

MUSICAL FEAST

FRIDAY, JUNE 6, 2003 – 8:00 PM
MEANY HALL – UNIVERSITY OF WASHINGTON

Ronald Patterson, violin – Roxanna Patterson, viola
Catherine Haight, soprano – Brian Box, baritone
Murl Allen Sanders, accordion
ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

JOHANNES BRAHMS (1833-1897)
Schaffe in mir, Gott, Op. 29 No. 2

WOLFGANG AMADÈ MOZART (1756-1791)
Sinfonia concertante in E-flat major, K. 364

Allegro maestoso – Andante – Presto

Ronald Patterson, violin
Roxanna Patterson, viola

– Brief Intermission –

RALPH VAUGHAN WILLIAMS (1872-1958)
Dona nobis pacem

*Lento – Allegro moderato – Reconciliation: Andantino –
Dirge for Two Veterans: Moderato alla Marcia – L'istesso tempo – Andante*

Catherine Haight, soprano
Brian Box, baritone

– Brief Intermission –

MURL ALLEN SANDERS (1950*)
Accordion Concerto [WORLD PREMIERE PERFORMANCE]

Allegro – Andante – Molto allegro

Murl Allen Sanders, accordion

IRVING BERLIN (1888-1989) – GEORGE GERSHWIN (1898-1937) – COLE PORTER (1891-1964)
arr. ROBERT KECHLEY (1952*)
American Songbook Medley

“Cheek to Cheek” – “I Was Doing All Right” – “I Love Paris”

Murl Allen Sanders, keyboard, vocals and accordion

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

JOHANNES BRAHMS*Schaffe in mir, Gott*, Op. 29 No. 2

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. This motet for a cappella chorus was completed in 1860 and published four years later.

Around 1860 Brahms composed three *a cappella* motets, settings of Lutheran religious texts that were, in the words of Brahms biographer Malcolm MacDonald, the crowning achievement of "his painstakingly acquired skill in the 'archaic' techniques of Renaissance polyphony." Two of three motets (*Es ist das Heil* and *Schaffe in mir, Gott*) were published together as the composer's Op. 29, while the third (*O Heiland, reiß die Himmel auf*) would remain unpublished until 1878, when it became part of Brahms' Op. 74.

Schaffe in mir, Gott is divided into three brief sections, each corresponding to a verse from Psalm 51. The first movement, which dates back to 1857, is based on a canon by augmentation and cast in G major. The middle movement is a chromatic fugue in G minor, while the third and final movement concludes with a fugal section based on the motet's opening theme.

WOLFGANG AMADÈ MOZART*Sinfonia concertante* in E-flat major, K. 364

Joannes Chrisostomus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. He began calling himself Wolfgango Amadeo around 1770 and Wolfgang Amadè in 1777. Mozart probably composed this work in the summer of 1779. In addition to solo violin and viola, the score calls for pairs of oboes and horns plus string orchestra, with both violins and violas divided into two sections.

In the midst of Mozart's miraculous collection of 27 piano concertos, five each for violin and horn, and solo concertos for flute, oboe, clarinet and bassoon, are seven works for two or more solo instruments and orchestra, all but one of which were composed in 1778 and 1779. In addition to the 1774 Concertone for two violins and orchestra, K. 187e, there are two works that Mozart abandoned in midstream (because the performances for which they were intended were canceled), a *Sinfonia concertante*, K. 297b, for four wind instruments and orchestra that probably was in part composed by Mozart (but which has come down to us in a form of questionable authenticity), the Concerto for Flute and Harp, K. 297c, the remarkable Concerto for Two Pianos, K. 316a, and the present work, generally considered as the most significant composition Mozart produced in the year 1779.

Mozart was of course an excellent violinist, but he actually preferred to play the viola when playing chamber music. Mozart likely composed the *Sinfonia concertante* with the intention that he play the viola part. The work contains two interesting features: First, the viola section of the orchestra is divided into two parts (like the violin section almost always is), lending a richer sonority to the orchestral sound

in the middle register. Second, Mozart actually wrote the solo viola part in D major, instructing the soloist to tune his or her instrument up a half-step so that it would sound in E-flat. The composer likely intended this to lend a brighter edge to the viola's tone, allowing it to compete on more equal terms with the solo violin, but most modern violists cringe at the thought of putting such a strain on their fragile instruments and simply play the work in E-flat.

