

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

Orchestral Showcase

Sunday, November 19, 2000 ■ 3:00 PM

Illsley Ball Nordstrom Recital Hall

Benaroya Hall

Gordon Ullmann, *trumpet* ■ David Cole, *trumpet*

Kate Johnson, *flute* ■ Megan Lyden, *flute*

Orchestra Seattle

George Shangrow, *conductor*

DOMENICO CIMAROSA
1749-1801

Concerto for 2 Flutes in G Major

Allegro

Largo

Rondo: Allegro ma non tanto

Kate Johnson, *flute*

Megan Lyden, *flute*

ANTONIO VIVALDI
1678-1741

Concerto in C Major for 2 Trumpets, RV 537

Allegro – Largo – Allegro

David Cole, *trumpet*

Gordon Ullmann, *trumpet*

FRANZ JOSEPH HAYDN
1732-1809

Symphony No. 60 in C Major (“Il Distratto”)

Adagio – Allegro di molto

Andante

Menuetto

Presto

Adagio (di Lamentatione)

Finale: Prestissimo

INTERMISSION

GIOVANNI BONONCINI
1670-1747

Sinfonia in D Major, Op. 3 No. 10

Adagio – Allegro – Grave – Vivace – Adagio –

Largo/Allegro/Largo/Allegro

Gordon Ullmann, *trumpet*

David Cole, *trumpet*

DARIUS MILHAUD
1892-1974

Le Boeuf sur le toit, Op. 58

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

DOMENICO CIMAROSA

Concerto for 2 Flutes in G Major

Cimarosa was born December 17, 1749 in Aversa, Naples, and died January 11, 1801 in Venice. This work was composed in Naples in 1793 and is dedicated to Prince Esterházy. In addition to 2 solo flutes, it is scored for 2 oboes, bassoon, 2 horns and strings.

After working in Rome and Naples, Cimarosa served as a court composer in St. Petersburg before succeeding Salieri as Kapellmeister in Vienna. It was there that he composed his masterpiece, *The Secret Marriage*, just one of the 60 comic operas Cimarosa would produce (Many of these were premiered under the direction of Haydn at the summer estate of Prince Esterházy.) In addition, Cimarosa composed numerous choral works, as well as instrumental music, including several volumes of keyboard sonatas and this concerto, written shortly after his return to Naples in 1793. Sentenced to death in 1799 for showing sympathy to French troops occupying Naples, Cimarosa was given a reprieve but died shortly thereafter.

– Jeff Eldridge

ANTONIO VIVALDI

Concerto in C Major for 2 Trumpets, RV 537

Vivaldi was born March 4, 1678 in Venice and died July 28, 1741 in Vienna. This work is scored for 2 solo trumpets, strings and continuo.

According to his own account, within a year of his ordination to the priesthood in 1703, Antonio Vivaldi, Italian composer and master violinist, no longer wished to celebrate mass, possibly due to physical ailments (“tightness of the chest”). It may be, however, that Vivaldi was feigning illness – he is said to have left the altar at times in order to write down a musical idea. In the year of his ordination, Vivaldi was appointed *maestro di violino* at the Ospedale della Pietà, one of the Venetian girls’ “orphanages.” This “hospital” was in fact a home for the illegitimate daughters of noblemen and their numerous mistresses; it was generously endowed by the girls’ “anonymous” fathers; the young ladies were well cared-for; and the musical standards were high. Many of Vivaldi’s 550 concerti were exercises that he would play with his talented students. These works include nearly 200 violin concerti and more than 40 for bassoon, but only one involving trumpet, the C major concerto for two trumpets heard this afternoon.

– Lorelette Knowles

FRANZ JOSEPH HAYDN

Symphony No. 60 in C Major (“Il Distratto”)

Haydn was born in Rohrau, Lower Austria on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 60 was derived from incidental music he had composed in the summer of 1774 for a presentation of the play Der Zerstreute. The work is scored for 2 oboes, bassoon, 2 horns, 2 trumpets, timpani and strings.

This symphony originally served as the overture and incidental music to a German translation of a play, *Le Distrait*, written in 1697 by Jean-François Regnard. The German version, *Der Zerstreute*, was premiered at the summer estate of Haydn’s employer, Prince Esterházy, in 1774.

