



**Orchestra Seattle  
Seattle Chamber Singers**

George Shangrow, music director

# Orchestral Grande Finale

Featuring:

**Seattle Young Artists**

**Music Festival Winners**

May 22, 1994 \* 3:00 p.m.

**Shorecrest Performing Arts Center**

# Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and Seattle Chamber Singers have been 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.

During the celebration we presented Beethoven's **9th Symphony** and several Baroque Court concerts. For the holiday season Orchestra Seattle and Seattle Chamber Singers performed Monteverdi's magnificent **1610 Vespers**, and Bach's **Christmas Oratorio** as well as the **St.**

**John Passion.** Two birthday programs were presented, one for Handel and the other for Bach. And an entire Springtime afternoon was dedicated to one of our favorite composers: Franz Joseph Haydn. In addition, three northwest pianists came together for a concert of 3 piano concerti. Now, in May, the 25th Anniversary season comes to an exciting close with an orchestral grand finale featuring not only Stravinsky and Brahms, but also four extremely talented beacons for the future of music.

**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 conducted 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.

## Wish List

Orchestra Seattle/Seattle Chamber Singers needs office equipment donations to help reduce costs. Turn your unwanted office items into a tax deduction! Please call our office at (206) 682-5208 if you are interested in contributing any of the following items:

- Laser printer
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**Orchestra Seattle  
Seattle Chamber Singers**

George Shangrow, music director

present

# Orchestral Grande Finale

May 22, 1994 • Shorecrest Performing Arts Center

**Intermezzo from *Symphonie espagnole*, Op. 21**

Yuri Namkung • violin

Edouard Lalo

**Andante sostenuto from *Concerto No. 2*, Op. 22**

Monica Ohuchi • piano

C. Saint-Saëns

**Allegro from *Cello Concerto No. 1*, Op. 49**

Wilson Ho • cello

D. Kabalevsky

**Rondo from *Piano Concerto No. 20*, K. 466**

Angela Yang • piano

W. A. Mozart

**Symphony in Three Movements (1945)**

I. Quarter note = 160

II. Andante - Interlude

III. Con moto

Igor Stravinsky

**INTERMISSION**

**Symphony No. 2 in D Major, Op. 73 (1878)**

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi Andantino)

Allegro con spirito

Johannes Brahms

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This concert sponsored by Western Pianos and Classic KING-FM

The Kawai Concert Grand Piano is provided by Kawai America, courtesy of Western Pianos.

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## Winners of the Seattle Young Artists Music Festival -- Junior Division

**Yuri Namkung**, age 11, is a fifth grader at Seattle Country Day School. She began violin studies at age 3 with her mother, Kee Soon Namkung, and has continued further studies with Margaret Pressley since age 8. Yuri is well known in the Seattle community, having been featured in numerous Seattle Times articles and television and radio broadcasts as a "violin star" with a future. Making her debut at the age of 9 with the Northwest Chamber Orchestra, Yuri has since soloed with the U.P.C. and Musicians' Emeritus Symphonies. She has won every competition entered since 1992, including Seattle Music Teacher Association's Simon-Fiset Competition, the Eastside Music Festival, the Seattle Korean Young Artist Competition, and now Seattle's Young Artist Music Festival. Yuri has been selected to perform in Master Classes for Dimitri Sitkovetsky, Zakhar Bron, Henryk Kowalski, and has received private audiences with Joseph Gingold and Isaac Stern. She has been Co-Concertmaster of the Seattle Junior Symphony. Yuri is a natural athlete who enjoys many sports. Among them are skiing, ice skating, hockey, softball, and track. She also loves to draw and read. Having traveled in the summer of 1993 to the Indiana University Summer String Academy to study violin with Mimi Zweig, she has decided to go again in 1994, and will study there with her Seattle teacher, Margaret Pressley.

