



Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director

THIRTIETH ANNIVERSARY SEASON

Rachmaninov Third

Sunday, February 7, 1999 • 3:00 PM

Illsley Ball Nordstrom Recital Hall

Benaroya Hall

Anastasia Solomatina, *piano*

Orchestra Seattle

George Shangrow, *conductor*

JOHANN SEBASTIAN BACH

1685-1750

Tocatta and Fugue in d minor, BWV 565

transcribed for orchestra by Leopold Stokowski

JOHANNES BRAHMS

1833-1897

Symphony No. 4 in e minor, Op. 98

Allegro non troppo

Andantino moderato

Allegro giocoso

Allegro energico e passionato

- I n t e r m i s s i o n -

SERGEI RACHMANINOV

1873-1943

Piano Concerto No. 3 in d minor, Op. 30

Allegro ma non tanto

Intermezzo: Adagio

Finale: Alla Breve

Anastasia Solomatina, piano

Please disconnect signal watches and pagers. Flash photography is not permitted in the concert hall.

This performance is made possible in part by: Classic KING-FM, Gretchen's Catering, Davis Wright Tremaine, the King County Arts Commission, and the Corporate Council for the Arts. Special thanks to: Gail Savage and University Christian Church.

About Our Soloist

Born in Nizhny Novgorod, Russia, on July 3, 1983, Anastasia Solomatina began her piano studies at the age of six and gave her recital debut in the Nizhny Novgorod Kremlin Hall when she was only seven. In 1992, she won the second Tchaikovsky Moscow Regional Competition, held in Dubna, and received first place in the scholarship program New Names. The following year, she took second place at the 22nd International Competition, held in Italy. She has appeared as a soloist with the Academy Orchestra in Nizhny Novgorod, as well as other cities in Russia and Sweden. Since moving to Seattle in 1994, Ms. Solomatina has performed as soloist with the Seattle Symphony, Seattle Philharmonic, Bellevue Philharmonic, and the Seattle Junior Symphony. She has given several solo recitals, including a performance in the Sherman-Clay Showcase series and at a Seattle Symphony Musically Speaking concert.

In 1995, Ms. Solomatina received first place in her division at the prestigious Stravinsky Awards International Piano Competition; that year she was also the winner of the Washington State MTNA-Baldwin Junior High School piano competition. In 1996, she won awards from the Eastside Chapter Washington State Music Teachers Association, the Performing Arts Festival of the Eastside, and the Washington State Helen Crowe Snelling Memorial Competition. In addition, she won a gold medal as a winner of Seattle Young Artists Music Festival, and the R. Joseph Scott Concerto Study Grant. In 1997, she performed Shostakovich's Piano Concerto No. 1 with the Northwest Chamber Orchestra. As a winner of the 1998 Ludmila Knezkova-Hussey International Piano Competition in Canada, she appeared as a soloist with the Halifax Orchestra.

Her many engagements this season include recitals in Seattle, Leavenworth, and Russia. She is a frequent guest on Classic KING-FM. Over the last four years, she has been a student at the Seattle Conservatory of Music. Her piano instructors have included Victoria Bogdashevskaya and Stef-Albert Bothma. Ms. Solomatina currently studies with Mark Salman.

About George Shangrow

Conductor and music director George Shangrow founded the Seattle Chamber Singers in 1969 and Orchestra Seattle (formerly the Broadway Symphony) in 1979. He 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; conducted world premieres of six operas and numerous other orchestral and choral works; and was music director and conductor of Pacific Chamber Opera from 1976-1978. Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest; he is currently on the faculty of the Seattle Conservatory of Music, where he teaches music history and literature. With flutist Jeffrey Cohan, he concertizes frequently as part of the Cohan-Shangrow Duo. Having toured Europe several times as keyboardist and conductor, he is sought after as an accompanist and has appeared in recital on harpsichord and piano with many noted soloists. He has recorded with London, Voyager, edel America, Aeolian, and Sonic Window Records. Mr. Shangrow currently serves the University Christian Church as Director of Music. Seattle music lovers also know him as a regular announcer on KING-FM and host of *Live By George*, a nightly radio program featuring live, in-studio classical music performances.

