

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR

Summer Baroque

Saturday, August 25, 2001 ■ 8:00 PM

Illsley Ball Nordstrom Recital Hall ■ Benaroya Hall

Svend Rønning, *violin* ■ George Shangrow, *harpsichord*
Shari Müller-Ho, *flute* ■ Emily Lunde, *mezzo-soprano*
Stephen Wall, *tenor* ■ Brian Box, *baritone*

Orchestra Seattle
Seattle Chamber Singers
Justin Cole, *conductor*

ANTONIO VIVALDI
1678-1741

Violin Concerto in E flat major, RV 253
(*La tempesta di mare*)

Presto – Largo – Presto

Svend Rønning, violin

CARLO FARINA
?1604-1639

Capriccio stravagante

JOHANN SEBASTIAN BACH
1685-1750

Brandenburg Concerto No. 5 in D major,
BWV 1050

Allegro
Affettuoso
Allegro

Shari Müller-Ho, flute
Svend Rønning, violin
George Shangrow, harpsichord

INTERMISSION

ARCANGELO CORELLI
1653-1713

Concerto Grosso in B flat major, Op. 6 No. 11

Preudio: Andante Largo
Allemanda: Allegro
Adagio – Andante Largo
Sarabanda: Largo
Giga: Vivace

JOHANN SEBASTIAN BACH
1685-1750

Erfreut euch, ihr Herzen, BWV 66

Emily Lunde, mezzo-soprano
Stephen Wall, tenor
Brian Box, baritone

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

PROGRAM NOTES

Many Baroque and Classical pieces were orchestrated to take advantage of an arrangement of the string section that differs somewhat from the most common modern arrangement. Today many orchestras place the first and second violins together to the left of the audience. This is an excellent arrangement for Romantic-era and modern literature as it allows for the best blend between the violins. However, Baroque composers frequently wrote passages that quickly alternated a motive between the firsts and seconds and when the orchestra is arranged in the older style (with the violins split between the left and right sides of the stage) it creates a wonderful "stereo" effect. We have chosen this older layout as many of the pieces played tonight are written to take advantage of that effect – in particular the Corelli.

Three basic forms of concerti developed during the Baroque era, the concerto grosso *ripieno* concerto, and the solo concerto. Tonight we are presenting examples of the concerto grosso and the solo concerto (from which originated what we now refer to simply as a concerto). The Corelli and the Bach Brandenburg are both in the concerto grosso style, meaning that they contrast a small chamber ensemble (the concertino) against the larger orchestra (the *ripieno* – literally "the filling"). In the Corelli the concertino is composed of two violins and a cello and in the Bach it is the violin, flute, and harpsichord that take center stage. Vivaldi, one of the greatest early composers of solo concerti, writes for an orchestra that supports a single violin soloist by playing a returning theme (called the *ritornello*) in between the solo textures.

ANTONIO VIVALDI

Violin Concerto in E flat major, RV 253 (*La tempesta di mare*)

Vivaldi was born March 4, 1678 in Venice and died July 28, 1741 in Vienna. This work was published in 1725 as part of Vivaldi's *Op. 8* and was likely composed in the early 1720s. It is scored for solo violin, strings and continuo.

All of Vivaldi's thematic pieces are meant to convey an emotional sense of the subject (in this case a storm) as opposed to a strict program (like the later tone-poem genre). In the case of this concerto Vivaldi seems to be energized by the waves and the wind. The piece opens with a vibrating, almost manic figure that quickly canons through the orchestra. The opening energy is maintained throughout the movement and provides the solo violin a chance to show off some technically difficult work.

The middle movement has been thought by some to be a lament of sailors lost at sea – Vivaldi provided no program, however. Particularly interesting is the irregular phrasing in the third movement. Vivaldi mixes phrases of two, three, four and five bars to keep the listener unsettled and off balance, indicative of the continuing storm.

