

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2008-2009 SEASON

MOZART

Sunday, February 8, 2009 ■ 3:00 PM
First Free Methodist Church

Sharon Abreu, *soprano* ■ Melissa Plagemann, *mezzo-soprano*
Stephen Wall, *tenor* ■ Andrew Danichik, *bass*
Orchestra Seattle/Seattle Chamber Singers
George Shangrow, *conductor*

WOLFGANG AMADÈ MOZART Adagio and Fugue in c minor, K. 546
1756-1791

WOLFGANG AMADÈ MOZART Concerto for Piano and Orchestra No. 22
1756-1791 in E-flat Major, K. 482

Allegro (cadenza by Randolph Hokanson)

Andante

Allegro (cadenza by Randolph Hokanson)

Judith Cohen, piano

INTERMISSION

WOLFGANG AMADÈ MOZART Sinfonia Concertante for Violin and Viola
1756-1791 in E-flat Major, K. 364

Allegro maestoso

Andante

Presto

The Patterson Duo,

Ronald Patterson, violin; Roxanna Patterson, viola

WOLFGANG AMADÈ MOZART *Vesperae Solennes de Confessore*, K.339
1756-1791

Dixit Dominus

Confitebor tibi Domine

Beatus Vir

Laudate pyeri

Laudate Dominum

Magnificat

Sharon Abreu, soprano

Melissa Plagemann, mezzo-soprano

Stephen Wall, tenor

Andrew Danilchik, bass

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

WOLFGANG AMADEUS MOZART

(Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791)

Mozart, the Man

Tenor Michael Kelly described him as "a remarkable small man, very thin and pale, with a profusion of fine, fair hair of which he was rather vain." His first biographer, František Xaver Němeček, wrote that "there was nothing special about [his] physique. [...] He was small and his countenance, except for his large intense eyes, gave no signs of his genius." This was J. C. W. A. Mozart, whose music is, to most, a marvel, but whose brief, "soap-operatic" life—indeed, his very survival for not quite 36 years—is equally miraculous!

Mozart's father, Leopold, violinist and composer, and his wife had seven children. Only two survived: Maria Anna, and the youngest, Johann Chrysostomus Wolfgang Theophilus (later changed to the simpler equivalent name, Amadeus, meaning "Lover of God"). Because his mother barely survived his birth and was unable to nurse him, Wolfgang was fed plain water only, and the child did not even begin to walk until he was three years old. By that time, however, the boy had already begun to display extraordinary musical gifts. By age six he was a composer, violinist, and virtuoso on the clavier who had performed before the Bavarian elector and the Austrian empress. Mozart's father therefore decided that it might be advantageous to exhibit the prodigious talents of his son and daughter (who was a gifted keyboard player) to a wider audience. Thus, in mid-1763, when Maria Anna was twelve and Wolfgang seven, the family set out on a grand European musical tour. The children were to spend much of their childhood traveling by coach from court to court, as the young Mozart astonished his audiences with his incredible musical skills.

Wolfgang was certainly blessed with musical genius, but he was not favored with robust health. Beginning at age six, he suffered from streptococcal respiratory infections, scarlet fever, rheumatic fever, tonsillitis, sinusitis, smallpox, frostbite, bronchitis, dental abscesses, and possibly viral hepatitis. Just before his tenth birthday, while in The Hague, the child was in a coma and lost a great deal of weight, probably as a result of typhoid fever. That he survived all of these ordeals and reached his twentieth year is truly amazing!

Mozart spent most of the years from 1774 through 1781 in his hometown of Salzburg, where he became increasingly discontented because of his inability to find a rewarding musical position. His relationship with his patron, the Prince-Archbishop of Salzburg, was stormy, and in 1781 he resigned his post and went to Vienna, where he hoped that his musical fortunes would improve. He made his living during the following years by teaching, publishing his music, playing at patrons' houses or in public, and composing on commission (particularly operas). He finally obtained a minor court post in 1787; it provided him with a reasonable salary, but did not put his astounding musical gifts to good use, requiring nothing beyond the writing of dances for court balls.

In August of 1782, three and a half years after the young soprano, Aloysia Weber, refused Mozart's marriage proposal, the 26-year-old composer married her younger sister, 20-year-old Constanze. Between June 1783 and July 1791, the couple had six children, but suffered the loss of four of them. Their first child died at the age of two months, their third lived less than a month, their fourth lived six months, and their fifth survived only one hour. Mozart was granted little time to know his two remaining sons, who were aged seven years old and four months old when their father died.

