



*Igor Stravinsky studying a score, 1932.*

OS ❖ SCS

Orchestra Seattle ❖ Seattle Chamber Singers

Sunday, January 26, 1997 ❖ 3:00pm

Shorecrest Performing Arts Center

Seattle, Washington

## ❖ The Soloists

**Bryan Cheung**, age fifteen, began piano lessons at the age of six at Jean Lyons School of Music under the instruction of May Lim. Bryan has won many first place certificates, awards, and scholarships from local and national competitions. In 1993 and 1996, at the Seattle Young Artists Festival, he was awarded the Certificate of Recognition for Excellence in Performance in both the Junior Concerto and the Senior Concerto and the complete program. He was also one of the few outstanding entrants chosen to play in the concerto playoffs for the entire panel of adjudicators. In 1993, he was awarded the Silver Medal by the Royal Conservatory of Music for a mark of 96% in the Grade Nine Piano Exam. In 1994 and 1995, Bryan was a National Finalist from B.C. in the Canadian Music Festival and in 1995, he attained the highest mark in the Provincial Finals of the Canadian Music Competition - Piano Section, and second highest overall in the Provincial Finals of the Canadian Music Festival. In 1996, he was the third place winner in the Pacific Piano Competition. To culminate his successful 1996 year, he was a winner in four classes in the Burnaby Clef Society and received a scholarship and trophy for most outstanding performance in the senior repertoire class. In the Coquitlam Music Festival, he was the scholarship winner in two classes. Bryan is a grade eleven honour roll student in the International Baccalaureate Program at Sir Winston Churchill School. He is interested in singing and is enrolled with the Vancouver Bach Youth Choir. His hobbies include tennis, reading, medical sciences, skiing, and chamber music.

**Robert Hamilton** is a favorite of audiences on four continents, having made more than thirty tours of Europe, Asia, and South America. His recital debut in Moscow received a ten-minute standing ovation, while his orchestral debut in Chicago brought the *Daily News* headline "A Major Piano Talent". He has appeared as a soloist in many noted concert halls, such as Carnegie Hall, Town Hall, the Kennedy Center, Tchaikovsky Hall, Concertgebouw, Wigmore Hall, and the Mozarteum. Mr. Hamilton was born in South Bend, Indiana, where he began piano studies after showing perfect pitch and the ability to play by ear at the age of three. As a high school student, he performed several piano concertos and the clarinet and bassoon concertos of Mozart with orchestra. As a scholarship student at Indiana University, he won the school concerto contest twice, and was awarded the Performer's Certificate in his junior year. After graduating first in his class with Highest Honors from Indiana University, Mr. Hamilton spent three years in Washington D.C. as official pianist for the U.S. Army. During this time, he made his debut at the National Gallery in Washington, as well as performing at the White House and with the National Symphony Orchestra. He then spent five years in New York when, under generous support of the Rockefeller Fund and U.S. State Department, he made concert appearances throughout Europe, and won "an impressive number of international competition prizes" (*New York Times*). These included the Busoni, Casella, Rudolph Ganz, and Montevideo competitions. He also performed at the home of legendary pianist Vladimir Horowitz. Mr. Hamilton has made many appearances on network radio and television, including NPR, ABC, Voice of America, Armed Forces Network, and the BBC in London. He has recorded for WQXR (New York), WGMS (Washington), DRS (Zurich), and commercially for Philips and Orion recordings. In January 1994, he was featured in a televised festival from St. Petersburg, Russia. Hamilton divides his time between performances and the teaching of gifted students at Arizona State University (Tempe), and also serves as Artistic Director for the annual London Piano Festival in England. He was among 48 featured pianists in the recent book "The Most Wanted Piano Teachers in the USA", and is a Steinway Artist.

