

# SUMMER FESTIVAL III

SATURDAY, AUGUST 24, 2002 8:00 PM  
ILLSLEY BALL NORDSTROM RECITAL HALL  
BENAROYA HALL

Mark Salman, piano  
George Shangrow, piano  
Members of ORCHESTRA SEATTLE

Shannon Hill, oboe  
Alan Lawrence, clarinet  
Barney Blough, horn  
Judith Lawrence, bassoon

Fritz Klein, violin  
Håkan Olsson, viola  
Traci Hoveskeland, cello

WOLFGANG AMADÈ MOZART (1756-1791)  
Sonata in F major for Piano, Four Hands, K. 497

*Adagio – Allegro di molto*  
*Andante*  
*Allegro*

Mark Salman, George Shangrow

WOLFGANG AMADÈ MOZART  
Quintet for Piano and Winds in E-flat major, K. 452

*Largo – Allegro moderato*  
*Larghetto*  
*Rondo: Allegretto*

George Shangrow, Shannon Hill, Alan Lawrence, Barney Blough, Judith Lawrence

– Intermission –

WOLFGANG AMADÈ MOZART  
Piano Sonata No. 12 in F major, K. 332

*Allegro*  
*Adagio*  
*Allegro assai*

Mark Salman

WOLFGANG AMADÈ MOZART  
Piano Quartet in G minor, K. 478

*Allegro*  
*Andante*  
*Rondo: Allegro*

Mark Salman, Fritz Klein, Håkan Olsson, Traci Hoveskeland

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

Hailed as a "heroic virtuoso," pianist MARK SALMAN's performances have been described as "powerful," "dramatic," "wildly imaginative," and "touchingly lyrical;" of his performance of Beethoven's *Hammerklavier* sonata one authority stated, "there are probably only five or six pianists in the world who can play [it] as perfectly."

Mr. Salman is perhaps best known for his expertise on Beethoven, having performed the complete cycle of thirty-two piano sonatas on both coasts. With his New York performances of the sonatas in 1990-91, Mr. Salman joined the ranks of the handful of master pianists to perform the complete cycle — and at the age of twenty-eight, he was one of the youngest. During the 1996-97 season he repeated the Beethoven Cycle in Seattle, co-sponsored by OSSCS, Sherman Clay Pianos and KING-FM. The performances were repeated in a series of eighteen live broadcasts on KING, the first broadcast performance of the cycle in the northwest, heard by a listening audience of 125,000. An upcoming project is to record the Beethoven sonatas on CD, and his book of commentary and analysis on the Beethoven Sonatas is also forthcoming.

Mr. Salman also regularly presents series of recitals devoted to explorations of the music for piano, often featuring neglected masterpieces, and has performed in Europe and Asia as well as in the United States. In the 1997-98 season, Mr. Salman performed in the Peoples' Republic of China; his appearances included solo recitals, duos with cellist Rajan Krishnaswami and master classes. In 1995 he performed a two concert series in Seattle, "The Unexpected Piano," and in 1991-92 he presented "Three Centuries of Piano Music," three recitals in New York. Mr. Salman is a co-founder of the Delmarva Piano Festival in Rehoboth Beach, Delaware.

Mr. Salman's artistry can be heard on a critically praised Titanic Records CD (featuring works by Alkan, Beethoven and Liszt) and with Rajan Krishnaswami on *American Interweave*, a CD on the Ambassador label (featuring music for cello and piano). Upcoming recording projects include CDs of Beethoven sonatas and a concerto recording with the Northwest Sinfonietta under Maestro Christophe Chagnard. His account of his meetings with and playing for Vladimir Horowitz appears in David Dubal's book *Evenings with Horowitz*.