Mozart spent his last years in Vienna in growing financial distress. By musicians' standards, he earned a good income, but through lavish spending and poor management, he found it increasingly difficult to maintain the living standard to which the family had become accustomed. He incurred considerable debt, which caused him much anxiety and even feelings of despair.

Late in November of 1791, Mozart became seriously ill and was bedridden for the last two weeks of his life. Death finally snatched him shortly after midnight on December 5th, 1791, about two months short

of his 36th birthday. The official cause of his death was listed as "hitziges Frieselfieber" ("severe miliary fever," so called because it produces a rash that looks like millet seeds), but the physicians who attended him were never quite certain, and many other contributors to his demise have been proposed, such as trichinosis, influenza, mercury poisoning, or chronic kidney disease; the most plausible explanation, however, is that he died of acute rheumatic fever.

The circumstances surrounding Mozart's untimely death soon gave rise to a number of myths and legends, and soon after his death, poisoning was suspected. In addition to the theory that composer Antonio Salieri murdered Mozart out of jealousy, gossip about Mozart's involvement with various women during his last years began to circulate. A friend and Masonic Lodge-brother of Mozart's attacked his own pregnant wife, who was one of Mozart's piano pupils, on the day after Mozart died; the frenzied man disfigured his wife with razor attacks on her face and throat, and then committed suicide, and rumors arose that the maimed woman was Mozart's mistress. Scholars now generally agree that Mozart was not murdered, but we may never know exactly how and why he met his early end, or even exactly where he was buried: because of his debts, he was interred with minimal ceremony in a Vienna suburb, his friends having turned back from following the hearse at the city gates. "Without a note of music, forsaken by all he held dear, the remains of this prince of harmony were committed to the earth—not even in a grave of his own but in the common pauper's grave." For some reason, even Mozart's wife did not visit the supposed burial site until 1808. Thus the details of his decease, like the miraculous nature of his musical talent and his survival to adulthood, may remain forever a mystery.

Piano Concerto No. 22 in E-flat Major, K. 482, composed in Vienna, 1785

The Piano Concerto in E-flat Major, K. 482, is one of three Concerti that Mozart composed in Vienna in 1785, presumably for his own performance. The concerto is scored for one of Mozart's larger ensembles, which consists of one flute, two clarinets in B-flat, two bassoons, two horns, two trumpets, timpani, and strings. The absence of oboes is notable: while Mozart was selective with the use of clarinets, trumpets, and timpani in his orchestras, oboes are used in most of his works. Mozart indicates in the score that the piano may reinforce the bass line when not playing its solo passages, presumably filling in the harmony as well. In Mozart's day, keyboard instruments frequently served this role in orchestral ensembles, although this custom is often not observed where Mozart's Piano Concerti are played on modern pianos.

The first movement, marked *Allegro*, is in sonata form, and as in the *Sinfonia Concertante* the first section resembles a sonata exposition, with primary and secondary themes, but without modulation. The piece opens with a fanfare, much as the *Sinfonia Concertante*. From the third measure the woodwinds and horns are given an especially important role, and throughout the entire composition Mozart continues to exploit these sonorities. The piano enters and plays a lengthy passage that serves as the transition to the second statement of the exposition (this time with modulation). The second statement of the exposition is longer than the first, prolonged by elaborate solo passages for the piano. There are two notable differences between the first and second statements of the exposition: in the latter statement, the second theme is omitted and there is a striking shift to the minor mode.

The music shifts abruptly to C minor for the opening of the development section, which proceeds to cycle through different keys until reaching a new lyrical theme, stated by the solo piano, in A-flat major. The addition of a new theme at this point in a sonata movement is unusual, and once more shows how Mozart's mastery of Classical forms was so great that he could smoothly deviate from traditional paradigms when he wished to do so. The recapitulation begins after a lengthy preparation on the dominant, and proceeds to follow the first statement of the exposition relatively closely, this time including the second theme which was omitted when the exposition was repeated with the piano. While Mozart did not write out the cadenza for the end of the movement, he sets up a dominant chord for the piano near the

end of the movement and it is implied in the score that the soloist should improvise a cadenza of his or her own. Following the improvisation, the movement comes to a strong finish.

