

SEASON FINALE

SUNDAY, MAY 16, 2004 – 3:00 PM
TOWN HALL

Michael Partington, guitar
Kathryn Weld, mezzo-soprano
Brian Chin, trumpet
ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

JOAQUÍN RODRIGO (1901-1999)
Concierto de Aranjuez

Allegro con spirito
Adagio
Allegro gentile

Michael Partington, guitar

AARON COPLAND (1900-1990)
In the Beginning

Kathryn Weld, mezzo-soprano

– Intermission –

WOLFGANG AMADÈ MOZART (1756-1791)
Symphony No. 40 in G minor, K. 550

Molto allegro
Andante
Menuetto: Allegretto
Allegro assai

ROBERT KECHLEY (1952*)
Concerto for Trumpet and Orchestra [WORLD PREMIERE]

Giocando con fuoco
Poesie
Tarantella

Brian Chin, trumpet

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

JOAQUÍN RODRIGO*Concierto de Aranjuez*

Rodrigo was born November 22, 1901 in Sagunto, Spain, and died July 6, 1999 in Madrid. He composed this concerto in 1939 and it was first performed on November 9, 1940 in Barcelona. In addition to solo guitar, the score calls for pairs of flutes (one doubling piccolo), oboes (one doubling English horn), clarinets, bassoons, horns and trumpets, and strings.

Blind from the age of three as a result of diphtheria, Joaquín Rodrigo studied composition in Valencia before moving to Paris in 1927 to study with Paul Dukas. While there, he met both his fellow countryman Manuel de Falla and the Turkish pianist Victoria Kamhi, who would become Señora Rodrigo. Joaquín and Victoria honeymooned in Spain but eventually returned to Paris, where during the bitterly cold winter of 1938-1939, with war looming, Victoria learned she was pregnant. Seven months into the pregnancy Victoria miscarried and was hospitalized for several days. During this time a family friend who was staying at their apartment observed that Joaquín spent entire nights sitting at the piano, playing a melody so sad that it gave her chills. Evoking the *saeta*, a song performed by women from their balconies during religious processions through the streets of Seville, this tune would form the basis for the slow movement of Rodrigo's *Concierto de Aranjuez*.

Returning home to find an empty cradle still sitting in her apartment, Victoria was forced to sell her beloved piano to pay her medical bills. Not long afterward, Rodrigo received a letter from de Falla, offering him a teaching position in Madrid. Victoria and Joaquín quickly packed their entire belongings—including the completed manuscript for the *Concierto de Aranjuez*—into a pair of suitcases and left immediately. Two days after they crossed the border into Spain, World War II broke out.

Their fortunes improved in Madrid, where by November 1940 they celebrated the arrival of their first child and the successful premiere of the *Concierto de Aranjuez*, which before long would become not only Rodrigo's best-known work but also the most famous guitar concerto ever written. Surrounding the central *Adagio* are two genteel courtly dances, the first in a characteristically Spanish meter that blurs the distinction between 6/8 and 3/4. Rodrigo wrote that the work takes its name "the famous royal residence on the banks of the Tajo, not far from Madrid and the Andalusian highway, and in its notes one may fancy seeing the ghost of Goya, held in thrall by melancholy—in its themes there lingers the fragrance of magnolias, the singing of birds, and the gushing of fountains."

AARON COPLAND*In the Beginning*

Copland was born November 14, 1900 in Brooklyn and died December 2, 1990 in North Tarrytown, New York. He composed this motet for mezzo-soprano and a cappella chorus in 1947. The premiere was given on May 2, 1947, at Harvard University, conducted by Robert Shaw.

"It was brave of me to accept a commission for a choral work to be premiered at a Symposium on Music Criticism at Harvard in May 1947, never having composed anything of length for chorus." Thus spoke Aaron Copland about the genesis of his single-movement motet for mezzo-soprano "story-teller" and unaccompanied chorus, *In the Beginning*. Though Harvard's Music Department had suggested that he use a Hebrew text for the choral piece, he chose the portion of the King James Bible (Genesis 1:1-2:7) that describes the seven days of creation. Copland decided to tell the ancient tale in a "gentle narrative style" using the biblical phrase "And the evening and the morning were the ___ day" as a chanted refrain, its tonal center rising with every appearance, to conclude each section of the work. It was only when he arrived at the third day of creation that the composer "saw that it was good" and felt that his approach would be successful. He went on to portray the varying moods and events of the creation days by using different rhythmic patterns, tempi, textures, and tonal centers. Copland writes that this work "does not incorporate folk music or jazz materials, but jazz rhythms are used in various sections, particularly for the verse 'And let there be lights in the firmament of the heavens...' A cadenza-like passage for the singer and a final coda force all the voices to the top of their range, bringing the work to a climax that I hoped would depict the text—'And man became a living soul'—in musical terms." He completed the score just in time for the rehearsals at the end of April 1947; Robert Shaw conducted the piece expertly; and the work was warmly received by the critics.

