

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2000-2001 SEASON

World Premiere

Sunday, May 20, 2001 ■ 3:00 PM
Illsley Ball Nordstrom Recital Hall
Benaroya Hall

Gary Oules, *clarinet*
Judith Lawrence, *bassoon*
Brian Box, *baritone*

Orchestra Seattle
Seattle Chamber Singers

Justin Cole, *conductor*
George Shangrow, *conductor*

ROBERT KURKA
1921-1957

The Good Soldier Schweik Suite, Op. 22

Overture
Lament
March
War Dance
Pastoral
Finale

Justin Cole, *conductor*

RICHARD STRAUSS
1864-1949

Duett-Concertino

Allegro moderato –
Andante –
Rondo: Allegro ma non troppo

Gary Oules, *clarinet*
Judith Lawrence, *bassoon*
George Shangrow, *conductor*

INTERMISSION

HUNTLEY BEYER
*1947

The Mass of Life and Death

WORLD PREMIERE PERFORMANCE

Brian Box, *baritone*
Carol Sams, *soprano*
George Shangrow, *conductor*

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

ORCHESTRA SEATTLE

Violin Dajana Akrapovic Licia Carlson Lauren Daugherty Stephen Hegg Fritz Klein** Eileen Lusk Avron Maletzky Gregor Nitsche Leif-Ivar Pedersen* Janet Showalter Grace Yoo	Viola Beatrice Dolf Jim Lurie Katherine McWilliams* Timothy Prior Parikhith Sinha	Bass Jo Hansen Steven Messick Chris Simison	Clarinet Steve Noffsinger Gary Oules	Horn Jennifer Crowder Laurie Heidt Carey La Mothe
	Cello Annie Engelhard Julie Reed* Katie Sauter Joan Selvig	Flute/Piccolo Megan Lyden Shari Müller-Ho	Bass Clarinet Bradley Stevens	Trombone Moc Escobedo
	Harp Naomi Kato	Oboe Norie Ishii	Bassoon Jeff Eldridge Judith Lawrence	Timpani Daniel Oie
** concertmaster * principal		English horn Shannon Hill	Trumpet David Cole George Steward	Percussion Dan Adams

SEATTLE CHAMBER SINGERS

Soprano Barb Anderson Sue Cobb Crissa Cugini Kyla DeRemer Susan Dier Dana Durasoff Terri Fincham Cinda Freece Amy Gerard Kiki Hood Lorelette Knowles	Jill Kraakmo Nancy Lewis Ana McCardell Paula Rimmer Carol Sams Nancy Shasteen Liesel van Cleeff	Cheryl Blackburn Jane Blackwell Shireen Deboo Penny Deputy Laura Dooley Deanna Fryhle Adrienne McCoy Suzi Means Laurie Medill Christine Rickert Debra Schilling Annie Thompson	Tenor Alex Chun Ralph Cobb Alvin Kroon Jon Lange Dan Lee Timothy Lunde Thomas Nesbitt Vic Royer Jerry Sams David Zapolsky	Bass Benjamin Buckley Greg Canova Steve Carl Andrew Danilchik Douglas Durasoff Marc Fichette Peter Henry Dennis Moore John Stenseth 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 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. Next season, 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.

Born in Cincinnati, bassoonist **Judith Lawrence** received her Bachelor's degree from the Cincinnati College-Conservatory of Music and her Master's degree from Boston University. She has also studied in Paris and Brussels and privately with Sherman Walt, Martin James, and Arthur Grossman, among others. Since moving to the Seattle area in 1988, Ms. Lawrence has performed with numerous ensembles, including the Bremerton Symphony, Turtle Bluff Orchestra, Cascade Symphony, Everett Symphony, Rainier Chamber Winds, and Agate Pass Baroque Ensemble. She has served as principal bassoonist of Orchestra Seattle since 1990. She has recently begun teaching Kindermusik, a young children's music and movement program, in her home studio in Kingston.

Clarinetist **Gary Oules** earned his music performance degree from Central Washington University, as a student of Bert Christianson. Upon graduation, he played in the United States Air Force Band in Washington, DC, where he studied with the renowned Harold Wright. Mr. Oules has taught in public schools in Montana and Washington and has been a private music instructor in South King County for fifteen years. He was principal clarinetist of the Seattle Philharmonic for twenty years and has served as principal clarinetist of Orchestra Seattle since its formation in 1979. Mr. Oules has appeared as a soloist with the Seattle Philharmonic, Wenatchee Symphony, Olympia Symphony and Orchestra Seattle.

