

Orchestra Seattle and the Seattle Chamber Singers
George Shangrow, music director
present

Music for Piano and Winds



Stravinsky



Poulenc

featuring
Mark Salman, pianist
Orchestra Seattle
Barney Blough, guest conductor
George Shangrow, conductor

Sunday, January 25, 1998 ♦ 3:00 PM
Shorecrest Performing Arts Center

O S ❖ S C S

Orchestra Seattle ❖ Seattle Chamber Singers
George Shangrow, Conductor and Music Director
29th Season

PROGRAM

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| Canzon duodecimi toni (Venice, 1597)
from the <i>Sacrae Symphoniae</i> | Giovanni Gabrieli
(1557-1612) |
| Octet (1923, revised 1952)
Lento – Allegro moderato
Tema con variazioni
Finale
Barney Blough, conductor | Igor Stravinsky
(1882-1971) |
| <i>Aubade</i> – Concerto choréographique (1929)
Toccata – Recitative and Rondo – Presto –
Recitative – Andante – Allegro feroce – Conclusion
Mark Salman, piano
George Shangrow, conductor | Francis Poulenc
(1899-1963) |

INTERMISSION

- | | |
|--|--------------------------------|
| Serenade in E♭, Op. 7 (1881) | Richard Strauss
(1864-1949) |
| Concerto for Piano and Wind Instruments (1924)
Largo – Allegro – Maestoso
Largo
Allegro
Mark Salman, piano
George Shangrow, conductor | Igor Stravinsky
(1882-1971) |

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❖ Program Notes

Gabrieli's *Sacrae Symphoniae* is a monumental collection comprising forty-five vocal works in addition to sixteen instrumental canzonas and sonatas, ranging from 8 parts to 15. The work which opens this afternoon's concert is scored for two antiphonal groups of five instruments.

After the shocking modernity of *The Rite of Spring* and *Petrouchka*, Igor Stravinsky turned away from the grand scale of these early ballets to smaller ensembles and Baroque and Classical models. The composer had been unhappy with the first performance of his *Symphonies of Wind Instruments* and thus insisted upon conducting the premiere of the Octet himself (at the Paris Opera on October 18, 1923.) Three decades later, Stravinsky wrote of the piece: "Composition, structure, form, here all in the line of the 18th Century masters. Sonority has not been my first concern, and indeed, must be considered only as a result. The introduction is comparable...to the introductions in late Haydn symphonies. The allegro is a typical two-theme sonata-allegro in the key of E♭. The second movement is a theme and variations...[but] it is the first variation which recurs rather than the theme in its original state. The final variation is a *fugato*...with, as a subject, the intervals of the theme inverted. A measured flute cadenza modulates to the finale in C major, a kind of rondo with coda."

As a teenager, the French composer Francis Poulenc was mightily impressed when he heard *The Rite of Spring*, but his own compositions (noted for their melodic clarity and sharp wit) show the influence of Stravinsky's Neoclassical works, such as *Pulcinella*

(and the Octet presented this afternoon). *Aubade* (Morning Song) was the result of a commission for an entertainment to be presented at a grand party in a Paris mansion. Poulenc conceived the piece as a ballet featuring two soloists: a dancer in the role of the goddess Diana, and a solo pianist (performed by the composer at the June 18, 1929 premiere). The available space would accommodate only 18 musicians in addition to the piano, thus the reduced orchestra, which omits violins entirely. Poulenc gave the following description of the plot: "Early in the day, surrounded by her companions, Diana rebels against the divine law that has condemned her to eternal chastity. Her companions console her...and present her with a bow. Diana accepts the gift sadly, then leaps away into the forest, searching in the chase, for escape from her unhappiness."

Written when Richard Strauss was still a teenager, the Serenade in E♭ brought the young composer to the attention of conductor Hans von Bülow and helped launch his career. Bülow would commission another work for wind ensemble (and late in his life Strauss returned to the genre for two large-scale Sonatinas) but it is the single-movement Serenade which remains the most often-performed and best-loved of Strauss' contributions to the wind ensemble literature.

Stravinsky's Piano Concerto was created at least in part to provide himself a vehicle as piano soloist. After the Paris premiere on May 22, 1924, the composer performed it no less than 40 times within the next five years. The work is in three movements, the first in form not unlike that of the Octet, but with a slow coda recalling the introduction. The elegant slow movement evokes Bach, while the finale shows the influence of ragtime.

❖ Upcoming Performances

Handel: *Hercules*

February 8, 3:00 PM, University Christian Church

Handel: *Brookes Passion*

April 10, 7:30 PM, University Christian Church

Handel: *Theodora*

June 7, 7:00 PM, University Christian Church

Chamber Music Marathon

February 13-15, University Village Barnes & Noble

Baroque Courts

March 8, 3:00 PM, Shorecrest Performing Arts Center

Orchestra Winds: Holst & Hindemith

March 28, 8:00 PM, location to be announced

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❖ Guest Artist

Mark Salman achieved a musical milestone during the 1990-91 concert season when he performed the cycle of 32 Beethoven piano sonatas in a series of eight recitals in New York City. At the age of 28, he became one of the youngest artists to join the ranks of the handful of master pianists who have played the complete cycle. His first CD, featuring the music of Beethoven, Alkan, and Liszt was released in the spring of 1994 on Titanic Records.

Mr. Salman has been described as "a brilliant musical mind" and "a born public performer" by David Dubal, author of "The Art of the Piano" and "Evenings with Horowitz". One of the few pianists of his generation to avoid competitions, he has opted instead to concentrate on his development as a pianist and musician. He is presenting a series of recitals each year which encompass rarely heard masterpieces as well as the staples of the repertoire.

Mr. Salman is a native of Connecticut, where he began his studies at the age of eight. Since making

his recital debut at eleven, he has been a frequent performer as a recitalist, chamber musician and soloist with orchestras throughout the United States. He has performed in Carnegie Hall and Alice Tully Hall in New York City as well as on WNCN, WQXR and Classic KING-FM radio, and has been the subject of profiles in the New York Times and Kick magazine. In October 1989 he was presented in his New York debut recital at Carnegie's Weill Recital Hall, which included the New York premieres of three Liszt works.

A graduate of the Juilliard School, he studied with Richard Fabre and Josef Raieff, and also counts David Dubal as a significant influence. He previously attended the Massachusetts Institute of Technology for two years, where he concentrated on chamber music and composition, studying with the noted composer, John Harbison. Mr. Salman relocated to Seattle in the summer of 1994 and first appeared with Orchestra Seattle in January of 1996. Under the sponsorship of OS/SCS, he performed the complete Beethoven Sonata Cycle at Shorecrest Performing Arts Center during the 1996-97 season.

❖ Orchestra Seattle

Flute

Kate Johnson
Shari Muller-Ho

Piccolo

Dane Andersen

Oboe

Shannon Hill
Taina Karr

English Horn

Steve Cortelyou

Clarinet

Gary Oules
Cindy Renander

Bassoon

Jeff Eldridge
Michel Jolivet
Judith Lawrence

Contrabassoon

Michel Jolivet

Horn

Barney Blough
Jennifer Crowder
Laurie Heidt
MaryRuth Helppie

Trumpet

Gordon Ullmann
Craig Penrose
David Cole
John Falskow

Trombone

Moc Escobedo
David Holmes
Chad Kirby

Tuba

David Brewer

Timpani

Daniel Oie

Viola

Deborah Daoust
Carl Moellenberndt

Cello

Julie Reed
Evelyn Albrecht

Bass

Jo Hansen
Heather Hoskins

❖ Administration

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