

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR

Summer Baroque

Saturday, August 12, 2000 ■ 8:00 PM

Illsley Ball Nordstrom Recital Hall

Benaroya Hall

Catherine Haight, *soprano*
Emily Lunde, *mezzo-soprano*
Jerry Sams, *tenor*
Brian Box, *baritone*
David Cole, *trumpet*

Orchestra Seattle
Seattle Chamber Singers
Justin Cole, *conductor*

ALAN HOVHANESS
1911-2000

Prayer of Saint Gregory, Op. 62b

David Cole, *trumpet*

JOHANN SEBASTIAN BACH
1685-1750

Brandenburg Concerto No. 1 in F, BWV 1046

[*Allegro*]
Adagio
Allegro
Menuetto – Trio I – Polacca – Trio II

ARCANGELO CORELLI
1653-1713

Concerto Grosso in D, Op. 6 No. 4

Adagio – Allegro
Adagio
Vivace
Allegro

INTERMISSION

JOHANN SEBASTIAN BACH
1685-1750

Herz und Mund und Tat und Leben, BWV 147

Catherine Haight, *soprano*
Emily Lunde, *mezzo-soprano*
Jerry Sams, *tenor*
Brian Box, *baritone*

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

ALAN HOVHANESS

Prayer of Saint Gregory, Op. 62b

Hovhaness was born March 8, 1911, in Somerville, Massachusetts, and died June 21, 2000, in Seattle. Originally composed as an interlude for his 1946 opera *Etchmiadzin, Op. 62*, the *Prayer of Saint Gregory* is scored for solo trumpet and string orchestra.

Throughout much of Hovhaness' music there is an undercurrent of spirituality, clearly evident in his *Prayer of Saint Gregory*. Explaining the role this brief work played in his religious opera *Etchmiadzin*, the composer has noted: "Saint Gregory the Illuminator brought Christianity to Armenia around the year 301. This music is like a prayer in darkness. Saint Gregory was cast into the pit of a dungeon where he miraculously survived for about fifteen years, after which he healed the king's madness."

The strings provide a peaceful and serene harmonic base, while the harmonic rhythm is very slow, lending the piece a static nature. Although the solo trumpet line never strays from the Aeolian mode, Hovhaness makes intriguing use in the strings of both tonal and modal devices. E major (the dominant of A in a tonal system) appears frequently but is never allowed to cadence directly to A. Instead, Hovhaness always returns to an e minor chord before the cadence. This has the wonderful effect of increasing the sense of longing in the music without providing an adequate resolution to the powerful polarity between E major and a minor.

JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 1 in F Major, BWV 1046

J. S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. His six *Brandenburg concerti* were assembled and copied in 1720, and dedicated to the Margrave of Brandenburg on March 24, 1721. Bach likely composed most of BWV 1046 in Weimar around 1710. The work is scored for 3 oboes, bassoon, 2 horns, *violino piccolo*, strings and continuo.

It is interesting to note that the Margrave of Brandenburg, to whom the six *Brandenburg Concertos* were dedicated, never had them performed. This is likely due in part to the fact that the Margrave's small orchestra was not suited to the diverse forces required throughout the six works. Bach had responded to a casual request from the Margrave on their meeting two years earlier, but he likely also viewed the set as a job application, as he hoped to be offered employment with the Margrave – the letter accompanying the manuscript is exceptionally florid and Bach took more than the normal care with presentation when writing out the manuscript.

For the *Brandenburg* version of his F major concerto, Bach added the third movement and a *polacca* in the fourth movement. He also extracted the *violino piccolo* solo from the first violin part and reworked the accompaniment to the horns in the final trio. The central focus of this concerto is the interplay between three choirs of instruments: strings, woodwinds, and horns. These choirs imitate and answer each other throughout the piece, each providing a unique sonority.

The opening movement of the concerto contains a wonderful rhythmic dissonance between orchestra and horns: as the orchestra plays sixteenth notes in a lively 4/4 time the horns enter *forte* with a hunting call in eighth note triplets. The cross rhythm that results provides an intensity and drive that is felt throughout the entire movement.

The second movement provides a chance for alternating solos by oboe, violin, and continuo instruments. The movement ends in A after a plaintive oboe solo. The third movement, a 6/8 *allegro*, begins down a third, in the original key of F major, and once again brings the horns to the fore. This movement contains virtuoso passages for solo horn, violin, and oboe. Without warning Bach inserts two and a half bars of *adagio* into the *allegro* and just as suddenly returns to the livelier tempo. This interlude seems to give the movement renewed vigor as it approaches its conclusion.

