

SPRING BAROQUE

SUNDAY, MAY 4, 2008 – 3:00 PM
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM

GEORG PHILIPP TELEMANN (1681-1767)
Tafel-Musik – Part II – Overture and Conclusion in D Major
Overture: *Lentemente-Vite-Lentement*
Air I: *Tempo giusto*
Air II: *Vivace*
Air III: *Presto*
Air IV: *Allegro*
Conclusion: *Allegro*

JOHANN SEBASTIAN BACH (1685-1750)
Keyboard Concerto in d minor, BWV 1052
Allegro
Adagio
Allegro
POVILAS STRAVINSKY, piano

– Intermission –

FELIX MENDELSSON (1809-1847)
Sinfonia XII in g minor
Fuga: *Grave—Allegro*
Andante
Allegro molto-piu allegro

HENRY PURCELL (1659-1695)
The Masque in Dioclesian
(see enclosed text)
Carrie Henneman Shaw & Kaye Kofford, sopranos
Laurie Medill, alto; Wesley Rogers & Jerry Sams, tenors
Paddy McDonald & Andrew Danilchik, basses

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

GEORG PHILIPP TELEMANN

Born March 14, 1681, Germany; died June 25, 1767, Hamburg

Tafelmusik (or *Musique de Table*), Production II, Overture

The Overture (Suite) from the second set of pieces, or “production,” of Telemann’s “Banquet Music,” published in 1733, consists of five movements scored for oboe, trumpet, strings, and continuo (instruments, often a cello or bassoon and a harpsichord, that play throughout a piece and provide the music’s harmonic framework).

Tafelmusik (“table-music”) was performed during official and private dinners, elaborate feasts, and various outdoor events during the 17th and early 18th century when a host desired to feed not only the bodies of his guests but their souls as well. *Tafelmusik* or *Musique de Table* (“Table Music”), by the German Baroque composer George Philipp Telemann, is perhaps his most celebrated music collection, and is frequently compared favorably to the famous Brandenburg Concertos of Johann Sebastian Bach, both sets of pieces providing forceful demonstrations of their composers’ superlative compositional skills and musical creativity in writing in a variety of musical genres for a diversity of instruments. *Tafelmusik*, its many pieces remarkable in their formal complexity and imaginative use of instrumental color, consists of three suites or “productions:” each opens with an “overture-suite” for a seven-part instrumental ensemble; continues with a “quatuor” for three treble instruments and continuo, a seven-part concerto, a trio sonata for two solo instruments and continuo, and a sonata for a solo instrument with continuo; and ends with a “conclusion” for the same instrumental forces and in the same key that the opening overture-suite employed. The Overture from Production II of *Tafelmusik*, in D major, consists of a three-section overture followed by four “airs” in differing meters, moods, and tempi. These pieces are designed to entertain and delight performers and listeners alike, and illustrate their composer’s motto: “Give every instrument what suits it So that the player is glad, and you will be satisfied.”

Perhaps the most prolific composer in history, at least in terms of surviving substantial works (*Guinness Book of World Records* him with more than 800 compositions, and more recent studies indicate that he probably wrote over 3,000), Georg Philipp Telemann was a contemporary of Antonio Vivaldi, J. S. Bach, and G. F. Handel. While Bach is now generally considered the greater composer, Telemann was a more famous musician in his day.

When he was about 10, Telemann began to be wowed by the wonders of music, and had composed his first opera by the age of 12. His musical talent was not nurtured by his family, however, and to keep him from pursuing an “unworthy” career in music, the boy’s mother took away all of his instruments and sent him to a new school, hoping that he would find a more promising way of earning a living. Telemann, however, continued to explore music and to compose on his own, learning to play the recorder, organ, violin, viola da gamba, flute, oboe, chalumeau (a single-reed wind instrument, the forerunner of the clarinet), double bass, and bass trombone.