WOLFGANG AMADÉ MOZART*Symphony No. 40, K. 550*

Joannes Chrisostomus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. He began calling himself *Wolfgango Amadeo* around 1770 and *Wolfgang Amadè* in 1777. Mozart entered this symphony into his catalog on July 25, 1788. He later revised the work, adding parts for two clarinets; this version was likely first heard at concerts in Vienna on April 16 and 17, 1791, under the direction of Antonio Salieri. The score of the revised version calls for flute, pairs of oboes, clarinets, bassoons and horns, and strings.

Mozart's penultimate symphony is so well known, even by people who rarely attend orchestral concerts, that little introduction is necessary, except to answer the question, "With or without clarinets?" Around the time when he wrote this work, many of Mozart's most sublime creations featured the instrument, yet Mozart rarely included the clarinet in the orchestration of his symphonies. Indeed the original manuscript of K. 550 (which Mozart may never have heard performed) featured only flute, oboes, bassoons and horns in its wind section. Anton Stadler, the musician whose artistry inspired Mozart to write his clarinet concert and clarinet quintet, played in the orchestra at the first documented performances of the work in April 1791, and it may be due to him that Mozart revised the orchestration, sketching new parts for oboes and clarinets but leaving the remaining wind and string parts untouched.

ROBERT KECHLEY

Concerto for Trumpet and Orchestra

Robert Kechley was born in Seattle in 1952. His trumpet concerto is the result of a commission by Orchestra Seattle and trumpet soloist Brian Chin. The score calls for an orchestra consisting of pairs of flutes (both doubling piccolo), oboes, clarinets and bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, and strings.

The music of Robert Kechley is familiar to audiences of Orchestra Seattle and the Seattle Chamber Singers through the numerous works of this composer that have been premiered by both ensembles. These range from arrangements of brief folk songs and hymns to major symphonic and choral works, including the delightful Symphony No. 2 ("Ferdinand the Bull"), a setting of Psalm 100 for organ, chorus and orchestra (performed in September of 2000 by OSSCS at Benaroya Hall) and a flute concerto (premiered by Jeffrey Cohan and Orchestra Seattle in February of 2002).

Mr. Kechley grew up in Seattle and attended the University of Washington, where he studied harpsichord performance with Sylvia Kind and composition with Kenneth Benshoof, Robert Suderberg, William O. Smith, and others. A member of the Seattle Chamber Singers from the early days of the ensemble, he not only sang in

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. 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.

And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters. And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so. And God called the firmament Heaven. And the evening and the morning were the second day.

And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after his kind, whose seed is in itself, upon the earth: and it was so. And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening and the morning were the third day.

And God said, Let there be lights in the firmament of the heaven to divide the day from the night; and let them be for signs, and for seasons, and for days, and years: And let them be for lights in the firmament of the heaven to give light upon the earth: and it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, And to rule over the day and over the night, and to divide the day from the darkness: and God saw that it was good. And the evening and the morning were the fourth day.

And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, and every living creature that moveth, which the waters brought forth abundantly, after their kind, and every winged fowl after his kind:

the chorus but played oboe and keyboard. Mr. Kechley currently serves as principal harpsichordist for Orchestra Seattle.

The composer has provided the following note about his newest composition.

This concerto, designed to show the trumpet in a variety of moods and settings, is comprised of three movements: *Giocando con fuoco*, *Poesia*, and *Tarantella*. The use of Italian titles was inspired by the very stylized *Tarantella* (a fast dance in triple meter) for the final movement.

