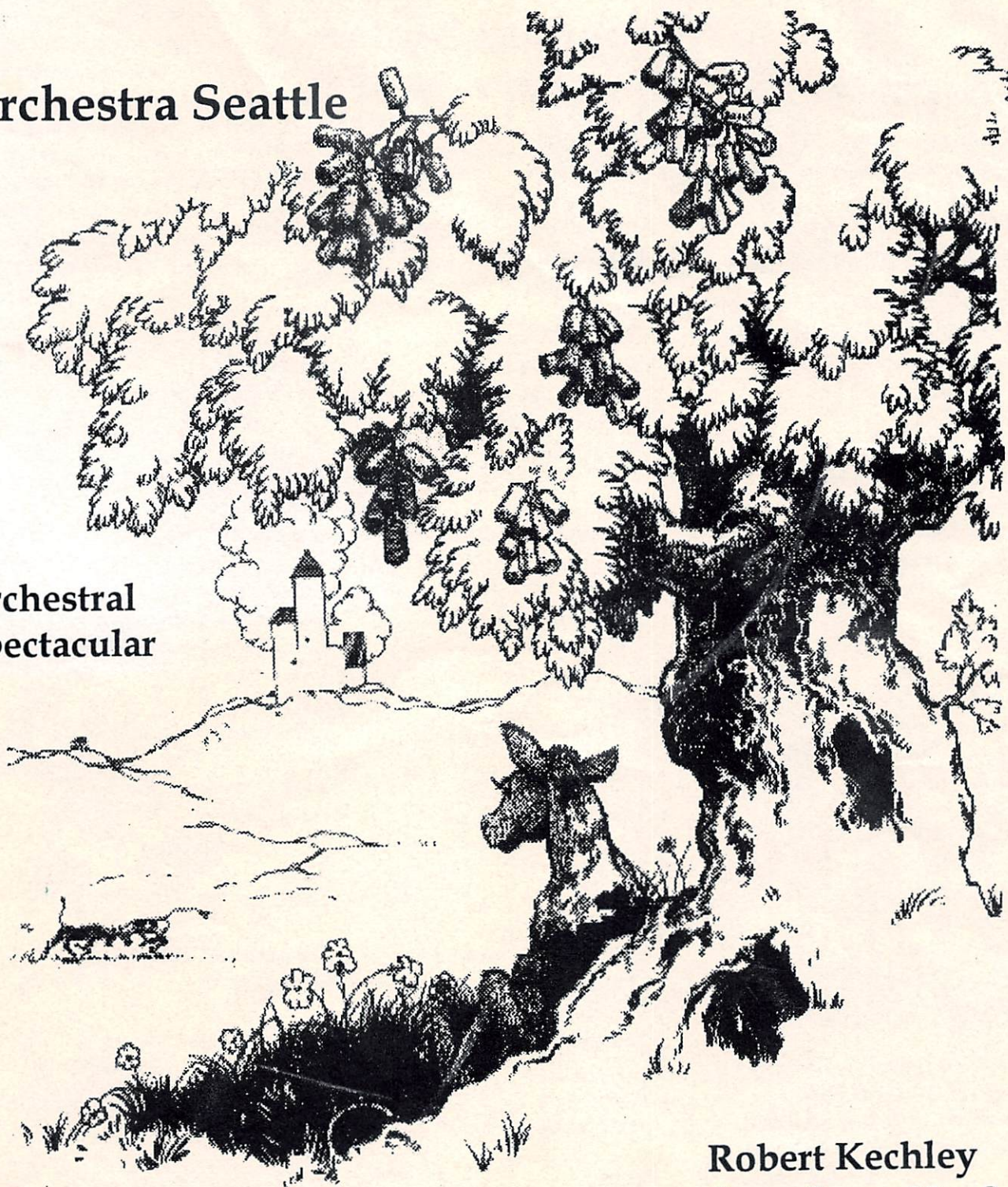


**Orchestra Seattle**

**Orchestral  
Spectacular**



**Robert Kechley  
Symphony No. 2  
"Ferdinand the Bull"**

Saturday, May 11, 1996  
First United Methodist Church

# Orchestra Seattle

George Shangrow, Conductor

## Violins

Dajana Akrapovic-Hobson  
Leah Bartell  
Dean Drescher  
Susan Dunn Ovens  
Sue Herring  
Elizabeth Kim  
Deb Kirkland, principal second  
Fritz Klein, concertmaster  
Pam Kummert  
Eileen Lusk  
Gregor Nitsche  
Druska Salisbury-Milan  
Sondra N. Schink  
Janet Showalter  
Emmie Wiesinger  
Didi Woods