In 1701, Telemann entered Leipzig University to study law, perhaps to please his mother, but it was not long thereafter that he founded a 40-member collegium musicum to perform his

music. He served as director of Leipzig’s opera house and cantor of one of its churches, and was later appointed as a leader of the singers at the court in Eisenach, where he became acquainted with Johann Sebastian Bach and was godfather to Bach’s second son, Carl Philipp Emanuel. In 1721, Telemann became the musical director of the five chief churches in Hamburg, a position he held for 46 years; he produced two cantatas for each Sunday in addition to writing other sacred music for special occasions, taught singing and music theory, and directed another active collegium musicum. In 1725 he began to publish and sell his own music, and his career flowered, but his private life began to wilt at about this same time; his second wife, with whom he had sired eight children, had an affair and is said to have decamped with a Swedish military officer, leaving her husband with her gargantuan gambling debts, but the composer’s friends came to his assistance and collected enough to cover at least part of the amounts owed.

When the prestigious position of Cantor of St. Thomas’ Church in Leipzig became vacant in 1722, Telemann applied and received the approval of the city’s council; he declined the appointment, however, after securing an increase in pay for his position in Hamburg. (The cantor’s position was next offered to Christoph Graupner, another excellent German harpsichordist/composer, who also declined it, and it was only then that “third-choice candidate” J. S. Bach took on the cantorship!) In about 1740, after enjoying a long, relatively lucrative, and hugely productive musical career, Telemann turned his attention from composition to the writing of theoretical treatises. His eyesight, however, began to deteriorate in his later years (as did Bach’s and Handel’s), and though this led to a reduction in the volume of his output around 1762, he continued to write until his death, of a “severe chest sickness,” at the advanced age of 86.

JOHANN SEBASTIAN BACH

Born March 21, 1685, Eisenach, Germany; died July 28, 1750, Leipzig

Keyboard Concerto No. 1 in d minor, BWV 1052

This concerto, for harpsichord and string orchestra, with the keyboard part played this afternoon on the piano, was probably transcribed by Bach from one of his own violin concertos between 1730 and 1733, and was given its final form after 1735.

J. S. Bach, probably the finest and certainly one of the most revered composers of all time, was born into a family that had produced church and town-band musicians for over 150 years. Orphaned at ten, he was raised by an older brother who was an organist, and who taught young Sebastian music. Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At 23, he became court organist and chamber musician to the Duke of Weimar, and during his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos, sonatas for various instruments, and a great amount of keyboard music. In 1720, Maria Barbara, Bach’s wife and the mother of his seven children, died, and the composer soon married Anna Magdalena, a young singer who proved to be a loyal and understanding wife, and who provided her mate with thirteen more children.

In 1723, when he was 38, Bach took the position of Cantor of St. Thomas’ Church in Leipzig, one of the most important

musical posts in Germany. He taught at the choir school and served as music director, composer, choirmaster, and organist of St. Thomas' Church. In this post, Bach produced monumental musical master works, he was occupied by the cares of his large family and circle of friends, and the tasks of a very busy professional life. He also suffered ongoing struggles with the officials of town, school, and church, who never recognized that they were dealing with perhaps the greatest musical genius ever born. The composer described himself as living "amidst continual vexation, envy, and persecution . . .," but he remained in Leipzig for 27 years. At last, his eyesight failed, and he suffered a stroke followed by a raging fever. At his death at the age of 65, he left a small worldly estate, but bequeathed an unfathomable wealth of musical treasures to succeeding generations.

The keyboard concerto (an instrumental work, usually consisting of three contrasting movements in a fast-slow-fast arrangement, in which the solo keyboard instrument "competes" or "converses" with, or is accompanied by, the orchestra) as a musical form might not have been invented by Bach, but he was among the earliest to compose substantial works of this type and to explore their exciting possibilities. It was he who, in the Fifth Brandenburg Concerto, first gave the harpsichord a starring solo role in an orchestral work. While he was cantor of St. Thomas' Church in Leipzig, Bach composed not only church music but also works for the Leipzig Collegium Musicum, an association of professional musicians and university students founded by Telemann around 1704 (see above). Bach's older sons were active in the Collegium, which was not only available for church performances, but which also found an enthusiastic audience in local coffee houses and coffee gardens (Leipzig's populace seems to have been as powerfully addicted to the brew as Seattle's is today!). Bach became the director of this group in 1729, and began to transcribe for it numerous solo concertos for violin and for oboe, thus producing a series of concertos for one or more harpsichords with orchestra.