The title for the first movement translates as "Playing with Fire." Here, a number of themes are presented, some fiery and passionate, others more playful and humorous. As the piece develops these themes are play off each other and are combined in various ways to make a kind of game of hide and seek with the different tunes.

The second movement is a poetic ballad giving the trumpet a chance to be lyrical. The opening calm is contrasted with more intense melodies in the romantic middle section. The connecting bridge is noble chorale in the brass with the solo trumpet soaring above.

The *Tarantella* is a spirited dance movement full of joy and fun with lots of surprising key changes and catchy tunes. A tour-de-force for the solo trumpet and the orchestra alike.

and God saw that it was good. And God blessed them, saying, Be fruitful, and multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening and the morning were the fifth day.

And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good. And God said, Let us make man in our image, after our likeness: and let Him have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. So God created man in his own image, in the image of God created he him; male and female created he them. And God blessed them, and God said unto them, Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth. And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, and every tree, in the which is the fruit of a tree yielding seed; to you it shall be for food. And to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth, wherein there is life, I have given every green herb for food: and it was so. And God saw every thing that he had made, and, behold, it was very good. And the evening and the morning were the sixth day.

Thus the heavens and the earth were finished, and all the hosts of them. And on the seventh day God ended his work which he had made; and he rested on the seventh day from all his work which he had made. And God blessed the seventh day, and sanctified it: because that in it he had rested from all his work which God created and made. These are the generations of the heavens and of the earth when they were created, in the day that the Lord God made the earth and the heavens, And every plant of the field before it was in the earth, and every herb of the field before it grew: for the Lord God had not caused it to rain upon the earth, and there was not a man to till the ground. But there went up a mist from the earth, and watered the whole face of the ground. And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

Described by Eliot Fisk as “a young guitarist of great refinement and sensitivity,” **MICHAEL PARTINGTON** is one of the most exciting of the new generation of concert players. His debut CD, *20th Century Guitar*, released in 1998 for the Rosewood Recordings label, prompted *Classical Guitar* magazine to notice his “lyricism, intensity and clear technical command.” Mr. Partington began playing guitar as a child growing up in Wales, and studied in England with Jonathan Baker and Wendy Partridge. He moved to the United States in 1991 and studied with Gary Bissiri before entering the University of Washington to study with Steven Novacek. Tours to England and Wales have included solo concerts in London, Bristol, Cardiff, Bognor Regis, Hastings and Somerset. US appearances have included the first solo guitar concert at Benaroya’s Illsley Ball Nordstrom Recital Hall, as well as performances at Meany Hall and feature concerts at the 1998 and 1999 Northwest Guitar Festivals. He has appeared live on BBC Radio 2, BBC Radio Wales, BBC Radio Bristol, Great Western Radio in Somerset, as well as KING-FM, KUOW, KZAZ and KAOS. Mr. Partington has been a prizewinner in the Northwest Guitar Competition and the Portland Guitar Competition and has been awarded the Helen Crowe Memorial Scholarship and the prestigious Brechemin performance scholarship.

Mezzo-soprano **KATHRYN WELD** has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St. John’s in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach’s Mass in B minor. She has also made two solo appearances with the New York Philharmonic, with Charles Dutoit and Kurt Masur. She has appeared as a soloist with the Bayerischen Rundfunkchor, Consortium Musicum of Munich, Munich Baroque Orchestra, Oregon Symphony, Northwest Chamber Orchestra, Seattle Pro Musica, as well as numerous performances with OSSCS.

Trumpeter **BRIAN CHIN** holds the position of Principal Trumpet with the Tacoma Symphony Orchestra and performs frequently

with many local ensembles including the Seattle Symphony and the Pacific Northwest Ballet. Mr. Chin studied music in the New York and New Jersey areas under the tutelage of Peter Bond and James Pandolfi of the New York Metropolitan Opera Orchestra. He has a Masters Degree in Orchestral Trumpet from the Mason Gross School of the Arts at Rutgers University, where he graduated with Highest Honors in addition to earning a double Bachelors Degree in Performance and in Education. Former faculty positions include professor of trumpet at the Westminster Conservatory in Princeton, New Jersey, and The Pingry School. In addition to being an active orchestral trumpet player, Mr. Chin was recently conductor-in-residence with the Rutgers Alumni Wind Symphony, was a founding member of the New Jersey Chamber Brass, and is a sought-after teacher and clinician in the Puget Sound Area.