CARLO FARINA

Capriccio stravagante

Farina was born in Mantua around 1604 and died in Vienna in 1639. The *Capriccio stravagante* was published in Dresden in 1627; the work is heard here in an edition by the American composer and conductor Gunther Schuller (b. 1925). It is scored for four-part string orchestra and harpsichord.

The *Capriccio stravagante* is a truly unusual and arresting piece for its time. It is an example of a quodlibet, essentially a long string of quick ideas designed to be amusing or humorous. In this piece Farina imitates cats, dogs, roosters, marching soldiers,

trumpets and a Spanish guitarist, as well as an organist getting lost in an attempt to improvise. He also makes fun of compositional practices and instruments of his day. The seemingly unrelated ideas are held together by a recurring *canzona* that returns at regular intervals.

It is stunning for its modernity in terms of dissonance and string techniques. Farina asks the orchestra to play *col legno* (beating the strings with the wood of their bow) and *sul ponticello* (playing as close to the bridge as possible). Both of these effects have seen their share of use, but only in much more recent compositions. The effect is truly startling when one considers what was the everyday fare during Farina's time. The end of the piece is also remarkable for the eight measures of rest that are indicated – in all parts! This is reminiscent of the silences of several 20th century composers, most notably John Cage.

JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 5 in D major, BWV 1050

J. S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. His six Brandenburg concerti were assembled and copied in 1720, and dedicated to the Margrave of Brandenburg on March 24, 1721. BWV 1050 is likely the last of these six works to have been composed. Bach probably was the harpsichord soloist in the first performance at Cöthen. The work is scored for solo flute, violin and harpsichord with string orchestra.

The stunning first movement starts in the typical concerto grosso form, alternating between concertino and *ritornello* (the full orchestra moments) themes and textures and a binary form to the movement. Gradually, however, the harpsichord begins to dominate and eventually the orchestra and two other soloists drop out while the harpsichord plays a difficult extended cadenza. Despite its clear design in the concerto grosso style this piece ends up bordering on a solo concerto for keyboard. The second part of the binary form is marked by the well-prepared return of the opening *ritornello* theme in the original key (D major).

The middle movement is played by the three soloists without the orchestra, the harpsichord alternating between solo passages and continuo-style accompaniment of the flute and violin. The last movement takes the form of a rounded binary fugue (a name that is a bit of a mouthful). It turns out that this form is an interesting intermediary between the Baroque fugue form and the later sonata form used by Mozart and Haydn. The movement starts with a fugal entrance group, then an episode, and then another entrance group – these three sections normally associated with the fugal form could also be considered the "exposition" of a sonata form. A "development" ensues and is eventually "recapitulated" with a final entrance group in the tonic key (the rounding of the binary form). Despite a formal layout that gives a nod to the coming Classical era the movement still sounds primarily fugal.

ARCANGELO CORELLI

Concerto Grosso in B flat major, Op. 6 No. 11

Corelli was born February 17, 1653 in Fusignano, Italy, and died January 8, 1713 in Rome. His twelve concerti grossi were likely composed during the last two decades of his life and first performed at the composer's weekly concerts in Rome. Corelli began revising and preparing them for publication in 1708; the preface is dated December 3, 1712. They were published posthumously, in 1714.

Each concerto is scored for a solo concertino of two violins and cello, string orchestra and continuo.

For this concerto grosso Corelli adopts the Baroque *sonata da camera* form, which basically means a free introductory movement followed by several dance movements. In this case the dance movements are separated by a restatement of the opening movement. The dance movements all retain a graceful and almost stately sense. The concertino is used mainly as a contrasting color to the orchestra rather than taking the spotlight with extensive technical passages (excepting, of course, the cello solo in the first *Allegro*). I am particularly drawn to the warmth and slowness of this concerto – as if it were composed on a hot afternoon in Italy after a long meal.