Mozart's *Sinfonia concertante* is in the standard three movements. A stately opening *Allegro maestoso* is followed by an *Andante* that brings to mind an instrumental arrangement of a love duet from one of the composer's comic operas; cadenzas for both of these movements were supplied by the composer. The final *Presto* concludes the work in high spirits.

RALPH VAUGHAN WILLIAMS*Dona nobis pacem*

Ralph (pronounced "Rafe") Vaughan Williams was born October 12, 1872, in Down Ampney, Gloucestershire, England, and died August 26, 1958, in London. His Dona nobis pacem was premiered at Huddersfield Town Hall on October 2, 1936 by the Huddersfield Choral Society with the Hallé Orchestra conducted by Albert Coates. In addition to soprano and baritone soloists and chorus, the work is scored for 3 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (side drum, tenor drum, triangle, tambourine, cymbals, bass drum, tam-tam, glockenspiel and bells), harp and strings.

English composers have always shown a special affinity for setting the text of American poet Walt Whitman and Ralph Vaughan Williams was certainly no exception, as evidenced by his *Sea Symphony* and this *Dona nobis pacem*, a cantata he composed for the centenary of the Huddersfield Choral Society. Something of a precursor to Britten's *War Requiem*, the *Dona nobis pacem* presented an appeal for peace when war was looming on England's horizon.

The cantata is in six movements, played without pause. In the brief opening section the solo soprano pleads "Dona nobis pacem" – "Grant us peace" – a cry that will be repeated at regular intervals throughout the work. In the second movement, a selection from Whitman's *Drum Taps* provides the text for a ruthless call to arms. By contrast the "Reconciliation" that follows is a beautiful, heart-wrenching depiction of the impact of war on the individual. Next comes the elegiac "Dirge for Two Veterans," which had actually been composed by Vaughan Williams a quarter century earlier but had never been published or performed before its incorporation into this work. A transitional passage follows, in which the solo baritone recalls John Bright's famous "Angel of Death" speech before moving to a wide-ranging sequence of Biblical quotations. The closing pages of the work are dominated by an optimistic plea for peace and the cantata ends quietly with the soprano returning for a final "Dona nobis pacem" supported by a *cappella* chorus.

MURL ALLEN SANDERS
Accordion Concerto No. 1

Murl Allen Sanders was born in 1950 and currently resides in Seattle. His accordion concerto was commissioned by George Shangrow and Orchestra Seattle, with funding from the Mayor's Office of Arts and Cultural Affairs (formerly the Seattle Arts Commission). This evening marks the work's first performance. In addition to solo accordion, the score calls for pairs of woodwinds, trumpets, horns and trombones, and string orchestra.

The commissioning of this concerto for accordion and orchestra is the result of a longtime association between OSSCS music director George Shangrow and Murl Allen Sanders, and Maestro Shangrow's high regard for Mr. Sanders' exceptional skills on an instrument rarely heard as a solo instrument in orchestral concerts. An accomplished vocal performer as well as a talented instrumental artist, Murl Allen Sanders sang in the Seattle Chamber Singers during the early days of the ensemble and composed several choral works premiered by the Chamber Singers. (Additional biographical information about the composer, who serves as the soloist for this first performance of his accordion concerto, may be found elsewhere in this program.) Mr. Sanders has kindly provided the following comments about his new composition:

"I draw from my eclectic influences and utilize jazz and rock harmonies and rhythms as well as some ethnic styles I love like tango, tarantella and chorinho. The piece contains improvisation for the accordionist in all three movements as part of the interplay with the orchestra. I hoped to create a piece that is fun and playable for the orchestra, enjoyable for the audience and a showcase for

my unique accordion style. Other accordionists would hopefully derive pleasure from playing it as well and I have made revisions for other players who are not improvisers."

The concerto is in three movements, the first of which is a Brazilian tango that may bring to mind the bandoneón works of Astor Piazzolla. The composer describes the slower central movement as a "rock anthem," while conductor George Shangrow has termed the finale "an Italian wedding turned ominous!"

IRVING BERLIN – GEORGE GERSHWIN – COLE PORTER
arr. ROBERT KECHLEY
American Songbook Medley

The orchestral arrangement of these well-known standards was prepared especially for this evening's concert by Seattle composer Robert Kechley. The score calls for pairs of woodwinds, 4 horns, 2 trumpets, 3 trombones, tuba, trap drum set, and strings.

To further showcase Murl Allen Sanders' eclectic and wide-ranging talents on this program, OSSCS music director George Shangrow requested Seattle composer Robert Kechley to prepare an orchestral medley of three American song standards featured on Mr. Sanders' solo piano album *New Romance and Doin' All Right*.