## ❖ Orchestra Seattle

### Violins

Susan Butrum  
Susan Dunn Owens  
Stephen Hage  
Sue Herring  
Dajana Hobson-Akrapovic  
Deb Kirkland, concertmaster  
Fritz Klein, principal second  
Eileen Lusk  
Avron Maletzky  
Sondra Nelson  
Gregor Nitsche  
Elizabeth Robertson  
Janet Showalter

### Violas

Bryn Cannon, principal  
Beatrice Dolf  
Shari Peterson  
Robert Shangrow  
Sharon Tveten

### Cellos

Evelyn Albrecht  
Charles Fuller  
Julie Reed, principal  
Mary Ritzman  
Valerie Ross

Karen Thomson  
Matthew Wyant

### Basses

Glen Casper  
Allan Goldman, principal  
Josephine Hansen  
Jay Wilson

### Piccolos

Sarah Bassingthwaight  
Kirsten James McNamara,  
principal

### Flutes

Kate Alverson, principal  
Sarah Bassingthwaight  
Kirsten James-McNamara  
Cindy Martin

### Oboes

Steve Cortelyou  
M. Shannon Hill, principal  
Terry Pickering  
Susan Worden

### English Horn

Terry Pickering

### Clarinets

Adi Ashkenazi  
Alan Lawrence  
Gary Oules, principal  
Cindy Renander

### Bass Clarinet

Cindy Renander

### Bassoons

Jeff Eldridge  
Judy Lawrence, principal  
Judy Lowen

### Contrabassoon

Michel Jolivet

### Horns

Don Crevie  
Jennifer Crowder  
Laurie Heidt  
William Hunnicutt

### Trumpets

Matthew Dalton, principal  
John Falskow

Craig Penrose

Gordon Ullmann

### Trombones

Cuauhtemoc Escobedo,  
principal  
David Holmes  
Bill Park

### Tuba

David Brewer

### Timpani

Daniel Oie

### Percussion

Owen Bjerke  
Daniel Oie  
Maren Van Nostrand  
Mark Wilbert

### Harp

Heidi Dunlap  
Patti Worden

# OS ❖ SCS

Orchestra Seattle ❖ Seattle Chamber Singers  
George Shangrow, Founder and Music Director  
28<sup>th</sup> Season

## PROGRAM

Sunday, January 26, 1997, 3:00pm  
Shorecrest Performing Arts Center  
Seattle, Washington

**Piano Concerto no. 1 in g minor, Opus 25**  
(Composed in 1832)

*Molto Allegro con fuoco*  
*Andante*  
*Presto - Molto Allegro e vivace*

**Felix Mendelssohn-Bartholdy**  
(1809-1947)

Bryan Cheung, soloist

**Piano Concerto no. 3, Sz 119**  
(Composed in 1945)

*Allegretto*  
*Adagio religioso*  
*Allegro vivace*

**Bela Bartok**  
(1881-1945)

Robert Hamilton, soloist

## INTERMISSION

**Petrushka (Original 1911 Version)**

**Igor Stravinsky**  
(1882-1971)

**Tableau I: The Shrove-tide Fair**  
The Crowds  
The Charlatan's Booth  
Russian Dance

**Tableau II: Petrushka's Room**  
Petrushka's Curses and Despair

**Tableau III: The Moor's Room**  
The Moor's Dance  
Dance of the Ballerina  
Waltz (The Moor and the Ballerina)  
Fight Between the Moor and Petrushka

**Tableau IV: The Shrove-tide Fair (near evening)**  
Dance of the Nursemaids  
Dance of the Peasant and the Bear  
Dance of the Gypsy Girls  
Dance of the Coachmen and Grooms  
The Masqueraders  
The Death of Petrushka

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## ❖ Program Notes by George Shangrow

**Mendelssohn** was born to privilege, but not only in the sense of financial wealth. His childhood is unique in the history of music and remarkable even in the history of genius. By the time he was in his mid-teens (while writing the 12 string symphonies) he had already written a cantata, a piano trio, a violin sonata, four piano sonatas, two operettas, and numerous miniatures. As a pianist, he had been able to play all of the Beethoven symphonies from memory at the age of eight, and could read virtually anything at sight. His playing of the organ was equally distinguished, and he was an excellent violinist.

In the Mendelssohn family the children rose daily at five in the morning to begin a day which included the study of music, history, Greek, Latin, natural science, philosophy, contemporary literature and drawing as well as regular instruction in riding, swimming, and dancing. The family had many influential friends who were regular visitors in their home. The children spent time with Goethe, Alexander van Humboldt, the naturalist and explorer, Friedrich Hegel, the philosopher, Schadow, the sculptor, and the theologians Scheiermacher and Schubring.

It is interesting to keep these facts in mind when listening to his music!