JOHANN SEBASTIAN BACH
Erfreut euch, ihr Herzen, BWV 66

Bach composed this cantata for Easter Monday in 1724, although all but the last movement was derived from an earlier secular cantata (BWV 66a, now lost) celebrating the birthday of Prince Leopold of Anhalt-Cöthen on December 10, 1718. The first performance of BWV 66 was given at Leipzig under the composer's direction on April 10, 1724. In addition to three vocal

soloists and chorus, the cantata is scored for 2 oboes, bassoon, trumpet, strings and continuo.

“Erfreut euch, ihr Herzen” was created for Easter Monday in the first year of Bach’s tenure as Cantor in Leipzig. The opening movement is in standard ABA form with the A section being a sparkling and joyful dialogue between chorus, orchestra, and vocal soloists. The character of the movement changes in the middle section (marked at a slightly slower *Andante*) to reflect the text of the second stanza. Bach makes extensive use of downward chromatic scales in both of the solo voices – a technique indicating sadness (as if the singer were sighing). In a wonderful moment, amidst the chromatic darkness, Bach interjects the opening theme in the bassoon and oboes, as if he can’t contain his joy from bubbling up.

Originally created as a birthday piece for Prince Leopold of Anhalt-Cöthen, in which there was a duet between the characters of Fame and Happiness, Bach reworked the cantata to provide a dialogue between Fear and Hope. This duet, sung by mezzo-soprano and tenor, provides the real drama of the piece. The text for the characters of Hope and Fear is nearly identical, allowing Bach to express conflicting sentiments while achieving a beautiful blend of the two solo voices. At the end of the duet, both voice take on the aspect of Hope.

– Justin Cole

ORCHESTRA SEATTLE

Violin Stephen Hegg Sue Herring Fritz Klein* Leif-Ivar Pedersen** Theo Schaad Kenna Smith-Shangrow	Viola Bryn Cannon Sue Herring Katherine McWilliams Tim Prior* * <i>principal</i> ** <i>concertmaster</i>	Cello Julie Reed* Valerie Ross Bass Jo Hansen	Flute Shari Müller-Ho Oboe Shannon Hill* Joy Lin	Bassoon Jeff Eldridge Trumpet Gordon Ullmann Harpsichord George Shangrow
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SEATTLE CHAMBER SINGERS

Soprano Susan Dier Dana Durasoff Amy Gerard Kiki Hood Nancy Shasteen	Alto Carolyn Avery Deanna Fryhle Adrienne McCoy Suzi Means	Tenor Timothy Lunde Jerry Sams David Zapolsky	Bass Douglas Durasoff Marc Fichette Peter Henry Dennis Moore Richard Wyckoff
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SOLO ARTISTS

A native of Washington, baritone **Brian Box** received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. Mr. Box has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and Christmas Oratorio, and appears on their recording of Handel's *Messiah*. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's *Daughter of the Regiment*. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools. On November 18, Mr. Box will join OSSCS for a performance of Francis Poulenc's *Le bal masqué*.

Conductor **Justin Cole** has studied conducting with Michael Morgan and Larry Rachleff and is a former member of the conducting faculty at Rocky Ridge Music Center in Estes Park, Colorado. He has assisted Mr. Morgan at the Oakland East Bay Symphony and is former assistant conductor of the Orchestra of the Pines. Mr. Cole earned a Bachelor of Music degree in trombone performance from the University of Arizona, where he was awarded the prestigious Presser Scholarship by the School of Music. While in Arizona he received a grant from the University to conduct a concert of 20th century works for chamber orchestra. In 1996 the noted American composer Grace Brown asked that he conduct the world premiere of her work, *To Ancient Evenings and Distant Music*. Mr. Cole has studied trombone with Tom Ervin, Gerrard Pagano, George Krem, and William Stanley, and performed with a variety of ensembles, including the Rapides Symphony Orchestra, Tucson Jazz Orchestra, Piney Woods Brass Quintet, Northwest Mahler Festival, and Corona Brass Quintet. He has held the post of Assistant Conductor with Orchestra Seattle since the beginning of the 1999-2000 season.