Some of Bach's harpsichord concertos are derived from other composers' works, but the Concerto in d minor is almost certainly by Bach, adapted from a lost violin concerto of his Cöthen period (around 1720). The first and second movements of this concerto (with organ solo) appear as Sinfonia and Chorus in his Cantata 146, while the first movement also serves as the opening Sinfonia of his Cantata 188, and it was probably sometime after these works were written (approximately 1728) that the d-minor harpsichord concerto, one of Bach's best-known, came into being. A powerful, passionate piece that strongly influenced the later development of its genre, it can be thought of as a musical "conversation," sometimes animated and sometimes deeply thoughtful, in which varying motivic/thematic "topics" are discussed and passed from one participant to another and back again, considered, commented upon, developed, combined, and re-combined. The jaggedly-leaping main theme of the first movement, one of Bach's most familiar, is introduced by soloist and orchestra in unison and forms the foundation of this dynamic, driving allegro. From the music of the opening measures flows most of the material from which the entire movement is molded, the soloist's interludes displaying a remarkable array of virtuosic devices that Bach adapted to the keyboard from the original violin concerto. The dramatic g-minor adagio is built upon a widely-wandering bass pattern, stated by the orchestra and then repeated, that is reminiscent of "The people that walked in darkness" from Handel's *Messiah*.

Above this sings the keyboard's lavishly-decorated and highly expressive "aria." The vigorous, galloping allegro in triple meter that closes the concerto begins with a descending-then-rising theme containing a series of repeated-note figures; these and other fragments of this theme, including a small down-then-up motif made up of two sixteenth-notes followed by an eighth-note, leap and dance from part to part throughout the movement. The energetic allegro ends with a final statement of the full opening theme as the musical companions conclude their conversation.

The harpsichord and the piano, though both keyboard instruments, differ significantly in mechanical action, sound, and playing technique, and therefore a concerto for harpsichord is not the same piece when the solo part is played on the piano. The listener hears not only the instrument's different tone color, but becomes aware of musical motifs, lines, accents, rhythmic patterns, contrapuntal devices, etc., that might not have been noticeable before. One aspect of Bach's greatness lies in the fact that the glory and beauty of his music continue to enrapture the listener, however the instruments upon which it is performed might change through the centuries!

FELIX MENDELSSOHN

Born, February 3, 1809 in Hamburg; Died,

November 4, 1847 in Leipzig

Sinfonia No. 12 in G minor

Among the celebrated child prodigies of Western music, the young Jacob Ludwig Felix Mendelssohn-Bartholdy remains pre-eminent to this day, arguably equaled only by Wolfgang Amadeus Mozart. Felix was born in 1809 to Abraham and Lea Mendelssohn, and was the grandson of Moses Mendelssohn, who had broken through the stultifying, self-imposed isolation of the Jewish ghetto in Berlin to become a scholar, and remained a strong advocate for Jewish culture and religious tolerance. Abraham and Lea Mendelssohn made sure that their children were given a first rate education by employing esteemed tutors in subjects from painting to mathematics to history.

When he was only fifteen, Felix Mendelssohn's impressive youthful output already included numerous works from many different musical genres, including chamber music, several concerti, and four comic operas, the first of which was performed and staged on the composer's twelfth birthday. Felix continued to hear his works played when Abraham and Lea organized performances of their son's music in their home. Among these many youthful compositions are the sinfonias, twelve complete works and an additional single movement, scored for string ensemble (although No. 8 was also rescored for full orchestra). These works received their first performances in the Mendelssohn home, probably by a string quartet with piano accompaniment. Mendelssohn's C minor Symphony of 1824 also bears the appellation Sinfonia in its first manuscript, but for its publication (as Opus 11) the young composer called it his First Symphony.

