



Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director

3 Piano Concerti

Mozart • Beethoven • Kechley

3 Pianists

Barnes • Cohen • Mack



Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and Seattle Chamber Singers are celebrating our 25th anniversary!

Led by founder and music director George Shangrow, OS/SCS is a 125-member semi-professional orchestra and chorus. The membership includes professional musicians, music teachers, composers, and highly skilled amateurs. Since our founding in 1969, OS/SCS has been at the center of Seattle musical life and has provided artistically challenging and musically rewarding opportunities for both Northwest audiences and artists.

OS/SCS is distinguished by its reputation as one of Seattle's most accomplished interpreters of the music of Handel and Bach and for championing the works of Northwest composers. We have performed or premiered major orchestral works by Northwest composers during every concert season.

Our 25th Anniversary Season opened with Beethoven's **9th Symphony** and continued with Brahms's **Requiem** and our fall Baroque Court concert. This Christmas season we performed two seasonal works;

Monteverdi's **1610 Vespers** and Bach's **Christmas Oratorio**.

The 25th Anniversary celebration will continue with two birthday concerts in February and March, one for Handel and the other for Bach. We will be performing J.S. Bach's **St. John Passion** on Good Friday. Carol Sams' humorous operas about life after death will highlight this talented Northwest composer in April. In May, the season comes to an exciting close with an all-choral program and an orchestral grand finale.

George Shangrow

George Shangrow, Conductor, is Music Director of Orchestra Seattle and the Seattle Chamber Singers, a position he has held since 1969 when he founded the organizations. His repertoire includes music of all eras with special emphasis on the Baroque and 20th Century literature. He has been featured guest conductor with the Sapporo (Japan) Symphony, Seattle Symphony, Oregon Symphony, Northwest Chamber Orchestra, and other ensembles. He has con-

ducted the world premieres of six operas in addition to the classical opera repertoire, primarily of Mozart. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978. As a professor, Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. With his ensembles he has toured Europe several times and has performed throughout the United States as a

chamber musician. As a keyboardist he is a sought after accompanist and has appeared in recital with many Northwest artists. He has performed extensively abroad with the Cohan-Shangrow Duo. Mr. Shangrow has recorded with Voyager Records, Edel Records, and Lyman Digital Recording. Northwest music lovers also know George as a broadcast host on Classic KING-FM.

Wish List

Orchestra Seattle/Seattle Chamber Singers needs office equipment donations to help reduce costs. Turn your unwanted office items into a tax deduction! Please call our office at (206) 682-5208 if you are interested in contributing any of the following items:

- Laser printer
- IBM (or compatible) PC system
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Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director

present

3 Piano Concerti

January 23, 1994 • Shorecrest Performing Arts Center

Piano Concerto No. 9 in E flat major, K271 • Wolfgang Amadeus Mozart

Allegro
Andantino
Rondeau: Presto

Arthur Barnes • soloist

Piano Concerto No. 4 in G, Op. 58 • Ludwig van Beethoven

Allegro moderato
Andante con moto
Rondo: Vivace

Judith Cohen • soloist

INTERMISSION

Ballynure • Robert Kechley

Peter Mack • soloist

3 Piano Concerti

Piano Concerto No. 9 in E flat major, K271 Wolfgang Amadeus Mozart

Mozart composed his **9th Piano Concerto** for French pianist Mademoiselle Jeunehomme, about whom nothing is known. He completed the concerto in Salzburg in January 1777, the month of his 21st birthday. It is considered one of Mozart's most monumental works, written during a time when he was taking great strides toward his mature style. His approach to its composition seems to one of winning his public's praise through originality rather than predictability.

The bold opening movement, **Allegro**, begins with two emphatic orchestral bits answered by solo piano. This brings instant prominence to the piano part and is unique for its time. Indeed, not until Beethoven's **4th Piano Concerto**, does the piano get such an immediate spotlight. The second movement, **Andantino**, shifts to C minor and is in the manner of an extended, rhapsodic recitative. The mood, one of profound distress and weariness, makes a sophisticated contrast to the energetic first movement. Here the strings are muted, with a canon between the first and second violins. The solo piano comments on the orchestral themes rather than repeating them. In the third movement, **Rondo**, the vitality returns – no more languishing. The **Rondo** seems to speed to its destination with frenzied, almost anxious variations. This movement isn't driving fast, it is flying low and is quite the commentary on the nimbleness of Mademoiselle Jeunehomme's fingers. Too bad more is not known about her! The nervous energy of the **Rondo** is broken by an elegant little minuet in which the first violins and cellos initially play pizzicato while the piano and orchestra play in a beautifully muted tone. This serious and expressive minuet is reflective of the **Andantino** and helps pull the piece together as a whole.