The medley opens with Irving Berlin's "Cheek to Cheek," first introduced in Berlin's score for the 1935 Fred Astaire-Ginger Rogers film *Top Hat*. Next comes "I was Doing All Right," from the 1938 film *The Goldwyn Follies*, with music and lyrics by George and Ira Gershwin. A brief interlude quotes the Edith Piaf tune "La vie en rose" in preparation for the final selection, Cole Porter's "I Love Paris" (from the 1953 musical *Can-Can*).



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BRAHMS

Schaffe in mir, Gott, Op. 29 No. 2

Schaffe in mir, Gott, ein rein Herz;
und gib mir einen neuen gewissen Geist.

Create in me a clean heart, O God;
and renew a right spirit within me.

Verwirf mich nicht von deinem Angesicht;
und nimm deinen heiligen Geist nicht von mir.

Cast me not away from thy presence;
and take not thy holy spirit from me.

Tröste mich wieder mit deiner Hilfe;
und der freudige Geist erhalte mich.

Restore unto me the joy of thy salvation;
and uphold me with thy free spirit.

— *Psalms 51:10-12*

VAUGHAN WILLIAMS

Dona nobis pacem

by arrangement with Oxford University Press, Inc., 198 Madison Avenue, New York, NY 10016

*Agnus Dei qui tollis pecatta mundi
Dona nobis pacem.*

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through the doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets:
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep in those beds,
No bargainers' bargains by day—Would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow.

—Walt Whitman

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly wash again, and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies, white-faced and still, in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

—Walt Whitman

Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking,
Down a new-made double grave.

Lo! the moon ascending!
Up from the east, the silvery round moon,
Beautiful over the house tops, ghastly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums,
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large, transparent face,
In heaven brighter growing.

O strong dead-march, you please me!
O moon immense, with your silvery face you soothe me!
O my soldiers twain! O my veterans, passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

—Walt Whitman

The Angel of Death has been abroad throughout the land;
you may almost hear the beating of his wings. There is no
one as of old...to sprinkle with blood the lintel and the two
side-posts of our doors, that he may spare and pass on.

—John Bright

Dona nobis pacem.

We looked for peace, but no good came; and for a time of
health, and behold trouble!

The snorting of his horses was heard from Dan; the whole
land trembled at the sound of the neighing of his strong
ones; for they are come, and have devoured the land...and
those that dwell therein...

The harvest is past, the summer is ended, and we are not
saved...

Is there no balm in Gilead?; is there no physician there?
Why then is not the health of the daughter of my people
recovered?

—Jeremiah 8:15-22

O man greatly beloved, fear not: peace be unto thee, be
strong, yea, be strong.

—Daniel 10:19

The glory of this latter house shall be greater than of the
former...and in this place will I give peace.

—Haggai 2:9

Nation shall not lift up sword against nation, neither shall
they learn war any more.

And none shall make them afraid, neither shall the sword
go through their land.

Mercy and truth are met together; righteousness and peace
have kissed each other.

Truth shall spring out of the earth, and righteousness shall
look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people
be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign
among them, and they shall declare my glory among the
nations.

For as the new heavens and the new earth, which I will
make, shall remain before me, so shall your seed and your
name remain forever.

Glory to God in the highest, and on earth peace, good-will
toward men.

—adapted from Micah 4:3, Leviticus 26:6,
Psalms 85:10 and 118:19, Isaiah 43:9
and 66:18-22, and Luke 2:14

Dona nobis pacem.

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, and has performed with Rudolf Nureyev, singing Mahler's *Songs of a Wayfarer* to Mr. Nureyev's dance. He has collaborated with OSSCS in such works as Bach's *St. Matthew Passion*, *St. John Passion*, and *Christmas Oratorio*, the world premieres of Huntley Beyer's *St. Mark Passion* and *The Mass of Life and Death*, and is featured on the OSSCS 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 Carol Sams' *The Pied Piper of Hamelin*. He has also performed extensively with Seattle Opera's Education Program and Northwest Operas in the Schools.

Soprano **CATHERINE HAIGHT** is well known to Seattle audiences for her performances of Baroque music. She is an accomplished performer of the oratorio repertoire, including all of the major works of Handel and Bach, as well as music by Vivaldi, Purcell, Mozart, Haydn, Beethoven, Brahms and others. Ms. Haight has been a guest soloist with the Pacific Northwest Ballet in their acclaimed production of *Carmina Burana*, traveling with them to Australia to perform as part of the Melbourne Festival in 1995, and to the Kennedy Center for three performances in 1996. Her recent recordings include: Mendelssohn's *Lobgesang* with Philharmonia Northwest; Orff's *Carmina Burana* with Seattle Choral Company; and Handel's *Messiah* with OSSCS under the direction of George Shangrow.