As in the *Sinfonia Concertante*, the second movement of this Piano Concerto is in C minor and marked *Andante*. In keeping with the movement's more subdued character, the trumpets and timpani are silent throughout. The movement is in rondo form, and the primary theme is stated twice at the beginning of the movement, the first time by muted strings and the second by the piano with string accompaniment. The theme passes through three different keys, modulating first from the home key to the relative E-flat major, but from there it goes to G minor and finally back to C minor. By modulating to a major key and returning to minor, Mozart injects relief into the mournful theme, after which the return to C minor is especially poignant.

E-flat major is the key of the first contrasting episode, played only by the woodwinds and horns which have been silent up until this point. The piano alone begins the restatement of the primary theme, eventually joined by the strings. Rather than a literal restatement, Mozart alters the figuration of the theme, the effect of which is akin to theme and variations. The piano is silent once more for the second contrasting episode, this one in C major and scored for strings with obbligato solos from the flute and first bassoon in its upper register. It is not until the following restatement of the primary theme that all orchestral forces (excepting the timpani and trumpets) join together. This is followed by a closing theme, played in octaves by clarinet and bassoon, which is repeated by the piano to the accompaniment of bassoon arpeggios in the instrument's low register. The first contrasting episode is revisited in the piano and woodwinds before the movement comes to a hushed close on C minor.

The final movement is a mixture of sonata form and rondo, with the first and second themes together comprising an exposition and later recapitulation. The movement, marked *Allegro*, returns to E-flat major, and the timpani and trumpets rejoin the ensemble. The primary theme is in binary form (A B A), with the first "A" section stated twice: once by the piano with string accompaniment and once by the entire orchestra. The first statement of the theme is followed by a passage that is nearly as long as the theme itself in which the orchestra robustly prolongs the key area. An even longer transitional passage follows, hinting briefly at C minor before landing on an extended dominant of B-flat major, the key of the second theme. In the second theme, the woodwinds again play an important role. The ensuing restatement of the primary theme begins in the home key of E-flat major but deviates from its original form, in the process losing its tonal center and ending up on a dominant chord for the next section, an *Andante cantabile* in A-flat major.

As the *cantabile* ("singing") instruction suggests, the theme in this contrasting episode is lyrical and expressive. Because of the change in both character and tempo, this episode stands in strong contrast to the rest of the movement. The theme is in two parts, each of which is stated by clarinets, bassoons, and horns before being taken up by the piano. After the dominant of E-flat major is reestablished, the primary theme returns for the recapitulation. The first part of the theme is stated by the piano and then by the whole orchestra, as at the beginning. The remainder of the theme is elided and replaced with a transition to the second theme, analogous to the exposition. The second theme is stated in E-flat major, as is customary for a recapitulation. After another virtuosic improvisation from the soloist (which again is not written out in the score), Mozart states the primary theme once again in full, although this time the repeat of the first section is stated only once, by the piano and strings, before proceeding to the second part of the theme that was absent in both of its previous restatements. After one last passage for the woodwinds and horns, this one unexpectedly quiet and sustained, the Concerto ends with a grand and joyful flourish.

Sinfonia Concertante in E-flat Major, K. 364, composed in Salzburg, 1779

Among Wolfgang Amadeus Mozart's astonishing contributions to music, which include over six hundred compositions in total, his body of work in the genre of soloist and orchestra is of special importance. As Mozart was a virtuoso keyboardist who from a young age made frequent appearances in public, it is no wonder that his over forty works for one or more soloists and orchestra are predominated by keyboard music, including twenty-one original solo piano concertos (as well as four early compositions that are arrangements of others' works), two Rondos for piano and orchestra, and two concerti for multiple pianos (one for two and one for three). Mozart's contribution to the genre did not, however, stop there: he also composed four concertos for horn, five for violin, and one each for clarinet, flute, bassoon, oboe (alternately for flute), and for flute and harp. There is an additional *Andante* for flute and orchestra, and a trumpet concerto that sadly has been lost.