When Mendelssohn made a catalogue of his works in 1844 (three years before his death), he relegated most of his sinfonias to "childhood works," but Nos. 10 and 12 (along with the single movement in C minor) are listed with other works composed between 1823 and 1824. As Sinfonia No. 12 in G

minor is Mendelssohn's last complete essay in this genre, it should come as little surprise that it was one of the few he wished to elevate above the status of juvenilia. Sadly, however, it was not until several decades after Mendelssohn's death that these fine works received wider attention.

While Sinfonia No. 12 begins and ends in the minor mode, it does not contain the heaviness or despair that one often finds in the minor mode works of Beethoven and Mozart. Music critic David Hurwitz goes so far as to say that "Mendelssohn must be regarded as the composer who defanged minor-key music. Hardly anyone used minor keys as frequently, but at the same time so innocuously..." Despite the arguable lack of tragedy, however, Sinfonia No. 12 is not quite "innocuous." The composition is framed by two movements, firmly rooted in G minor and containing ample drama, which enclose a slow movement that serves as a placid eye of the storm.

Mendelssohn's young works frequently evince a Baroque influence and are at times closer to C.P.E. Bach than to the more recent Mozart, Haydn, or Beethoven (the last of whom was in fact still alive and composing at the time the sinfonias were written). In a letter from this time Lea even describes several of the sinfonias as "in the old style." The three movement design of No. 12 is one of its old-fashioned characteristics, as large symphonic works from the early nineteenth century generally included a minuet or scherzo movement as well. More strikingly Baroque, however, in the style is the form of the first movement. While the vast majority of symphonies from Mozart and Haydn onward begin with fast-paced movements in sonata-form (sometimes with a slow introduction), Sinfonia No. 12 begins with a French overture, which was seldom used after the Baroque period. This form is binary in nature: the first section is slow and characterized by dotted rhythms and the second is a fast-paced fugue. While repeats of both sections are expected, Mendelssohn creates a more compact structure by the forgoing repeat signs.

The first movement's first section is an appropriately austere *Grave*. The music finds its way to the major mode, but the alleviation is short-lived. Descending chromaticism (movement by half-steps) ominously enters over a sustained dominant pedal on the pitch D (the first section of a French overture generally ends on the dominant). The *Allegro* fugue begins without pause, immediately taking up the descending chromatic line as its subject and stating it canonically in all four voices.

In the first segment of the *Allegro*, Mendelssohn establishes B-flat major, thus providing relief from the heavy home key, and makes the end of this internal section clear with a cadence and a break. An intense development follows and rushes without pause into the dramatic coda, heralded by a declamatory statement of the opening theme in the home key. The movement ends with a final statement of the theme played by in four-octave unison, followed by four harsh chords that confirm G minor.

The second movement *Andante* is a traditional "escape movement," retreating from the turmoil of the outer movements. Mendelssohn sets this movement in E-flat major, the key he had chosen for the songlike slow movement of his early G-minor Piano Sonata (posthumously published as Opus 105). Mozart also used E-flat major for the slow movements of G minor compositions, such as in the Symphonies K. 183 and K. 550 and the String Quintet K. 516. Mendelssohn's *Andante* does not, however, banish turmoil altogether: as Mozart before him, the

young composer effectively creates a peaceful lyricism under which lies dignified sadness. Throughout the movement Mendelssohn drops hints of chromaticism, tying this peaceful music to the anxiety of the outer movements.

The *Andante* is in ternary form (ABA), the predecessor of sonata-form. Whereas a sonata-form movement has two contrasting themes in its first section, however, here Mendelssohn builds his first section with one theme only, based on gently flowing lines of eighth notes in 6/8 meter. These opening measures hint at the *Andante* movement from Mozart's late G minor Symphony. The first section ends in the key of B-flat, as expected, and leads without pause to a repeat from the beginning. The repeat, a common feature in this form, helps to establish the sense of calm. The second time through, the end of the first section leads immediately into the dark key of C minor and explores sorrow more intensely, but this tearful writing gives way once more to the major mode with continual motion and soaring violin lines. The second, or development, section closes with the same material that ended the first section, leading into a shortened recapitulation that concludes almost with contentment.