Mozart held this concerto in high regard, which is probably why he wrote his own cadenzas for each movement in the autograph, and published additional ones separately.

• Nancy Pascoe

Piano Concerto No. 4 in G, Op. 58 Ludwig van Beethoven

The evening of December 22, 1808 proved to be most uncomfortable for those who gathered in Vienna's Theater-an-der-Wien to hear a number of Beethoven's new works, which included the poetic, soft-spoken **G Major Concerto**. The concert hall was freezing cold and the orchestra had not had a single full rehearsal. (Beethoven had been banished to another room by the musicians following one of his outbursts during rehearsal.) Amidst the resulting tonal chaos Beethoven made his final formal appearance as a performer in a solo virtuoso role. After such an inauspicious premier, this concerto was passed by for the more striking 3rd and 5th concerti. Beethoven was experiencing increasing deafness and had little success in persuading other pianists to try the piece and submit themselves to such a daunting technical, emotional, and intellectual challenge. The music and techniques were too personally Beethoven's.

This "symphonic concerto" for orchestra and piano is a quiet, reflective piece infused with a latent energy that at times expresses intense vitality while usually preserving the mood of tranquillity. Although Beethoven adhered to the concerto form of the old school, he was innovative and imaginative in his improvisation passages. It is unique in its shifting balance between soloist and orchestra, making the piano and orchestra either combatants or partners. This opposition shows a method of interwoven motives that are quite unusual for the time, the ground work having been laid by Mozart in his **9th Piano Concerto**. This concerto is probably the earliest instance in which the solo instrument actually precedes the orchestra. The **Allegro** opens quietly with a five bar phrase of the first theme. The orchestra's response in an unexpected key is quite untraditional. The orchestra's accompaniment of the piano in a light manner make for some marvelous ethereal effects which were quite unusual for the time. Upon first hearing the concerto, Schumann commented "I sat in my place without even breathing."

The mournful E minor **Andante**, scored only for strings and soloist, consists of effective emotional

contrasts that are obtained by a dialogue between the strings and the piano in which the piano's continuously moving harmonies and totally different themes form a complete contrast. The orchestra subsequently becomes tamed by the beauty of the piano part and the two become reconciled in peace by the end of the movement.

The **Rondo** begins in the key of C major and is full of lively ideas and short cadenzas for the soloist in which the piano nimbly springs from one theme to the next and the soloist is forced to calculate the quality of every note. It provides a brilliant conclusion to a grand concerto that Beethoven dedicated to his friend and pupil Archduke Rudolph.

• Laura Hannon

Ballynure **Robert Kechley**

When I was first approached about writing a piece for Peter Mack, I decided at once to use the opportunity to explore one of my favorite folk traditions and at the same time celebrate Mr. Mack's Irish heritage. Initially this was just a part of my ambition, but as the ideas

grew into fruition, the "Irish connection" became the main focus of the work.

Ballynure, in one movement, starts out as a set of variations on an old Irish ballad from County Antrim that describe events during a walk to Ballynure. I first heard this delightful melody, entitled simply "A Ballynure Ballad," on an old Robert White album. The variations faithfully follow the shape of the tune (the form of which I extended with a composed bridge) and are based on various rhythmic elements found in traditional Irish folk music. Interspersed among these variations are some less structured developments of the tune. I allowed myself more freedom here, using different styles and approaches to see how far from Ireland I could get and still find my way back. At times I felt like a visitor to that land having come away with impressions that were colored by a wealth of experiences in other times and places. Thus, this innocent tune is transformed into a jig, a fugue, even a wild gypsy dance before the journey is over. A couple of other Irish tunes have supporting roles, notably a beautiful melody called *Si Bheag Si Mhor*, (a favorite of my wife's), which is first introduced by the violas in a lush string setting.

• notes by the composer

Guest Soloists

Arthur Barnes

Arthur Barnes has been a frequent guest soloist with Orchestra Seattle. Since playing a Chopin **Polonaise for Piano and Orchestra** with the then "Broadway Symphony" in its 1969 opening season, Mr. Barnes has performed several Mozart piano concerti with the orchestra, as well as concerti by Beethoven, Rachmaninoff, and Prokofiev.

