

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2000-2001 SEASON

Piano Rhapsody

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

Duane Hulbert, *piano*
Orchestra Seattle
Justin Cole, *conductor*
George Shangrow, *conductor*

MAURICE RAVEL
1875-1937

Ma Mère l'Oye

Pavane des la Belle au bois dormant
(Pavane of the Sleeping Beauty in the Woods)
Petit Poucet
(Tom Thumb)
Laideronnette, Impératrice des Pagodes
(Laideronnetee, Empress of the Pagodas)
Les entretiens de la Belle et de la Bête
(Conversations of Beauty and the Beast)
Le jardin féerique
(The Enchanted Garden)

Justin Cole, *conductor*

SERGEI RACHMANINOV
1873-1943

Rhapsody on a Theme of Paganini, Op. 43

Duane Hulbert, *piano*
George Shangrow, *conductor*

INTERMISSION

ROBERT SCHUMANN
1810-1856

Symphony No. 4 in D minor (1841 version)

Andante con moto – Allegro di molto –
Romanza: Andante –
Scherzo: Presto – Trio – Largo –
Finale: Allegro – Presto

George Shangrow, *conductor*

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

MAURICE RAVEL

Ma Mère l'Oye (Mother Goose)

Joseph-Maurice Ravel was born in Cibourne, Basses Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. He originally composed this suite for piano four-hands in September of 1908 and April of 1910. Later the same year, he orchestrated the suite. In 1911, Ravel expanded the work into a ballet, the first performance of which was given on January 28, 1912 at the Théâtre de Arts in Paris, under the direction of Gabriel Grovlez. The orchestral suite is scored for pairs of flutes (one doubling piccolo), oboes (one doubling English horn), clarinets, bassoons (one doubling contrabassoon), and horns, timpani, bass drum, cymbals, triangle, tam-tam, xylophone, glockenspiel, celesta, harp, and strings.

Among Ravel's closest acquaintances were Xavier Cyprien Godebski, his wife Ida, and their two children, Mimie and Jean. Ravel would rent a room in the hotel opposite their apartment when he was in Paris, and he was a regular at the Sunday evening artistic gatherings hosted by the Godebskis. In September of 1908, Ravel composed a brief work for piano four-hands, which he called *Pavane des la Belle au bois dormant*, for the entertainment of the Godebski children, whose parents were vacationing in Spain. In April of 1910, he added four more pieces on fairy-tale themes to the *Pavane*, forming a five-movement suite he called *Ma Mère l'Oye* (Mother Goose). At the suggestion of his publisher, Durand, Ravel orchestrated these five pieces not long after; then, at the request of the Théâtre de Arts, he recast the music as a ballet, changing the order of the original five pieces and composing a fair amount of new material.

In the suite (the version heard this afternoon), the opening *Pavane of the Sleeping Beauty in the Woods* is a mere 20 bars in length; its quiet simplicity evokes the image of the title character sleepwalking through an enchanted forest. (In the original piano version, each of the four hands plays but a single note at a time.)

Tom Thumb relates the story of a young child who wanders through the forest leaving a trail of breadcrumbs, only to discover that birds have eaten the crumbs and he has lost his way. The opening bars of this movement vacillate between 2, 3, 4 and 5 beats per measure as Tom errs off course; he is portrayed by solo oboe and English horn. Toward the end, birds are evoked by harmonics from solo violin and by piccolo and flute.

Laideronnette, Empress of the Pagodas, is serenaded at her bath by little creatures playing lutes made of nutshells and viols made from almond husks. Ravel employs a pentatonic (five-note) scale (in this case, the pitches corresponding to the black keys on the piano) to conjure up images of the Far East.

Conversations of Beauty and the Beast opens with a naïve waltz (in the style of Erik Satie's *Gymnopédies*) for Beauty, played by clarinet; soon, the Beast makes his entrance, in the form of the contrabassoon. A harp glissando and the appearance of the Beast's theme in harmonics on solo violin indicate that he has been transformed into Prince Charming.

The final movement, *The Enchanted Garden*, returns to the sedate tranquility of the opening movement, but slowly builds to an eruption of orchestral color, perhaps meant to be the wedding bells of Sleeping Beauty and her Prince Charming.