The final movement of Sinfonia No. 12 is closer to traditional sonata-form in the style of Mozart than the *Andante*. The influence of Mozart's late G minor Symphony is once again heard in this movement, both in rising arpeggio figures reminiscent of the finale and in the three last chords, which closely resemble the last three chords of Mozart's first movement. Once again chromatic lines play a significant role.

Mendelssohn begins his *Allegro molto* finale with a brusque theme in the home key that impetuously rushes forward in dark agitation. Departing from the conventional structure, instead of a lyrical second theme Mendelssohn instead gives us a fugato (canonic writing that resembles but is not strictly a fugue). While the second theme almost always begins in a new key, in this instance it is not until the end of fugato passage that B-flat major is established with a new theme, gentler and upbeat (perhaps this is the true second theme, and the fugato was simply a delay?) A true cadence on B-flat major, however, is not established until the end of the exposition (the first large section of a sonata-form movement), which draws to a quiet close before Mendelssohn plunges the listener with no warning back into the fray with the exposition repeat.

The development section opens by cycling the primary theme through several keys before an extended reiteration of the fugato. Rather than leading immediately back to the recapitulation, however, Mendelssohn inserts a spooky passage of prolonged tension as the upper voices vacillate over long sustained notes in the bass. This leads to an aggressive statement of the fugato theme and a rushing ascending scale, again in four-octave unison, and finally the recapitulation begins. Mendelssohn alters the material from the exposition by truncating the fugato and darkening the gentler theme to G minor, thereby stripping it of its charm and warmth (this was common for Mozart in the minor mode). As with the exposition, the recapitulation ends quietly, but this time its closing is prolonged by questioning plucked chords. After a long pause, a coda marked *più Allegro* (faster) erupts without warning, and in a final burst of demonic energy rushes to the Sinfonia's unmitigated minor conclusion.

--Mendelssohn notes by Andrew Kohler

HENRY PURCELL

Born September 10, 1659, Westminster; died

November 21, 1695, Westminster

The Masque in *Dioclesian*

Dioclesian (*The Prophetess, or The History of Dioclesian*), a "semi-opera" written in 1690, is scored for oboes, bassoon, trumpets, strings, continuo, chorus, and various vocal soloists. The work was first performed in June of 1690 at the Queen's Theatre, Dorset Garden, London.

King James II's Attorney General referred to Henry Purcell as "the Orpheus Britannicus . . . a greater musical genius England never had." Composer, organist, and singer, he ranks among the finest musicians of the Baroque period, and among the greatest of all English composers. Purcell excelled in every musical field he entered, composing "semi-operas" and incidental music for plays; odes and "welcome songs;" secular cantatas; anthems and sacred music; and secular songs, chamber music, and keyboard pieces. He was exceptionally skillful in setting the English language and in the employment of ear-grasping harmonic clashes, and used to particularly fine effect the "ground bass," in which ever-varying musical phrases are accompanied by a repeated pattern of bass notes. It is unfortunate that his music is heard relatively rarely today, though *Dido and Aeneas*, his operatic masterpiece and England's oldest true opera, written in 1689 for a fashionable girls' school (headed by Josias Priest, the dancer, dancing-master, and choreographer who developed the dances in *Dioclesian*), remains the earliest English opera that is still staged regularly.

By the age of about eight, Henry Purcell was already writing music. He became a chorister at the Chapel Royal a little later, and studied composition with John Blow, the organist of Westminster Abbey, whom he succeeded in 1679. 1682 he became one of the organists of the Chapel Royal, where he also sang in the choir, and was later appointed organ maker and keeper of the king's instruments. After holding other posts in London's official musical establishments and coming to be considered "the Pride and Wonder of the Age," he died at his house in Dean's Yard on the eve of the annual festival in honor of St. Cecilia, the patron saint of church music and musicians, at the age of 36, and probably at the peak of his powers. The cause of his death remains uncertain; perhaps he caught a chill one night because he returned late and inebriated, and his wife locked him out; perhaps he was poisoned by consuming contaminated chocolate ("death by chocolate"?). More probably, he succumbed to influenza, a rapidly-rising infection, or tuberculosis. He is buried at the foot of the organ in Westminster Abbey, his epitaph reading: "Here lyes Henry Purcell Esq., who left this Life And is gone to that Blessed Place Where only his Harmony can be exceeded."]