PROGRAM NOTES

ROBERT KURKA

The Good Soldier Schweik Suite, Op. 22

Robert Kurka was born December 21, 1921 in Cicero, Illinois, and died December 12, 1957 in New York City. This work, written in 1956, is scored for flute, piccolo, oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon (or string bass), 3 horns, 2 trumpets, trombone, timpani and snare drum.

Largely self-taught as a composer, Robert Kurka attended Columbia University and studied briefly with Otto Luening and Darius Milhaud. His untimely death from leukemia at the age of 35 cut short a promising career. Kurka's opera *The Good Soldier Schweik* (premiered after his death, in April of 1958, by New York City Opera) was an expansion of an instrumental suite inspired by the same subject. The composer provided the following note in the preface to this composition:

The Suite was inspired by *The Good Soldier Schweik*, the brilliantly realist anti-war satire by the Czech novelist and journalist Jaroslav Hašek. Written shortly after the First World War, it is essentially the story of the civilian, the common man, forced to become a soldier who must fight for a cause for which he has no sympathy. Although he is classified by his German masters ("the authorities") as "feeble-minded" (that is, someone who doesn't quite appreciate their reasons for waging war), Schweik is, in reality, crazy like a fox, exposing the arrogance, pity and hypocrisy of these "authorities" by his seemingly idiotic behavior. In spite of the indignities to which Schweik is subjected, his optimism manages to emerge indestructible and triumphant. He is, therefore, not only a single individual, but also the symbol of the common people and their resistance to a war from which they can derive no benefit, only suffering.

Each of the six short pieces which comprise the Suite represents a general idea or theme which reoccurs throughout the book, rather than any specific episodes. Thus, the Overture is a character sketch of Schweik, the good-natured common man, the genial collector of homeless dogs. The Lament represents the element of sadness and seriousness which underlies many of the episodes, such as the outbreak of war. The March, of course, represents the soldier's chief means of getting from place to place - Schweik does quite a bit of it. The War Dance represents the "authorities," both civilian and military and their fanatical pounding of the war drum. The Finale is Schweik's optimism, triumphant and indestructible in the end.

RICHARD STRAUSS

Duett-Concertino for Clarinet and Bassoon with String Orchestra and Harp

Strauss was born in Munich on June 11, 1864, and died at Garmisch-Partenkirchen September 8, 1949. This work was composed in Switzerland in late 1947 and premiered on April 4, 1948 on Swiss-Italian Radio in Lugano, under the direction of Otmar Nussio.

The last years of Richard Strauss' life brought forth a treasure trove of music for wind instruments: two symphonies for sixteen winds, the second horn concerto, an oboe concerto, and this *Duett-Concertino* for clarinet and bassoon. "They are just splinters from an old man's workshop," the composer said, "written perhaps only with the desire to amuse."

The spirit of Mozart is never far below the surface in these late works, and this is especially true of the *Duett-Concertino*: Strauss once said that "Mozart wrote better for the bassoon than anyone else and he always managed to think of something really lovely for it."

Mozart was not the only inspiration for the work. Strauss told the conductor Clemens Krauss that there was to have been a programmatic connection with Hans Christian Andersen's "The Swineherd" and wrote to Hugo Burghauer (a former bassoonist with the Vienna Philharmonic, to whom the work is dedicated) that he had had in mind a story about a dancing princess (the clarinet) alarmed by the grotesque cavortings of a bear (the bassoon). In the final product, however, only a few hints of these ideas remain.

In the orchestration of the work, Strauss makes sparing use of the harp, while separating a concertino group of solo strings from the ensemble for a *concerto grosso* effect. (The opening bars add an extra viola, recalling the string sextet from *Capriccio*.) The work's three movements are played without pause; usually the final rondo of a concerto is the briefest of the three, but here it equals the duration of the previous two combined.

HUNTLEY BEYER

The Mass of Life and Death

Huntley Beyer was born in 1947 in East Orange, New Jersey. His *Mass of Life and Death* was composed last year and performed last month in a version for chorus and piano trio; this is the first performance of the orchestral version. In addition to baritone soloist and chorus, the work calls for an orchestra consisting of flute, clarinet, 2 bassoons, 2 horns and strings.