SERGEI RACHMANINOV

Rhapsody on a Theme of Paganini, Op. 43

Sergei Vasilievich Rachmaninov was born at Semyonovo, district of Staroussky, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed this work between July 3 and August 18, 1934. The first performance was given in Baltimore, Maryland, on November 7 of the same year, by the Philadelphia Orchestra under the direction of Leopold Stokowski, with the composer as soloist. In addition to solo piano, the score calls for 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2

trumpets, 3 trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, glockenspiel, harp, and strings.

Rachmaninov composed five works for piano and orchestra, four concertos (the second and third of which are the most well known) and this "rhapsody" – really a set of 24 variations on a theme drawn from Paganini's Caprice No. 24 for solo violin. Schumann, Liszt and Brahms had all written variations on this same tune before Rachmaninov, and many others would follow – notably, the Polish composer Witold Lutoslawski provided his own set of witty variations on this theme in 1941.

A brief introduction leads not to the theme, but to the first variation, a skeletal outline of the tune. Fittingly, it is the violin section that states the theme proper. Although played without pause, the remaining variations are divided into four sections that mirror the standard symphonic structure: exposition and development; several scherzo-like variations in triple meter; some slower variations including, in No. 18, one of the most gorgeous melodies in all of classical music (this most recognizable of all Rachmaninov's tunes is in fact an inversion of the Paganini theme); and an energetic finale in which each succeeding variation ratchets the tempo up an additional notch.

ROBERT SCHUMANN

Symphony in D Minor, Op. 120 (1841 version)

Schumann was born in Zwickau, Saxony, on June 8, 1810, and died, insane, at the Eendenich asylum, near Bonn, on July 29, 1856. He composed this symphony between May 29 and September 9, 1841. On December 6 of the same year, it was premiered as his *Symphony No. 2* by the Leipzig Gewandhaus Orchestra under the direction of Ferdinand David. Schumann withdrew the work and revised it in December of 1851, reintroducing it (as his *Symphony No. 4*) with the Düsseldorf Municipal Orchestra on March 3, 1853. The symphony is scored for pairs of flutes, oboes, clarinets and bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

For Robert Schumann, 1840 was a year of chamber music, and 1841 a year for the symphony: it saw the creation of his *Symphony No. 1* (*Spring*), the *Overture*, *Scherzo* and *Finale* (essentially, a symphony minus a slow movement), the *Fantasy* for piano and orchestra (which would later become the first movement of his piano concerto) and a second symphony, in D minor. Built upon a recurring theme, he associated with his wife, Clara, Schumann presented the score to her as a present on the occasion of their wedding anniversary in September; it was premiered three months later.

Schumann was disappointed with the work's reception, but this likely had more to do with the fact that it was followed on the program by a performance from Franz Liszt, than any inherent weakness in the score. A decade later, the composer reworked the symphony, incorporating a handful of structural changes, but more extensively modifying the orchestration by doubling many of the wind passages, lending a heavier texture to the work. It was this version that he published as his Op. 120. Johannes Brahms, a lifelong friend of both Robert and Clara, believed the original 1841 score to be superior and – despite protests from Clara – succeeded in having it published.

The "Clara" theme makes its first appearance in the slow introduction to the first movement. It is also employed in the slow movement, which features a lovely duet for oboe and cello, followed by a central section containing a triplet-dominated passage for solo violin. The theme of the stormy D-minor scherzo is in fact an inversion of the Clara theme; its more relaxed B-flat major trio reworks the violin passage from the second movement. Both scherzo and trio are repeated, but in place of a coda, a brief *Largo* (quoting the theme of the first movement's *Allegro*) leads to an exciting finale.

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SOLO ARTISTS

Pianist **Duane Hulbert** has toured the United States and Europe, winning enthusiastic audience response and critical praise. He has been a prizewinner in the Leeds Competition; in Carnegie Hall's American Music Competition; and Grand Prize winner of the 1980 Gina Bachauer International Piano Competition. Mr. Hulbert has been a distinguished soloist with leading American orchestras, including the Seattle, Minnesota, Dallas, Tacoma, and North Carolina Symphonies. His strong commitment to the performance of new music has led to important west coast premieres of works by Toru Takemitsu, Alfred Schnittke and John Corigliano. In addition to his busy schedule of local performances, Mr. Hulbert has performed in the American States Hall Series in Washington, DC, the Ambassador Recital Series in Pasadena, the Myra Hess Series in Chicago, and as a guest artist with the Aspen Music Festival at the Kennedy Center. He has twice been invited to appear at the prestigious Gina Bachauer Festival and was featured in a television documentary about the Bachauer competition. A Minnesota native, Duane Hulbert received his Bachelor and Masters degrees from the Juilliard School and his doctorate from the Manhattan School of Music. He is presently Professor of Piano at the University of Puget Sound in Tacoma. Mr. Hulbert has recorded for the Opus One label, CBC radio, and Bridge Records.

