



OS ❖ SCS

**Orchestra Seattle ❖ Seattle Chamber Singers
Friday, November 1, 1996 ❖ 8:00pm
Shorecrest Performing Arts Center
Seattle, Washington**

❖ Hanne Ladefoged-Dollase

Hanne Ladefoged-Dollase, mezzo soprano, was born in Denmark, and received her Masters of Musicology at the University of Copenhagen. In 1991 she won scholarships to pursue postgraduate studies in Vocal Performance at Western Washington University. From 1993 to 1995 Ms. Ladefoged was part of the Seattle Opera Young Artist Community Outreach Program, where she portrayed as diverse characters as Suzuki, Hansel, Carmen, Cinderella, Lapak the Dog, and Fox Golden-Stripe (Janacek's *The Cunning Little Vixen*). Outside of the Seattle Opera, Ms. Ladefoged-Dollase's opera credentials include Prince Orlovsky in J. Strauss's *Die Fledermaus* with Whatcom Symphony Orchestra and the psychiatrist in Christian Asplund's *A Girl's Body at Crespescule* with Seattle Experimental Opera (SEXO). Oratorio work includes Bach's *b minor Mass*, Handel's *Messiah*, and Beethoven's *Ninth Symphony* with Orchestra Seattle, Bach's *Magnificat* with the Northwest Chamber Orchestra, and Vivaldi's *Gloria* and Respighi's *Laude alla Vergina* regionally. She is also a frequent soloist with the Pacific Northwest Ballet. Ms. Ladefoged-Dollase is particularly interested in the Scandinavian song repertoire, which she has promoted on the radio, as well as at numerous events, most recently in Williamsburg, Virginia, at the S.A.S.S. conference (Society for the Advancement of Scandinavian Studies), at an all-Danish recital sponsored by the Royal Danish Embassy. Ms. Ladefoged-Dollase just returned from three fun-filled weeks in Los Angeles, portraying Flo, the waitress from Hell, in OperaWorks!'s production of "Aria Ready to Order??".

❖ Orchestra Seattle

Violins

Leah Bartell
Susan Durn Ovens
Sue Herring
Dajana Hobson-Akrapovic
Maria Hunt
Elizabeth Robertson
Deb Kirkland, concertmaster
Fritz Klein
Pam Kummert
Avron Maletzky
Gregor Nitsche
Stephanie Ryder
Druska Salisbury-Milan
Janet Showalter
Emmy Wiesinger

Violas

Bryn Cannon, principal
Beatrice Dolf
Saundrah Humphrey
Alice Leighton
Shari Peterson
Sharon Tveten

Cellos

Evelyn Albrecht
Charles Fuller
Julie Reed, principal
Mary Ritzman
Karen Thomson
Matthew Wyant

Basses

Glen Casper
Kerry Fowler
Allan Goldman
Josephine Hansen

Piccolo

Kirsten James McNamara

Flutes

Kate Alverson, co-principal
Kirsten James-McNamara, co-principal
Leslie Laibman

Oboes

Jayne Drummond, principal
Susan Worden

Clarinets

Gary Oules, principal
Cindy Renander

Bassoons

Jeff Eldridge
Judy Lawrence, principal

Horns

Barney Blough
Don Crevie
Jennifer Crowder
William Hunnicutt

Trumpets

Matthew Dalton, principal
John Falskow
Gordon Ullmann

Trombones

Paul Bogataj
Cuauhtemoc Escobedo, principal
David Holmes

Tuba

David Brewer

Timpani

Daniel Oie

Percussion

Owen Bjerke
Emmy Ulmer

Harp

Patti Worden

OS ❖ SCS

Orchestra Seattle ❖ Seattle Chamber Singers
George Shangrow, Founder and Music Director
28th Season

PROGRAM

Friday, November 1, 1996, 8:00pm
Shorecrest Performing Arts Center
Seattle, Washington

Akademische Festouvertüre for large orchestra, Op. 80 Johannes Brahms
Academic Festival Overture (1833-1897)

Sea Pictures, Op. 37 Sir Edward Elgar
 (1857-1934)

Sea Slumber Song	Words by The Hon. Roden Noel
In Haven (Capri)	C. A. Elgar
Sabbath Morning at Sea	From a poem by Mrs. Browning
Where Corals Lie	Richard Garrett
The Swimmer	From a poem by Adam Lindsay Gordon

Hanne Ladefoged-Dollase, mezzo-soprano

INTERMISSION

Symphony No. 7 in A Major, Op. 92 Ludwig van Beethoven
 (1770-1827)

Poco sostenuto - Vivace
Allegretto
Presto - Assai meno presto
Allegro con brio

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❖ Program Notes by George Shangrow

Academic Festival Overture, J. Brahms, 1880-1

Johannes Brahms was born in Hamburg, the second son of a street and dance musician, Johann Jakob Brahms, who had come to the city in 1826 from Heide, Germany where his father had been an innkeeper. In 1830 he married his housekeeper, Johanna Henrika Christine Nissen, who was 17 years his senior and came from a respectable but impoverished family. It was his mother who was supposed to have been the inspiration for the *German Requiem*.

