

ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, music director



3 PIANO CONCERTI A LA HOLLYWOOD

Orchestra Seattle and Seattle Chamber Singers

This autumn, Orchestra Seattle and the Seattle Chamber Singers began their next twenty-five years.

Led by founder and music director George Shangrow, OS/SCS is a 120 member semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers, and highly skilled amateurs. Since its founding in 1969, OS/SCS has been at the center of Seattle musical life and has provided artistically challenging and 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. The group has performed or premiered major orchestral works by Northwest composers during every concert season. During the Holiday Season OS/SCS presented three performances of Handel's **Messiah**. A Music from the Baroque Courts concert will be held February 3, 1995 at the Eastlake Performing Arts, and again on February 5, 1995 at the McKay Chapel at Lakeside School. There is a birthday concert planned in honor of the Baroque master J.S. Bach which will feature the **b Minor Mass**. In April, OS/SCS will present two Passion settings – one by

Heinrich Schutz and the other a world premiere performance by Seattle composer Huntley Beyer. The season will come to a fun and innovative close with the Cartoon Classics Concert on May 19th and 20th featuring the music from the great Saturday morning pastime.



George Shangrow

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 and 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
- IBM (or compatible) system
- File cabinets

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present

3 PIANO CONCERTI A LA HOLLYWOOD

January 21, 1995 • Shorecrest Performing Arts Center

Concert No. 21 in C Major k.467 • Wolfgang Amadeus Mozart

From the movie **Elvira Madigan**, 1967

- I. Allegro maestoso
- II. Andante
- III. Allegro vivace assai

Robert A. Vienneau • soloist

Piano Concerto in A minor, Opus 54 • Robert Schumann

From the movie **Song of Love**, 1947

- I. Allegro affettuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace

Peter Mack • soloist

INTERMISSION

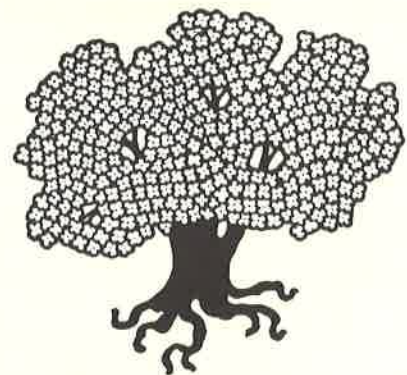
Warsaw Concerto • Richard Stewart Adinsell

From the movie **Dangerous Moonlight**, 1941

Judith Cohen • soloist

Symphony No. 5 in C Minor, Opus 67 • Ludwig van Beethoven

- I. Allegro con Brio
- II. Andante con Moto
- III. Allegro
- IV. Allegro - presto



This concert made possible thanks to grants from the Washington State Arts Commission, the King County Arts Commission, and the Corporate Council for the Arts.

Special thanks to our corporate sponsors Western Pianos, Davis Wright Tremaine, The Boeing Company, Seafirst Bank, and Classic KING-FM 98.1

Performance Notes

Concerto No. 21 in C Major k.467 **Wolfgang Amadeus Mozart**

Composed and first performed in Vienna in March 1785, **Concerto No. 21 in C Major k.467** belongs to the series of seventeen piano concertos in which Mozart soon reached consummate mastery. Of all the long succession of Mozart's great Viennese piano concertos, from k.456 to k.595, only the last one was printed in his lifetime; the remainder, including k.467, survived in autograph form and were published posthumously.

In order to protect himself from the usual theft of his compositions, when Mozart first performed this most magnificent and difficult of all his hitherto known concertos, he played from a piano part that presented a curious appearance: it contained nothing but a figured bass over which only the principal ideas were written out; the figures, passages, and so on only briefly sketched. He was able to do this because he could depend upon his memory, as well as his feelings.

Concerto No. 21 in C Major is a symphonic work of immense breadth and grandeur. Its Andante is unique and profoundly disturbing—a cantilena of miraculous beauty against an accompaniment of pulsating triplet quavers and a harmonic background of dark, glowing chromaticism rich with restlessness and mysterious hidden undertones of leashed passion. The liquid texture only makes the constant vacillation between major and minor more immediate. Seldom has Mozart presented a more complex emotional pattern: yet the music seldom rises above piano level, and the strong, conflicting currents are hidden far under the gently ebbing and flowing surface.