## Viola

Beatrice Dolf  
Saundrah Humphrey, principal  
Alice Leighton  
Shari Peterson  
Robert Shangrow

## Cello

Evelyn Albrecht  
Julie Reed, principal  
Mary Ritzmann  
Valerie Ross  
Karen Thomson  
Matthew Wyant

Orchestra Seattle operates on a basis of rotational seating, therefore personnel are listed alphabetically in each section.

## Bass

Glen Caspar  
Kerry Fowler  
Allan Goldman, Principal  
Josephine Hansen  
Heather Hoskins  
Jay Wilson

## Flute and Piccolo

Kate Alverson, principal  
Kirsten James-McNamara  
Cynthia Martin

## Oboe

M. Shannon Hill, principal  
Susan Worden

## English Horn

Frank Gorino

## Clarinet

Gary Oules, principal  
Cindy Renander

## Bass Clarinet

Bev Setzer

## Bassoon

Jeff Eldridge  
Judy Lawrence, principal

## Contrabassoon

Elizabeth Petterson

## Harp

Patti Worden

## Piano

Robert Vienneau

## Saxophone

Phillip Cheung  
Gary Oules  
Bev Setzer

## Horn

Barney Blough  
Don Crevie  
Laurie Heidt  
William Hunnicutt

## Trumpet

Matthew Dalton, Principal  
John Falskow  
Gordon Ullmann

## Trombone

Cuahtemoc Escobedo  
Chad Kirby, Principal

## Euphonium

Cuahtemoc Escobedo

## Bass Trombone

David Holmes

## Tuba

David Brewer

## Timpani and Percussion

Daniel Oie

## Percussion

Dan Adams  
Owen Bjerke

## Organ

Robert Hugh Morgan

## ORCHESTRA SEATTLE/SEATTLE CHAMBER SINGERS

1305 Fourth Avenue, Suite 402, Seattle, Washington 98101 • Telephone 682-5208

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# Orchestra Seattle and the Seattle Chamber Singers

George Shangrow, music director and conductor

present

## Orchestral Spectacular

Saturday, May 11, 1996, 8:00 p.m.

First United Methodist Church

### -PROGRAM-

#### Symphony No. 2 "Ferdinand the Bull"

Robert Kechley

Allegro con fiereza

(b. 1952)

Reminiscence

Ferdinand the Bull

once upon a time in Spain  
Ferdinand says hello-  
the other young bulls at play-  
Ferdinand smells the flowers-  
his mother, a cow-  
Ferdinand grows up-  
the other bulls compete to be chosen for the bullfight-  
five men in very funny hats-  
Ferdinand would rather smell the flowers-  
a bumble bee-  
Ferdinand is stung and goes wild-  
Ferdinand is chosen and goes to Madrid-  
flags and brass bands-  
lovely ladies with flowers in their hair-  
parade into the bullring-  
the Banderilleros-  
the Picadores-  
the Matador-  
Ferdinand enters the bullring-  
they are scared of Ferdinand-  
Ferdinand notices the flowers in the ladies' hair-  
they are angry at Ferdinand-  
Ferdinand goes home.

Celebration

### *Intermission*

#### Symphony No. 3 in c minor, Opus 78 "Organ"

Camille Saint-Saëns

*Adagio - Allegro moderato - Poco adagio*

(1835-1921)

*Allegro moderato/Presto - Maestoso/Allegro*

Robert Hugh Morgan, organ

This concert is co-sponsored by the Seattle Arts Commission and Classic KING-FM at 98.1.