The play is the sort of comedy in which various pairs of lovers get married at the end, but only after plenty of reversals of fortune along the way. One of the eventual bridegrooms is the incredibly absentminded Leander, who must tie a knot in his handkerchief to remind himself of his own wedding. Haydn’s music for the play illustrates the hero’s distractedness in a variety of ways.

The first movement of the symphony is in the usual sonata form. The *Adagio* introduction offers little hint of the distractions in store, but the ensuing *Allegro di molto* features several passages in which the music seems to have lost its sense of direction. These episodes are completely static harmonically, but are rhythmically busy at first; then the notes slow down and almost die away before being rudely interrupted in a manner similar to the more famous wake-up moment in the Symphony No. 94 (“Surprise”). But Haydn has more up his sleeve – in one case the static passage comes right before the principal return to C major (the end of the development, for those of you who know sonata form). This time, one note in the harmony changes part way through, and that is just enough to transform the passage from one which seems aimless to one that is clearly leading us onward.

I can’t go on to the rest of the symphony without mentioning one other subtlety in this wonderful first movement. Shortly before each of the static passages described above, we have the usual second theme of a sonata form. Most composers write a new tune at this point, but Haydn’s second theme is simply a slightly ornamented augmentation of the first: a nice example of his ability to conjure up a wealth of music out of a bare minimum of thematic material.

I won’t describe all of the remaining moments of absent-mindedness, but will mention a few. Rude interruptions continue in the *Andante*, where a very pretty tune can barely get started before the oboes, horns, and violas drown it out with a military flourish. In the minuet, Haydn leads the listener to expect that the return of the main theme will be two measures before it actually appears. The fourth movement is almost a parody of the *Sturm und Drang* style that Haydn was beginning to abandon in the 1770’s; the coda, which suddenly shifts to C major from C minor, seems to mock what came before.

The finale has the most jarring example of absentmindedness – the violinists have neglected one of their most important preparatory tasks, and Haydn incorporates the rectification of this neglect into the music. Audiences in Haydn’s day were delighted with the joke; I trust you will be too.

– Zink Trifle

GIOVANNI BONONCINI

Sinfonia D Major, Op. 3 No. 10

Bononcini was born July 1, 1670 in Modena, Italy, and died July 9, 1747 in Vienna. His Sinfonia No. 10 was first published in 1685 and is dedicated to his teacher, Giovanni Paolo Colonna. The work is scored for 2 solo trumpets, strings and continuo.

Part of a musical family (his father and brother were also highly respected composers), Giovanni Bononcini spent several years in Rome, followed by two decades in Vienna, before traveling to England in 1720 at the invitation of the Duke of Marlborough. In London, he was engaged at the Royal Academy of Music and struck up a rivalry with England’s most famous musical import, Georg Friderich Handel. While Handel was generally judged to be the greater composer, each musician had his partisans, and Bononcini excelled at opera. Due in part to the competition from Bononcini, Handel began to develop the English oratorio as an alternative to Italian-language opera. The first three volumes of Bononcini’s works were collected and published in 1685, when the composer was only 15. His Op. 3 included a dozen sinfonias for various combinations of instruments, several of which featured one or two trumpets. The D major work heard this afternoon is in six movements; slow, lyrical string episodes alternate with fast, virtuoso trumpet writing.

DARIUS MILHAUD

Le Boeuf sur le toit, Op. 58

Milhaud was born September 4, 1892 in Aix-en-Provence, France, and died June 22, 1974 in Geneva, Switzerland. He composed *Le Boeuf sur le toit* during 1919 in Paris and Aix-en-Provence. It was first performed on February 21, 1920 in Paris by the Ballets of the Théâtre des Champs-Élysées, conducted by Vladimir Golschmann, with stage direction by Jean Cocteau, to whom it is dedicated. The work is scored for 2 flutes (one doubling piccolo), oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, trombone, percussion (tenor drum, bass drum, cymbals, tambourine and güiro) and strings.

In a 1920 article, the French critic Henri Collet labeled as "Les Six" the composers Francis Poulenc, Darius Milhaud, Arthur Honegger, Georges Auric, Germaine Tailleferre and Louis Durey. His intention was to draw a parallel between them and the "Big Five" Russian composers of the previous century. The appellation took root and remained in use long after each composer had developed his or her own individually recognizable style.