Brahms received his early musical training from his father, and at age 7 began studies with a local renowned piano teacher. When he was warmly received at a piano concert at the age of ten, an American agent tried to persuade him to come to the USA for a tour as a "child prodigy" - the teacher and parents wisely declined the offer. At age 13 he began studying harmony, theory, and composition from Marxsen, highly regarded in Hamburg, and two years later gave his first public piano concert with the second following a little later.

It was at this time that the Austrians and Russians suppressed a Hungarian uprising causing a stream of insurgents to pass through Hamburg on their flight to North America. One that touched Brahms and changed and charged his music was violinist Eduard Hoffmann (Reményi in Hungarian) who gave a recital on his way to America when the young Johannes was 17. Three years later Brahms became his accompanist and learned first-hand the *csárdás* and the *alla zingarese* style which would so influence his compositions. His work with Reményi also helped him to learn these styles as well as the art of rubato in his ensemble playing.

Although an earlier attempt to interest the great Robert Schumann in his composition failed (he sent a package which was return unopened when he was a teenager), he did visit the Schumanns in Düsseldorf just after his concert tour. He was received with great acclaim from Robert Schumann who wrote with excitement about this "young eagle" in a famous and prophetic article in his *Neue Zeitschrift für Musik*.

Although there are many stories in between, and, like most everyone, his career had ups and downs, basically was pretty clear sailing for this exquisite musician now in his early 20s. By the time he was in his 40s honors began to pour in from abroad (he was now in Vienna), including the offer of an honorary doctorate from Cambridge in 1876 - which Brahms declined. He declined a second offer from the same institution in 1892! It is interesting to note, however, that he did accept the honor from the University of Breslau in 1879, and, while he did not attend the ceremony hailing him as "First among contemporary

masters of serious music" he did thank them with the slightly mocking *Academic Festival Overture*.

Brahms conducted the work in January of 1881 at the *Konzerthaus* in Breslau somewhat to the consternation of the university officials - many an academic head was shaken as they watched the composer conducting his "tribute" to higher education. I am not convinced that the degree of concern over the use of "student beer-hall" songs in the overture was as much a slight as the academics did, and he *did* write expressing his gratitude for the honor and said that he wanted to come to Breslau for some "doctoral beer and skittles." Well, you know those musicians!

The work, which to me exemplifies Brahms' command of and commitment to musical form, opens in the tavern with a tune intimately associated with beer-mugs. Although this is the principal theme, constantly recurring, it does not hold the leading place in the overture, as the student songs which follow clearly outshine it. First comes the student hymn *Wir hatten gebauet ein stattliches Haus* (We Had Built a Stately Home) played in the strings, then brass and woodwinds, after which, with full orchestra, the principal theme returns in altered form. Another student song appears in the second violins and violas: *Der Landesvater* (The Father of Our Country). Instead of a development section Brahms takes a ribald turn and puts in a fun orchestration of a song that ridicules freshmen: *Was kommt dort von der Höh'*. There is wonderful playing about with all of these themes until finally the great medieval student song, *Gaudeamus igitur*, is shouted in an orchestral splendor and richness for which Brahms is so famous.

Sea Pictures, Op. 37, Sir Edward Elgar 1897-9

Sea Pictures was written in 1899 just after the great success achieved by the performance of *The Enigma Variations* conducted by Hans Richter in London in June of that year. It was his stepping stone to national and later international fame as a composer, and scholars have remarked that the *Sea Pictures* is the composer's reaction to the success of *Enigma* and his intentions to strive in the future.

This work first came to my attention nearly 20 years ago in its version for voice and piano which I performed a number of times (including in London) with mezzo-soprano Polly Detels. I really loved the songs then, particularly for their moodiness, and when I heard the Janet Baker recording from 1965 (I first heard it in about 1985), I resolved that I would love to program these songs at some point in time. I mentioned wanting to do this work to Hanne, and the result you hear tonight.