This piece is exemplary of the symphonic, or purely musical, character of Mozart's late concertos: the soloist, while still a soloist, is not allowed one bar of virtuosity, nor a single note which does not contribute to the general form. Mozart's concertos are no longer mere concertos, but pure music, in which the soloist is but one of the many executants.

Featured in the Bo Widerberg film **Elvira Madigan**, the tale is based on the true story of a pair of ill-fated Swedish lovers in the 1880's. Finding their efforts to escape their past increasingly futile and unable to live on love alone, the two finally make a suicide pact, seeing death as the only alternative. The film enjoyed a fair amount of popular success, and its critical praise was overwhelming. "Exquisite" was the adjective most commonly used by critics to describe *Elvira Madigan*. Released in Sweden in 1967, it is now available on videocassette.

by Suzanne M. Allee

Piano Concerto in A minor, Opus 54 **Robert Schumann**

The first movement of Schumann's only piano concerto was initially a piece written in 1841 called the **Fantasia for Piano and Orchestra in A minor**. At that time, Schumann described this fantasia as "something between a symphony, a concerto and a large sonata," adding "I realize I cannot write a concerto for a virtuoso, so I must think up something else." After having difficulty in getting the work published, Schumann set it aside. He returned to the piece in 1845 and added the final two movements to create the composition we know today. The first two, and many subsequent performances featured Schumann's wife, Clara Wieck, at the piano. The second performance was conducted by Felix Mendelssohn.

The originality of Schumann's concerto lies, as with all his music, not in structure or formal conception, but in his lyrical romantic imagination. Its unity is not structural, but spiritual. The concerto is held together by a pervasive joyous emotion that courses through the work from beginning to end. And it is perhaps unique among his extended works in sustaining this unity with such sureness of touch throughout its three movements.

Music from the concerto was featured in a 1947 MGM drama portraying the life of Clara Schumann called **Song of Love**, starring Katherine Hepburn and Paul Henreid.

by Andrew Danilchik

Warsaw Concerto **Richard Stewart Adinsell**

Born in London, Richard Stewart Adinsell first studied Law at Oxford before taking up a short course of study at the Royal College of Music followed by musical study abroad, chiefly in Berlin and Vienna. In 1933, he visited the U.S. where he wrote film music for Hollywood.

His writing was almost exclusively for the theatre, radio, and the cinema. During World War II, he wrote film music for several patriotic documentaries such as **The Siege of Tobruk** and **We Sail at Midnight**. Among his better known film scores are **Goodbye Mr. Chips** (1939), **Blithe Spirit** (1945), and **The Waltz of the Toreadors** (1962).

He achieved lasting fame, however, with the **Warsaw Concerto**, a one-movement piano concerto reminiscent of the style of Rachmaninoff. The concerto was featured as part of the score for a wartime drama, **Dangerous Moonlight** (1941), in which a concert pianist joins the R.A.F. as a bomber pilot, suffers amnesia as the result of a plane crash,

but has his memory restored after he is urged to try and play the piano again.

The reception of the concerto was such that it took on a life of its own apart from the movie and has enjoyed a wide popularity as a concert hall offering.

by Andrew Danilchik

Symphony No. 5 in C Minor, Opus 67 Ludwig von Beethoven

Ask any person on the street to hum, or sing, the first notes of Beethoven that come to their mind and they will almost certainly offer the first bars of **Symphony No.5**. It is without question one of the most arresting openings ever written, immediate in its dramatic impact and memorable in its simplicity. It has become a music symbol we carry in our minds of the composer, and for many, a symbol of classical music. Yet the first performance, on December 22, 1808, does not seem to have made the overwhelming impression on the audience one might have expected. The lengthy program consisted of two symphonies, two movements from the **Mass in C major** Op.86, the **Choral Fantasia** Op. 80, and the **Fourth Piano Concerto**. The latter being the only previously performed work! The music was certainly inadequately rehearsed and the temperature was freezing as the audience endured a marathon performance rout with confusion and improvisation. It is interesting to note that the Fifth Symphony was the first time trombones

were used in secular music, although they had been used for years in the performance of religious compositions.

