

# Devil May Care

Sunday, May 22, 2016 • 3:00 PM

First Free Methodist Church

**Orchestra Seattle**  
**Seattle Chamber Singers**  
**Clinton Smith**, conductor



EDWARD ELGAR (1857–1934)  
Serenade for Strings in E minor, Op. 20

*Allegro piacevole*  
*Larghetto*  
*Allegretto*

WOLFGANG AMADÈ MOZART (1756–1791)  
Piano Concerto No. 23 in A major, K. 488

*Allegro*  
*Adagio*  
*Allegro assai*

**Clinton Smith**, piano

— **intermission** —

KAI-YOUNG CHAN (\*1989)  
*Seeking, Searching* — WORLD PREMIERE

EDWARD ELGAR  
*From the Bavarian Highlands*, Op. 27

The Dance (Sonnenbichl): *Allegretto giocoso*  
False Love (Wamberg): *Allegretto ma moderato*  
Lullaby (In Hammersbach): *Moderato*  
Aspiration (Bei Sankt Anton): *Adagio*  
On the Alm (True Love [Hoch Alp]): *Allegro piacevole*  
The Marksmen (Bei Murnau): *Allegro vivace*

*Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.*

*Special thanks to First Free Methodist Church for all of their assistance in making OSSCS's 46th season possible, and for providing refreshments during intermission. Donations left at the refreshments tables help support FPMC and its programs.*

## About the Featured Composer

**Kai-Young Chan**, winner of the 2015–2016 OSSCS Composer Competition, seeks to assimilate various Asian cultural traditions into his output from concert works to film scores. His music has been performed across the continents by the Pittsburgh Symphony, Curtis Symphony, PRISM Quartet, Dolce Suono Ensemble, North/South Consonance, ensemble chromoson (Austria), International Ensemble Modern Academy (Germany), Brno Philharmonic Orchestra, Orquesta de Cámara de Bellas Artes and Hong Kong New Ensemble, among other prominent performers. His works appear on Ablaze Records and PARMA Recordings, with scores published by Editions Peters (London) and Central Conservatory of Music Press (Beijing).

Mr. Chan's music has been featured in New Music Gathering at the Peabody Conservatory, two editions of ISCM World Music Days, International Rostrum of Composers, International Forum of New Music Manuel Enríquez, Risuonanze Festival, Internationalen Ferienkurse Darmstadt, Chinese Composers' Festival and Musicarama.

A Benjamin Franklin Doctoral Fellow at the University of Pennsylvania, he studied composition with Jay Reise, James Primosch and Anna Weesner. He earned his Master of Music in composition at the Chinese University of Hong Kong, where he received his Bachelor of Arts with first-class honors. As an erhu performer, he has given lecture-demonstrations and recorded works by living composers.

## Program Notes

### Edward Elgar

#### Serenade for Strings in E minor, Op. 20

*Edward William Elgar was born June 2, 1857, in Broadheath, Worcestershire, England, and died in Worcester on February 23, 1934. The composer led a private performance of this serenade with the Worcester Ladies' Orchestral Class in 1892, but the work is most likely a revision of Elgar's earlier Three Pieces for String Orchestra ("Spring Song," "Elegy" and "Finale"), which date from 1888. The first public performance of the Serenade for Strings took place in Antwerp, Belgium on July 23, 1896.*

*George Shangrow wrote the following notes for a November 1999 Orchestra Seattle performance of this work.*

Formal composition came late to Elgar. Although as a boy he was exposed to music at every turn — his father was an amateur violinist and pianist as well as a church organist — Edward received little formal training. His boyhood fascination with music, the sounds of nature and the musical immersion from living over the Elgar Bros. Music Shop inspired him to constantly sketch out musical ideas which later became the foundations for most, if not all, of his mature works.

His first "public" compositions came forth during his early thirties — the Serenade was composed when he was 35 and was a present to his wife, Alice, as a gift on their third wedding anniversary. The string writing in the Serenade is rich in texture in the grand English style. The inner

parts (second violin and viola) are often divided into two or more parts, allowing for a luscious harmonic language. The outer movements, with their compound-meter insistence, are really a frame for the gorgeous *Larghetto*, which — to my ears — stands as one of the most beautiful slow movements in the literature. Surely this was the true anniversary gift! Just toward the end of the finale, Elgar brings back the main tune from the first movement, taking this jewel of a work to a tender E-major final chord.