The last movement of the concerto is in minuet form with two trios and a *polacca* instead of the standard single trio, allowing each of the instrumental choirs a moment of solitary glory. The first trio is a lovely duet for oboes with accompanying bassoon. The graceful *polacca* is written for strings; the melody winds sweetly in 3/8 time until a sudden

forte outburst in implied 4/8 time. Just as suddenly as the outburst begins, the violins return to the original theme. The second trio gives the horns a final chance to shine, accompanied by all three oboes in unison.

ARCANGELO CORELLI

Concerto Grosso in D Major, Op. 6 No. 4

Corelli was born February 17, 1653 in Fusignano, Italy, and died January 8, 1713 in Rome. His twelve *concerti grossi* were likely composed during the last two decades of his life and first performed at the composer's weekly concerts in Rome. Corelli began revising and preparing them for publication in 1708; the preface is dated December 3, 1712. They were published posthumously, in 1714. Each concerto is scored for a solo concertino of two violins and cello, string orchestra and continuo.

Corelli's Op. 6 set of twelve *concerti grossi* are often considered pinnacles of the Italian concerto grosso style, synthesizing and refining what had come before him and setting the stage for those who would follow. (Handel used them as a model for his own famous Op. 6 set of concerti.)

The fourth concerto opens with a slow introduction that alternates between tonic and dominant harmonies. This moves into a sprightly *allegro* in binary form, allowing for some wonderful exchanges between the two concertino violins, with commentary by the orchestra.

The second movement begins in an *adagio* tempo in the submediant key (b minor). The slow, repetitive eighth notes provide little in the way of melody but are rich with harmonic tension: listen for the chain of suspensions between the violins and continuo. The *adagio* tempo eventually gives way to a lyrical *vivace* section in the tonic key of D Major.

The final movement is in binary form with an extended coda. The quick triplet figure of the opening is exchanged between all three instruments of the concertino. The coda provides a moment of glory for the two solo violins by switching from the triplet rhythm to steady sixteenth notes.

JOHANN SEBASTIAN BACH

Herz und Mund und Tat und Leben, BWV 147

Bach composed portions of this cantata in Weimar in 1716, for use on the Sunday before Christmas. It was completed in Leipzig for the Feast of the Visitation of Mary and first performed in its entirety on July 2, 1723. In addition to solo vocal quartet and chorus, the cantata is scored for 2 oboes (one doubling oboe d'amore, both doubling English horn), bassoon, trumpet, strings and continuo.

Following the Annunciation, the Feast for the Visitation celebrates Mary's visit to her cousin Elizabeth – the mother-to-be of John the Baptist. John, still in the womb, recognizes the unborn Christ and leaps with joy. The addition of the trumpet to the orchestra lends the cantata a heroic nature, especially in the opening chorus and the bass aria "Ich will con Jesu Wundern singen." Rooted firmly in C major, the opening movement contains two fugal entrances by the chorus and an extended episode on the text "ohne Furcht und Heuchelei." The first entrance of the fugue subject moves from C to G and the second starts in F and returns to C with a short *da capo* for the orchestra.

The tenor recitative "Gebenedeiter Mund!" begins with a peaceful contemplation of the Virgin Mary accompanied by long, steady sonorities in the strings; it ends, however, with a warning to those who would ignore the sacrifice of Jesus – reflected by an agitated cadence on A in the low strings. An enchanting duet for mezzo-soprano and oboe d'amore follows. (The oboe d'amore is pitched a third lower than the standard oboe and has a sweeter, darker sound.) The soprano is also paired with a solo instrument – in this case, the violin – in the aria "Bereite dir, Jesu, noch itzo die Bahn."

The chorale that closes both the first and second parts of the cantata is perhaps one of the best-known melodies in classical music, which has been popularized under the name "Jesu, Joy of Man's Desiring." The ethereal *obbligato* for violins and oboe reflect the choral text that speaks of the assurance and safety that comes with belief. The second part of the cantata opens with an aria for tenor featuring virtuoso accompaniment by solo cello. Perhaps the most notable movement in this part is the rousing bass aria, "Ich will con Jesu Wundern singen" – featuring trumpet, it recalls the opening of the cantata.