# Program Notes

## Kechley: *Symphony #2 "Ferdinand the Bull"*

Using the traditional sonata allegro form, the first movement displays the passion found in two contrasting folk traditions of Europe. The exposition frames a pair of themes derived from these elemental styles.

The A theme (introduced by the violins) captures the fire and impatience in the Slavic music of Eastern Europe. The B theme, in two parts, draws on the proud spirit and bravura of Andalusian folk music. The first part, played by the trumpets, utilizes the singing style of the Spanish gypsy, while the second part evokes the power and expressiveness of flamenco dancing.

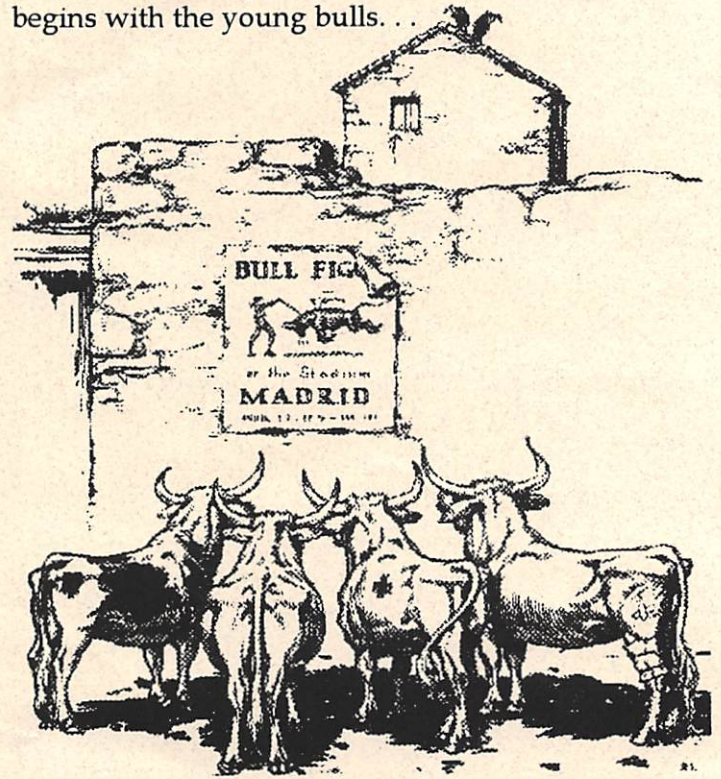
Using fugal and other musical devices, the development section affords an opportunity to combine these two themes, as in the tango section, where the accompaniment pattern is a fragment of the B theme (flamenco) while the A theme (Slavic) becomes a very slow melody played by the solo violin. Having developed the material beyond its original confines, we hear the recapitulation of the exposition with a new perspective.

Every day we are faced with opportunities for self-reflection. An ordinary experience can trigger a vivid memory that finds one intensely in the present because of the past.

While observing the sunlight filtering through the trees I have found myself unable to break my focus as simple childhood memories seem like revelations. The music in the second movement provides a variety of subtle mood shifts or transitions, like the revelations that come from that intense focus on past memories. The purpose of the music is to involve the listener in its intricacies as well as providing an opportunity to pause for self-reflection - to carry the listener gently through an intimate reminiscence.

The Story of Ferdinand by Munro Leaf, with illustrations by Robert Lawson, is a book from my childhood which seemed the perfect choice for a programmatic scherzo. Not only does it have humor, drama, and obvious opportunities for musically vivid images, but it also retains the

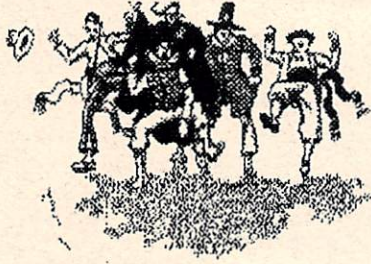
Spanish character of the first movement and affirms a beautiful message of nonviolence. The story begins with the young bulls. . .