The late-17th-century London public displayed limited taste for "true opera" (e.g., *Dido and Aeneas*), with all "that perpetual singing," and therefore, in order to earn money as a stage composer, Purcell turned to writing music for use in spoken plays and in the "sort of plays which were called Operas but had been more properly styled Semi-operas, for they consisted of half Music, and half Drama." Among the musical works that found their way into plays (e.g., in Act 4 of Shakespeare's *The Tempest*) and semi-operas were self-contained "masques," so called because forms of dramatic entertainment, often presented

to delight the king or to honor a marriage, were sometimes performed by masked players representing mythological or allegorical figures. These multi-media "feasts," featuring vocal and instrumental music of all kinds, extravagant costumes, dances, and elaborate stage designs, flourished in England during the first part of the 17th century and retained their popularity into the 18th. Such a masque, consisting of some 19 highly-entertaining short musical pieces, appears in the fifth act of Purcell's semi-opera, *Dioclesian*. The Prophetess Delphia has finally succeeded in marrying her niece Drusilla to Diocletian, and Maximian, the new emperor, visits the recently-retired emperor and his wife at their country estate with his own bride. The joys of love, contentment, and wine compose the theme of the masque that is performed to entertain and celebrate the august personages present. In order "to grace Love's triumphing day," Cupid assembles a collection of mythological characters, after which five dances are presented on successive levels of a breathtakingly-elaborate "machine" as the stage gradually fills. These dances are scattered among vocal solos and ensembles of widely-varying forms, meters, textures, and instrumentations. The masque concludes with a marvelous "ground bass" (see above) that extols victorious Love.

The libretto for *Dioclesian*, a tragicomic semi-opera in five acts about Roman power politics and the conflict between love and duty for which Henry Purcell composed the music, was adapted by Thomas Betterton, actor, theater manager, and director of the United (Theater) Company, from the 1622 play, *The Prophetess*, by John Fletcher and Philip Massinger. This play was in turn based very loosely on the career of Diocletian, Emperor of Rome from 284 to 305, who was not kind to Christians, but who did reorganize the Roman Empire. The story treats two commonly-recognized aspects of the emperor's life, the prophecy of how he would come to power, and his abdication, the first by a Roman emperor, and so rich and varied is Purcell's musical treatment of it that the score must be counted one of his most magnificent.

One version of Diocletian's story (mostly legendary) unfolds as follows: as the foot soldier Diocles was paying for a hotel stay in Holland, the Druid prophetess Delphia, who was collecting his money, commented on his stinginess. He jokingly responded that, when he became emperor, he would be generous, whereupon Delphia prophesied that Diocles would indeed become emperor after he had killed "Aper," a "mighty boar" ("Aper," a fairly common Roman name, also means "boar"); Diocles, taking her seriously, began to slaughter pigs. Not long after, the Emperor Numerian was killed by Volutius Aper, his father-in-law, who attempted to pretend that Numerian was alive, but too ill to appear. Aper was eventually betrayed by the stench of Numerian's rotting corpse, and Diocles avenged the emperor's murder by killing Aper. Diocles, now called Diocletian, was proclaimed co-emperor, but he angered Delphia by ignoring his promise to marry her niece Drusilla, who was in love with him, and by courting his co-emperor's sister, the princess Aurelia, instead. Delphia disrupted the wedding ceremony by calling forth both a monster and a storm, caused Princess Aurelia to fall in love with Diocletian's ambitious nephew and rival, Maximian, and helped the Persians to defeat the Roman army. Recognizing his error, the repentant Diocletian repelled the Persians, ceded his half of the throne to Maximian, married Drusilla, and retired with his bride to his vast estate to raise cabbages.