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.

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\$3,000-4,999
ABN AMRO Bank
Arthur Andersen
Employees of Arthur Andersen
Ben Bridge Jeweler
Bentall Corporation
Callison Architecture, Inc.
Canon U.S.A., Inc.
CH2M Hill
Employees of CH2M Hill
City University
Covis Corporation
Financial Resources Group
Foss MacIntyre Company
GM Nameplate, Inc.
Garden Tepestry
Heller, Ehrman, White & McAuliffe
Employees of Heller, Ehrman, White & McAuliffe
& McAuliffe
LMN Architects
Medronic Physio-Control
Pacific Market International, Inc.
Regence BlueShield
Seattle's Best Coffee
Skilling Ward Magnusson
Berenshire
Spartling
Employees of Steel River LLP
Towers Perrin
Universal Sodeaho
USA Foundation, A Charitable
Trust
WestFarm Foods
Woods & Associates
Wright Runstad & Company
Zevenbergen Capital, Inc.
Zimmer-Gunnal-Fraser Partnership

\$1,500-2,999
AET Music Network Inc.
Advanced Integration
Technology, Inc.
Alico Foundation
Altschiff Companies

\$850-1,499
3M Abrasive Systems Division
Adobe Systems Incorporated
Alaska National Insurance
Company
Anonymous
BMW Seattle
Bell Harbor International
Conference Center
Business Interiors Northwest
Caincross & Hempelmann
Cascadia Building, Inc.
Commencement Bay Mill Co.
Contract Hardware, Inc.
Covenant Mortgage Corporation
Crane Foundation
Diagnostic Imaging Northwest
Eldco Corporation
Fermata New World Life Insurance
Company
FileNet Corporation
Frank Lau Jewelry, Inc.
The Gloden Associates, Inc.
HDR Engineering, Inc.
Hillis Clark Martin & Peterson
Jameson Babbitt Stiles & Lombard
Kington Hotel & Restaurant Group
Labor Ready
Lake Union Drydock Company
Lance Mueller & Associates
Architects
Longs Drug Stores
Marquand Books
Milliman & Robertson, Inc.
Murray Franklin Group
Murray Pacific Corporation
National Frozen Foods
Corporation
Nitze-Slagen and Co., Inc.
Northrop Grumman
Nowogroski Rupp Insurance
Group
The Old Spaghetti Factory,
International
PaiveWebber Incorporated
Pioneer Masonry
Restoration Co., Inc.
QFC/Quality Food Centers, Inc.
RCI Environmental, Inc.
Sebris Busio, P.S.
SFX Theatrical Group
Shannon & Wilson, Inc.
Sterling Realty Organization Co.
Teutich Partners L.L.C.
Tichmanster Northwest
Ticon, Inc.
Turner Construction Co.
Tolen Ocean Trailer Express, Inc.
Valco Village
W. G. Clark Construction
Company
Weinstein & Bergman
Western Washington Beverage/
Sprits West
Wildor Construction Company

hubs donate employees contributing through workplace giving drives. Contact CCA/ArtsFund about establishing this tradition at your company.
Gift totals include in-kind donations.
Many of these donors are hundreds more supported CCA's King County campaign with gifts up to \$850 and many more supported CCA's Pierce County drive.
Public Workplace Giving Campaigns City of Seattle Combined Charities Campaign
Combined Federal Campaign
King County Employee Combined Charities Campaign