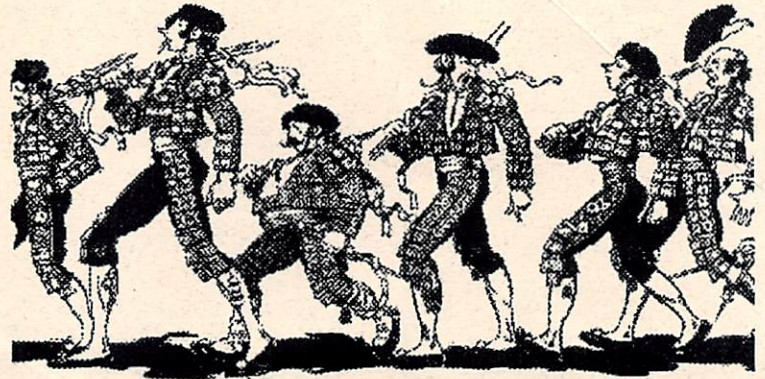
My vision of young bulls is that of playfulness, but also of testing their abilities in mock aggression and suffering the consequences. Ferdinand, played by the tuba, is apart from all this. His mother, represented by the euphonium, is concerned that he is different. Her music recalls that of the other young bulls. Ferdinand joins in to reassure her in a touching duet. Ferdinand and the other bulls grow up continuing their separate philosophies. One day five men in very funny hats come looking for bulls to fight in the ring in Madrid.



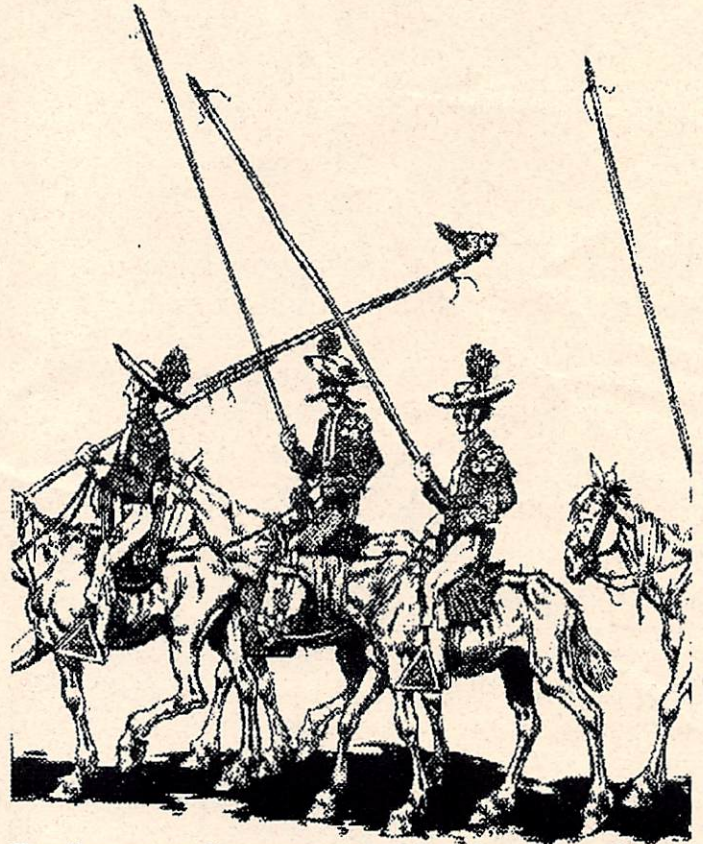
I've treated these characters like a kind of Spanish Keystone Cops. The other bulls show their stuff with the usual results as the music evokes a rushing freight train followed by a slow reeling waltz. Meanwhile Ferdinand, unconcerned, goes to sit under his favorite cork tree and smell the flowers. Unfortunately, he doesn't watch where he is sitting and suffers the abuse of a bumblebee who has his own ideas about territoriality. Ferdinand jumps athletically about and the five men in very funny hats are elated to find the perfect fighting bull and take him to Madrid.



The town is full of excitement. Ferdinand takes note of the lovely ladies with flowers in their hair. A fanfare starts the parade into the bullring. There follows a set of three marches: The Banderillos (played by saxophones) are low men on the totem pole. They are disgruntled and quarrelsome as they keep tripping each other or sticking each other with pins.