— George Shangrow

### Wolfgang Amadè Mozart

#### Piano Concerto No. 23 in A major, K. 488

*Joannes Chrisostomus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. He started calling himself "Wolfgango Amadeo" around 1770 and "Wolfgang Amadè" in 1777. Mozart completed this concerto on March 2, 1786, in Vienna, where he likely gave the premiere soon after. In addition to solo piano, the score calls for one flute, pairs of clarinets, bassoons and horns, plus the usual complement of strings.*

The Köchel catalog of Mozart's works assigns numbers to 27 piano concertos, although the first four (plus three unnumbered ones, K. 107) are arrangements of music by other composers. Mozart composed his first real concerto at 17 and another five (including one for three pianos and another for two pianos) by age 21.

In 1781, Mozart moved from Salzburg to Vienna, where he quickly became recognized as the finest keyboard artist in the city. Around the latter part of 1782 he composed a group of three concertos (K. 413–415) that he characterized as "a happy medium between too hard and too easy . . . connoisseurs alone can derive satisfaction, but they are written so that the non-connoisseurs cannot fail to be pleased even if they don't know why."

This description readily applies to many of the next 12 concertos, which he created during a remarkably productive and relatively happy period — coinciding with the height of his popularity in Vienna — between early 1784 and December 1786. (He would compose only two more keyboard concertos before his untimely death at age 35.) Of this miraculous dozen, three arrived while Mozart was occupied with the opera *The Marriage of Figaro*. He listed an E $\flat$ -major concerto (K. 482) in his catalog on December 16, 1785, dashed off a one-act opera (*The Impresario*, K. 486) in early 1786, completed an A-major piano concerto (K. 488) by March 2, and entered a C-minor concerto (K. 491) into his catalog a mere three weeks later.

Each of these three concertos replaces oboes in the orchestra with clarinets, but K. 488 dispenses with the trumpets and drums used in the other two works, affording it a chamber-music quality that easily lends itself to a performance conducted from the keyboard (as Clinton Smith does this afternoon, playing Mozart's original cadenzas in the outer movements).

The most remarkable facet of the opening movement's exposition is how closely Mozart (never one to shy away

from breaking rules) adheres to the principles of sonata-allegro form. The orchestra states five themes, after which the solo piano restates and elaborates on them. But at this point, notes Donald Francis Tovey, “things begin to happen which cannot be found in any other concerto.” Instead of working out the themes of the exposition, Mozart introduces an entirely new theme where the development should begin, working with this new material until the recapitulation, where “the old themes return with complete freshness.”

Mozart marks the central movement — a  $\frac{6}{8}$  *siciliano* — *Adagio* (rather than *Andante* or *Larghetto* like most of his other piano concerto slow movements) and it is the only one of his compositions cast in the key of F $\sharp$  minor. It is here that Tovey most clearly detects the influence of Mozart’s operatic writing: “One of the most superb vocal gestures of the 18th-century singer was the display of an unerring aim in skips from one extreme of the voice to the other,” and while such melodic jumps pose “not the slightest difficulty” on the piano, “the whole point of the phrase is that the skip is conceived as an enormous change of vocal register.”

In the rondo finale, Mozart unleashes at least 10 distinct themes, his spirited writing providing opportunities for brilliant passagework from the woodwinds of the orchestra as well as the keyboard soloist.

— Jeff Eldridge

### Kai-Young Chan

#### *Seeking, Searching*

Chan was born in Hong Kong in 1989. This work, the winning entry in the 2015–2016 OSSCS Composer Competition, receives its world premiere this afternoon. The score calls for pairs of woodwinds (including a piccolo), 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (triangle, crotales, glockenspiel, vibraphone, tubular bells, bass drum) and strings.

*Seeking, Searching* was inspired by the lyric poem *Sheng Sheng Man* by Song Dynasty Chinese poet Li Ching-Chao (1084–1155). The melodic materials are crafted in way so that the lyrics could be sung in Cantonese, a Chinese language with much resemblance to the language in use during the time the poem was written. The music unfolds rhapsodically and follows the form of the poem, with two main sections. The opening motive is reiterated in changing harmonic and textural contexts as a binding force. The emotional charge is gradually built up and released according to the text, and paintings of bird songs, rain and flying remnant petals can be heard through the music, finally arriving at the most emotionally intense section filled with chromaticism brought about by heterophonic counterpoint, typical in folk Chinese music, expressing the aching melancholy of the vain of searching for a lost loved one.

— Kai-Young Chan

### Edward Elgar

#### *From the Bavarian Highlands, Op. 27*

In addition to SATB chorus, this work requires pairs of woodwinds (including a piccolo), 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion and strings.

In the autumn of 1894, Edward and Alice Elgar spent some delightful weeks in the Bavarian highlands, mostly at Garmisch, admiring the scenery during their walks, sampling the fare and enjoying the traditional folksongs and dances at the local *Bierstuben* (pubs). As a “souvenir” of this happy holiday, Edward set to music six poems Alice had written in the spirit and style of Bavarian folksongs. These charming pieces captured, as a notebook of verbal sketches or a set of poetic “postcards,” scenes and activities the Elgars had loved. Each poem serves as a memento of a place near the neighboring villages of Garmisch and Partenkirchen, thus their subtitles relate to these favorite spots, not necessarily to the themes of the poems.

