

# WINTER BAROQUE

SUNDAY, JANUARY 18, 2004 – 3:00 PM  
TOWN HALL

ORCHESTRA SEATTLE  
George Shangrow, conductor

HENRY PURCELL (1659-1695)  
*Fantasia: Three Parts Upon a Ground, Z. 731*

Fritz Klein, Stephen Provine, Susan Carptenter, violins — Robert Kechley, harpsichord — Julie Reed, cello

GEORG FRIDERIC HANDEL (1685-1759)  
Concerto Grosso in D major, Op. 6 No. 5

[Largo]–Allegro — Presto — Largo — Allegro — Menuett

JOHANN SEBASTIAN BACH (1685-1750)  
*Am Abend aber desselbigen Sabbats, BWV 42*

Sinfonia

Recitative: *Am Abend aber desselbigen Sabbats*

Aria: *Wo zwei und drei versamlet sind*

Duet: *Verzage nicht, o Häuflein klein*

Recitative: *Man kann hiervon ein schön Exempel sehen*

Aria: *Jesus ist ein Schild der Seinen*

Chorale: *Verleih uns Frieden gnädiglich*

Catherine Haight, soprano — Kathryn Weld, mezzo-soprano  
Howard Fankhauser, tenor — Michael Drumheller, baritone

– Intermission –

GEORG FRIDERIC HANDEL (1685-1759)  
Concerto Grosso in B-flat major, Op. 3 No. 2

Vivace–Grave — Largo — Allegro — [Menuett] — [Gavotte]

IGOR STRAVINSKY (1882-1971)  
*Danses concertantes*

*Marche–Introduction*

*Pas d'action: Con moto*

*Theme varie: Lento*

*Variation I: Allegretto*

*Variation II: Scherzando*

*Variation III: Andantino*

*Variation IV: Tempo giusto*

*Pas de deux*

*Marche–Conclusion*

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

## HENRY PURCELL

*Fantasia: Three Parts Upon a Ground, Z. 731*

*Henry Purcell was born in London around 1659 and died there on November 21, 1695. This Fantasia was written around 1680 and scored for three violins (or recorders) and continuo.*

Purcell is famous for his chaconnes even if that isn't what he called them. A chaconne is a piece in slow triple meter with a ground bass—that is, a bass line that consists of the same short phrase repeated over and over again. Some of Purcell's chaconnes, such as this *Fantasia*, were intended to be performed as individual works, while others were parts of larger pieces. Purcell's most famous chaconne is "Dido's Lament" from *Dido and Aeneas*, which has an unusually chromatic bass line.

This *Fantasia*, by contrast, has a very simple "ground": just six notes, all the same length. In fact, if you take the familiar eight-note ground bass from Pachelbel's Canon, and remove the sixth and seventh notes, you have the *Fantasia's* ground bass, which gets repeated 28 times. Not all of the repetitions are in the bass line; Purcell is kind enough to briefly allow the cellist to play something more interesting while the ground is assigned to the violins.

Part of what makes this *Fantasia* such wonderful music is the incredibly intricate counterpoint among the violins. The logic of the melodic lines sometimes results in very surprising harmonic clashes. If you are not familiar with much of Purcell's music, these clashes may sound like wrong notes, but they add spice to a remarkable musical feast.

—Fritz Klein

## GEORG FRIDERIC HANDEL

*Concerto Grosso in D major, Op. 6 No. 5*

*Georg Frideric Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. The 12 concerti of his Op. 6 were composed in just over a month, in a single burst of energy during the fall of 1739; Handel began work on this D major concerto on October 8 and finished it two days later. The work is scored for a concertino consisting of two violins and cello, along with string orchestra and continuo.*

At the end of his life, the Italian composer Arcangelo Corelli prepared his classic set of 12 concerti grossi for publication; they were published in 1714, shortly after Corelli's death, as his Op. 6. Each of these dozen works was scored for strings, with solo parts for two violins and a cello. In 1739, Handel implicitly paid tribute to Corelli, with his own great set of 12 concerti, also Op. 6. While Corelli's concerti were refined through years of performances, Handel's set was produced in about five weeks: either Handel's Muse was particularly strong, or his creditors especially anxious to be paid!

Handel was able to work so fast in part because several of the concerto movements were recycled from works for other forces (and in some cases from music by other composers). The set of concerti was sold by subscription for a fee of two guineas; Handel attracted over 100 interested musicians and members of the aristocracy.