Huntley Beyer has had a long association with Orchestra Seattle and Seattle Chamber Singers. He was an oboist in OS for 15 years, during which time the orchestra premiered his three symphonies. Together OS and SCS have premiered his *Requiem for the Children* and *St. Mark Passion*. Mr. Beyer has also written various choral anthems, an opera, and numerous chamber works, including a piano trio, string quartet, and two flute sonatas. He received his DMA in composition from the University of Washington in 1975; currently he teaches music at Seattle Preparatory School and is Director of Music at the First United Methodist Church of Bellevue. He lives with his wife and three children in Redmond. Mr. Beyer has provided the following note for this afternoon's performance:

Many years ago, Brian Box, the soloist in today's performance, suggested that I compose music to Anna Akhmatova's "Requiem." I read the poem. It was depressing. I immediately liked it. It was heart-rending. Akhmatova is said to be Russia's conscience, for during the Stalinist Terror she did not flee to safety but stayed to bear witness. Her poem "Requiem" is about this "monstrous epoch in human history," as Joseph Brodsky called it. Her son was arrested twice, finally being released from Siberia in 1956. Her companion, the art critic and historian Nicolai Punin, was also jailed, and the verse in "Requiem" which begins "They took you away at dawn" is said to refer to his arrest. The "Requiem" was written between 1935 and 1940 but it was not written down because of the heretical truths it portrayed. Akhmatova and a few friends kept it alive in memory. It was finally published, though not in Russia, in 1963. After Stalin's death, Akhmatova, after years of being censored and silenced, finally saw herself become revered. She died in 1966. Five thousand people attended her requiem mass in Leningrad.

After deciding to set several sections of the "Requiem," I looked around for some idea to provide contrast and relief to that poem's unrelenting sorrow. Sorrow, while terribly real, is not the only trench running through our lives, at least for most of us. There is also the pure joy of being alive, the sheer delight of being, and the certainty of being cared for. And so I found and set poems which expressed this pure, almost innocent sense of well-being: "Little Lamb," "Hope Is The Thing With Feathers," "Folks Need A Lot Of Loving," "Saint Patrick's Breastplate Prayer," and "Camp Hymn."

At this point I was in my favorite aesthetic position: I had a dilemma. I was in a disparate situation. I was expressing two completely different points of view: joy and sorrow, or, finally, life and death. What I love about the aesthetic approach to life is that it never tries to resolve a conflict. This is fortunate, because usually, and indeed in this case, there is no resolution. Both sides are dead true. What aesthetics does for life is to take a conflict and turn it into a contrast. Life and death: it holds these truths to be self-relevant. It seeks to encompass both, so that navigation through life can take a broader course.

But how could I produce a contrast and not a conflict? I wanted to feel a resonance between sorrow and joy, or life and death; I wanted to feel some vital connection. Simply alternating sorrow with joy would yield only sorrow next to joy. I needed something to embrace both. I needed the Mass. The Mass is already about life and death. The Mass has a ritualistic weight. Its deep response to life and death is praise. I do not mean thanks. The current notion of giving thanks for sorrows so that we can learn or grow seems too self-centered or self-congratulatory, however true it may be. Praise is a deeper gesture, and takes one out of oneself. In its basic affirmation, praise moves the self toward the mystery, the mystery that is life and death, and more. In its self-transcendence, the Mass can contain the brightness and troubles of an individual, and yet grant them their places of intensity. By its ritualistic rendering of ultimates the Mass surrounds events in time with an echo of timelessness. Thus are life and death felt in some context, a larger field in which their resonances spin. Thus are they felt as part of something together. Characters in a story. Movements in a piece of music.

TEXT

1. Kyrie

Kyrie eleison. Christe eleison. Kyrie eleison.

2. Only the Dead Smiled

In those years only the dead smiled,
Glad to be at rest:
And Leningrad city swayed like
A useless appendage from its prisons.
And when, senseless from torment,
Regiments of convicts marched,
And the short songs of farewell
Were sung by locomotive whistles,
The stars of death stood above us
And innocent Rus writhed
Under bloody boots
And under the tires of Black Marias.

– “Prologue” from *Requiem* by Anna Akhmatova

3. Little Lamb

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild;
He became a little child.
I a child, and thou a lamb,
We are called by his name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

– “The Lamb” by William Blake

4. Gloria

Glory to God in the highest. And on earth peace to the people of good will. We praise thee, we bless thee, we adore thee, we glorify thee. We give thee thanks for thy great glory. O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only begotten Son! O Lord God, Lamb of God, Son of the Father. Who takest away the sins of the world, have mercy upon us. Who takest away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy upon us. For thou only art holy. Thou only art Lord. Thou only, O Jesus Christ, art most high, together with the Holy Ghost, in the glory of God the Father. Amen.

5. They Led You Away

They led you away at dawn,
I followed you, like a mourner,
In the dark front room the children were crying,
By the icon shelf the candle was dying.
On your lips was the icon's chill.
The deathly sweat on your brow....Unforgettable!
I shall be like the wives of Streltsy,
Howling under the Kremlin towers.