**Monica Ohuchi**, age 13, from Bellevue, Washington, is a seventh grade honor student at Chinook Middle School and studies piano with Professor Bela Siki and Mrs. Sumiyo Ohuchi. She has studied piano for 11 years. Monica was the first place winner in the following piano competitions: the 9th and 10th Bartok-Kabalevsky Piano Competitions (1989 and 1990), the 4th International

Young Artist Piano Competition Featuring Chinese Music (1989), the 10th Young Keyboard Artist Association International Piano Competition (1990), the 4th Kennett Art Festival Piano Competition (1990), and the 1991 Bach Festival of Philadelphia Young Artist Competition. She also received a special performance award and the third prize from the Mann Music Center for the Philadelphia Orchestra Concerto Audition in 1989 and 1992, respectively. In the 9th and 10th Bartok-Kabalevsky Piano Competitions, she was awarded the Leven Houston III Award for "Outstanding Young Musician". In 1993, Monica was the second place winner at the Junior Gina Bachauer International Piano Competition held in Salt Lake City, Utah. This year, Monica was awarded the Ida Zelikovsky Green Scholarship Award from the Eastside Chapter of WSMETA, first place in her division at the Bellevue Performing Arts Festival of the Eastside and also the Overall Excellence Award. Monica had her first solo recital in 1990, and performed with the Wilmington Community Orchestra in Wilmington, Delaware in 1992. Monica's hobbies include soccer, swimming, and track. She also loves hanging out with her friends in her spare time.

Ten year old **Wilson Ho** is a student at the Vancouver Academy of Music. At the age of five, he began his cello studies with the Suzuki Program at the Academy with Audrey Nodwell. Wilson has received numerous scholarships and awards from the Kiwanis and other local music festivals, both as a cello soloist and as a chamber musician. In 1993, Wilson went to Montreal to compete in the national finals of the Canadian Music Competitions, where he won first place. Earlier this year, he was a winner of the Edith Lando Scholarship Competition. Also, he received first class honors for his Grade 8 cello exam with the Royal Conservatory of Music, Toronto. Wilson is currently a 5th grader at Sir James Douglas Elementary

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digging in their fields.

The formal substance of the Symphony — perhaps Three Symphonic Movements would be a more exact title—exploits the idea of counterplay among several types of contrasting elements. One such contrast, the most obvious, is that of harp and piano, the principal instrumental protagonists. Each has a large *obbligato* role and a whole movement to itself and only at the turning-point fugue, the *queue di poisson* of the Nazi machine, are the two heard together and alone.

But enough of this. In spite of what I have said, the Symphony is not programmatic. Composers combine notes. That is all. How and in what form the things of this world are impressed upon their music is not for them to say."

Stravinsky composed or put together his symphony in three stages: in 1942 the first movement emerged as a symphonic essay with a concertante piano part; the next year a scene for solo harp and orchestra, projected for a film, provided the material for the Andante movement; in 1945 he incorporated both piano and harp into the final movement.

There are several Stravinskian techniques that stand out in the symphony, such as broad textural and timbral shifts, dissonant chords, polytonality, and chords where some instruments briefly accent the chord while others sustain it. The most pervasive technique is his use of small gestures that keep repeating that keep re keep repeat repeating but not but not exactly. A beat is dropped, or added. We constantly jump, as our expectations are constantly thwarted. Not only does he do this in the themes, but in the accompanimental figures. Everything is a rhythmic figure that, like a manic machine on the verge of going berserk, constantly changes its pulse. One idea shifts to another, too, in the same fashion — suddenly, as if it just burst in. This kinetic music editing makes the pace and movement of the music exciting. Don't bother to relax.

Notes by Huntley Beyer

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## Symphony No. 2 in D, Op. 73 Johannes Brahms

Brahms may well be termed "the reticent symphonist" for it was not until he reached the age of 43 that his first symphony was premiered. He himself remarked "Composing a symphony is no joke. I shall never finish a symphony. You have no idea how it feels to hear behind you the tramp of a giant like Beethoven." It has always seemed to me a mark of greatness when tremendous respect is shown for what has come before. Many lesser composers could have learned a lesson from Brahms. Indeed at the premiere of the Symphony No. 1 in 1876 the great conductor, Hans von Bülow, unhesitatingly called it the Tenth -- referring of course to Beethoven.