The first performance of the work came on October 5, 1899 at the Norwich festival with the

composer conducting with Clara Butt, contralto. The performance was repeated two days later in London (in the same hall the Enigma Variations had been played just four months earlier), and later that month Clara Butt sang the songs for Queen Victoria as part of a command performance at Balmoral Castle.

Sea Slumber-Song.

Sea-Birds are asleep,
the world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;
"I, the Mother mild,
Hush thee, O my child,
Forget the voices wild!
Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright,
Foam glimmers faintly white
Upon the shelly sand
Of this elfin land;
Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins,
Ocean's shadowy might
Breathes good-night,
Good-night!"

Hon. Roden Noel.

(By permission of Mr. Elkin Matthews.)

One may hear the waves lapping on a quiet shore in a subdued mood. The references to the Mother, the Child, and the later good-nights will hearken to references to church and the minister in "Sabbath Morning". The atmosphere of the cycle is quickly established in this nocturnal sea picture that is full of deep power and splendid calm.

In Haven (Capri).

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

C. Alice Elgar

With a lovers' poem by Elgar's wife, we see the form of the overall work evolving: ABABA, the "A"

representing the monumental songs, both in scope and orchestration, the "B" showing the chamber-type strophic songs. Elgar achieves a marvelous balance through this technique. The storm addressed in the poem certainly pales by comparison to the innocently stated love of the observing couple!

Sabbath Morning at Sea.

The ship went on with solemn face:
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighted mine eyelids
downward.

The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this sabbath day.
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered.

And though this sabbath comes to me
Without the stoled minister,
And chanting congregation,
God's Spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on creation,

He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless sabbath morning,
And on that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

From a poem by Mrs. Browning.

This song is sometimes my favorite because I really like the "Siegfried Idyll" tune that Elgar uses to portray Glory. A large scope to this setting, Elgar keeps a fairly strict form in the assembly of the song. Quoting from the first song in several places, we really begin to get the composer's idea that this set really will work as a cycle and not just an assemblage of sea-songs. A wonderful ending is created using the "wave motion" from the first song combined with the "Glory" tune - a quick harmonic turn to the left at the final bars gives us an Elgarian signature.

Where corals lie.

The deeps have music soft and low
When winds awake the airy spry,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
To rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

Richard Garnett.

Almost a popular tune, this song is the one that has gone on to become the most famous, extracted for concert use, etc. The tune, the sentiment, and the rhythm are so well composed by Elgar! I particularly am fond of the elegance in subtle orchestration shifts between the verses—small touches that not only heighten the effect of the text, but surprisingly delight the auditory nerves.

The Swimmer.

With short, sharp, violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men ----
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years
ten.

Love! when we wandered here together,
Hand in hand through the sparking weather,
From the heights and hollows of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer ---
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

* * * * *
So, girt with tempest and wing'd with thunder

And clad with lightning and shod with sleet,
And strong winds treading the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot sword-blade swims on
The sky line, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding
sheet.

O, brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your high-arched
manes.

I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no love wanes.

From a poem by A. Lindsay Gordon.

The final song has the swimmer (singer!?) struggling against a rough sea. I mention singer because although I feel that Elgar has done a tremendous job of orchestration so as to avoid covering the singer, the contralto voice is one that so nicely blends with instruments that when the dynamics of the orchestra are increased to produce a stormy mood, the singer must work particularly hard to "keep up". Using a more-or-less ABA type form with inserted recitative, the storm is recreated and the poem brought to life. The more peaceful center section once again quotes from previous songs in the cycle, giving us a sense of completion or, perhaps, accomplishment. The storm ends up winning, but in a victorious fashion extolling light, love, and the end of strife.

Symphony No. 7 in A Major, Op. 92, L. van Beethoven, 1812

This symphony was completed as early as May of 1812 but didn't receive its first performance until December 8th of 1813. This concert was held at the University of Vienna - also on the program were marches by Dussek and Pleyel (the latter played by Maelzel's "mechanical trumpeter") and the *Battle Symphony* of Beethoven. The *Battle Symphony* is actually a work of Beethoven's composition, but it is almost never included in his list of works as it is a work so feeble and tasteless that it is, according to some, deservedly unknown. It is amusing to reflect, however, that it was the *Battle Symphony* and not the Seventh that truly engaged to attention of the public.

There were many famous musicians playing in the orchestra for this concert, among them the great double-bass player Dragonetti, composers Hummel, Meyerbeer, and, most notably, Spohr. Spohr has stories to tell about Beethoven's conducting of the work. Once again, although amusing because of their

descriptions, they are certainly tragic because the cause of the "humor" is Beethoven's increasing deafness.