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Alvin Goldfarb, Jeweler
Americana Building Maintenance Co.
Argosy
Artcraft Printing Company
Bardley Associates Inc.
Baugh Enterprises, Inc.
WestCoast Grand Hotel on Fifth
Avenue
The Chevron Companies
Christensen, O'Connor, Johnson &
Kingsness P.L.L.C.
Clark Nuber P.S.
Cochran Electrical Contractors
The Collins Group
Employees of The Collins Group
Compton Lumber Co.
Employees of Corporate Council
for the Arts/ArtsFund
D J Bar Ranch
DLR Group
Duffie Bag, Inc.
Dunn Lumber Company, Inc.
Ewing & Clark Real Estate, Inc.
Flow International Corporation
Fused Change International
Fossil, Inc.
Four Seasons Olympic Hotel
Fred Meyer, Inc.
Garvey, Schubert & Bacer
Gins, Inc.
Gull Industries, Inc.
Harshai Group, Inc.
Heritage Bank
Home Owners Club
Honeywell
Hugh G. Goldsmith &
Associates, Inc.
InterWest/Pacific Northwest Banks
Laird Norton Trust Company
Employees of Laird Norton Trust
Company
Land Rover Seattle / Land Rover
Estade
Lane Powell Spears Lubersky L.L.P.
LDuc Packaging, Inc.
MagnaDrive
Marsh USA, Inc.
Martin Smith Real Estate Services
Matthew G. Norton Company
MDS Pharma Services/Parilabs
Melvyn Poll Inc.
Mitsubishi International Corp.
Morton Clarke Pt & Metals Inc.
NBBJ
Nalley's/AgriLink Foods
Northwest Flower & Garden Show
Olson/Sundberg Architects
Osberg Construction Company
PacificCare of Washington
Pacific Rim Import Corporation
Parker, Smith & Peck, Inc.
PEMO Financial Center
Primus International
RCI Construction Group
The R.D. Merrill Company
Restaurants Unlimited Inc.
Employees of Seattle Center
Foundation
Seattle Mariners Baseball Club
See's Candies, Inc.
Sellen Construction
Sheraton Seattle Hotel & Towers
Short Cressman & Burgess P.L.L.C.
Skyway Luggage Company
Sleaswell/Hall
Sullivan & Curtis Insurance Brokers
Tucker Alan Inc.
U-Park System
UNICO Properties, Inc.
Union Bank of California
University Book Store
Visual Communications
WhiteRunkle Associates
William M. Mercer, Inc.
Williams, Kastner & Gibbs PLLC

Port of Seattle Combined Charities
Seattle Public Schools Employee
Giving Campaign
Washington State Employee
Combined Fund Drive

Judi Beck and Tom A. Alberg
Douglas E. Beighle
Kristi K. Blundon
Sue and Artie Buerk
Freddie Danz
Dr. and Mrs. R. Hugh Dickinson
Peter F. Donnelly
Ms. Starla Drum
Michael J. Dubes
Bill and Mimi Gates
Lynn and Brian Grant
Lyn and Gerald Grinstein
Mr. and Mrs. James Hawkanson
Barbara and Lynn Himmelman
Laura E. Ingham
Bruce E.H. Johnson and Paige R.
Miller
John Kerr
Jon and Diane Knoll
C. Stephen Lewis
Charlotte Lin
Lynn J. Loacker
Chuck and Karen Lytle
Mr. and Mrs. Greg Millgard
Shan and Lee Mullis
Phil and Sandra Nudelma
Barbara Powell
Bryn and Scott Redman
Robert L. and Julie Richmond
John and Elizabeth Rudolf
John and Jane Scia
Schoenfeld-Gardner Foundation
John and Julia Shaw
Roxanne Shepherd
David and Catherine Skinner
Laurie Smiley
James and Katherine Tunc
Daniel M. Waggoner
Dr. and Mrs. James C. Watson
Douglas and Ann Williams
Howard Wright, III and Katherine
Janeway
Anonymous

\$500-999
Bob and Gladys Ash
Bill and Nancy Bain
Jean M. Bateman
Janet Boguch/Non-Profit Works
Caroline Bombar-Kaplan
Dr. John and Arlene Carpenter
Timothy Choate and Elizabeth
McKay
Edward and Nancy Cooney
Larry Copeland
Jane and David R. Davis
Dave Edwards and Pat Shuman
Kenneth M. Pujita
The Globe Foundation
Steven L. Haynes and Val Styrlund
Christopher R. Helm
Paul and Toni Heppner
Peter and Peggy Horwitz
Ren and Deanna Jurgensen
John R. Kephart
Harvey J. Locke
Ken and Sally Lupplov
John and Kathleen Maurel
Anthony R. Miles
Mina B. Person
Barbara and Stuart Prestrud
Rodger F. Riggers
Daryl and Linda Riley
Mary Ritzman
Mary Robinson
Gregory R. Rued
Doug and Marilyn Southern
George and Carlyn Steiner
Stephen W. Townsend and Valerie
McEvoy
Jean Virecek and Robert Leventhal
Kevin Wallace
Jon M. Winegrad
Virginia Bloddel Wright