– from *Requiem* by Anna Akhmatova

6. I Felt a Cleaving in My Mind

I felt a Cleaving in my Mind—
As if my Brain had split—
I tried to match it – Seam by Seam –
But could not make them fit.

The thought behind, I strove to join
Unto the thought before –
But Sequence ravelled out of Sound
Like Balls – upon a Floor.

– #937 in *Complete Poems* by Emily Dickinson

7. Credo

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, born of the Father before all ages; God of God, light of light, true God of true God; begotten not made; consubstantial with the Father; by whom all things were made. Who for us, and for our salvation, came down from heaven.

And was incarnate by the Holy Ghost, of the Virgin Mary; and was made man.

He was crucified for us, suffered under Pontius Pilate, and was buried. And the third day he rose again according to the Scriptures; and ascended into heaven. He sitteth at the right hand of the Father; and he shall come again with glory to judge the living and the dead; and his Kingdom shall have no end.

And in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who together with the Father and the Son is adored and glorified; who spoke by the Prophets. And one holy catholic and apostolic Church. I confess one baptism for the remission of sins. And I await the resurrection of the dead, and the life of the world to come. Amen.

8. St. Patrick's Breastplate Prayer

I bind myself to the virtue of love through Christ.
I bind myself to the virtue of starlit heav'n,
Of the sun's golden rays
Of the whiteness of the moon,
Of the flashing of the light'ning
Of the whirling of the wind
Of the stability of earth
Of the depth of the salt sea and the old eternal rocks.

Christ be with me
Christ within me
Christ behind me
Christ before me
Christ beside me
Christ to win me
Christ to comfort and restore me
Christ beneath me
Christ above me
Christ in quiet
Christ in danger
Christ in hearts of all that love me
Christ in mouth of friend and stranger.

I bind myself to God's power persuading me
To God's eye looking before me
To God's ear hearing me
To God's word speaking for me
To God's hand holding me
To God's way calling me.

– St. Patrick's Breastplate Prayer, adapted by H. Beyer

9. Sanctus

Quietly flows the quiet Don,
Yellow moon slips into a home.

He slips in with cap askew,
He sees a shadow, yellow moon.

This woman is ill,
This woman is alone.

Husband in the grave, son in prison,
say a prayer for me.

— from *Requiem* by Anna Akhmatova

Holy, holy, holy Lord God of hosts. Heaven and earth are full
of thy glory. Hosanna in the highest. Blessed is he that comes
in the name of the Lord. Hosanna in the highest.

10. Folks Need a Lot of Loving

Folks need a lot of loving in the morning
The day is all ahead with cares beset,
The cares we know and those that give no warning;
For love is God's own antidote for fret.

Folks need a heap of loving at the noontime
The battle lull, the moment snatched from strife,
Halfway between the waking and the croontime
When bickering and worriment are rife.

Folks hunger so for loving at the nighttime
When wearily they take them home to rest,
At slumber song and turning-out-the-light time,
Of all the times for loving, that's the best.

Folks want a lot of loving every minute,
The sympathy of others and their smile!
Till life's end, from the moment they begin it,
Folks need a lot of loving all the while.

— "Folks Need A Lot Of Loving" by Strickland Gillilan

11. Agnus Dei

Lamb of God, who takest away the sins of the world, have mercy on us.
Lamb of God, who takest away the sins of the world, have mercy on us.
Lamb of God, who takest away the sins of the world, grant us peace.

"Do not weep for Me, Mother,
I am in the grave."

To his Father He said, "Why hast Thou forsaken me!"
And to his Mother: "Oh, do not weep for me..."

— from *Requiem* by Anna Akhmatova

12. Hope

"Hope" is the thing with feathers—
That perches in the soul—
And sings the tune without the words—
And never stops—at all—

And sweetest—in the Gale—is heard—
And sore must be the storm—
That could abash the little Bird
That kept so many warm—

I've heard it in the chillest land—
And on the strangest Sea—
Yet, never, in Extremity,
It asked a crumb—of Me.

— #254 in *Complete Poems* by Emily Dickinson

13. Epilogue

I learned how faces fall,
How terror darts from under the eyelids,
How suffering traces lines
Of still cuneiform on cheeks,
How locks of ashen-blond or black
Turn silver suddenly,
I learned how smiles fade on submissive lips
And fear trembles in a dry laugh
And I pray not for myself alone,
But for all those who stood there with me
In cruel cold, and in July's heat,
At that blind, red wall.