– Justin Cole

ORCHESTRA SEATTLE**SEATTLE CHAMBER SINGERS**

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Violino piccolo Leif-Ivar Pedersen	Cello Julie Reed* Valerie Ross	Oboe d'amore Shannon Hill	Trumpet David Cole	Alto Carolyn Avery Eileen Dickson Deanna Fryhle Kay Verelius	Bass Gus Blazek DeWayne Christenson John Stenseth
	Bass Josephine Hansen	English Horn Shannon Hill Taina Karr	Harpisichord Robert Kechley		
		Bassoon Jeff Eldridge	* <i>principal</i> ** <i>concertmaster</i>		

GUEST CONDUCTOR

Orchestra Seattle Assistant Conductor **Justin Cole** has studied conducting with Michael Morgan and Larry Rachleff and is a former member of the conducting faculty at Rocky Ridge Music Center in Estes Park, Colorado. He has assisted Mr. Morgan at the Oakland East Bay Symphony and is former assistant conductor of the Orchestra of the Pines. Mr. Cole earned a Bachelor of Music degree in trombone performance from the University of Arizona, where he was awarded the prestigious Presser Scholarship by the School of Music. While in Arizona he received a grant from the University to conduct a concert of 20th century works for chamber orchestra. In 1996 the noted American composer Grace Brown asked that he conduct the world

premiere of her work, *To Ancient Evenings and Distant Music*. Mr. Cole has studied trombone with Tom Ervin, Gerrard Pagano, George Krem, and William Stanley, and performed with a variety of ensembles, including the Rapides Symphony Orchestra, the Tucson Jazz Orchestra, the Piney Woods Brass Quintet, the Northwest Mahler Festival, and the Corona Brass Quintet. In addition to his musical pursuits, he is an avid outdoorsman. Mr. Cole has held the post of Assistant Conductor with Orchestra Seattle since the beginning of the 1999-2000 season. Last season he lead the orchestra in music of Igor Stravinsky (the *Symphonies of Wind Instruments*) and Ottorino Respighi (the *Ancient Airs and Dances Suite No. 1*).

OSSCS 2000-2001 SEASON**Opening Gala**

Sunday, October 22, 2000 • 3:00 PM
S. Mark Taper Foundation Auditorium – Benaroya Hall

Sharyn Petersen, *violin*

BRAHMS: Violin Concerto
MOZART: Requiem, K. 626

Orchestral Showcase

Sunday, November 19, 2000 • 3:00 PM
Illsley Ball Nordstrom Recital Hall – Benaroya Hall

TELEMANN: Concerto for 3 Trumpets, 2 Oboes, Timpani and Strings
MILHAUD: *Le Boeuf sur leToit*
HAYDN: Symphony No. 60

Magnificat

Friday, December 1, 2000 • 8:00 PM
Eastside Foursquare Church – Bothell
Sunday, December 3, 2000 • 3:00 PM
Immaculate Conception Church – Seattle

CHARPENTIER: *Magnificat*
BACH: *Magnificat*

Messiah

Sunday, December 17, 2000 • 3:00 PM
Meany Hall

HANDEL: *Messiah*

Harpisichord Celebration

Sunday, January 14, 2001 • 3:00 PM
Illsley Ball Nordstrom Recital Hall – Benaroya Hall

W. F. BACH: Sonata for 2 Harpsichords TBA
C. P. E. BACH: Sonata for 2 Harpsichords TBA
KIRNBERGER: Concerto for 2 Harpsichords
COUPERIN: Sonata for 2 Harpsichords TBA
J. S. BACH: Concerto for Two Harpsichords, BWV 1060
J. S. BACH: Concerto for Two Harpsichords, BWV 1061

Choral Showcase

Sunday, February 18, 2001 • 3:00 PM
Illsley Ball Nordstrom Recital Hall – Benaroya Hall

BRAHMS: *Liebeslieder Waltzes*
MONTEVERDI: *Scherzi Musicali*
SCHUBERT: Mass in G

Piano Rhapsody

Sunday, March 18, 2001 • 3:00 PM
Meany Hall

Duane Hulbert, *piano*

RACHMANINOV: Rhapsody on a Theme of Paganini
SCHUMANN: Symphony No. 4

St. John Passion

Friday, April 13, 2001 • 8:00 PM
S. Mark Taper Foundation Auditorium – Benaroya Hall

Alan Bennett, *Evangelist*

BACH: *St. John Passion*, BWV 245

World Premiere

Sunday, May 20, 2001 • 3:00 PM
Illsley Ball Nordstrom Recital Hall – Benaroya Hall

Gary Oules, *clarinet*
Judith Lawrence, *bassoon*

R. STRAUSS: Duett-Concertino
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