Although it took Brahms many years to get the first one out of the oven, the Second Symphony was premiered but 13 months later. He took the summer of 1877 to work on the symphony in the beautiful Carinthian village of Pörtlach on the Wörthersee. He was obviously quite taken with his surroundings: "So many melodies are flitting around here that one must be careful not to tread on them!" Brahms didn't tread on them, he collected them. From his summer at Wörthersee he collected enough material for his Second Symphony, the Violin Concerto, a Violin Sonata, two Piano Rhapsodies, and the Second Piano Concerto. Let's go there!!

Brahms returned to Vienna that autumn and completed his second symphony there. He showed parts of it to his beloved Clara Schumann and presented sections of it on the piano for close friends and music critics. He was extremely light-hearted about the work and was always making jokes about it. He quipped, "The orchestra here plays my Symphony with mourning bands on their sleeves because of its dirge-like effect. It is to be printed with a black border, too." Of course this symphony is one of Brahms most cheerful, light-hearted works.

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Early in December of 1877, Brahms and a friend played a piano-duet arrangement of the entire work in a piano dealer's showroom, as they had done with the first symphony and would do with the third and fourth. Brahms continued to joke about the work right up to its premiere on December 30, 1877 with the Vienna Philharmonic conducted by Hans Richter. The opening movement did not immediately captivate the listeners, but enthusiasm mounted as the music progressed, and Richter was obliged to repeat the third movement (a tradition in premieres and performances which I am very sorry we have lost!)

The opening theme of the work is really in two parts: the D-C#-D-A in the bass which tosses off directly to the horns and woodwinds in music that Brahms must have heard in that mountain town of Pörschach. The opening three notes in the bass form the kernel for the entire movement - especially the development section where there is one particularly juicy harmonic moment in which the trombones play those three notes in a dissonant canon. The close of the movement is one of those delightful Brahms surprises.

The second movement is far and away the most serious of the three. The two main tunes are frequently found in contrary motion counterpoint, almost reminiscent of Bach. Here the development definitely takes over importance from the melody. In his characteristic fashion Brahms works wonders in use of cross-rhythms, orchestration, and motivic - almost fugal - machinations.

The third movement is somewhere between a menuet and a ländler - certainly not a scherzo. The two contrasting trio sections, which are quite fast, are actually just variations on the main ländler/menuet melody. An absolutely charming movement, but by no means guileless. The final movement caps the symphony in jubilation. This movement overflows with melodic ideas, and Brahms gets in his trademark triplet tune, which at one point almost overwhelms

the other melodies. A great rush and build to the ending, which is at last heralded by the triumphant trombones in an incredible D-major victory chord.

A contemporary critic, Eduard Hanslick remarked that this music has "a golden sincerity...far removed from the stormy finales of the modern school." He concluded, "Mozartean blood flows in its veins."

I am particularly fond of the pairing of this symphony with that of Stravinsky on today's program.

Notes by George Shangrow

## The Seattle Young Artists Music Festival

1994 marks the first collaboration between the Seattle Young Artists Music Festival and Orchestra Seattle/Seattle Chamber Singers. It has given us a great sense of joy and a hope for the future of music as we have enjoyed rehearsing with these extremely talented young people. It is our sincere hope that our work with these budding, yet auspicious talents will continue and grow. It is of utmost importance in these times to not only encourage young people to work in the arts and develop love and sensitivity to music, poetry, painting, dance, literature, but also to bridge the age gaps through mutual conversation, cooperation, and, yes, admiration. It is mostly through feeling good about our work that we grow in accomplishment.

Next season we would like to see the possibilities of an entire concert (or even two!) in which more young musicians may have the opportunity to play with an orchestra, an orchestra which values not only music, but also the joy of music-making and the spirit of oneness which evolves from cooperation and mutual compassion. The experience of playing music should be one of joy, perhaps even of abandon, and we are dedicated to keeping the spirit of that type of experience alive. Won't you join us?

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George Shangrow, music director

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Leif-Ivar Pedersen  
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Robert Shangrow  
Mike Watson

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Rosemary Berner  
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Charles Fuller  
Julie Reed  
Valerie Ross  
Matthew Wyant

## Bass

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Allan Goldman, principal  
Josephine Hansen  
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