Today the six composers are remembered in approximately the order listed above, with Francis Poulenc the only one whose major works have all entered the repertoire. Yet Milhaud is regularly represented on concert programs as well, primarily by his 1926 jazz ballet *La Création du monde*.

Milhaud studied with Vincent D'Indy, Charles Widor and Paul Dukas at the Paris Conservatoire, and at one point was considered by the French musical establishment as the logical successor to Maurice Ravel. Yet Milhaud derided Ravel's work as "music in a corset" and was more comfortable as an *enfant terrible*, exploring dissonance and polytonality, but always within the bounds of good taste.

At the outbreak of World War II, Milhaud's Jewish heritage necessitated a temporary relocation from his beloved French countryside to the United States. In 1940 he took a position at Mills College in Oakland, where he taught composition. After the war, the Paris Conservatoire offered him employment, which he accepted on a part-time basis, splitting his time during the next three decades between California and France, until his death in 1974. One of the most prolific composers of his time, Milhaud's final work was numbered Op. 441.

Despite spending so much time away from the Provençal region, it is safe to say that Provence never left Milhaud. Many of his best-known works incorporate French folk music, including the brilliant *Suite Provençale* for orchestra, the masterful *Suite Française* for concert band and the gorgeous *La Cheminée du Roi René* for wind quintet. Yet the composer was quick to absorb popular and folk idioms of other cultures into his music, perhaps most famously in the faux-jazz *La Création du monde*.

Between 1916 and 1918, Milhaud served as an attaché at the French embassy in Rio de Janeiro, during which time he familiarized himself with Brazilian popular music. Upon his return to France, he began work on a piece for chamber orchestra that incorporated the melodies and rhythms he had absorbed in South America.

Originally, Milhaud had envisioned *Le Boeuf sur le toit* as a *cinéma-symphonie*, and hoped that it might serve as the score to a Charlie Chaplin film. However, his friend Jean Cocteau convinced him that it should instead accompany an absurdist pantomime, in a production funded by the Shah of Persia. Cocteau's scenario was set in a Prohibition-era American speakeasy called the Do-Nothing Bar, and featured such bizarre events as a policeman being decapitated by a ceiling fan; it had nothing whatsoever to do with Milhaud's music.

It should be mentioned that virtually none of the tunes in this work originated with Milhaud. The melody announced by trumpets at the opening (and which returns in *ritornello* fashion throughout) is in fact "O Boi no Telhado," a 1918 Carnival tango by Zé Boiadeiro (aka José Monteiro), and which, roughly translated to "The Ox on the Roof," gives the work its title. A *maxixe* quickly follows, "São Paulo Futuro," by Marcelo Tupinambá and Danton Vampré. Other melodies used by Milhaud include: "Carioca," a 1913 tango by Ernesto Nazareth; "Borboleta Pequena," a Northeast Brazilian Christmas *reisado* of folk origin; "Flor de Abacate" by Alvaro Sandim; "Corta-Jaca" by Chiquinha Gonzaga; and "Cabocla de Caxangá" by Catulo da Paixao Cearense.

Yet the work rises above the level of a simple arrangement of popular tunes, not only through Milhaud's clever orchestration evoking a Brazilian street band with the instruments of a European-style chamber orchestra, but also due to the composer's addition of polytonal harmonies. For example, the initial presentation of "O Boi no Telhado" features a straightforward C major harmonization of the tune in the strings and brass, but is answered by interjections from flute and clarinet in, respectively, the remote keys of E-flat and C-sharp. (Depending on one's point of view this might represent another street band passing in the distance, or that the musicians have perhaps had a bit too much to drink.)

The work takes the form of a *rondo*, with "O Boi no Telhado" serving as the "A" strain. Milhaud varies the presentation by cycling through all twelve major keys. Except for a slow waltz in 3/8 time near the middle of the piece, the bulk of the work is in 2/4, with the tempo slowing for many of the sections, but always picking up once again with the return of "O Boi no Telhado." The coda features a variation on this tune with an *accelerando* leading up to the final bars.