— "Epilogue" from *Requiem* by Anna Akhmatova

14. Camp Hymn

God, who touchest earth with beauty,
Make me lovely too.
With Thy Spirit re-create me,
Make my heart anew.

Like Thy springs and running waters,
Make me crystal pure;
Like Thy rocks of towering grandeur,
Make me strong and sure.

Like Thy dancing waves in sunlight,
Make me glad and free;
Like the straightness of the pine trees
Let me upright be.

Like the arching of the heavens,
Lift my thoughts above.
Turn my dreams to noble action—
Ministries of love.

God, who touchest the earth with beauty,
Make me lovely too;
Keep me ever, by Thy Spirit,
Pure and strong and true.

— "The Camp Hymn" by Mary S. Edgar

15. Amen

Amen.

OSSCS 2001-2002 SEASON

Brahms Festival

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

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 from the pen of Johannes Brahms. Mark Salman, who thrilled OSSCS audiences two years ago with his performance of Beethoven's *Emperor* Concerto, returns in Brahms' epic four-movement Piano Concerto No. 2.

In place of the traditional Latin text for his *German Requiem*, Brahms carefully selected biblical passages that capture the universal human experience, creating a work that is not so much a memorial to 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

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

For his ballet *Pulcinella* (featuring characters borrowed from the Neapolitan *commedia dell'arte*), Sergei Diaghilev hired none other than Pablo Picasso to create the sets and the great Igor Stravinsky to adapt music attributed at the time to Giovanni Battista Pergolesi. Stravinsky's modern orchestrations applied to Classical harmonies yield a delightful result, one that inspired the composer to develop his "Neoclassical" style a short time later. While an orchestral suite drawn from this score and a chamber music transcription (dubbed *Suite Italienne*) are performed regularly, this is a rare opportunity to hear the complete ballet.

Meanwhile, two soloists take the stage: Brian Box sings Francis Poulenc's witty *Le Bal masqué* for baritone and chamber ensemble, while pianist Joel Salsman pays tribute to Seattle composer John Verrall (who passed away last month).

The concert concludes with Mozart's final – and perhaps greatest – symphony, the *Jupiter*.

Messiah

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

HANDEL [ARR. MOZART]: *Messiah*

A holiday tradition, Georg Frideric Handel's beloved *Messiah* returns – this year with a twist: in an adaptation for Classical orchestra by none other than Mozart. You won't want to miss this new look at a familiar classic!

Artists and repertoire are subject to change.

Winter Baroque

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

Jeffrey Cohan, *flute*

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

The twelve works that comprise Handel's Op. 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 music of Purcell and one of Bach's sons, featuring flutist Jeffrey Cohan.

A Concert of Love and Romance

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

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 work for a *capella* double chorus and eight soloists, *Frail Deeds*. A setting of six poems by Whitman, Dickinson, Yeats and Dylan Thomas, the work depicts various stages in life's spiritual journey, running the gamut of sonic textures required by the texts, including everything from the weaving of a spider web to an old drunkard in a tavern to a self-conscious operatic ballet dancer backed up by a barbershop quartet.

Israel in Egypt

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

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 features the chorus more prominently than do any of Handel's other oratorios.

Missa Solemnis

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

Columbia Choirs Vocal Ensemble
Woodinville High School Concert Choir

BEETHOVEN: *Missa Solemnis*, Op. 123

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

OSSCS SPECIAL EVENT

Summer Baroque

Saturday, August 25, 2001 • 8:00 PM
 Illsley Ball Nordstrom Recital Hall
 Benaroya Hall

Svend Rønning, *violin*
 Justin Cole, *conductor*

FARINA: *Capriccio Stravagante*
 CORELLI: Concerto Grosso, Op. 6 No. TBA
 VIVALDI: Concerto for Violin, Op. 8, No. TBA
 J. S. BACH: Brandenburg Concerto No. 5 in D, BWV 1050
 J. S. BACH: "Erfreut euch, ihr Herzen," BWV 66

Join Orchestra Seattle assistant conductor Justin Cole for an evening of Baroque masterpieces this summer.

The concert will include two works of Johann Sebastian Bach: the fifth Brandenburg Concerto (scored for flute, violin, harpsichord and strings) and the cantata "Erfreut euch, ihr Herzen," a dialogue between "Hope" and "Fear."

Violinist Svend Rønning, who is on the faculty of Pacific Lutheran University, will join the orchestra for one of Vivaldi's great (but lesser-known) violin concertos. The concert also includes music of Farina and Corelli.

Reserved seats (\$25/\$15, seniors \$20/\$12, students \$12/\$7) are available at www.osses.org or by calling 206-682-5208.

2001-2002 SEASON TICKETS

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