Orchestra Seattle

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| Violin Dajana Akropovic Lauren Daugherty Alison Han Stephen Hegg Jamie Keyes Fritz Klein** Pam Kummert Mark Lutz Annette Neuenschwander Gregor Nitsche Susan Ovens Leif-Ivar Pedersen* Elizabeth Robertson Druska Salisbury-Milan Theo Schaad Janet Showalter Myrmie Van Kempen Emmy Wiesinger | Viola Deborah Daoust Beatrice Dolf Saundrah Humphrey Jim Lurie Katherine McWilliams* Shari Peterson Sharon Tveten Cello Evelyn Albrecht Joseph Banks Megan Kennedy Soo H. Lee Julie Reed* Valerie Ross Joan Selvig Mary Ann Tapiro Matthew Wyant | Bass Allan Goldman* Jo Hansen Chris Simison Flute Megan Lyden Shari Müller-Ho Piccolo Kate Johnson Oboe Tim Garrett Shannon Hill* English Horn Taina Karr | Clarinet Gary Oules Cindy Renander Bassoon David Cripe* Jeff Eldridge Contrabassoon Michael Ross Horn Barney Blough Don Crevie Jennifer Crowder Laurie Heidt Trumpet Dave Cole Gordon Ullmann* | Trombone Moc Escobedo David Holmes Chad Kirby* Keith Winkle Tuba David Brewer Timpani Daniel Oie Percussion Dan Adams Owen Bjerke * <i>principal</i> ** <i>concertmaster</i> |
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Program Notes

Johann Sebastian Bach

Toccatina and Fugue in d minor, BWV 565

J. S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. The bulk of Bach's organ music was composed during his years at Weimar (1708-17), but this work was most likely written before that period. Leopold Stokowski first conducted his orchestral version with the Philadelphia Orchestra in 1927. Stokowski's transcription is scored for a large orchestra of flexible instrumentation.

Perhaps Bach's most well-known composition (and certainly the most famous of his works for organ), the Toccata and Fugue in d minor gained even greater popularity when it was featured in the 1940 film *Fantasia*, performed by the Philadelphia Orchestra in a transcription devised by its conductor, Leopold Stokowski.

During his early days as an organist, Stokowski gave frequent performances of this work, which he likened to

... a vast upheaval of Nature. It gives the impression of great white thunderclouds – like those that float often over the valley of the Seine – or the towering majesty of the Himalayas. The Fugue is set in the frame of the Toccata, which comes before and after. The work is one of Bach's supreme inspirations – the final cadence is like massive Doric columns of white marble.

Although he was far from the only one to apply the sonic resources of the modern symphony orchestra to Bach's great keyboard works – Stravinsky, Schoenberg, Webern, Elgar and Rossini were among those who made similar transcriptions – Stokowski's are the most famous, particularly this d minor Toccata and Fugue. A bit of controversy surrounds the actual orchestration: Lucien Cailliet, a clarinetist with the Philadelphia Orchestra, contended that the conductor had secretly asked him to prepare the transcription, although the two “had some discussion before as, after all, [Stokowski] was an organist and a famous musician.” While we may never know exactly how much each of them contributed to the final product, the transcription remains a powerful showpiece for conductor and orchestra.

Johannes Brahms

Symphony No. 4 in e minor, Op. 98

Brahms was born May 7, 1833, in Hamburg, and died April 3, 1897, in Vienna. He composed the first two movements of this work at Mürzzuschlag, in Styria, during the summer of 1884, completing it the following summer in the same location. Brahms himself conducted the premiere on October 25, 1885, at Meiningen. The symphony is scored for two flutes (the second doubling piccolo), pairs of oboes, clarinets and bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle, and strings.

Brahms did not write his first symphony until he was 43, but the remaining three works in this form followed in quick succession, the fourth (and last) being completed by the time he was 52.

His e minor symphony begins with a descending third, answered by its inversion (an ascending sixth); the interval of a third pervades the opening movement (and in a way, the entire work – the key of the scherzo is C major, a third below the e minor outer movements and E major slow movement). As the movement progresses, Brahms appears to be toying with the

conventions of classical form to which he adhered more closely in his earlier symphonies: there seems to be a repeat of the exposition, but after only eight bars we hear an unexpected chord and are immediately thrust into the development; later, the recapitulation is not stated forcefully, but rather marked *ppp* – only one of four places in all of Brahms' music where this dynamic is found.

The second movement begins on a unison E, but in the key of C major; after the 6/8 theme is introduced by horns and bassoons, clarinets take it up over pizzicato strings in the “true” key of E major, although several other keys are explored as the movement runs its course.

Although the third movement is the only true scherzo in any of Brahms' symphonies, nobility predominates over jocularity. In 2/4 time and C major, it is colorfully orchestrated, with the introduction of triangle, piccolo and contrabassoon.