One of the Pacific Northwest's premier mezzo-sopranos, **Emily Lunde** is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Lunde also performs regularly with the Pacific Northwest Ballet in their productions of *The Nutcracker* and *A Midsummer Night's Dream*. Her repertoire runs the gamut from early music to classical and contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel's oratorios, including *Messiah*, which she has recorded with OSSCS. Ms. Lunde has been featured at Benaroya Hall in performances of Maurice Ravel's *Shéhérazade*, Bach's *St. Matthew Passion*, and Mendelssohn's *Elijah* with OSSCS, and in a concert performance of Deems Taylor's opera *Peter Ibbetson* with the Seattle Symphony.

Flutist **Shari Müller-Ho** earned a Master of Music degree in Flute Performance from the University of Northern Colorado, taught flute at Western Michigan University, and has more recently pursued doctoral studies in flute at the University of Washington. In addition to teaching flute and freelancing in the Seattle area, she

plays principal flute in several Seattle orchestras including the Northwest Symphony Orchestra, Northwest Mahler Festival Orchestra, and Rainier Symphony, performs in other area ensembles including Orchestra Seattle and Sammamish Symphony, and is part of the Lake Quartet, a professional flute quartet.

Violinist **Svend Rønning** is Assistant Professor of Violin at Pacific Lutheran University and concertmaster of the Tacoma Symphony Orchestra. Mr. Rønning studied with Ann Tremaine at PLU and with Syoko Aki, Sidney Harth and Jaap Schroeder at Yale University, where he earned his Doctor of Musical Arts degree. He has taught at the University of Virginia, the Shenandoah Conservatory, and the Eastern Music Festival and has served as concertmaster of the Charlottesville Symphony, the San Jose Symphony, and the Spoleto USA Chamber Orchestra. He has performed as recitalist and soloist throughout the world and has recorded with the Prague Radio Symphony and for National Public Radio.

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 received his musical training at the University of Washington, where he studied conducting, baroque performance practice, harpsichord, and composition. He began his professional conducting career at the youthful age of 18 and has concentrated his musical efforts with Orchestra Seattle and the Seattle Chamber Singers. 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. He has recorded with London Records, Voyager Records, edel America, and Sonic Window Records. Mr. Shangrow currently serves the University Christian Church as Director of Music. Seattle-area music lovers also know him as a regular announcer on Classical KING-FM and host of the "Live By George" show, a nightly radio program featuring live, in-studio classical music performances.

Tenor **Stephen Wall** has appeared frequently with Orchestra Seattle and the Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the symphonies of Seattle, Vancouver, Spokane, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel's *Messiah*. In January of 2000, he appeared in a supporting role in Seattle Opera's performances of *Boris Godunov*.

LIBRETTO

Chorus

Erfreut euch, ihr Herzen,
Entweicht, ihr Schmerzen,
Es lebet der Heiland und herrschet in euch.

Ihr könnet verjagen

Das Trauren, das Fürchten, das ängstliche Zagen,
Der Heiland erquicket sein geistliches Reich.

Recitative – bass

Es bricht das Grab und damit unsre Tod,
Der Mund verkündigt Gottes Taten;
Der Heiland lebt, so ist in Not und Tod
Den Gläubigen vollkommen wohl geraten.

Aria – bass

Lasset dem Höchsten ein Danklied erschallen
Vor sein Erbarmen und ewige Treu.

Jesus erscheint, uns Friede zu geben,
Jesus berufet uns, mit ihm zu leben,
Täglich wird seine Barmherzigkeit neu.