An additional contribution to the genre of soloists and orchestra is the *Sinfonia Concertante* in E-flat major, K. 364 (320d), for violin and viola. Unlike the works listed above, this piece is not properly a concerto. The words *Sinfonia* and *Concertante* each evoke the Baroque Era, and Mozart's piece resembles the Concerti Grossi in the mold of such composers as Arcangelo Corelli. Mozart indicates in the score that the principal violinist and violist lead their sections when not playing solo passages. Mozart also marks passages *Tutti* and *Solo*, distinguishing the music played by the entire orchestra from the passages in which the two soloists dominate, in the latter of which the accompanying instrumental forces may be reduced. This alternation is characteristic of the Concerto Grosso. Mozart's work is a *Sinfonia* with an important role for soloists, rather than a vehicle for the soloists' virtuosity. Nonetheless, Mozart's work contains both brilliant passagework and expressive solo melodies for the violin and the viola, and despite its Baroque conventions the *Sinfonia Concertante* is marked by Mozart's Classical style.

The *Sinfonia Concertante* is scored for a string ensemble with a small wind section, comprised only of two oboes and two horns, although according to the performance conventions of Mozart's day one or two bassoons would be added to reinforce the bass. The string section is unusually configured, in that the violas are divided into two sections rather than the customary one. The most striking feature about the instrumentation, however, is the solo viola, which is to be tuned one half step higher. The reasons for this decision are twofold. Practically, the multiple stops (chords played on two or more strings simultaneously) are more easily executed with this tuning. In Mozart's time, the tone of the viola was not as brilliant as that of the violin, and the resulting intensification of the tuning up the strings allows the instrument to be heard more clearly in relation both to the solo violin and to the rest of the orchestra.

The first movement of the *Sinfonia Concertante* is in sonata form, as is customary for a concerto. Rather than simply marking the movement *Allegro*, Mozart adds the further indication *maestoso* ("majestic"). As Mozart uses such markings sparingly throughout his works, this detail is significant. The first section of the movement states the two principal themes without changing key (thus preventing it from being a true sonata exposition), and without solo passagework for the principal violin and viola. The piece opens with a fanfare from the entire ensemble, punctuated by frequent sudden shifts in dynamics. There is a clear break before the secondary theme group, after which Mozart builds up to the climax of the second theme through a rising chromatic line (that is, a line that moves up by half steps) with a crescendo up to *fortissimo*, a rare marking in Mozart. The first section is restated with the soloists, who add elaborate flourishes on the themes. As is customary for concerto first movements, the music changes key at the secondary theme group, thus making a proper exposition, although in this case it does not follow the first section exactly. The first time the soloists are heard is in the transitional measures leading up to exposition proper, which has the effect of slightly blurring the formal boundaries.

The exposition proper moves into the development section without any clear break. The music modulates to G minor, and each of the soloists in turn plays a troubled theme ending on a diminished chord ornamented by a turn figure, looking ahead to the famous slow introduction to Mozart's String Quartet in C major, K. 465 (the "Dissonance" Quartet). The brief development section contains some of the most intense movement, but the minor mode is short-lived and before too long the music finds its way to a dominant pedal of E-flat major. The opening measures of the recapitulation follow the opening measures of the movement closely, creating a definite sense of arrival. The clear beginning of the recapitulation is a welcome relief after the fluid transitions between the previous formal sections of the movement. The recapitulation does not follow either the first section or the exposition proper closely, and the expected secondary theme group from earlier is replaced by a new theme that begins in the relative C minor, although it is not long before the clouds pass over. Near the end of the section the orchestra pauses on the dominant to allow the two soloists their virtuosic display known as the cadenza. While Mozart did not always write out his cadenzas, in this case a cadenza in his hand does exist (although it did not make it into all of the early printed editions of the score). The cadenza ends on a dominant, picking up where the orchestra left off, and the fanfare figures from the beginning return to bring the movement to a grand close.

The second movement, in C minor, is marked *Andante*, indicating a moderate (literally "walking") tempo, although it functions as the slow movement. It is in sonata form but without a development section, which is common for slow movements of this time. Despite being in triple-meter, the opening of this *Andante* has a dirge-like quality, in part because of the chords in the bass line and oboes that plod steadily forward on every beat. The violin and viola each state a doleful melody in turn over repeated eighth notes in the strings, but over the course of the viola's statement E-flat major is established as the new key, which remains through the end of the exposition. The two solo instruments proceed to alternate phrases with one another in dialogue. The exposition ends with a strong statement of E-flat major from the entire orchestra, which, after a brief interjection of chromaticism, leads into the recapitulation.