For the final movement, Brahms drew from the Baroque, writing a passacaglia (a set of variations in 3/4 time over a repeating theme) based on a theme from a cantata attributed in Brahms' time to Bach (BWV 150), but now thought to be the work of another composer. Despite the deceptive simplicity of the opening eight bars – one note per bar, with a theme built from the first five scale tones of e minor and an added A# – Brahms' harmonies (and the use of trombones for the first time in the symphony) provide notice this is no ordinary set of variations. The first group of 12 are followed by four slower ones in 3/2 (and E major), 16 more in the original tempo (back to e minor) and a 49-bar coda at an even faster pace. This structure replicates the traditional symphonic form in miniature: opening sonata-allegro, slow movement, scherzo and finale.

Sergei Rachmaninov

Piano Concerto No. 3 in d minor, Op. 30

Rachmaninov was born April 1, 1873, in Oneg (Novgorod District), Russia, and died March 28, 1943, in Beverly Hills, California. This work was composed in the summer of 1909 at a country estate south of Moscow. Rachmaninov was the soloist at the premiere on November 28, 1909, with Walter Damrosch conducting the New York Symphony. In addition to the solo piano, it is scored for pairs of woodwinds, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, tambourine, cymbals, and strings.

Rachmaninov composed the third of his four piano concertos at his father-in-law's summer estate, Ivankovka. Friends in Russia urged him to premiere the work immediately, but he had promised to give the first performance as part of an American tour – a journey he undertook only because he wanted to raise enough money to buy a car!

Due to the difficulty of the work and a lack of time for practicing prior to his departure, Rachmaninov was forced to use a “dumb piano” (or silent keyboard) for the only time in his life in order to learn the solo part as he crossed the Atlantic. After the premiere with the New York Symphony, the composer repeated the concerto a short time later with the New York Philharmonic, conducted by none other than Gustav Mahler (with whom Rachmaninov was greatly impressed).

The opening melody of the concerto was said by Joseph Yasser (a musicologist friend of Rachmaninov) to have been derived

from an ancient chant of the Russian orthodox church, although the composer denied any such inspiration. The first movement culminates in a massive cadenza (one of two Rachmaninov wrote for the work) before subsiding to a quieter recapitulation. The slow movement consists of variations on a broad 3/4 theme first stated by the orchestra, but is interrupted near the end by a

quick waltz in 3/8 based on the theme of the opening movement; a brief interlude leads to the finale. Although the tempo relaxes a bit for one of the composer's "big tunes" in the central section, the work gains momentum and energy as piano and orchestra race to the conclusion, punctuated by Rachmaninov's four-note rhythmic signature.

Upcoming OSSCS Performances

Chamber Music Marathon

Friday, February 12, 1999, 6:00 PM - 11:00 PM

Saturday, February 13, 1999, 9:00 AM - 11:00 PM

Sunday, February 14, 1999, 9:00 AM - 8:00 PM

Barnes & Noble Bookstore, University Village

Join members of OSSCS (and their special guests) as they celebrate Valentine's Day by doing what they love best: making music! Enjoy chamber music in a relaxed, informal setting. These performances are free and open to the public, so you are welcome to listen at any time and encouraged to bring your friends and family!

St. Matthew Passion

Good Friday, April 2, 1999, 7:00 PM

S. Márk Taper Foundation Auditorium

Benaroya Hall

Christopher Cock, *Evangelist*

Terri Richter, *soprano*

Stephen Wall, *tenor*

Columbia Boys and Girls Choirs

Erich Parce, *Jesus*

Emily Lunde, *alto*

Brian Box, *baritone*

Margriet Tindemans, *viola da gamba*

BACH: St. Matthew Passion

Scored for double orchestra, double choir, children's chorus and six soloists, Johann Sebastian Bach's monumental *St. Matthew Passion* is one of the great epics of the Christian faith, depicting the intense drama of Jesus' crucifixion. This opportunity to experience Bach's powerful work performed on the main concert stage at Benaroya Hall is not to be missed. A stellar roster of vocal and instrumental soloists joins OSSCS for an event which will certainly be a highlight of the inaugural season at Benaroya Hall.

Director's Choice

Saturday, May 8, 1999, 8:00 PM

Sunday, May 9, 1999, 4:00 PM

Nippon Kan Theater

STRAVINSKY: *A Soldier's Tale*

MENOTTI: *The Unicorn, the Gorgon and the Manticore*

Abendmusik III

Sunday, June 6, 1999, 7:00 PM

University Christian Church

BACH: *Orchestral Suite No. 3*

BACH: *A Mighty Fortress Is Our God*

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