— Jeff Eldridge

ORCHESTRA SEATTLE

Violin	Janet Showalter	Cello	Flute	Bassoon	Trombone
Dajana Akrapovic	Grace Yoo	Amanda Moses	Kate Johnson	Judith Lawrence	Moc Escobedo
Licia Carlson		Julie Reed	Megan Lyden		
Lauren Daugherty	Viola	Joan Selvig		Horn	Percussion
Stephen Hegg	Saundrah Humphrey	Maryann Tapiro*	Oboe	Barney Blough	Dan Adams
Fritz Klein**	Katherine McWilliams*		Shannon Hill	Laurie Heidt	Daniel Oie*
Pam Kummert	Tim Prior	Bass	Norie Ishii		
Avron Maletzky	Karoline Vass	Jo Hansen*		Trumpet	Harpichord
Gregor Nitsche		Chris Simison	Clarinet	David Cole	George Shangrow
Leif-Ivar Pedersen*			Alan Lawrence	Gordon Ullmann	
Theo Schaad			Gary Oules*		

* principal

** concertmaster

PATRONS

MATCHING FUNDS

Bank of America Foundation
The Boeing Company
IBM Corporation
Microsoft Foundation
Safeco Foundation
US West Foundation

IN-KIND CONTRIBUTIONS

Sharon & André Agnew
Bank of America
Classical KING FM 98.1
Columbia Winery
Kim Cooney dba Byzintek
Evergreen Wholesale Florists
Dr. Richard L. Lyman
UNICO Properties

MAESTRO (\$5,000 and above)

Corporate Council for the Arts
Douglas & Dana Durasoff

COMPOSER (\$2,000 to \$4,999)

Douglas Anderson,
Anderson Corporate Finance & Investments
Leo Melina Restaurant
Barbara & Eugene Kidder
King County Arts Commission
Leif-Ivar Pedersen & Janet Putnam
Visio Corporation
Anonymous

CONDUCTOR

(\$1,000 to \$1,999)

Construction Dispute Resolution
Alex & Norma Cugini
Terri Fincham
Gregor Nitsche
Carl Stegman
Richard & Nancy Taw
Young Sook Yoon
David Zapolsky & Lindsay Brown

SUSTAINER (\$500 to \$999)

Sharon & André Agnew
Julia Akoury-Thiel & Art Thiel
Jane Blackwell
Justin Cole
Bill & Dena Cumming
Beatrice Dolf
Richard Fincham
Gerald & Betty Kechley
Fritz Klein
Kimberley Osberg Lippman
& Alan Lippman
H. J. Lurie
Suzi Means
Kemi Nakabayashi
Thomas J. Nesbitt
Elizabeth & Kenneth Robertson
Nancy J. Robinson
Dr. Terry R. Rogers
Jerry & Kia Sams
Chris Simison
Liesel van Cleeff
George Wallerstein
Elly Welt
Anonymous

BENEFACTOR (\$250 to \$499)

Barbara & Thomas Anderson
Robert Cole & Jean MacGregor
Sara Eicholz
Phillip E. Gladfelder
Michael Grummett
Susan Herring
Lorelette & Walt Knowles
Pam & Ted Kummert
Daniel Lee
Nancy Lewis
Avron Maletzky
Laurie Medill
Gustav & Claire Raam
Hugh & Susan Reichenbach
Paula Rimmer
Nancy Shasteen
Reid Spencer
Annie Thompson
Irene White

PATRON (\$100 to \$249)

Herbert Anderson
Susan Box Bellevue
Richard Black & Renee Ries
Cheryl Blackburn
Michael Blackwell
Paul Blinzer
Michael & Patricia Clarke
Clayton & Carol Cook
Lucy & Michael Copass
Paul & Jane Crowder
Jan & Peter Dolf
Richard Dolf
John & Ruth Edwards
Stan Emert
Annie & Scott Engelhard
Gary Frederickson & Sharon Langs
Cinda Freece
Richard & Becky Greaves
Jo Hansen
Kristin Hansen
Bryant & Rebekkah Hilgraves
Peter & Sylvia Hobbs
Brenda Hogarth
David Holmes
Jerry Houston
Rena Illumin
Sarah Jobs
Jessie & Joe Johanson
Olga Klein
Jill Kraakmo
Dr. & Mrs. A. Wm. Kratzke
Alvin & Sherrill Kroon
Francis J. Kwapil
Elhri S. Larsen
Alan & Judy Lawrence
Theodora Letz
Julie Lutz
Adrienne McCoy
David Means & Jackie Kiser
Jonathan Meister
Alan & Cheryl Middleton
Dennis W. Moore
Christine Moss
Charles Murphy
Sondra Nelson
Stephen C. Nicholls, MD
Lois H. North
Kristin O'Donnell