Although **Bela Bartok** was born a year earlier than **Stravinsky**, his life was cut considerably shorter because of ill-health and poverty resulting from conditions of wartime exile. He died in New York City in late September 1945, leaving a viola concerto incomplete and the **Third Piano Concerto**, which he was writing for his wife, more nearly finished. Bartok's friend and compatriot Tibor Serly completed the last seventeen bars of the concerto. The first performance was given in February 1946 with the Philadelphia Orchestra led by Eugene Ormandy and pianist György Sándor. The work, as with his other late pieces, follows classical forms, and returns to classical and even baroque textures and treatments of thematic material. The first movement subject is clearly Hungarian or Romanian in its flavor and has a wonderful developmental treatment in the center of the movement. The Adagio religioso includes a quotation from Beethoven's late string quartet, opus 132, the Heiliger Dankgesang, and has a "night-music" section in the center featuring bird-calls. The woodwinds return with the chorale at the end of the movement to flourishes in the piano part. The final movement is a rondo form with wonderful rhythms. The "baroque" form is evident here in the contrapuntal development sections. Serly did a nice job on the orchestration of the ending.

**Petrushka** was first performed in Paris on June 13, 1911, and was the second in the trilogy of scores for the Russian Ballet - the other two being *The Firebird* and *The Rite of Spring*. The scenario for *Petrushka* is described in the score as a burlesque in four scenes. It was devised by the artist Benois who was also an authority on Russian puppetry. It was decided to set the action in the Admiralty Square of St. Petersburg on the day of the Shrove-tide (Mardi Gras) Fair.

Scene I: Crowds of people stroll in the square. A small showman's theatre is set up and a street magician appears with a hurdy-gurdy and dancers. Then the show begins. Three puppets, Petrushka, a ballerina and a Blackmoor (a harlequinesque negro) dance on stage and then step down into the audience.

Scene II: Petrushka, ashamed of his ugliness, falls in love with the ballerina but she is frightened by his awkward movements and flees. Petrushka despairs.

Scene III: The Blackmoor captivates the ballerina with his dance. She dances for him, then they dance together (in two different rhythms!). Petrushka arrives in a jealous rage and is thrown out.

Scene IV: Back in the square the strolling people are disturbed by a commotion in the showman's theatre. Petrushka rushes out, pursued by the Blackmoor, who kills him. As the crowd disperses and the showman drags the puppet away, the ghost of Petrushka appears over the small theatre.

In Stravinsky's words: "In . . . August [1910] we moved to a *pension* near Vevey (Switzerland), and in September to a clinic in Lausanne for my wife's confinement. I lived in the clinic, too, but I rented an attic studio across the street where I began to compose *Petrushka*. By September 24 I had written most of the second tableau, for I remember that when Diaghilev and Nijinsky visited me a few days later I was able to play them a considerable portion of it. As soon as my wife could be moved we installed ourselves in Clarens where in another Rousseau-style-garret I composed the "Danse Russe" from the first tableau. The name "Petrushka" came to me while I was walking along the quai at Clarens.

In October we moved again, this time to Beaulieu-Nice. The rest of the first tableau and the whole of the third and most of the fourth were composed here. By the end of the following March, I had completed the orchestra score of three-fourths of the ballet and sent it to Koussevitzky, who had agreed to publish whatever music of mine I would give him. . . . In December I returned to St. Petersburg for a few days to study the scenario with Benois.

. . . From Beaulieu, too, I wrote Andrei Rimsky-Korsakov asking him to find and send me a copy of the popular Russian chanson I used in *Petrushka* (at numbers 18, 22, 26-29, clarinets and celesta).

In April 1911, my wife returned to Russia with the children, while I joined Diaghilev, the painter Serov (who designed the bear in the last tableau), Forkine, and Benois in Rome. These, my collaborators, were enthusiastic about the music when I played it to them (except Forkine, of course) and, encouraged by them, I composed the end of the ballet. Petrushka's ghostly resurrection was my idea, not Benois! I had conceived of the music in two keys in the second tableau as Petrushka's insult to the public, and I wanted the dialogue for trumpets in two keys at the end to show that his ghost is still insulting the public. I was, and am, more proud of these last pages than of anything else in the score (though I still quite like the "sevens" in the first tableau, the "fives" in the fourth tableau, the latter part of the Moor's scene, and the beginning of the first tableau.)

Diaghilev fought to have me change the last four pizzicato notes, however, in favor of "a tonal ending," as he so quaintly put it, though two months later, when *Petrushka* was one of the Ballet's greatest successes, he denied he had ever been guilty of his original criticism."