Elgar completed the generally romantic, thematically interrelated songs in April 1895 with piano accompaniment, orchestrating them early the next year. Novello rejected them for publication as unsaleable in any form, so the persistent Elgar had them published by Joseph Williams & Co., dedicating the work to Mr. and Mrs. Henry Slingsby Bethell, proprietors of the guesthouse in which the Elgars had stayed during their holiday.

Sir George Grove described the music of Elgar’s songs as “so pert and spirited and tuneful,” and this is certainly true of “The Dance,” in which echoes of the Bavarian *Schuhplattler* can be detected. Written in a swaying triple meter, its subtitle points to Sonnenbichl, a village north of Garmisch where Elgar enjoyed the beer. The women issue an invitation to down some “bright brown ale” and join the dancing; the men joyfully accept!

“False Love” is a triple-metered memento of Wamberg, a small town west of Garmisch, that paints a painful betrayal in gently plaintive colors. In the lovely “Lullaby,” begun by the altos after a long instrumental introduction, a mother dreams wistfully of dancing but continues to watch over her son. A reminiscence of Hammersbach, located south of Garmisch, it features a comfortingly rocking triple meter. The hymn-like “Aspiration,” in  $\frac{4}{4}$  time, provides a glimpse of the snow-swathed pilgrims’ chapel of St. Anton, not far from Partenkirchen. A downward-drifting line for the sopranos and altos opens this song, with the men soon joining in, falling snowflakes sifting earthward through the accompaniment.

“On the Alm,” a song in a lilting triple meter that features the men of the chorus, bears the subtitle “True Love (Hoch Alp).” An alm is a mountain meadow in which cattle grazed during the summer; a young girl who tended the cattle occupied a hut nearby. Wordless women’s voices echo among the hills in response to a lover eagerly ascending the mountain to meet his “maiden dear;” his alpine greeting calls can be heard in the orchestra. A helter-skelter, scampering accompaniment urges on the exuberant competitors in “The Marksmen,” subtitled “Bei Murnau,” the longest and most complex of the songs. Written in a quick triple meter, this “finale” features a grand, expansive, English-anthem-like passage at its center that reappears near the ebullient ending of the “song exultant.”

— Lorelette Knowles

## From the Bavarian Highlands

Come and hasten to the dancing,  
Merry eyes will soon be glancing,  
Ha! My heart upbounds! Come, Come!  
Come and dance a merry measure,  
Quaff the bright brown ale my treasure,  
Hark! What joyous sounds! Hark!  
Sweet heart come, On let us haste.  
On on no time let us waste,  
With my heart I love thee!  
Dance dance for rest we disdain.  
Turn twirl and spin round again,  
With my arm I hold thee! Come on!  
Merry eyes will soon be glancing,  
Hark! What joyous sounds. Hark!  
Down the path the lights are gleaming,  
Friendly faces gladly beaming  
Welcome, welcome us with song.  
Dancing makes the world  
And life grow brighter  
As we dance along. Come! Dance! Come!

Now we hear the Spring's sweet voice  
Singing gladly through the world;  
Bidding all the earth rejoice.

All is merry in the field,  
Flowers grow amidst the grass,  
Blossoms blue, red, white they yield.

As I seek my maiden true,  
Sings the little lark on high  
Fain to send her praises due.

As I climb and reach her door,  
Ah! I see a rival there,  
So farewell! For evermore.

Ever true was I to thee.  
Never grieved or vexed thee, love,  
False, oh! False, art thou to me.

Now amid the forest green,  
Far from cruel eyes that mock  
Will I dwell unloved, unseen.

Sleep, my son, oh slumber softly.  
While thy mother watches o'er thee,  
Nothing can affright or harm thee.  
Sleep, oh! Sleep, my son.

Far away, zithers play,  
Dancing gay, calls to-day  
Vainly play, zithers gay.  
Here I stay all the day.  
Happily guarding thee,  
Peacefully watching thee.

Over the heights the snow lies deep,  
Sunk is the land in peaceful sleep;  
Here by the house of God we pray,  
Lead, Lord, our souls to-day.

Shielding, like the silent snow,  
Fall his mercies here below.  
Calmly then, like the snow-bound land;  
Rest we in His protecting hand;  
Bowing, we wait His mighty will:  
Lead, Lord, and guide us still.

A mellow bell peals near,  
It has so sweet a sound;  
I know a maiden dear  
With voice as full and round

A sunlit alm shines clear,  
With clover blossoms sweet;  
There dwells my maiden dear  
And there my love I meet.