At this famous concert, the Allegretto was encored, as it was four days later in another concert. The next year the work was published in seven forms: the full score, the parts, and arrangements for wind band, string quintet, piano trio, piano duet, and piano solo—all an indication of Beethoven's high place in popular esteem.

I have been asked about why I programmed Beethoven's **Ninth Symphony** to open the season and the **Seventh** to follow so quickly - why two Beethoven symphonies just barely a month apart? Orchestra Seattle has done the **Seventh** only once in its second year of existence, the 1980-81 season. We have extracted both the 2nd and 4th movements for special occasions over the years. In contrast, OS has performed the monumental **Ninth** half a dozen times now, and I feel like we're beginning to get it!

The **Seventh** has always been one of my favorites. Isn't it funny how the odd numbered symphonies have a different sense or feeling to them than the even numbered ones, and that the **Ninth** really doesn't belong in the set at all - simply because of its altogether different scope, nature, and, of course, "orchestration". So of "the lower eight" I must confess a wavering of favoritism between **Three** and **Seven** (**Three** is on the suggestion pad for next season!)

Wagner saw in the **Seventh** "the apotheosis of the Dance; the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." I began thinking about this statement, about aerobics classes I have watched, about ballet, folk dance, pagan ritual dancing, and the like. And I decided that Wagner was on to something.

I also considered Bernstein's remarks about Beethoven from his marvelous book **The Joy of Music**. He reminds us that Beethoven is a "mediocre melodist, a homely harmonist, an itinerant riveter of a rhythmist, an ordinary orchestrator, a commonplace contrapuntist." Of course, Bernstein is getting at something which, when combined with Wagner's remarks, makes Beethoven's works, and particularly the **Seventh**, so special, so peculiar in the world of composed music.

Beethoven may be all those things that Bernstein says, but he is also perhaps the greatest *composer* that ever lived. What I mean by this is that it is how he puts all of those elements together, the timing, the spacing, the sudden loudnesses and soft places, the accents, when he uses counterpoint, when he elongates something, when he composes a joke—all of these things, this ability to capture music in the essence of dance and in the essence of human-ness, this is Beethoven, perhaps the greatest *composer* that ever lived.

Listen to the transition to the vivace in the first movement and then the amazing coda (end) of the first movement where the final build-up begins with a

truly weird line in the lower strings. In the famous Allegretto, listen for the pathos and the grandeur—I particularly love the commonplace contrapuntist's very quiet fugue in the violins which inevitably leads to the climax of the movement. And what about that incredibly unsettling end?

The Scherzo zips along and is so perfectly contrasted *and* balanced by the trio with its edgy, sliding harmony (hardly homely)—and, by the way, how many times is that scherzo and trio repeated—was the ending a study for the great scherzo of the *Ninth*? Did he really write the dynamics (loudness and softness) differently when the scherzo comes back from the trio the first time?

You want to say "How about them Yankees!" with regards to the last movement. Here's a Rondo that dances like pagans in an all-night ritual concerning who knows what. The compositional details here are nothing less than stunning. The canons between treble and bass abound, the imitation and counterpoint are deceptively simple, but the placement—there's that great composer again. And the energy is boundless. Have a good time!



OS ❖ SCS

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the Beethoven piano sonata cycle

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Brochures with ticket ordering information and the remaining performance dates are available in the lobby.

❖ Upcoming

Handel: *Judas Maccabaeus*

Saturday, December 7, 1996, 7:00pm
Herzl-Ner Tamid, Mercer Island
Sunday, December 8, 1996, 7:00pm
University Christian Church

Three Piano Concerti

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

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❖ Recordings

Recordings of recent performances by OS❖SCS are available for sale in the lobby. They include tapes of our 1994 performance of Handel's *Messiah* and our 1995 performance of the Bach b minor Mass. We are also pleased to offer three compact discs. Our first CD, *A Tribute to Sean Connery*, was produced by edel America, and includes music from the films of Sean Connery. We have also produced a CD of our Christmas 1995 performance of the Vaughan Williams *Hodie*. Our newest disc includes our Spring 1996 performances of J.S. Bach's Cantatas Nos. 4 (*Christ lag in Todesbanden*), 21 (*Ich hatte viel Bekummernis*), and 159 (*Sehet, wir gehen hinauf gen Jerusalem*). Prices are \$15 for each CD, \$20 for the Bach b minor Mass and the *Messiah* (two cassettes for each performance).

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Orchestra Seattle ❖ Seattle Chamber Singers
1305 Fourth Avenue, Suite 402
Seattle, Washington 98101
(206) 682-5208

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