\$100,000-24,999
Norman Archibald Charitable
Foundation
Priscilla Bullitt Collins
Henry and Mary Ann James
Linda and Ted Johnson
Jon and Mary Shirley Foundation
Dr. Clyde and Mrs. Kathleen
Wilson
Arlene Wright
Anonymous (2)

\$5,000-9,999
Dr. and Mrs. E.C. Alvord
Sally Behnke
David D. Buck
Kathryn A. Ganlich
Sally and Bill Neukom
Elaine Noneman
Kayla Skinner
Rebecca and Alexander Stewart
Mark and Heather Timken
Ann F. Wyckoff

\$2,500-4,999
J.D. and Carol Alexander
Patrick J. Dineen
Marion McCaw Garrison
Gerard Hanauer
Carroll and Wendell Hurlbut
Douglas McCallum
Mr. and Mrs. Keith W. McCaw
Mark Charles Paben
The Rabel Family Advised Fund
Faye and Herman Sarkovsky
Crest Tamara
Mr. and Mrs. John D. Warner
Mazie D. Webster
Margaret and Bill Westchoff
Merrill Wright

\$1,000-2,499
Mr. and Mrs. E.C. Alvord III
Lucius and Phoebe Andrew
The Baker Foundation
Eric Barkan and Gail Bankovitch
Boone and Gayle Barker
C.T. Bayley Family Fund

Classical KING-FM Radio
In 1994, Priscilla Bullitt Collins and Harriet Stimson Bullitt gave CCA one-third ownership of Classic KING-FM Radio. CCA distributes its share of dividends to music groups, totaling over \$1,000,000 to date.
Guendolen Carkeek Plestcheeff Decorative and Design Arts Fund
In 1998, Corporate Council received more than \$600,000 from the estate of Guendolen Carkeek Plestcheeff. Corporate Council makes grants from this fund for programming in the design and decorative arts, most recently for a special exhibition at Henry Art Gallery.
Stabilization Fund
Corporate Council received surplus funds from Seattle's National Arts Stabilization program to provide stabilization-related technical assistance to arts groups.
Jean T. Fukuda Memorial Fund
The Fukuda family and the Emeritus Corporation established this fund in memory of Ms. Fukuda's love of the performing arts. Earnings support CCA's performing arts beneficiaries.

Endowments
Endowments achieve donors' objectives in perpetuity and can be created through current or testamentary gifts of cash, securities or other appreciated property. Contact the CCA/ArtsFund office to explore creating a permanent fund to sustain area arts groups.
D.E. "Ned" Skinner Endowment Fund
Established in 1988 in memory of the noted civic leader and arts patron Ned Skinner. Through 2000, CCA has made over \$780,000 in grants to small and midsize arts groups from this \$2.1 million fund.
The Ackerley Excellence Fund
In 1997, Barry & Ginger Ackerley established this fund with a personal gift of \$1 million. Earnings from the fund reward excellence among CCA beneficiaries, most recently to Seattle Opera, Seattle Symphony and Seattle Repertory Theatre.
The Kreielsehmer Fund
Established in 2000, by a \$1 million endowment gift from the Kreielsehmer Foundation, the Kreielsehmer Fund will provide grants in support of CCA/ArtsFund sustaining beneficiaries. The first grants from fund earnings will be made in 2001.

Corporate Council for the Arts/ArtsFund is the largest single source of operating funds for non-profit arts groups in the Puget Sound region. These, and many other donors, know that one annual gift to CCA/ArtsFund is the most efficient way to fund more than 65 arts groups. In addition to its annual campaign, CCA/ArtsFund has an endowment of more than \$6 million. Please lend your support. To find out more, please contact the CCA/ArtsFund office or visit our website.

Roger H. Elgseth, SAFECO Corporation, retired
2001 Chair, Corporate Council for the Arts/ArtsFund

Peter F. Donnelly
President, Corporate Council for the Arts/ArtsFund

Corporate Council for the Arts/ArtsFund
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Websites www.cca-artsfund.org www.artsfund.org



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