Recitative (Dialog) and Arioso (Duet)

tenor

Bei Jesu Leben freudig sein
Ist unsrer Brust ein heller Sonnenschein.
Mit Trost erfüllt auf seinen Heiland schauen
Und in sich selbst ein Himmelreich erbauen,
Ist wahrer Christen Eigentum.
Doch weil ich hier ein himmlisch Labsal habe,
So sucht mein Geist hier seine Lust und Ruh,
Mein Heiland ruft mir kräftig zu:
Mein Grab und Sterben bringt euch Leben,
Mein Auferstehn ist euer Trost.
Mein Mund will zwar ein Opfer geben,
Mein Heiland, doch wie klein,
Wie wenig, wie so gar geringe
Wird es vor dir, o großer Sieger, sein,
Wenn ich vor dich ein Sieg- und Danklied bringe.

tenor, alto

{Mein, Kein} Auge sieht den Heiland auferweckt,
Es hält ihn {nicht, noch} der Tod in Banden.

tenor

Wie, darf noch Furcht in einer Brust entstehn?

alto

Läßt wohl das Grab die Toten aus?

tenor

Wenn Gott in einem Grabe lieget,
So halten Grab und Tod ihn nicht.

alto

Ach Gott! der du den Tod besieget,
Dir weicht des Grabes Stein, das Siegel bricht,
Ich glaube, aber hilf mir Schwachen,
Du kannst mich stärker machen;
Besiege mich und meinen Zweifelmuth,
Der Gott, der Wunder tut,
Hat meinen Geist durch Trostes Kraft gestärket,
Daß er den auferstandnen Jesum merket.

Aria (Duet) – alto, tenor

Ich fürchte {zwar, nicht} des Grabes Finsternissen
Und {klagete, hoffete} mein Heil sei {nun, nicht} entrissen.

Nun ist mein Herze voller Trost,
Und wenn sich auch ein Feind erbost,
Will ich in Gott zu siegen wissen.

Chorale

Alleluja! Alleluja! Alleluja!
Des solln wir alle froh sein,
Christus will unser Trost sein.
Kyrie eleis.

Rejoice, all ye spirits,
Depart, all ye sorrows,
Alive is our Savior and ruling in you.

Ye can now dispel all
That grieving, that fearing, that faint-hearted anguish,
Our Savior restoreth his rule o'er the soul.

The grave is broken and therewith our woe,
My mouth doth publish God's own labors;
Our Savior lives, and thus in woe and death
For faithful folk is all made perfect.

Raise to the Highest a song of thanksgiving
For his dear mercy and lasting good faith.

Jesus appeareth with peace to endow us,
Jesus now summons us in life to join him,
Daily is his gracious mercy made new.

{*Hope*}

In Jesus' life to live with joy
Is to our breast a brilliant ray of sun.
With comfort filled to look upon their Savior,
And in themselves to build a heav'nly kingdom
Of all true Christians is the wealth.
But since I here possess a heav'nly rapture,
My soul doth seek here its true joy and rest;
My Savior clearly calls to me:
"My grave and dying bring you living,
My rising is your true hope."
My mouth indeed would bring an offering,
My Savior, though so small,
Though meager, though so very little,
It will to thee, O mighty victor, come,
When I bring thee a song of thanks and triumph.

{*Hope and Fear*}

{*Mine/No*} eye hath seen the Savior raised from sleep,
Him holdeth {*not/hat*} that death in bondage.

{*Hope*}

What? Can yet fear in any breast arise?

{*Fear*}

Can then the grave give up the dead?

{*Hope*}

If God within a grave be lying,
The grave and death constrain him not.

{*Fear*}

Ah God! Thou who o'er death art victor,
For thee the tombstone yields, the seal doth break,
I trust thee, but support my weakness,
Thou canst my faith make stronger;
Subdue me and my weak and doubting heart;
The God of wondrous works
Hath this my soul with comfort's might so strengthened,
That it the resurrected Jesus knoweth.

{*Fear and Hope*}

I {*feared in truth/feared no whit*} the grave and all its darkness
And {*made complaint/kept my hope*} my rescue was {*now/not*} stolen.

Now is my heart made full of hope,
And though a foe should show his wrath,
I'll find in God victorious triumph.