The recapitulation begins in E-flat major, but before long the music begins to cycle through keys before coming to rest on F minor, from which it soon returns to the C minor of the movement's opening. Lyrical passages from the exposition are now darkened, and the powerful statement of the full orchestra near the end of the section is especially harsh when translated into the minor mode. A notable difference between the exposition and the recapitulation is that Mozart gives the triplet sixteenth-note figures of the soloists to the entire string section in the latter. As in the first movement, Mozart writes out a cadenza for the two soloists, but this one is more expressive than virtuosic. The cadenza is followed by a coda, and the movement ends with the same material with which it began.

The final movement in E-flat major is in rondo form, in which the primary theme returns between contrasting episodes. The primary theme is divided into two parts, each of which is repeated. The jollity of this music quickly establishes a different mood from the sad minor mode that has preceded it. The solo violin and solo viola each state the second theme in turn, after which there follows a lengthy episode in which the thematic material is spun out in lively music with many triplet figures. The music modulates to B-flat major, but returns to E-flat major for the first restatement of the primary theme.

After the primary theme's restatement, Mozart throws in one of his characteristic surprises: after a sudden pause, Mozart establishes the dominant of C major only to restate the theme not in C but in A-flat major. As before, the two instruments each state the theme in turn, although this time the viola begins. After another episode of spinning out, during which the music briefly suggests the dark key of E-flat minor, the primary theme returns for the final time, with the second half of the theme decorated by the two solo instruments. After more virtuosic display from both soloists and orchestra, the *Sinfonia Concertante* ends in high spirits.

--K. 422 and K. 364 notes by Andrew Kohler

Though the astoundingly prolific Mozart wrote over 600 works during his short life, fewer than 100 are regularly performed today; of his approximately 50 sacred choral works, probably only about 10 are even somewhat familiar to audiences today. This afternoon, you will be treated to a performance of one of these lesser-known but masterly compositions: *The Vesperae Solennes de Confessore*.

The closing years of the 1770s were not pleasant for Mozart. His days of fame as a child-prodigy were over; his last trip to Europe in search of a rich patron had been unsuccessful; his mother had become ill and had died in Paris; and Aloysia Weber, with whom he had fallen desperately in love, had discarded him. Salzburg, where Mozart was reluctantly serving as court organist to the Prince Archbishop, was proving too provincial for his tastes and had no opera house. The Archbishop was insisting on liturgical reforms, forbidding the use of attention-getting "operatic" elements and the repetition of texts in church music, and demanding a much more straightforward style of musical expression. It is therefore quite amazing that, in the midst of his disgruntlements, Mozart composed such exuberant masterworks as the Coronation Mass and two fine sets of Vespers. The second of these, and perhaps the better known and more "Mozartian," is the *Vesperae Solennes de Confessore*, the last work that Mozart wrote for the Salzburg cathedral before his permanent departure from his hometown for Vienna "with a kick on my arse . . . by order of our worthy Prince Archbishop."

The *Vesperae Solennes* ("Solennes" being a variant spelling of "Solemnnes" and meaning, in this context, "ceremonial") *de Confessore* was written for an unnamed saint's feast day (the term "confessor" denotes a male saint not classified as an apostle, evangelist, martyr, or abbot). The text consists of five Psalms and the Magnificat ("The Song of Mary"), the canticle with which Vespers (an evening liturgy) normally concludes. Between the composition's six movements, readings and prayers suitable for a special celebration would have been interpolated. Exactly when the work was commissioned, the length of Mozart's compositional process, and his role in rehearsing the *Vespers* (he probably played the organ) remain unknown. Mozart himself wrote "Salzburg 1780" at the head of the manuscript, which was destroyed or lost during World War II; the title *Vesperae Solennes de Confessore* was added later.

Mozart composed this work, scored for soprano, alto, tenor, and bass soloists, mixed chorus SATB, 2 trumpets, 3 trombones, timpani, strings, and organ, probably for performance on September 24, which, in the liturgical calendar used in Salzburg, was a feast of St. Rupert, the "co-patron," with St. Virgil, of the Salzburg cathedral and the patron saint of the Salzburg region. It is also possible that it was composed for September 28, a feast of St. Virgil. The *Solemn Vespers* was probably commissioned by Count Hieronymus von Colloredo, Prince-Archbishop of Salzburg, and first "performed" (used in worship) in Salzburg Cathedral.