The first sketches of the symphony appear as early as 1804 in the same book that contains much of the initial working out of **Eroica**. It has been found that work on the Fifth Symphony was interrupted so that the Fourth could be written, but it appears that even after the Fourth had been completed, Beethoven was still unable to devote his energies exclusively to the C minor symphony. Strange though it may seem, work proceeded on the 'Pastoral', in the Sixth Symphony, at the same time; thus the composition of the Fifth Symphony overlaps both its neighbors. As an instance of this, the link between the 'Storm' and the finale of the 'Pastoral' was apparently composed before the link between the last two movements of the Fifth Symphony, serving as a useful try-out for a new procedure.

While opening strains of the Fifth Symphony have been found in the soundtracks of many movies, few feature the music as prominently as in the 1974 movie **Conrack** starring Jon Voight and Hume Cronin. Based on the book **The Water is Wide** by Pat Conroy (**Prince of Tides**), the story focuses on the attempts of a school teacher to bring common sense education to a backward black school off the coast of South Carolina. In one of his classes, the teacher uses Beethoven's **Symphony No. 5** to illustrate lessons about death and racism. The film, directed by Martin Pitt, is currently available on video cassette.

by Sandra Ruth

Music of the High Baroque Courts

Join George Shangrow and the members of Orchestra Seattle for the music Vivaldi and Telemann plus Bach's Triple Concerto

Friday, February 3, 1995
Eastlake Performing Arts Center in Redmond
8:00 p.m.

Saturday, February 5, 1995
McKay Chapel at the Lakeside School
3:00 p.m.



Tickets are \$15, \$10 and \$5. Call OS/SCS at (206) 682-5208 to purchase tickets or contact Ticketmaster.



Soloists

Robert A. Vienneau

A native of Montreal, Canada, Robert Vienneau began piano lessons at the age of three with Yvonne Buchner. He later studied with Irving Heller at the Quebec Conservatory of Music and with Timothy Gaylard at W & L, graduating from that University in 1987.

After graduating from W & L Law school in 1990, Vienneau broke from music and practiced law with the firm of Linedinst and Flichman in San Diego, California. He then worked for a season on an Alaskan fishing vessel before returning to the concert stage, with recent performances at the Merkin Hall in New York City, St. Marks' Cathedral in Seattle, and the Lenfest Center for the Performing Arts.

Vienneau appears regularly on live radio broadcasts and with Orchestra Seattle, the Bellevue Symphony and the Lakemont Chamber Players.

Peter Mack

Peter Mack was born in Dublin, Ireland on July 4th, 1961. His early training was with Miss Mae Somerville and Professor Frank Heneghan at the Dublin College of Music, where he was a double gold medalist. He graduated with a B.A.(Mod.) from Trinity College, Dublin in 1984. In the following year he received the degree of Master of Music from the University of Cincinnati, where he was a pupil of the renowned Hungarian pianist Bela Siki, with whom he subsequently studied at the University of Washington.

Peter Mack has proven successful in many national and international competitions. He won a Steinway grand piano at the Sherman-Clay competition in Los Angeles and has also taken first prizes at the Pacific, Young Keyboard Artists, and most recently the New Orleans international piano competitions. He has performed extensively throughout the United States and Europe, as well as in Africa, Australia, and the former Soviet Union.

In January of 1994 he gave the first performance of **Ballynure** a set of variations for piano and orchestra written

especially for him by American composer Robert Kechley. This work was commissioned as part of the 25th year anniversary celebrations by Orchestra Seattle conducted by George Shangrow. He last appeared in Ireland in October 1994 with the Radio Telifis Eireann Concert Orchestra under the direction of Proinnsias O'Duinn in a performance of the Schumann Concerto which was broadcast live on Irish national radio.

In 1990 Peter Mack emigrated to the United States of America as an "alien of exceptional merit and ability in the performing arts", receiving what is colloquially known as the "Mick Jagger visa" after its most famous recipient! Peter Mack is currently on the faculty of Cornish College of the Arts.