Following Corelli's example, Handel employed a concertino group of two violins and a cello in the bulk of his own Op. 6 set, the one exception being the seventh concerto (performed by Orchestra Seattle last season).

For the outer movements of his D major concerto, Handel recycled the three-part overture from his recently completed *Ode for St. Cecilia's Day*—although it in turn had borrowed material from a set of keyboard pieces, *Componimenti musicali*, by the (now relatively obscure) Austrian composer Gottlieb Muffat (1690-1770). Today this would likely bring about litigation, but in Handel's time (long before any copyright or intellectual property law was on the books) it was fairly standard practice. This is not the only instance in which Handel borrowed from Muffat; another is the overture to the oratorio *Theodora*.

The first two sections of the *Ode for St. Cecilia's Day* overture begin the concerto grosso in the style of a French overture: a slow, regal opening dominated by dotted-rhythm figures, answered by a fast fugal section. Handel made few substantive changes when adapting these two movements, although the solo phrases given to oboes in the *Ode* are here transferred to the string concertino.

Ordinarily a slow movement would come next for contrast, but in this instance Handel instead follows the fugue with an even faster *Presto* in 3/8 time, featuring racing sixteenth notes answered by humorous staccato outbursts. For the ensuing *Largo* in 3/2 time, the key shifts to B minor and the solemn phrases are passed between the solo concertino and the full orchestra. The key returns to D major for another spirited *Allegro*, the theme of which was borrowed from a Scarlatti keyboard sonata. The concerto concludes with a graceful minuet, drawn verbatim from the closing pages of the *Ode for St. Cecilia's Day* overture.

## JOHANN SEBASTIAN BACH

*Am Abend aber desselbigen Sabbats, BWV 42*

*Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. This cantata was composed in 1725 and first performed on April 8 of that year in Leipzig, under the direction of the composer. In addition to four vocal soloists, the work is scored for two oboes, bassoon, string orchestra and continuo.*

In 1723 Bach was offered a job as Cantor and Director of Music at St. Thomas' Church and Choir School in Leipzig, a position he would hold until his death in 1750. As part of his duties, Bach was to provide music for each Sunday's church service, as well various feast days. Bach thus set about composing a five-year cycle of cantatas, amounting to 60 cantatas a year, for a total of 300 works of an average duration of 25 minutes. While some of his contemporaries composed an equal or greater number of cantatas, what makes Bach's feat so remarkable is that he accomplished it in five years, producing on average more than one cantata a week during that period (on top of all of his other duties as a performer, teacher and choir director)—not to mention that the works are of such uniformly high quality.

The *sinfonia* of BWV 42 is likely the opening movement of a lost concerto grosso for two oboes, bassoon and string

orchestra with continuo. Cast in D major, the sinfonia follows an ABA form; the B section ushers in a lovely cantabile melody before developing the material of the opening.

The G major alto aria, which follows a brief recitative, may be derived from the same concerto as the sinfonia. Also in ABA form, the A section seems to make time stand still as the soloist sings the well-known phrase, "whenever two or three are gathered in my name," which may explain why Bach chose a concerto for three instruments (two oboes, plus a bassoon) as the basis for this particular cantata.

Next comes a unique chorale setting, for soprano and tenor over a highly chromatic continuo figure; the work concludes with a more conventional recitative, aria and chorale.

#### GEORG FRIDERIC HANDEL

##### Concerto Grosso in B-flat major, Op. 3 No. 2

*The six concerti of Handel's Op. 3 were assembled from earlier works and published in 1734. This concerto is scored for 2 oboes, bassoon, strings and continuo.*

Like some of the composer's Op. 6 concerti, those found in Handel's Op. 3 were assembled from earlier works, but in this instance it was the London publisher John Walsh who compiled and published them—without Handel's permission. In the case of Op. 3 No. 2, the first and third movements come from Handel's *Brookes Passion*, while the second movement is likely the slow movement of an oboe concerto. A stately minuet and a stylized gavotte round out the work.