Violinist **RONALD PATTERSON**, the Ruth Sutton Waters Endowed Professor at the University of Washington School of Music since 1999, was a student of Jascha Heifetz, Eudice Shapiro and Manuel Compinsky. He has concertized extensively in the United States and Europe since the age of 11, performing 45 works (including six world premieres) in more than 150 solo performances. Mr. Patterson has been acclaimed for his "skill, authority and imagination" by the *New York Times*. From 1965 to 1999, he was concertmaster of the Monte Carlo, Houston, Denver, and Miami symphonies, the St. Louis Little Symphony and the Los Angeles Chamber Orchestra. He was a founder and Associate Professor of the Shepherd School of Music at Rice University, Assistant Professor at Washington University, as well as on the faculty of Stetson University, MacMurray College and the University of Miami. Mr. Patterson has recorded for CRI, Erato, Orion, Vox, Ante Aeternum, Virgin Classics, Serenus, Philips, and EMI. A five time First Prize Winner of the Coleman Chamber Music Competition, he has performed chamber music with some of the greatest musicians of our day, including Heifetz, Piatigorsky and Szeryng. In 1998 he was named Officier de l'Ordre du Mérite Culturel, one of the Principality of Monaco's highest honors. Mr. Patterson is currently Chairman of the Strings Division at

the University of Washington School of Music and teaches violin, chamber music and orchestral studies.

Violist **ROXANNA PATTERSON** began her professional career at age 16 as a member of the Fort Worth Symphony and the Fort Worth Opera Orchestra. She later attended the Shepherd School of Music (Rice University) and played in the Houston Symphony, Houston Opera Orchestra and served as concertmaster of the Houston Ballet Orchestra. Her teachers included Ronald Patterson, Eudice Shapiro, Wayne Crouse and Karen Tuttle. In 1979 she moved to Monte Carlo with her husband, Ronald Patterson. There she changed from violin to viola and the couple formed the unique violin/viola ensemble Duo Patterson. A chamber music enthusiast, Ms. Patterson has performed extensively in this capacity. She has also appeared in recital and as soloist with orchestras in France, Italy, Germany, England, Switzerland, Czechoslovakia, and the United States. In 1984 she received the first Special Award from the Princess Grace Foundation and was recently decorated by Prince Rainier of Monaco with Chevalier de l'Ordre du Mérite Culturel. Ms. Patterson has recorded for the Ante Aeternum, CRI, and Vox labels, and has appeared on European and American television.

Accordionist **MURL ALLEN SANDERS** is a modern concert and recording artist who plays pop, rock, zydeco, country, jazz, blues and various ethnic styles on piano accordion. His versatility has led him to be in demand as a freelance artist in numerous bands and studio work for Muzak, TV and radio commercials as well as sideman work on many CD projects in the Pacific Northwest. Mr. Sanders also leads his own band, does solo work, composes, teaches and arranges music, sings, plays piano, harmonica, Hammond B-3 and electronic keyboards. He has worked with such diverse artists as Chuck Berry, Etta James, Leslie Gore, Peter Duchin, Theodore Bikel and a host of regional luminaries. Mr. Sanders' latest recording, *Can You Dance To It*, features original tunes in a lively danceable mix of styles he calls "zyfusico" including pop, zydeco, rock, country and blues influences. His unique, readily identifiable style on accordion sets him apart from other modern players. Mr. Sanders' earliest accordion influence was Stan Boreson, a local children's television personality, accordionist and comedian in the late 50's and early 60's who is still working in Seattle and who inspired hundreds of kids to play accordion. *The Lawrence Welk Show* also imprinted accordion music in his brain at an early age. (Some may be unwilling to admit this, but Myron Floren was his hero when he was six.) Aside from his first basics instructor, Leo Furman, he had only one truly influential accordion teacher, Doug Middendorf in Seattle. However, his musical education has included (and still includes) many wonderful and inspirational teachers: John Wittwer, Jerome Gray, George Peckham, Terry Moore, Dave Peck and Barbara Lundquist most notably. Mr. Sanders has a B.A. in music education from the University of Washington.

VIOLIN

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Emmy Hoech
Fritz Klein**
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Alvin Kroon
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