The *Solemn Vespers*' first movement, *Dixit Dominus*, opens with the dramatic declamation of those words, and is characterized by contrasts between passages of homophony (voice parts moving together in the same rhythm) and polyphony (voice parts entering and moving independently). The soloists appear for the first time in the "Gloria Patri;" the "Sicut erat in principio" ("As it was in the beginning") reprises music from the movement's opening, a commonly-used device.

The initial unison measures of the *Confitebor* soon lead to melodic praise of God's great works followed by leaping imitative choral entries. After a short, quiet meditation on God's eternal nature comes arrestingly-harmonized praise of God's memorable miracles. Mozart finds himself unable to curb his operatic tendencies in the highly decorative solo passages for soprano and quartet that follow. Then, in reverence for God's holy name, he brings back a modified version of the opening bars of the movement, after which another quartet, featuring an alteration of an earlier theme, is introduced by the soprano soloist. The choir, in unison, returns with the "Gloria Patri," and as in the *Dixit Dominus*, the music that opens this movement reappears in the "Sicut erat" and "Amen."

ORCHESTRA SEATTLE

Violin

Susan Carpenter
Lauren Daugherty
Dean Drescher
Manchung Ho
Maria Hunt
Fritz Klein*
Pam Kummert
Mark Lutz
Stephen Province**
Tyler Reilly
Theo Schaad
Kenna Smith-Shangrow
Nicole Tsong
Emmy Hoech Wiesinger

Viola

Deborah Daoust
Beatrice Dolf
Audrey Don
Katherine McWilliams*
Robert Shangrow
Karoline Vass
Ella Wallace

Cello

Zon Eastes
Priscilla Jones
Katie Sauter Messick
Annie Roberts
Valerie Ross
Matthew Wyant*

Bass

Jo Hansen*
Kevin McCarthy
Steven Messick

Flute

Shari Müller-Ho*
Melissa Underhill

Oboe

David Barnes
John Dimond*

Clarinet

Alan Lawrence
Stephen Noffsinger*

Bassoon

Jeff Eldridge
Judith Lawrence*

Horn

Paulette Altman
Don Crevie*

Trumpet

David Cole
Janet Young

Trombone

Paul Bogataj
Moc Escobedo*
David Holmes

Timpani

Daniel Oie

Organ

Robert Kechley

** *concertmaster*

* *principal*

SEATTLE CHAMBER SINGERS

Soprano

Barbara Anderson
Erika Chang Brady
Crissa Cugini
Kyla Deremer
Dana Durasoff
Cinda Freece
Kiki Hood
Jill Kraakmo
Peggy Kurtz
Lila Woodruff May
Jana Music
Melissa Thirloway

Po Yan Tsang
Liesel van Cleeff
Patricia Vetterlein

Alto

Sharon Agnew
Carolyn Cross Avery
Jane Blackwell
Ann Erickson
Deanna Fryhle
Courtney Juhl
Ellen Kaisse
Lorelette Knowles

Theodora Letz
Laurie Medill
Julia Akoury Thiel
Annie Thompson
Kristin Zimmerman

Tenor

Ronald Carson
Alvin Kroon
Jon Lange
Timothy Lunde
Thomas Nesbitt
Vic Royer

Jerry Sams
David Zapolsky

Bass

Brian Box
Stephen Brady
Douglas Durasoff
Dennis Moore
Jeff Thirloway
Richard Wyckoff

OUR SOLOISTS

Judith Cohen began playing the piano at the age of five, and studied at the Chicago Musical College until the age of 18. She was **First Prize Winner** in the **1984 Pacific International Piano Competition**, prompting jury chairman **Dr. Bela Nagy** to call her "one of the five best pianists I have heard in the last 15 years." She has also won prizes in the **Memphis International Keyboard Competition**, the **International Young Keyboard Artists Association Competition**, and the **International Piano Recording Competition**. In 1985, she was the only American of eight pianists chosen to perform in the public master classes of **Maestro Aldo Ciccloni** in Bari, Italy. That same year, Ms. Cohen made her **Community Concerts** debut with recitals in Idaho, Washington, and Montana. She also made her international debut with a recital in Mexico under the sponsorship of the **Instituto Nacional de Bellas Artes**. Critic **Robert Somerlott** of *The Mexico City News* hailed her as an "artist of unusual talent who captivated the audience with both her musicianship and stage presence."