Allan & Inger Osberg
Karen Petersen
Gretchen Reade
Richard & Joan Reed
Adam Ringwood
Tom & Marcia Royal
Druska Salisbury-Milan
& Paul Milan
Barbara Schaad-Lamphere
& Theo Schaad
Alan Sherbrooke
H. Klaus & Janet Siebold
Nedra Slauson
John & Candace Stenseth
Richard & Heather Ullmann
Pieter & Tjitske Vander Meulen
Rob Weltzien
Helen & Woodrow Wilson
Elmer N. Witt
Margery Wright
Matthew Wyant & Bonnie Light
Richard V. Wyckoff
Anonymous

SPONSOR (\$50 to \$99)

Jennifer & David Adams
Randy J. Apsel
David Atcheson
Reilly Atkinson
Edwin Beatty
Theodore & Ruth Beck
Andrew & Sally Bell
Linda I. Bell
Melanie & Gren Bjork
Wendy Borton
Kurt Brawand
Joan Burnett
Elizabeth Detels
Dr. Jan Diepenheim
Susan Dier
Mary Virginia Dombrowski
Daniel & Kathleen Dow
Joan Easken
Sue Ferguson
Phyllis Frol
Dennis L. Gay
Adina Gillett
Marijayne Gossard
Monday Halvorsen & Debbie Steck
Peter Henry
H. Janette Hill
Neal Hulkower
Paul & Patricia Jennings
Russell A. Johanson
Sue Johnson
Alan Jones
Christopher Jones & Janka Valekova
Megan Lyden
Cecile M. Maloff
Sally Mann
James R. McArthur
Peter McTavish
Jean D. Moore
Andrew Neville
Patrick & Lauren Patterson
Larry Peters
Mr. & Mrs. Chad B. Pierce
Stephen Poteet & Anne Kao
Georgia Rohrbaugh
David Ross
F. W. Scholz
Susan Seaton

Joan Selvig
Ellen M. Smith
Peter Stewart
Valerie Ann Taylor
Jim & Cynthia van de Erve
Dr. Susan L. Vlasuk
Nancy & Warren Watson
Peter Weiss & Bettina Indig
Jim & Susan White
Barbara & Wilson Wyant
Terry Zerngast
Anonymous (2)

FRIEND (\$25 to \$49)

William Appel
Julie Back
Rob Balfour
Dr. Cathryn L. Booth
Stephen Bosetti
Geoff Brown
Eugene Collias
Joanne Conner
Lyndsey Davis
Gloria M. DeGaetano
Russell Deputy
Kyla deRemer
Walter & Joyce Derlacki
Leslie DiMaio
Robert Donovan
Jim Fultz
Fay Griffin
Mary & Clifford Grinnell
Barbara Hannah
Meredith Hansen
Shirley Horton
Ted Hurwitz
Lisa Johnson
Celeste Keaton
Charles & Mary Kingsford-Smith
Barbara Krohn
Dick Kuehn
Joe Levell
Marge Lueders
Raymond Maxwell
Robin McCain
Hope W. McFadden
David Morical
Blanche Mothersbaugh
Sheryl Nickelson
Barbara Osborne
June Peoples
Suzanne E. Peterson
Robert Poetschke
Dickson H. Preston
Lois M. Proctor
John Prumatico
Valerie Ross
Vic Royer
Roy W. Savage
Bev Schaaf
Debra Schilling
Annika Tetrault
Mary Anne Thorbeck
Susan Trapnell
Gertrud Volke
Marianne Wall
Jody Warren
John P. Webber
Lorraine Weltzien
Margaret Williams
Judith & Harry Worth
Anonymous

This list includes gifts received between August 1, 1999 and November 1, 2000. While every effort has been made to ensure a complete and accurate listing of our valued patrons, we apologize for any errors. To report an error or omission, please call 206-682-5208 or send an e-mail message to ossccs@ossccs.org.