As a winner of the Young Musician's Award, he was presented in his New York debut recital in 1989 at Carnegie's Weill Recital Hall, which included the New York premieres of three Liszt works. Since then, he has become known for his original artistry, commanding virtuosity, and encyclopedic repertoire. He has performed in Carnegie Hall and Alice Tully Hall in New York City, and has been the subject of profiles in the *New York Times* and *Kick* magazine. His numerous radio and television appearances include broadcasts on WNCN and WQXR radio in New York, KING-FM and KUOW in Seattle and KBPS in Portland, as well as Connecticut Cablevision.

Mark Salman is a native of Connecticut, where he began his studies at the age of eight and made his recital debut at

eleven. A graduate of the Juilliard School, he studied with Richard Fabre and Josef Raieff and also counts David Dubal as a significant influence. He previously attended the Massachusetts Institute of Technology for two years, where he concentrated on chamber music and composition, studying with the noted composer John Harbison.

Mr. Salman first appeared with Orchestra Seattle in January of 1996, performing Beethoven's Piano Concerto No. 1, and has since joined the orchestra for works of Poulenc and Stravinsky, Beethoven's *Emperor* Concerto, and Brahms' Piano Concerto No. 2.

Pianist GEORGE SHANGROW is founder and music director of Orchestra Seattle and the Seattle Chamber Singers. (Please turn to the inside back cover of the program for Mr. Shangrow's biographical information.)

BARNEY BLOUGH studied horn with Richard Jensen at Central Washington University and with Christopher Leuba. In addition to his orchestral and chamber music activities, he is music director of the Pacific Chamber Ensemble and assistant conductor of the Lake Union Chamber Orchestra.

A graduate of Washington State University, SHANNON HILL has served as principal oboist of Orchestra Seattle since 1982. She also performs regularly with ensembles throughout the Pacific Northwest, including Tacoma Opera and the Bellevue Philharmonic.

A graduate of Western Washington University, cellist TRACI HOVESKELAND is in demand as a freelance cellist with ensembles throughout the Pacific Northwest. She also frequently performs with her husband, a jazz bassist, as the Bottom Line Duo.

FRITZ KLEIN studied violin with Vilem Sokol. In addition to being a mathematician and a mountaineer, he is a founding member of the Brillig String Quartet, and has served as co-concertmaster of Orchestra Seattle since 1983.

Clarinetist ALAN LAWRENCE, a member of Orchestra Seattle since 1999, is a graduate of Wichita State University and the Cincinnati College-Conservatory of Music. He has studied privately with James Jones, Richard Waller and with Joseph Allard at the New England Conservatory of Music.

Bassoonist JUDITH LAWRENCE is a graduate of the Cincinnati College-Conservatory of Music and Boston University. She has also studied in Paris and Brussels and privately with Sherman Walt, Martin James, and Arthur Grossman. She has served as principal bassoonist of Orchestra Seattle since 1990.

Violist HÅKAN OLSSON joined Orchestra Seattle during the 2001-2002 season. Born and raised in Sweden, he studied viola with Alois Kempny and was member of Stockholm's Cepheus String Quartet for eight years. After earning a Master's degree in Applied Physics he moved to the Northwest, where he works for Microsoft's International Marketing division.

## WOLFGANG AMADÈ MOZART

Sonata in F major for Piano, Four Hands, K. 497

*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 Wolfgang Amadeo around 1770 and Wolfgang Amadè in 1777. Mozart composed this sonata in the summer of 1786.*

As a young child Mozart would often play piano duets with his sister, Nannerl, and over the course of his career he composed a number of pieces for two pianists, both four-hand sonatas and works for two pianos.

The F major sonata, K. 497, is one of three pieces Mozart wrote in Vienna in the summer of 1786 for the household entertainment of the Jacquin family. Mozart had become acquainted with Nikolaus Joseph von Jacquin, a distinguished botanist and chemistry professor, through his Masonic lodge. Jacquin's children, Gottfried and Franzisca, were both musically talented and Franzisca, then 17, was one of Mozart's more talented piano students – it was for her that he composed his Piano Trio in G major (K. 496), the *Kegelstatt* Trio (K. 498) for clarinet, viola and piano, and this remarkable four-hand piano sonata.