Then come the smug and self-satisfied Picadores, who have more job security and sit on their skinny horses.



Finally comes the narcissistic Matador. Here the trombones portray a man who becomes so involved with bowing to the crowd that long silences must be put in the music to accommodate him.



At the end of the parade, the mighty-looking Ferdinand enters the bullring with a flourish, causing much fear and trepidation. But upon seeing the lovely ladies in the stands and smelling the flowers in their hair, he sits down. The men try to taunt him, but to no avail. So they take Ferdinand home and there he sits today, smelling the flowers under his favorite cork tree.



The fourth movement, entitled "Celebration" is an exuberant rondo. A flourish of repeated notes in brass and strings introduces the main tune in the woodwinds with its characteristic compound rhythms punctuated by the low brass and percussion. This main tune alternates with contrasting verses which feature various sections of the orchestra — first the trumpets, then the saxophones and finally the mallet instruments of the percussion section. The festivities relax halfway into the movement as the cellos begin the middle section with a soaring lyrical melody. The climax of this section sets off a series of false recapitulations as if the musicians keep trying a different pitch for their flourish until they complete a complicated maze of harmony and emerge in the right key. After a reiteration of the earlier material including some hints of tunes from the contrasting verses forcing their way into the main theme, an exciting coda ends the movement and the symphony.

-notes by the Composer

### Saint-Saëns: Symphony No. 3 in c minor "Organ"

Camille Saint-Saëns was a bit of a contradiction in character. Although he survived the transition from infant prodigy to respected composer, he was ever the champion of the romantic avant garde (Schumann, Berlioz, Wagner and Liszt), but his own music was frequently steeped in tradition, free from the excesses of romanticism, striving for a purer expressiveness, a suave beauty of line, and a classical simplicity in structure.

Although obsessed with a desire for success in the opera field, only **Samson and Delilah** has achieved any lasting recognition -- and he wrote, and rewrote 13 operas over a period of forty years. In 1871 Saint-Saëns formed a society to pioneer the performance of new French music, only to be ousted as reactionary from its presidency in 1886 – the very year of the third symphony, the organ symphony.

Saint-Saëns was noted as a brilliant organist and innovative improviser while at his post at the Madeleine Church in Paris, but his attitude toward the organ was one of ambivalence as evidenced by his lack of composing for the instrument. He remarked that the harmonious charm of the organ "produces little that is worth writing down on paper." And in fact, the symphony named for the organ actually utilizes the instrument only as a part-time color in the slow section and as a powerful sonority in the finale.

The symphony is divided into two sections by the composer, but the form is more like a four-movement work. The first half comprises a restless *allegro-moderato* followed by a calm and meditative *poco adagio*, and the second half has a two-part *scherzo*-like section leading to the finale: a grand *maestoso* and *allegro*. The entire symphony is based loosely on a **Dies Irae** plainchant, which may be a tribute to one of the composers Saint-Saëns most admired and championed: Franz Liszt. It is first heard in the sixteenth notes at the opening *allegro*, the pizzicato basses play the tune in the slow section under the flowing romantic melody, and it appears disjointed and breathless in the woodwinds during the *scherzo*. It finally appears in grandeur as the theme to the chorale in the closing *maestoso* (it seems appropriate that this was used as the theme to the hit movie **Babe** during the "final judgment scene!")

I first heard this symphony when in high school – a time at which I was studying the organ and had almost an obsessive fascination with both its literature and power. You can just imagine my excitement upon first hearing the great C Major chord in the final *maestoso*! As I listened to the symphony more and more and studied its inner workings, I became tremendously impressed with Saint-Saëns skill and facility as a composer. I don't mean inventor of tunes or rhythms, but a composer of the Beethoven type who truly understands how to put things together in clever and imaginative ways so that the sum total is way more than just a combination of its parts. This is also one of the reasons I chose to combine these two works by these two fine composers on this program. Enjoy!

-notes by George Shangrow