Conductor and Music Director **GEORGE SHANGROW** founded the Seattle Chamber Singers in 1969 and Orchestra Seattle (formerly the Broadway Symphony) in 1979. A musician with a broad range of skills, Mr. Shangrow studied conducting, Baroque performance practice, harpsichord, and composition at the University of Washington. He began his professional conducting career at age 18 and has since concentrated his musical efforts with OSSCS. He has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978 and has conducted world premieres of six operas and numerous other orchestral and choral works. Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. He is currently on the faculty of the Seattle Conservatory of Music, where he teaches Music History, Conducting, and Literature. He concertizes frequently as the Cohan-Shangrow Duo with flutist Jeffrey Cohan. Having toured Europe several times as keyboardist and conductor, he is a sought-after accompanist and has appeared in concert on the piano and harpsichord with many noted soloists and ensembles such as El Trio Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony.

| | |
|--------------------|-----------------------|
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| Licia Carlson | Kenna Smith-Shangrow |
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Chris Simison

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Brent Hages*
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Alan Lawrence
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Moc Escobedo*
David Holmes

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David Brewer

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** *concertmaster*

SUNDAY, OCTOBER 10, 2004 – 7:00 PM

BENAROYA HALL

Jeffrey Cohan, flute

GIUSEPPE VERDI

Triumphal March and Ballet Music from *Aida*

HUNTLEY BEYER

Toot Sweet

LUDWIG VAN BEETHOVEN

Mass in C major, Op. 86

SUNDAY, NOVEMBER 7, 2004 – 3:00 PM

TOWN HALL

JOHANN SEBASTIAN BACH

Ich ruf zu dir, Herr Jesu Christ, BWV 177

Was Gott tut, das ist wohlgetan, BWV 99

Herz und Mund und Tat und Leben, BWV 147

MONDAY, DECEMBER 20, 2004 – 7:30 PM

MEANY HALL

BENJAMIN BRITTEN

A Ceremony of Carols, Op. 28

GUSTAV HOLST

Christmas Day, Op. 28

ROBERT KECHLEY

Holiday Arrangements TBA

SUNDAY, JANUARY 16, 2005 – 3:00 PM

TOWN HALL

GEORG FRIDERIC HANDEL

Concerto Grosso TBA

JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 4 in G major, BWV 1049

FRANZ JOSEPH HAYDN

Symphony No. 6 in D major (“Le Matin”)

GIOACCHINO ROSSINI/BENJAMIN BRITTEN

Soirées musicales, Op. 9

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SATURDAY, FEBRUARY 19, 2005 – 8:00 PM

MEANY HALL

Mark Salman, piano

Sara Hedgpeth, soprano

LUDWIG VAN BEETHOVEN

Piano Concerto No. 4 in G major, Op. 58

RICHARD WAGNER

Brünnhilde's Immolation from *Götterdämmerung*

IGOR STRAVINSKY

Firebird Suite

PALM SUNDAY, MARCH 20, 2005 – 7:00 PM

BENAROYA HALL

JOHANN SEBASTIAN BACH

St. John Passion, BWV 245

SUNDAY, APRIL 10, 2005 – 7:00 PM

MEANY HALL

Kathryn Weld, mezzo-soprano

DOMENICO SCARLATTI/VINCENZO TOMMASINI

The Good-Humored Ladies

DARIUS MILHUAD

La création du monde, Op. 81

HECTOR BERLIOZ

Les nuits d'été, Op. 7

JOHANNES BRAHMS

Serenade No. 1 in D major, Op. 11

SATURDAY, MAY 14, 2005 – 8:00 PM

TOWN HALL

TBA

A cappella choral works

GEORG FRIDERIC HANDEL

Ode for St. Cecilia's Day

SUNDAY, JUNE 5, 2005 – 7:00 PM

BENAROYA HALL

LUDWIG VAN BEETHOVEN

Symphony No. 9 in D minor, Op. 125

Annie Thompson

Kristin Zimmerman

TENOR

Ronald Carson

Ralph Cobb

Peter Garbes

Gunner H. Goerlitz

Alvin Kroon

Jon Lange

Dan Lee

Timothy Lunde

David Means

Thomas Nesbitt

Vic Royer

Jerry Sams

David Zapolsky

BASS

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