger friend (who, alas, died at 35 two years ago) have developed and largely perfected a new style of composition. You have already written more than 90 symphonies and 50 string quartets. What sort of music do you write now? Do you continue writing essentially the same kind of music with the aim of polishing it to even greater perfection, or do you go on experimenting with form and style?

Much of Haydn's music from 1790s seems to follow the first of these options; it is written with such assurance and flair that the experimentation that continues is often easy to miss. In this quartet, however, Haydn brings it right to the surface.

The opening movement begins with a very strange fanfare followed by several measures of rest. Is this an introduction, or is it really

part of the exposition? To be consistent with Haydn's and Mozart's prior methods, it should be included in the repeat of the exposition if and only if it starts the recapitulation. As it turns out, Haydn chooses a new way here.

Another innovation common to all the quartets of Op. 74 is the use of unusual relationships between the keys of movements. In this case, the slow movement is in E major, whose relationship to g minor is quite distant. Mozart never made such a change of key for his slow movements, and even Beethoven did not do so until fairly late in his career.

The quartet also includes many of Haydn's trademarks. His tendency to manufacture music from almost nothing is apparent in the first movement, which is based on three or four tiny melodic scraps, at least one of which appears in almost every measure. The Finale is a classic Haydn romp, whose rhythm suggested to someone (not Haydn) the nickname "Rider" or "Horseman". The fine qualities of the Minuet are more subtle; notice that the trio section not only returns to g minor but also transforms the octave leap that started the opening Allegro. It should be noted that this trio section has very little in the way of dynamic indications. Judging from past performances, I wouldn't be too surprised if the Brillig Quartet takes advantage of the situation to try out different alternatives on the repeats. - Zink Trifle

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George Shangrow, music director

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