#### VIOLIN

Licia Carlson  
Susan Carpenter  
Lauren Daugherty  
Stacey Dye  
Stephen Hegg  
Jason Hershey  
Fritz Klein\*  
Pam Kummert  
Stephen Provine\*  
Nicola Shangrow  
Janet Showalter  
Kenna Smith-Shangrow

#### VIOLA

Deborah Daoust  
Audrey Don  
Katherine McWilliams\*  
Karoline Vass  
Sam Williams

#### CELLO

Pat Lyon  
Julie Reed\*  
Matthew Wyant\*

#### BASS

Jo Hansen  
Chris Simison\*

\* *principal*

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## BEETHOVEN<sup>3</sup>

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

Povilas Stravinsky, piano

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Piano Concerto No. 3 in C minor, Op. 37  
Symphony No. 3 in E-flat major (Eroica), Op. 55

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## IGOR STRAVINSKY

### *Danses concertantes*

*Stravinsky was born June 17, 1882, in Oranienbaum (near St. Petersburg), and died April 6, 1971, in New York City. He composed this work for chamber orchestra in Hollywood during 1941 and early 1942. The premiere was given in Los Angeles by the Werner Janssens Orchestra on February 8, 1942 under the direction of the composer. The score calls for an orchestra consisting of flute, oboe, clarinet, bassoon, 2 horns, trumpet, trombone, timpani, 6 violins, 4 violas, 3 cellos and 2 basses.*

Although his *Danses concertantes* was commissioned for a concert performance and follows no specific plot, Stravinsky cast the work as an abstract ballet; two years after the premiere, it was in fact choreographed by George Balanchine, who mounted a production with the Ballet Russes de Monte Carlo in New York in 1944.

*Danses concertantes* finds Stravinsky in a particularly playful mood and shares a harmonic language with the composer's great Symphony in C, while the concertante writing for 24 solo instruments recalls his *Dumbarton Oaks* Concerto. The work begins and ends with a march (a device Stravinsky often used as a means of ushering dancers on and off stage); in between a set of theme and variations is bracketed by two dance sequences, a *Pas d'action* and a *Pas de deux*.

—Jeff Eldridge

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Shari Müller-Ho

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Jeff Eldridge

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#### TRUMPET

David Cole

#### TROMBONE

Moc Escobedo

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## ST. MATTHEW PASSION

GOOD FRIDAY, APRIL 9, 2004 – 7:30 PM – BENAROYA HALL

BACH *St. Matthew Passion*, BWV 244

## SEASON FINALE

SUNDAY, MAY 16, 2004 – 3:00 PM – TOWN HALL

Michael Partington, guitar – Brian Chin, trumpet

COPLAND *In the Beginning*

RODRIGO *Concierto de Aranjuez*

ROBERT KECHLEY Trumpet Concerto – WORLD PREMIERE

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

Soprano **CATHERINE HAIGHT** is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past fifteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's *Carmina Burana* for over ten years and these performances have taken her to the Kennedy Center, and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, she has made three recordings, including *Messiah* with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

Mezzo-soprano **KATHRYN WELD** has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St. John's in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra, with whom she was heard in a live NPR broadcast of *Messiah*. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach's Mass in B minor. She has also made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting de Falla's *Three-Cornered Hat*, and the other under Kurt Masur's baton in *Peer Gynt*. In Munich, she appeared as a soloist with the Bayerischen Rundfunkchor (Bavarian Radio Choir), the Consortium Musicum of Munich, and the Munich Baroque Orchestra, among others. In the Northwest, she has also appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and many others, including numerous performances with OSSCS.

Tenor **HOWARD FANKHAUSER** is a frequent soloist with ensembles throughout the Northwest, including OSSCS, Northwest Sinfonietta, Northwest Chamber Orchestra, Seattle Youth Symphony, Early Music Guild, Lake Chelan Bach Feste, Tacoma Symphony, Bremerton Symphony, Everett Symphony, Opus 7, Choral Arts Northwest, Tacoma City Ballet, Everett Chorale and Cascadian Chorale. He has been heard in numerous performances with OSSCS,

including Handel's *Hercules*, *Theodora*, *Israel in Egypt* and *Messiah*, Mozart's *Requiem*, Haydn's *Creation* and Bach's Mass in B minor. Other recent performances have included Haydn's *Lord Nelson Mass* with the Portland Symphonic Choir, and Britten's *Abraham and Isaac* and *St. Nicolas* with Opus 7; he will be heard with OSSCS on February 15 in Carol Sams' *The Earthmakers*, and with other ensembles in Mendelssohn's *Elijah* and Mozart's *Coronation Mass*. His solo CD, *The Cathedral Tenor*, has been reviewed by the *Seattle Times*, who noted that "Fankhauser's beautiful, unforced sound and his superb sense of musical style make his singing a consistent pleasure." Mr. Fankhauser is Cathedral Soloist at St. James Cathedral.