Mr. Barnes received a Master of Music degree from Brigham Young University before coming to Seattle for doctoral studies with Bela Siki at the University of Washington in 1969. He has been teaching piano at Seattle University since 1972, and maintains a small private studio. In addition to giving regular faculty recitals at Seattle University, Mr. Barnes has performed frequently in the Seattle area, including a recital in the Battelle Young Artists Series and an appearance with the Seattle Symphony under Milton Katims.

Judith Cohen

Judith Cohen earned her Master of Music degree with Randolph Hokanson at the University of Washington. She was First Prize winner in the 1984 Pacific International Piano Competition, the 1982 Seattle Ladies Musical Club competition, and in the concerto competitions with Broadway Symphony and the Thalia Symphony. In 1985, Ms. Cohen made her 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." Ms. Cohen released her first commercial recording, an all-Prokofiev album, in 1988 on the Byzantium label. Melinda Bargreen of **The Seattle Times** praised the recording, calling Ms. Cohen "...a performer of impressive credentials: technically sound, expressive, able to create a wide variety of sonorities." Since 1989, Ms.

Cohen has served as Artistic Director of the Governor's Chamber Music Festival. Her other performances since 1988 have included numerous solo recitals, concerti, and chamber music engagements in Boston, Chicago, Los Angeles, Texas, Montana, Oregon, and Washington.

Robert Kechley

Robert Kechley is a Seattle-born composer, arranger, performer and accompanist. Currently he is accompanist for the Seattle Bach Choir. His compositions to date include two symphonies, choral works, three flute sonatas, and other chamber pieces. His compositions have been performed by Orchestra Seattle and Seattle Chamber Singers, The George Shangrow Chorale, Northwest Chamber Orchestra, Masterworks Choral Ensemble, Northwest Boychoir, and Eastshore Unitarian Church choirs. This March, his choral work, **A Husk of Many Colors**, will be included on a concert of Seattle Pro Musica. He is a graduate of University of Washington, where he studied harpsichord with Silvia Kind and composition with Ken Benschopf, Robert Suderberg, William O. Smith, and others.

Peter Mack

Peter Mack, a native of Dublin, Ireland, has developed a reputation for powerful and sensitive performances and playing technique that the **Los Angeles Times** describes as "perfect...all but infallible." He has won the 1989 Young Keyboard Artists International Piano Competition (with a Lincoln Center recital as the prize); the 1985 Sherman Clay Piano Competition (with a Steinway grand piano as the prize); and the 1985 Cincinnati College Conservatory of Music Concerto Competition. His orchestral, chamber, and solo performances range from recitals at the National Performance Hall in Dublin to the Governor's Mansion in Olympia. He received his training at Dublin's Trinity College, the University of Cincinnati College Conservatory of Music, and the University of Washington. Mr. Mack has made several appearances with Orchestra Seattle, including Prokofiev's **Piano Concerto #3** and Liszt's **Totentanz**. In 1993 Mr. Mack toured with the Irish National Concert Orchestra, which he will be doing again in October of 1994.

Mr. Mack is a faculty member at Cornish College of the Arts in Seattle.

Orchestra Seattle

George Shangrow, music director

Orchestra Seattle operates on a basis of rotating seating; personnel are listed alphabetically in each section.

VIOLIN

Susan Abrams
Dean Drescher
Susan Dunn
Kristin Fletcher
Carlos A. Flores,
concertmaster
Jenny Hermanson
Sue Herring
Maria Hunt-Escobedo
Deb Kirkland,
principal 2nd
Fritz Klein
Pam Kummert
Danette Lee
Eileen Lusk
Pam Macheledt
Avron Maletzky
Gregor Nitsche
Druska Salisbury-Milan
Janet Showalter

VIOLA

Deborah Daoust
Beatrice Dolf
Timothy Prior, principal
Stephanie Read
Robert Shangrow

CELLO

Evelyn Albrecht
Rosemary Berner
Charles Fuller
Julie Reed, principal
Valerie Ross
Matthew Wyant

BASS

Kerry Fowler
Alan Goldman, principal
Josephine Hansen
Jay Wilson

FLUTE

Kate Alverson

OBOE

Huntley Beyer
M. Shannon Hill,
principal

CLARINET

Susan Dejka
Gary Oules, principal

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**Orchestra Seattle
Seattle Chamber Singers**
George Shangrow,
music director

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