Since 1989, Judith Cohen has served as **Artistic Director of the Governor's Chamber Music Series**, planning and performing in chamber music concerts throughout the Pacific Northwest. She has also appeared at the **Abbey Bach Festival**, the **Ernest Bloch Music Festival**, the **Second City Chamber Series**, and the **Northwest Chamber Orchestra Showcase Series**. She has been

presented in solo recitals by the **Dame Myra Hess Recital Series** in both Chicago and Los Angeles. Ms. Cohen made her European recital debut in April of 2002, performing two solo recitals in **Budapest, Hungary**. She has appeared as soloist with various orchestras in the Pacific Northwest, performing concerti by Beethoven, Mozart, Prokofiev, Rachmaninoff and others.

Roxanna Patterson considers herself as having better than average luck. At three she was singing her heart out in a choir robe that was 2 feet too long. Her infatuation with the beauty of the viola has led her through a lifetime of great music-making. She has been a member of many orchestras, from Fort Worth and Houston to the Monte Carlo Philharmonic and presently is the **Principal Viola** of the **New Hampshire Music Festival**. Since 1980, she has performed as **Duo Patterson** throughout Europe and the US with husband **Ron Patterson** and now resides in Seattle where she plays solos and chamber music, works in the recording studios, teaches privately, is the **viola coach** of the **SYSO**, a soccer carpooler, and tonight a maker of great music with some of her best friends.

Ronald Patterson is Professor of Violin at the University of Washington since 1999 and **Concertmaster** of the **New Hampshire Music Festival**. Prior to that he was **Concertmaster** for 34 years of the **Monte Carlo Philharmonic**, **Houston Symphony**, **Denver Symphony** and **Miami Philharmonic**. An avid chamber music performer, he has performed with **Heifetz**, **Piatigorski**, **Szeryng**, **Shepherd Quartet** (Rice University), **St.**

Louis Quartet (Washington University) and Duo Patterson. He has recorded dozens of solo/orchestral/chamber music cds, performed 55 concertos in more than 150 concerts throughout the US and Europe, and believes he has never "worked" a day in his life, only "played" the violin.

Soprano **Sharon Abreu**, a native of New York, currently makes her home on Orcas Island. As a young adult, Sharon was a soloist for the Puccini Heroines lecture series at Marymount Manhattan College in New York City. She was selected to sing in a master class with Metropolitan Opera soprano Licia Albanese, who said of Sharon's "O mio babbino caro", "This is Puccini!" She performed as "Waffle from Belgium" in the improv comedy vocal quintet Whatever4 at the New York Buskers Faire and the Streets Ahead Festival in England, sang for three years with the professional children's opera company Opera Enterprise, and has sung lead roles in several operas including Mozart's *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte*.

Ms. Abreu has been a guest soloist with the Orcas Choral Society. Sharon has performed in concert with legendary folksinger Pete Seeger, at the Northwest Folk Life Festival in Seattle, the United Nations in New York, U.N. World Environment Day in San Francisco, and the World Summit on Sustainable Development in South Africa. In 2002, Sharon and her partner Michael Hurwicz started Irthingz Arts-Based Environmental Education, using music and theater to inspire people to become stewards of the Earth. In November 2008 she was the soprano soloist for Mozart's *Regina Coeli* in a gala celebration of 135 years of choral singing at New York University.

Melissa Plagemann, mezzo-soprano, performs frequently throughout the Pacific Northwest, and has appeared with some of the area's finest ensembles, including the Seattle Symphony, Tacoma Opera, Orchestra Seattle, Seattle Opera Guild, Skagit Opera, the Seattle Choral Company, Kitsap Opera, and NOISE, among others. Recent opera roles for Ms. Plagemann include Hänsel in Humperdinck's *Hänsel und Gretel*, Carmen in semi-staged scenes with the Seattle Symphony, *Dorabella* in *Così fan tutte*, *Rosina* in Rossini's *Il Barbiere di Siviglia*, and *Nicklausse* in Offenbach's *Les Contes d'Hoffmann*. Equally at home on the concert stage, she has performed in several recent productions of Mozart's *Requiem*, as well as Copland's *In the Beginning*, and *Saint-Saëns' Christmas Oratorio*, among others. Ms. Plagemann has a special interest in music of the Baroque era, and has performed several masterpieces of J.S. Bach, including both *Passions*, the *B Minor Mass*, and *Magnificat* in D, as well as several of his *Cantatas*. She has also been featured at Seattle's annual *Town Hall Bach Marathon* in Seattle, singing Bach's *Cantata #18* and J.C. Bach's solo cantata, *Ach, dass ich Wassers gnug*. Other Baroque oratorio repertoire includes Vivaldi's *Gloria* and *Magnificat*, and the *1610 Vespers* by Monteverdi which she will sing with OSSCS this December.

