

BEETHOVEN VIOLIN CONCERTO

SUNDAY, NOVEMBER 16, 2003 – 3:00 PM
MEANY HALL – UNIVERSITY OF WASHINGTON

Marjorie Kransberg-Talvi, violin
ORCHESTRA SEATTLE
George Shangrow, conductor

LUDWIG VAN BEETHOVEN (1770-1827)
Violin Concerto in D major, Op. 61

Allegro ma non troppo

Larghetto

Rondo

Marjorie Kransberg-Talvi, violin

– Intermission –

FRANZ JOSEPH HAYDN (1732-1809)
Symphony No. 70 in D major

Vivace con brio

Andante (Specie d'un canone in contrapunto doppio)

Menuet: Allegretto

Finale: Allegro con brio

MAURICE RAVEL (1875-1937)
Boléro

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

CREATION

THURSDAY, SEPTEMBER 25, 2003 – 7:30 PM
MEANY HALL

Catherine Haight, soprano
Howard Fankhauser, tenor
Brian Box, baritone

FRANZ JOSEPH HAYDN
Die Schöpfung (The Creation)

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MEANY HALL

Marjorie Kransberg-Talvi, violin

LUDWIG VAN BEETHOVEN
Violin Concerto in D major, Op. 61

FRANZ JOSEPH HAYDN
Symphony No. 70 in D major

MAURICE RAVEL
Boléro

MESSIAH

FRIDAY, DECEMBER 5, 2003 – 7:30 PM
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Messiah

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Christmas Oratorio, BWV 248

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TOWN HALL

GEORG FRIDERIC HANDEL
Concerto Grosso in D major, Op. 6 No. 5

IGOR STRAVINSKY
Dances concertantes

JOHANN SEBASTIAN BACH
Am Abend aber desselbigen Sabbats, BWV 42

EARTHMAKERS

SUNDAY, FEBRUARY 15, 2004 – 3:00 PM
MEANY HALL

CAROL SAMS
The Earthmakers

BEETHOVEN³

SUNDAY, MARCH 14, 2004 – 3:00 PM
MEANY HALL

Povilas Stravinsky, piano

LUDWIG VAN BEETHOVEN
Consecration of the House Overture, Op. 124

LUDWIG VAN BEETHOVEN
Piano Concerto No. 3 in C minor, Op. 37

LUDWIG VAN BEETHOVEN
Symphony No. 3 in E-flat major (*Eroica*), Op. 55

ST. MATTHEW PASSION

GOOD FRIDAY, APRIL 9, 2004 – 7:30 PM
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SEASON FINALE

SUNDAY, MAY 16, 2004 – 3:00 PM
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Michael Partington, guitar
Brian Chin, trumpet

AARON COPLAND
In the Beginning

JOAQUÍN RODRIGO
Concierto de Aranjuez

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Trumpet Concerto – WORLD PREMIERE

WOLFGANG AMADÉ MOZART
Symphony No. 40 in G minor, K. 550

Please visit www.osscs.org or call
206-682-5208 for tickets.

Violinist Marjorie Kransberg-Talvi is quite familiar to Seattle audiences as Resident Artistic Director and Concertmaster of the Northwest Chamber Orchestra. She began her studies at the age of five at the New England Conservatory of Music, and went on to make her solo debut at the age of nine with the New Hampshire Philharmonic. She studied with Dorothy DeLay at the Juilliard School, Erick Friedman at the Manhattan School, and Jascha Heifetz at the University of Southern California. Ms. Kransberg-Talvi has appeared as a soloist with many orchestras, including the Boston Symphony, the Oklahoma City Symphony, the Los Angeles Chamber Orchestra, the Kennedy Center Orchestra, and of course the Northwest Chamber Orchestra. She has performed as a recitalist and chamber musician in many acclaimed venues, including the Gardner Museum in Boston, Bargemusic in New York, the Getty Museum in Los Angeles, the Tacoma International Music Festival and her beloved Showcase Series in Seattle, of which she is the artistic director. She is also the concertmaster of the Pacific Northwest Ballet. While living in Los Angeles, Ms. Kransberg-Talvi became a member of the Los Angeles Chamber Orchestra, with whom she recorded Bach's Brandenburg Concerto No. 2 with Gerard Schwarz for the Angel label and Vivaldi's *Four Seasons* with Alun Francis for the Ambassador label. Ms. Kransberg-Talvi lives in Seattle with her husband, Ilkka Talvi, concertmaster of the Seattle Symphony, and their two musical daughters, Anna and Sarah. Ms. Kransberg-Talvi and Mr. Talvi have performed often as a duo team, most recently in the 1999 FinnFest at Meany Hall, where they premiered a work for two violins by Finnish composer Erkki Salmenhaara.

Conductor and Music Director GEORGE SHANGROW founded the Seattle Chamber Singers in 1969 and Orchestra Seattle (formerly the Broadway Symphony) in 1979. A musician with a broad range of skills, Mr. Shangrow studied conducting, Baroque performance practice, harpsichord, and composition at the University of Washington. He began his professional conducting career at age 18 and has since concentrated his musical efforts with OSSCS. He has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978 and has conducted world premieres of six operas and numerous other orchestral and choral works. Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. He is currently on the faculty of the Seattle Conservatory of Music, where he teaches Music History, Conducting, and Literature. He concertizes frequently as part of the Cohan-Shangrow Duo with flutist Jeffrey Cohan. Having toured Europe several times as keyboardist and conductor, he is a sought-after accompanist and has appeared in concert on the piano and harpsichord with many noted soloists and ensembles such as El Trio Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony. Seattle music lovers also know him as a regular announcer on Classical KING-FM and host of *Live By George*, a nightly radio program featuring live, in-studio classical music performances.