There flying with no fear  
The swallows pass all day,  
And fast, my maiden dear,  
Sees chamois haste away.

I cannot linger here,  
I cannot wait below;  
To seek my maiden dear.  
I, to the alm must go.

The mountain's call I hear,  
And up the height I bound;  
I know my maiden dear  
Will mark my Juchhé sound.

Rejoicing come I here  
My flaxen-haired sweet-heart;  
I love thee maiden dear,  
Nay! Bid me not depart!

Come from the mountain side,  
Come from the valleys wide,  
See, how we muster strong,  
Tramping along!

Rifle on shoulder sling,  
Powder and bullets bring,  
Manly in mind and heart,  
Play we our part.

Sure be each eye to-day,  
Steady each hand must stay  
If in the trial we  
Victors would be!

Sharp is the crack! 'tis done!  
Lost in the chance, or won;  
Right in the gold is it?  
Huzza! The hit!

The sun will sink and light the west  
And touch the peaks with crimson glow;  
Then shadows fill the vale with rest  
While stars look peace on all below.

In triumph then we take our way,  
And with our prizes homeward wend;  
Through meadows sweet with new-mown hay,  
A song exultant will we send.

— Caroline Alice Elgar

## Seeking, Searching

Seeking, searching,  
Shivering silence.  
Sorrow, suffering, stirring.  
Shifting seasons of life  
Seize sleepless souls.

Three sips or two of wine  
Cannot fight  
The breezy night.

Geese passing,  
Heart aching;  
They were all there before.

Yellow petals clutter.  
Gaunt and grim:  
Who would go pick them still?

Weeping window:  
Who could withstand the dark?

Tall trees shielding the rain.  
As night falls:  
Pattering, clattering.

What a scene.  
No words can gauge all the grief.

— Li Ching-Chao

*Translation: Kai-Young Chan*

**Soprano**

Barb Anderson  
Ann Bridges  
Sue Cobb  
Crissa Cugini  
Joan Dirska  
Cinda Freece  
Kiki Hood  
Jill Kraakmo  
Peggy Kurtz §  
Kathleen Sankey  
Nancy Shasteen

**Alto**

Sharon Agnew  
Julia Akoury-Thiel  
Cheryl Blackburn  
Jane Blackwell  
Deanna Fryhle  
Rose Fujinaka  
Pamela Ivezić  
Lorelette Knowles  
Lila Woodruff May  
Jennifer Mayer  
Laurie Medill §  
Annie Thompson  
Brittany Walker

**Tenor**

Ron Carson  
Alex Chun  
Ralph Cobb  
Jon Lange §  
Tom Nesbitt  
Jerry Sams

**Bass**

Timothy Braun  
Andrew Danilchik  
Douglas Durasoff  
Brian Ernst  
Daniel Hericks  
Stephen Keeler  
Dennis Moore  
Steven Tachell  
Skip Viau  
Richard Wyckoff §

**Violin**

Susan Beals  
Lauren Daugherty  
Dean Drescher  
Stephen Hegg  
Susan Herring  
Jason Hershey  
Manchung Ho  
Emmy Hoech  
Maria Hunt  
Fritz Klein\*\*  
Mark Lutz  
Susan Ovens  
Davis Reed  
Elizabeth Robertson  
Janet Showalter  
Kenna Smith-Shangrow\*

**Viola**

Deborah Daoust  
Jon Epstein  
Grant Hanner  
Lauren Lamont  
Chyna Mapel  
Katherine McWilliams\*  
Emily O'Leary

**Cello**

Dahae Cheong  
Peter Ellis  
Max Lieblich  
Katie Sauter Messick  
Annie Roberts  
Valerie Ross  
Carrie Sloane  
Matthew Wyant\*

**Bass**

Samuel Booth  
Ericka Kendall  
Kevin McCarthy  
Steven Messick\*  
Chris Simison

**Flute**

Virginia Knight  
Shari Muller-Ho\*

**Oboe**

David Barnes  
Rebecca Rice\*

**Clarinet**

Steven Noffsinger\*  
Chris Peterson

**Bassoon**

Jeff Eldridge\*  
Coltan Foster

**Horn**

Jennifer Barrett  
Barney Blough  
Laurie Heidt\*  
Matthew Kruse

**Trumpet**

Oscar Thorp  
Janet Young\*

**Trombone**

Cuauhtemoc Escobedo\*  
Chad Kirby  
Jim Hattori

**Tuba**

David Brewer

**Percussion**

Kathie Flood  
Jenny Gray  
Dan Oie\*  
Amy Vandergon

\*\* *concertmaster*

\* *principal*

§ *section leader*

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