Judith Cohen

Judith Cohen earned her Master of Music degree with Randolph Hokanson at the University of Washington. She was First Prize Winner in the 1984 Pacific International Piano Competition and made her international debut with a recital in Mexico under the sponsorship of the Instituto Nacional de Bellas Artes. Critic Robert Somerlott of **The Mexico City News** hailed her as "an artist of unusual talent who captivated the audience with both her musicianship and stage presence."

Cohen released her first commercial recording, an all-Prokofiev album, in 1988 on the Byzantium label. Melinda Bargreen of **The Seattle Times** praised the recording, calling Ms. Cohen "a performer of impressive credentials: technically sound, expressive, able to create a wide variety of sonorities."

Since 1989, Judith Cohen has served as Artistic Director of the Governor's Chamber Music Festival in Olympia. Her other performances since 1988 have included engagements in Boston, Chicago, Los Angeles, Texas, Montana, Oregon, and Washington.



Orchestra Seattle

George Shangrow, music director

Orchestra Seattle operates on a basis of rotating seating, musicians are listed alphabetically.

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Dean Drescher
Susan Dunn
Kristin Fletcher
Nahama Glynn
Sue Herring
Deborah Kirkland, concertmaster
Elizabeth Kim
Fritz Klein
Pam Kummert
Eileen Lusk
Pamala Macheledt
Avron Maletzky
Gregor Nitsche
Leif-Ivar Pedersen, principal second
Stephanie Ryder
Druska Salisbury-Milan
Sondra Schink
Janet Showalter

Viola

Saundrah Humphrey
Alice Leighton
Katherine McWilliams, principal
Timothy Prior
Robert Shangrow

Cello

Evelyn Albrecht
Nancy Blakemore
Julie Reed, principal
Valerie Ross
Erika Wilson
Matthew Wyant

Bass

David Couch
Kerry Fowler
Allan Goldman, principal
Josephine Hansen

Piccolo

Kirsten James-McNamara

Flute

Kate Alverson, principal
Libby Gray
Kirsten James-McNamara

English Horn

M. Shannon Hill

Oboe

Tim Garrett
M. Shannon Hill, principal

Bassoon

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Judy Lawrence, principal

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Don Crevie
Jennifer Crowder
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SEATTLE CHAMBER SINGERS
George Shangrow, music director
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Chamber Music Marathon

Orchestra Seattle and Seattle Chamber Singers
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February 11-13th, 1995

Join members of Orchestra Seattle and the Seattle
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*Browse around the store, enjoy a cup of espresso,
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annual fundraising event.

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**Orchestra Seattle
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George Shangrow, music director



Gala 1994-95 Concert Season

November 11

Celebration Grand Choral/Orchestral Concert
Symphony No. 3 "Song of Destiny" by Gorecki
World Premiere of Five Canticles for Chorus and
Orchestra by Frank Becker
Friday, 8:00pm, First United Methodist Church

December 9 & 10

Meydenbauer Center in Bellevue
December 18
First Free Methodist Church in Seattle
G.F. Handel's Messiah
Friday and Saturday concert 8:00pm
Sunday concert 3:00pm

January 21

3 Piano Concerti a la Hollywood
"Elvira Madigan" Concerto by Mozart
"Warsaw Concerto" by Addinsell
"Concerto in A Minor" by Schumann
Saturday, 8:00pm, Shorecrest Performing Arts
Center

February 3 & 5

Music of the Baroque Courts II
featuring Bach's "Triple Concerto," and works by
Telemann & Vivaldi
Friday, 8:00pm, Eastlake Performing Arts
Sunday, 3:00pm, McKay Chapel, Lakeside School

March 19

Bach's Birthday Celebration
The magnificent Mass in b minor
Sunday, 3:00pm, First Free Methodist Church

April 14 • Good Friday

**World Premiere "Passion of St. Matthew" by
Seattle composer Huntley Beyer**
and Passion setting by Heinrich Schutz
Friday, 8:00pm, First Free Methodist Church

May 19 & 20

Scores to the Great Cartoons
Rossini and Mozart Overtures
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Friday, 8:00pm, Eastlake Performing Arts
Saturday, 8:00pm, Shorecrest Performing Arts

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