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LUDWIG VAN BEETHOVEN
Violin Concerto in D major, Op. 61

Beethoven was born in Bonn on December 16, 1770 and died in Vienna on March 26, 1827. He composed this concerto in 1806 and the first performance was given at Vienna's Theater-an-der-Wien on December 23 of that year, with Franz Clement as soloist. In addition to solo violin, the score calls for flute, pairs of oboes, clarinets, bassoons, horns and trumpets, timpani and strings.

Beethoven composed his only violin concerto not only for a specific performer (Franz Clement) but also for a specific occasion (a benefit concert for Clement himself). It was not well received at the premiere (likely due to hasty preparations for the concert that left little time for rehearsal) and was not generally accepted as one of the greatest concertos for the instrument until many years later, when a child prodigy named Joseph Joachim took up the work.

Five repeated notes (all D) from the timpani introduce the work, leading to a gentle woodwind theme. This five-note rhythm, which will dominate the movement, soon reappears in the violins, but now as a D-sharp; it is impossible for listeners today to experience just how remarkable these D-sharps must have sounded in 1806. After the orchestra introduces several themes, the violin enters, elaborating on them as they are repeated and then developed.

The slow movement is cast as a set of theme and variations, with flutes and oboes omitted in favor of muted strings and lower winds, as well as pizzicato strings in a remarkable episode. A brief cadenza leads directly to the ebullient hunting-horn finale. For this performance Ms. Kransberg-Talvi plays the cadenzas composed by Fritz Kreisler.

FRANZ JOSEPH HAYDN
Symphony No. 70 in D major

Haydn was born in Rohrau, Lower Austria, on March 31, 1732 and died in Vienna on May 31, 1809. This symphony was written in late 1779 and premiered on December 18 of that year at Eszterháza. The score calls for an orchestra consisting of flute, 2 oboes, bassoon, 2 horns, 2 trumpets, timpani and strings.

In November of 1779 a fire at Eszterháza, the lavish estate of Haydn's employer, Prince Nikolaus, destroyed the palace's opera house, and along with it Haydn's harpsichord and a number of important manuscripts. Despite this tragedy, just a month after the fire a cornerstone was laid for a new and grander opera house. It was for this ceremony that Haydn composed and first performed his Symphony No. 70.

Haydn had diminished his symphonic output during the preceding decade, concentrating instead on other genres. Most of the symphonies he did compose were in full or in part reworkings of incidental music; the D major symphony heard this afternoon is the notable exception: while it overflows with wit and good cheer throughout, it exhibits a contrapuntal mastery and a seriousness of artistic purpose unmatched by its contemporaries in Haydn's catalog.

The symphony begins explosively with a descending

D major triad, in a fast $3/4$ time signature. Nearly all of the movement is derived from these opening bars and from an insistent rhythm of four repeated notes—this rhythm concludes the first half of the movement (on a unison A) and are answered in startling fashion by four C-natural unisons to open the second half.

Haydn dubbed the slow movement *specie d'un canone in contrapunto doppio*, or a two-part canon in which the two parts of the canon are invertible. The movement alternates between minor and major, variations of the themes passing around the orchestra. The movement concludes in D minor, although there is no third in the final chord, allowing the delightful minuet to return the work to D major. After a graceful trio, there is the customary repeat of the minuet, but Haydn tacks on a coda of grander scope to finish off the movement powerful fashion.

The finale returns to D minor (not unprecedented, but still quite unusual at the time), beginning with five repeated unison notes, all D (just like the Beethoven violin concerto on the first half of this program). Haydn's rhythm, an extension of the four repeated notes from the first movement, is at first answered by gentle rising and falling string phrases. Before long, however, Haydn is once again flexing his compositional muscles, as the first four notes of this rhythm launch a fugue—and not just any fugue but a triple fugue *in contrapunto doppio*, or three simultaneous two-part fugues.

MAURICE RAVEL
Boléro

Joseph-Maurice Ravel was born in Cibourne, Basses Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. He composed Boléro between July and October of 1928; the first performance was given by Ida Rubinstein's troupe at the Paris Opéra on November 22 of that year with an orchestra under the direction of Walther Straram. The score calls for a large orchestra consisting of 2 flutes, piccolo, 2 oboes, oboe d'amore, English horn, 2 clarinets, E-flat clarinet, bass clarinet, soprano and tenor saxophones, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, D trumpet, 3 trombones, tuba, timpani, 2 snare drums, cymbals, tam-tam, harp, celesta and strings.

Ravel had a love-hate relationship with what quickly became his most popular work, once remarking, "I have written only one masterpiece. That is *Boléro*. Unfortunately, it contains no music." Composed as a ballet at the behest of Ida Rubinstein, the work begins quietly with a two-bar snare drum rhythm that will be repeated unchanged until the end, gradually growing louder as more instruments join in with the theme and the rhythmic accompaniment. There are actually two related themes, the first stated by the flute and repeated the by the clarinet, the second introduced by the bassoon and repeated by the E-flat clarinet. These themes are then passed to other solo instruments and groups as the orchestration builds, always in C major until a cathartic key change to E major near the end.

—Jeff Eldridge

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