Those who attended the first performance of *Dioclesian* must

have been treated to an incredible spectacle! According to the stage directions, "while a symphony is playing, a machine descends, so large it fills all the space from the frontispiece of the stage to the further end of the house, and fixes itself by two ladders of clouds to the floor. In it are four several stages, representing the Palaces of the Gods and Goddesses. . . . The whole object is terminated with a glowing cloud, on which is a Chair of State, all of gold, the Sun breaking through the cloud, and making a glory about it: as this descends, there rises from under the stage a pleasant prospect of a noble garden, consisting of fountains, and orange trees set in large vases. . . . The Dancers place themselves on every stage in the machine; the Singers range themselves about the stage." *Dioclesian's* premiere took place at the theater in Dorset Garden, the leading center of operatic production in London during the last quarter of the seventeenth century. It "gratified the expectation of Court and City," and even conjured up some controversy: the poet John Dryden furnished the work with a characteristically

abrasive Prologue, which criticized, among other matters, the useless expense of King William's military adventures in Ireland in such lines as, "when will our Losses warn us to be wise?" The Prologue was suppressed after only one performance, but *Dioclesian's* overall success convinced Purcell to publish the full score, which contains a Dedication written by Dryden: "Music and poetry have ever been acknowledged Sisters, which, walking hand in hand, support each other. As poetry is the harmony of Words, so Music is that of notes; and as poetry is a Rise above prose and Oratory, so is Music the exaltation of poetry. Both of them may excel apart, but sure they are most excellent when they are joined, because nothing is then wanting to either of their Perfections." Similarly, performers and audience are also most excellent when they are joined in savoring the perfections of the works that we are pleased to present, and may all of our joys be full this afternoon!

--notes by Lorelette Knowles

SEATTLE CHAMBER SINGERS

SOPRANO

Erika Chang
Crissa Cugini
Kyla DeRemer
Cinda Freece
Kiki Hood
Kaye Kofford
Jill Kraakmo
Lila Woodruff May
Jana Music
Nancy Shasteen
Patricia Vetterlein

ALTO

Sharon Agnew
Julia Akoury-Thiel
Carolyn Avery
Jane Blackwell
Brooke Cassell
Ann Erickson
Ellen Kaisse
Lorelette Knowles
Theodora Letz
Laurie Medill
Annie Thompson

TENOR

Ron Carson
Andrew Kohler
Alvin Kroon
Jon Lange
Timothy Lunde
Tom Nesbitt
Vic Royer
Jerry Sams

BASS

Stephen Brady
Andrew Danilchik
Paddy McDonald
Dennis Moore
Jeff Thirloway
Richard Wyckoff

ORCHESTRA SEATTLE

VIOLIN

Lisa Heckadorn
Stephen Hegg
Sue Herring
Maria Hunt
Fritz Klein**
Jim Lurie
Mark Lutz
Avron Maletzky
Susan Ovens
Stephen Provine*

VIOLA

Lauren Daugherty
Beatrice Dolf

Katherine McWilliams*
Ella Wallace

CELLO

Annie Roberts
Patricia Lyon
Katie Sauter Messick
Matthew Wyant*

STRING BASS

Jo Hansen*
Steve Messick

OBOE

David Barnes*
John Dimond

ENGLISH HORN

Taina Karr

BASSOON

Jeff Eldridge

TRUMPET

David Cole
Janet Young*

HARPSICHORD

Robert Kechley

* *principal*

** *concertmaster*

OUR SOLOISTS

Internationally renowned pianist **POVILAS STRAVINSKY**, a Lithuanian native, began his musical career at age six at the Ciurlionis School of Fine Arts in Vilnius. He made his debut with the Vilnius Symphony at 10 and won a national competition and scholarship to the prestigious Central School of Music in Moscow at 12, eventually earning the equivalent of a Ph. D. in piano performance from the famous Tchaikovsky State Conservatory. Mr. Stravinsky has been principal soloist of the Lithuanian State Philharmonic, and Professor of Piano at the State Conservatory of Vilnius. He holds the title of "Honored Artist of Lithuania." Mr. Stravinsky has made several recordings on the Melodiya label, and has regularly appeared on radio and television. He also plays extensively throughout Europe and the United States. He has lived in Seattle for the past several years and regularly performs and teaches in the greater Seattle area.