Quintet for Piano and Winds, K. 452

*Mozart completed this quintet on March 31, 1784, one day before its premiere at Vienna's Burgtheater.*

If no music from Mozart's pen other than this quintet had survived his death, wind players would still count him among the greatest composers who ever lived. No one had written a piece for this combination before, and no one has written a piece as good since – although Beethoven came closest with his Op. 16 quintet, also in E-flat major and closely patterned after Mozart's.

Mozart, too, thought highly of this composition, writing to his father, "I myself consider it the best thing I have written in my life. I wish you could have heard it, and how beautifully it was performed, though to tell the truth I grew rather tired from all the playing by the end. It reflects no small credit on me that my audience did not in any degree share the fatigue." Although there were many masterpieces yet to come, by this point Mozart had written nearly all of his symphonies and more than half of his piano concertos – so his ranking of this quintet above all of his other achievements places it in rarified company.

Written in March of 1784, the quintet was premiered on a remarkable concert on April 1 of that year that also included the premiere of the Piano Concerto No. 16 and the first Vienna performance of the *Linz* Symphony, along with the Piano Concerto No. 15 and the *Haffner* Symphony.

An opening *Largo* that passes brief phrases between the piano and the various wind players leads to an *Allegro moderato* with two subjects and some sparkling passagework for the piano. The B-flat major *Larghetto* is in simple ABA form; the finale in E-flat takes liberties with the traditional rondo form and includes a written-out "cadenza in tempo" for all five instruments.

Piano Sonata No. 12 in F major, K. 332

*Mozart composed this sonata in Salzburg during the late summer of 1783.*

Although it was once thought to date from Mozart's time in Paris, modern scholarship has shown that the F major piano sonata, K. 332, was one of three such works composed five years later during a visit to the composer's father in Salzburg. After revising them upon his return to Vienna, all three sonatas were published in 1784.

Mozart biographer Robert W. Gutman has praised "its opening *Allegro's* spacious lyricism broken by explosive turbulence and modulations of threatening power, its *Adagio's* grave and expressive detail, and its closing *Allegro assai's* impetuous and torrential drive."

Piano Quartet in G minor, K. 478

*Mozart composed this piano quartet in 1785, completing it on October 16 of that year.*

Mozart's G minor piano quartet was written for Franz Anton Hoffmeister, a publisher who had commissioned Mozart to write three such quartets. The piano trio (a work for piano, violin and cello) was currently in vogue and Hoffmeister hoped the marketplace would be similarly interested in works that added a viola to this combination of instruments. Since the viola was Mozart's own string instrument of choice by this time in his career, the genre must have appealed to him.

Unfortunately for Mozart and Hoffmeister, sales of the G minor quartet were far slower than expected. "Write more popularly, or I can neither print nor pay for any more of your piano quartets," the publisher wrote to the composer. Mozart finished a second quartet (K. 493, in E-flat major) by June of the following year and Hoffmeister began engraving it, but abandoned the project after completing the violin part. Artaria, Mozart's principal publisher in Vienna, salvaged the E-flat quartet and published it in 1787, but sales remained disappointing and the proposed third quartet never materialized.

The initial lack of public acceptance of the G minor quartet was not due to its quality – it ranks as one of Mozart's most remarkable chamber music compositions – but at least in part to its most serious nature. The public wanted cheerful music with which to entertain themselves in their parlors (hence Hoffmeister's admonition to "write more popularly") but Mozart had given them a quartet that opened in the dark key of G minor – a key rarely used by other composers of the period and one reserved by Mozart for some of his most profound compositions (including the String Quintet, K. 516, the Symphony No. 25, K. 183, and the Symphony No. 40, K. 550).

Like the Quintet for Piano and Winds, Mozart places the piano on an equal footing with the other instruments, another innovation that may have surprised initial audiences. After the G minor opening movement and a lyrical B-flat major slow movement, Mozart cast the sunny finale in G major.

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