Alleluia! Alleluia! Alleluia!
For this we all shall be glad:
Christ shall be our true comfort.
Kyrie eleis.

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Some people dance. Some people sing. Some people act. [Luckily, others simply give.]

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Italics denote employees contributing through workplace giving plans. Contact CCA/ArtsFund about establishing this tradition at your company. Gift totals include in-kind donations.

Many of these donors and hundreds more supported CCA's King County campaign with gifts up to \$820 and many more supported CCA's Pierce County drive.

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Classical KING-FM 88.1

In 1994, Priscilla Bullitt Collins and Harriet Skimmon Bullitt gave CCA one-third ownership of Classical KING-FM 88.1. CCA distributes its share of dividends to music groups, totaling over \$1,000,000 to date.

Guendolen Carlshek Piestcheeff Decorative and Design Arts Fund
In 1996, Corporate Council received more than \$600,000 from the estate of Guendolen Carlshek Piestcheeff. Corporate Council makes grants from this fund for programming in the design and decorative arts.

Stabilization Fund
Corporate Council received surplus funds from Seattle's National Arts Stabilization program to provide stabilization-related technical assistance to arts groups.

Jean T. Fukuda Memorial Fund
The Fukuda family and the Emeritus Corporation established this fund in memory of Ms. Fukuda's love of the performing arts. Earnings support CCA's performing arts beneficiaries.

Endowments

Endowments achieve donors' objectives in perpetuity and can be created through current or testamentary gifts of cash, securities or other appreciated property. Contact the CCA/ArtsFund office to explore creating a permanent fund to sustain area arts groups.

D.E. "Ted" Skinner Endowment Fund
Established in 1968 in memory of the noted civic leader and arts patron Ted Skinner. Through 2001, CCA has made over \$971,500 in grants to small and midsize arts groups from this \$2.1 million fund.

The Ackerley Excellence Fund
In 1997, Barry & Ginger Ackerley established this fund with a personal gift of \$1 million. Earnings from the fund reward excellence among CCA beneficiaries, most recently to Seattle Opera, Seattle Symphony and Seattle Repertory Theatre.

The Kreielshheimer Fund
Established in 2000, by a \$1 million endowment gift from the Kreielshheimer Foundation, the Kreielshheimer Fund will provide grants in support of CCA/ArtsFund sustaining beneficiaries. The first grants from fund earnings were made in 2001.

Corporate Council for the Arts/ArtsFund is the largest single source of operating funds for non-profit arts groups in the Puget Sound region. These, and many other donors, know that one annual gift to CCA/ArtsFund is the most efficient way to fund more than 65 arts groups. In addition to its annual campaign, CCA/ArtsFund has an endowment of more than \$6 million. Please lend your support. To find out more, please contact the CCA/ArtsFund office or visit our websites.



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OSSCS 2001-2002 SEASON

Brahms Festival

Sunday, October 21, 2001 - 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Orchestra Seattle • Seattle Chamber Singers
Mark Salman, *piano*

BRAHMS: Piano Concerto No. 2 in B flat major, Op. 83
BRAHMS: *Ein deutsches Requiem*, Op. 45

The 2001-2002 season opens with a pair of masterpieces by Johannes Brahms. Mark Salman, who thrilled OSSCS audiences two seasons ago with Beethoven's *Emperor* concerto, returns in Brahms' epic Concerto No. 2. For his *German Requiem*, Brahms carefully selected biblical passages that capture the universal human experience, creating a work that is not so much a lament for the dead as it is a consolation to those left behind.