WESLEY ROGERS divides his busy singing career between opera and oratorio. Recent concert engagements have included performances of Mendelssohn's *Elijah*, Handel's *Messiah*, Bach's *Magnificata and St. Matthew Passion*, Haydn's *Creation*, Honnigar's *King David*, Kurt Weill's *Seven Deadly Sins*, Monteverdi's *1610 Vespers* and the world premiere of Hawley's *Seattle*. Wesley has appeared with the Seattle Choral Company, the Meridian Symphony, the Cascadian Chorale, the Bremerton Symphony, Orchestra Seattle and the Seattle Chamber Singers, and Belle Arte Concerts. In March 2003, Wesley performed the role of Damon in Handel's *Acis and Galatea* with Santa Fe Pro Musica. On the operatic stage he was most recently seen in the role of Martin in Sun Valley Center for the Arts' production of Copland's *The Tender Land*. Summer 2002 found Wesley returning to the Lake Chelan Bach Festival where he performed the role of Bastien in Mozart's *Bastien und Bastienna*. He performed the role of Laurie in Mark Adamo's *Little Women* at the Cabrillo Festival of Contemporary Music in Santa Cruz, California. Shortly after moving to the Pacific Northwest, Wesley made his Seattle Opera debut in 2001 as Maintop in Britten's *Billy Budd*. He returned the next season as the Fourth Jew in Strauss' *Salome*. Wesley has also performed roles with companies including Opera Memphis, Washington East Opera, Obsidian Opera, Seattle Community Outreach Productions, and the University of Washington Opera Theatre. He recently received his Master of Music degree from the University of Washington.

Minneapolis-based soprano **CARRIE HENNEMAN SHAW** is one of the country's emerging talents in

contemporary and Baroque repertoire, collaborating with numerous vocal and instrumental ensembles, such as dal Niente (Chicago), Oregon East Symphony, the Rose Ensemble, Consortium Carissimi, Sapphire Chamber Consort, the Zuchowiczzi Consort of Viols (Houston), Bach Society of Minnesota, and the Deviated Septet. Carrie recently received a master's degree in performance from the University of Minnesota, studying with tenor John De Haan and working closely with Margo Garrett. This season, Carrie will be heard in Houston, Chicago, Seattle, Minneapolis, and beyond, singing works by composers ranging from William Byrd to Giacomo Carissimi and Dimitri Shapovalov, whose new work for chamber ensemble, male choir, and soprano solo, *Prayer*, she will premiere this spring in collaboration with Sapphire Chamber Consort.

Soprano **KAYE KOFFORD** began her singing career as a child in a large musical family. She began doing principal solo work in high school, earning the Presidential Scholarship for music from the University of Utah, studying with Marion Miller. She appeared with the Mormon Youth Symphony and Chorus for twenty years, was principal soloist for the First Presbyterian Church of Salt Lake City, and performed with Pro Musica of Salt Lake City. Ms. Kofford maintained a vocal studio, directed high school musicals, and was a member of the Utah Opera Company for four years. Since moving to Washington in 2005, Ms. Kofford has performed with the Federal Way Symphony, Lyric Opera Northwest, the Bellevue Chamber Choir and Orchestra Seattle and the Seattle Chamber Singers. She is also the director of her church choir.

Basses **PADDY MCDONALD** and **ANDREW DANILCHIK**, tenor **JERRY SAMS**, and Alto **Laurie Medill** all have long tenure as chorus members and soloists with Orchestra Seattle and the Seattle Chamber Singers. Between them, they have more than 100 years of association with the Chamber Singers.



Join George Shangrow and a group of music-loving friends in a cruise experience to the beauties of Alaska late this Summer. The seven-night cruise aboard Holland America's **Westerdam** departs from and returns to Seattle. Departure is Sunday, August 31 and we return the

following Sunday, September 7. We will sail the Inside Passage, call at Sitka, Juneau, Ketchikan, and Victoria, and visit Glacier Bay. Included with this majestic cruise are three sessions on classical music topics with George. These feature lively discussions, musical examples, and lots of amusement. Call Jeanette Ashmun at (206) 241-7166 or (toll free) 866-310-7166 for more information. Priced from \$799.

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