Baritone **MICHAEL DRUMHELLER** is originally from Richland, Washington. He has performed with the Boston Lyric Opera, Cleveland Orchestra, Pittsburgh Symphony, Philadelphia Philharmonic, Vocal Arts Northwest and many other groups, and is a frequent soloist in the Seattle area. His diverse musical background includes playing timpani in orchestras and singing and drumming in rock bands. Mr. Drumheller holds a Master's Degree in Voice from Boston University School for the Arts, as well as Bachelor and Master of Science degrees from MIT.

Conductor and Music Director **GEORGE SHANGROW** founded the Seattle Chamber Singers in 1969 and Orchestra Seattle 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 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 has conducted world premieres of six operas and numerous other orchestral and choral works. Mr. Shangrow is a frequent lecturer throughout the Northwest and 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.

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**Sinfonia**

**Recitative**

Am Abend aber desselbigen Sabbats, da die Jünger  
versammelt, und die Türen verschlossen waren Aus Furcht für  
den Jüden, kam Jesus und trat mitten ein.

The evening, though, of the very same Sabbath, the disciples  
assembled, and the doors had been fastened tightly for fear of  
the Jews when Jesus came and walked among them.

**Aria**

Wo zwei und drei versammelt sind  
In Jesu teurem Namen,  
Da stellt sich Jesus mitten ein  
Und spricht darzu das Amen.  
Denn was aus Lieb und Not geschicht,  
Das bricht des Höchsten Ordnung nicht.

Where two and three assembled are  
For Jesus' precious name's sake,  
There cometh Jesus in their midst  
And speaks o'er them his Amen.  
For that which love and need have caused  
Doth not the Highest's order break.

**Duet (Chorale)**

Verzage nicht, o Häuflein klein,  
Obschon die Feinde willens sein,  
Dich gänzlich zu verstören,  
Und suchen deinen Untergang,  
Davon dir wird recht angst und bang:  
Es wird nicht lange währen.

Do not despair, O little flock,  
E'en though the foe may well intend  
Thee fully to destroy  
And seek a way to bring thee down,  
Wherefore thou shalt know fear and dread:  
It shall not long be lasting.

**Recitative**

Man kann hiervon ein schön Exempel sehen  
An dem, was zu Jerusalem geschehen;  
Denn da die Jünger sich versammelt hatten  
Im finstern Schatten,  
Aus Furcht für denen Jüden,  
So trat mein Heiland mitten ein,  
Zum Zeugnis, dass er seiner Kirche Schutz will sein.  
Drum lasst die Feinde wüten!

One can from this a fine example summon,  
From that which in Jerusalem did happen;  
When the disciples had assembled that day  
In gloomy shadows  
Because they feared the Jews then,  
There came my Savior in their midst  
To witness that he for his church its shield would be.  
Thus, leave the foe his fury!

**Aria**

Jesus ist ein Schild der Seinen,  
Wenn sie die Verfolgung tritt.  
Ihnen muss die Sonne scheinen  
Mit der güldnen Überschrift:  
Jesus ist ein Schild der Seinen,  
Wenn sie die Verfolgung trifft.

Jesus shall now shield his people  
When them persecution strikes.  
For their sake the sun must shine forth  
With the golden superscript:  
Jesus shall now shield his people,  
When them persecution strikes.

**Chorale**

Verleih uns Frieden gnädiglich,  
Herr Gott, zu unsern Zeiten;  
Es ist doch ja kein andrer nicht,  
Der für uns könnte streiten,  
Denn du, unsr Gott, alleine.

Now grant us concord graciously,  
Lord God, in our own season;  
For there indeed no other is  
Who for us could do battle  
Than thou, our God, thou only.

Gib unsern Fürsten und all'r Obrigkeit  
Fried und gut Regiment,  
Dass wir unter ihnen  
Ein geruhig und stilles Leben führen mögen  
In aller Gottseligkeit und Ehrbarkeit.

Give to our princes and all magistrates  
Peace and good governance,  
So that we beneath them  
A most peaceful and quiet life may lead forever  
In godliest devotion and honesty.

Amen.

Amen.

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