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* and has performed solo in many of the televised concerts of last season. He will be the tenor soloist for the *St. John Passion* in April.

Andrew Danilchik sings bass this afternoon. He has been a member of the Seattle Chamber Singers for a quarter of a century and presides over the large choral and orchestral libraries which belong to the ensemble. Mr. Danilchik performs frequently with other ensembles in the Northwest, most notably opus Seven.

Conductor and Music Director **George Shangrow** founded the Seattle Chamber Singers in 1969 and Orchestra Seattle in 1979. A musician with a broad range of skills, Mr. Shangrow studied conducting, Baroque performance practice, harpsichord, and composition at the University of Washington. He began his professional conducting career at age 18 and 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 has conducted world premieres of six operas and numerous other orchestral and choral works. Mr. Shangrow is a frequent lecturer throughout the Northwest and has served on the faculty of the Seattle Conservatory of Music, where he taught 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. Seattle music lovers also remember him as a regular announcer on Classical KING-FM and host of *Live By George*. Mr. Shangrow has recorded for London, Voyager, Edel, Sonic Windows, and Lyman Digital.

PROGRAM NOTES (continued)

The sonically rich *Beatus Vir* displays Mozart's facility with melody and orchestration and his "economy of means." The rising arpeggio figure sung by the basses at "Potens in terra" reappears throughout the movement and accompanies the final "Amen," while the music with which the strings introduce the solo soprano's "Gloria et divitiae" recurs as her concluding "Gloria Patri."

In the *Laudate Pueri*, Mozart demonstrates his mastery of the Baroque fugal style of composition while at the same time employing contrasts in texture and dynamics. The voices begin the movement by imitatively announcing a muscular theme based on rising-then-falling melodic leaps, but soon a descending scalar subject takes over the polyphony. Next comes a short passage of soft choral homophony followed at once by a loud chordal outburst. These musical ideas reappear in various guises throughout the movement: the leaping theme of the opening fugue is combined with the falling scalar subject, the themes are inverted and recombined after varying intervals, and the contrasting homophonic passages intervene. The "Gloria Patri" opens with the eerily quiet choral presentation, in long notes and above a low, sustained orchestral D, of the leaping theme and its inversion sung simultaneously by the altos and basses and then taken over by the sopranos and tenors. At "Sicut erat in principio," the initial fugal themes reappear, and soft and loud repetitions of "Amen" alternate as the movement ends.

In the *Solemn Vespers'* best-known movement, *Laudate Dominum*, one of Mozart's most heart-achingly beautiful melodies is sung by the soprano soloist against a rippling background of bassoon and strings. The chorus sings the "Gloria Patri" to the soprano's tune in sweet whispered harmony, and the movement closes with the soprano's florid "Amen" accompanied by that of the chorus.

Continual contrasts in dynamics and texture characterize the *Magnificat*. Repeated triplet figures in the strings accompany the choral voices at the imitative opening of the movement. There follow a soprano solo, a forceful choral passage, a solo quartet, and a powerful choral illustration of divine strength that sends the proud and the mighty tumbling after one another through the polyphony. "The humble" are treated gently with long notes softly sung immediately before "the hungry" are filled with good things by the soprano soloist and the rich are issued a syncopated dismissal by the chorus. God's mercy is now remembered in the solo soprano's remembrance/re-presentation of the music in which her spirit exulted at the beginning of the movement, and the chorus responds by recalling God's promise to Abraham and his descendants. The quartet of soloists sings the "Gloria Patri" before an imitative choral presentation of "Sicut erat;" the music's volume then diminishes suddenly and surprisingly, perhaps in awe-filled contemplation of "forever" ("saeculorum"), before swelling immediately into the hearty choral exclamations of "Amen!" that conclude the *Solemn Vespers*.

Notes by Lorelette Knowles

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