Commedia dell'arte

Sunday, November 18, 2001 - 3:00 PM
Illsley Ball Nordstrom Recital Hall
Benaroya Hall

Orchestra Seattle
Brian Box, *baritone*
Joel Salsman, *piano*

STRAVINSKY: *Pulcinella* (complete ballet)
POULENC: *Le bal masqué*
VERRALL: Piano Concerto
MOZART: Symphony No. 41 in C major (*Jupiter*), K. 551

Stravinsky's tuneful *Pulcinella*, a ballet on themes by the 18th-century Italian composer Pergolesi and his contemporaries, shares the stage with a witty song cycle for baritone and chamber ensemble by Francis Poulenc and a piano concerto from the pen of Seattle composer John Verrall. Rounding out this orchestral concert is Mozart's last (and perhaps greatest) symphony – the *Jupiter*.

Messiah

Saturday, December 22, 2001 - 7:00 PM
Meany Hall

Orchestra Seattle • Seattle Chamber Singers
HANDEL [ARR. MOZART]: *Messiah*

Not long before he composed his *Jupiter* Symphony, Mozart was commissioned by the Viennese nobleman Baron van Swieten to make up-to-date arrangements of several Handel oratorios, including *Messiah*. While leaving the basic structure of the work intact, Mozart thoroughly reorchestrated the music (adding parts for flutes, clarinets, horns and trombones). You won't want to miss this new look at a holiday favorite!

Artists and repertoire are subject to change.

2001-2002 season tickets, as well as single tickets to all performances, are now on sale.

To order, visit www.ossccs.org
or call 206-682-5208.

Winter Baroque

Sunday, January 20, 2002 - 3:00 PM
Illsley Ball Nordstrom Recital Hall
Benaroya Hall

Orchestra Seattle • Jeffrey Cohan, *flute*

HANDEL: Concerto Grosso in E minor, Op. 6 No. 3
C. P. E. BACH: Concerto for Flute in D minor, H. 426
PURCELL: Suite from *The Gordian Knot Untied*, Z. 597
J. S. BACH: Brandenburg Concerto No. 3 in G major, BWV 1048

The twelve works that comprise Handel's Opus 6 are considered to be at the pinnacle of the Baroque concerto grosso form, while J. S. Bach's third Brandenburg Concerto almost single-handedly reinvents it. This program of music for string orchestra and harpsichord also includes a concerto by one of Bach's talented sons (featuring flutist Jeffrey Cohan) and a suite of incidental music by Englishman Henry Purcell.

A Concert of Love and Romance

Friday, February 15, 2002 - 8:00 PM
Meany Hall

Orchestra Seattle • Seattle Chamber Singers

BARBER: *Adagio for Strings*
KECHLEY: *Frail Deeds*
HAYDN: Symphony No. 73 in D major (*La chasse*)

A perfect way to celebrate Valentine's weekend, this concert opens with Samuel Barber's hauntingly beautiful *Adagio for Strings* and concludes with Franz Joseph Haydn's *Hunt* Symphony, so called for the hunting-horn tune used in its ebullient finale. The centerpiece of the program is Seattle composer Robert Kechley's tour de force for a capella double chorus and eight soloists, *Frail Deeds*.

Israel in Egypt

Saturday, April 6, 2002 - 8:00 PM
Meany Hall

Orchestra Seattle • Seattle Chamber Singers

HANDEL: *Israel in Egypt*

Second only to *Messiah* in popularity, *Israel in Egypt* ranks among Handel's greatest oratorios. Detailing the Israelites' flight from Egypt, the work makes prominent use of a double chorus and contains some of the composer's most vividly descriptive music: buzzing flies, hopping frogs, the patter of rain and the boom of thunder.

Missa Solemnis

Sunday, May 19, 2002 - 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall

Orchestra Seattle • Seattle Chamber Singers
Columbia Choirs Vocal Ensemble • Woodinville HS Concert Choir

BEETHOVEN: *Missa solennis*, Op. 123

Beethoven devoted nearly four years of his life to the creation of his greatest choral work, this monumental Mass in D major. Making great demands upon both the chorus and a quartet of vocal soloists, its five movements contain passages of exquisite beauty and moments of glorious celebration rivaling anything found in Beethoven's more familiar Ninth Symphony.