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The Brandenburg Concertos 1–6  The St. Matthew Passion  Magnificat in D  The Art of Fugue  A Musical Offering  b-minor Mass  The St. John Passion  Orchestral Suites 1

Concerti for 3 Harpsichords  A cappella Motets 1–6  Ein Burg ist unser Gott  Christ lag in Todesbanden  Wachet auf uns die Stimme  Flute Sonatas  Toccata and Fugue  d-minor  The Well-tempered Klavier  The Goldberg Variations  Jauhjarit Gott in allen Landen  Anna Magdalena Complete Violin Sonatas  Concerti

Harpischords  The Brandenburg Concertos 1–6  The St. Matthew Passion  Magnificat in D  The Art of Fugue  Musical Offering  b-minor Mass  The St. John Passion  Orchestral Suites 1  Concerti for 3 Harpsichords  A

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Sandra Sinner
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Ellen Zielitz

Viola
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Beatrice Dolf
Katherine McWilliams
Shari Peterson
Stephanie Read
Robert Shangrow
Jane Simonsen
Sam Williams, principal

Cello
Gary Anderson
Joyce Barnum
Rosemary Berner
Rebecca Parker
Maryann Tapio
Lauren Ulatovsky-Root
Sasha vonDassow, principal
Ronald Welch

Bass
Jim Bedel
David Coach
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Flute
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Photo: Robert Schipkeer
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(b. 1938)

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Tom Delekonski, guest concertmaster

(1844–1908)

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(b. 1952)

Introduction, allegro
Lament
Picnic
—Squirrels & birds
—The picnickers arrive, with dog
—At the pond: geese, ducks, frogs, mosquitoes, flies
—More dogs
—A bear
—Hymn around the campfire
—The Area
—Fire
—The moral: return of the squirrels & birds

Finale, vivace

World premiere performance

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SYMPHONY NO. 1 by Robert Keeley

The improvisatory quality of the second movement is held together by an oscillating harmonic and rhythmic pattern. The altered disposition of this pattern underscores the contrasting middle section with its melodic bass lines and parallel harmony. The themes throughout are designed to be played both intensely and introspectively.

The second movement dramatizes the stereotype picpic experience by orchestrally characterizing its traditional elements. Fagel and other musical devices are used to portray a certain skewed perspective as the picnickers' peculiar odyssey is carried through its various transformations. The investigational conclusion completes this comment on man's relationship to nature.

In the finale, an exuberant refrain alternates with contrasting voices utilizing thematic and contrapuntal juxtapositions. A reflective close leads to the recollection of a theme from the first movement. After a restatement of the opening verse the final refrain is extended into a driving codetta which ends the movement, and the symphony, with a flourish.
FAREWELL DUEL by Greg Short

This brief but very beautiful work was composed by Greg Short in 1973, intended to be the closing music for the second act of his opera. The opera is based on a Kabuki Gisham story "Broken Wing" and the principal characters are lovers (a samurai and a tenant) who are to be forever separated because the woman's father arranged a marriage for her to another man. The two bid farewell to the music we hear today. Though the opera is not yet completed, Short extracted the music for the duet and orchestrated it to be able to stand by itself. This orchestration was done in 1984 for a performance by Opera at the Broadway Performance Hall, January 22, 1984. The same music has been arranged for piano and has been danced --- this performance was with Greg Short at the piano and presented by Seattle Brass Dance.

CAPRICcio ESPAGNOL by Nicholas Rimsky-Korsakov

Until the 19th century, secular art music in Russia was mostly from imported Italian, French or German composers. Then in 1836 a patriotic opera by Glinka, Life for the Tsar, was successfully produced and gave impetus to a movement of Russian nationalism. The principal composers of this movement made a group called "the mighty band". Milly Balakirev (1837-1910), Alexander Borodin (1833-91), Modest Mussorgsky (1839-81), and Nicholas Rimsky-Korsakov (1844-1908). All these men, except Balakirev, were amateurish, that is, he may have lived outside the sphere of professional music, and had received no formal university-style education in composition. In their fight to create an all-Russian style of music, these nationalist composers' comparative ignorance of conventional harmony and counterpoint became a positive asset. They discovered their own way of doing things, and in the process used the materials nearest at hand, namely folk songs. Russian folk tunes tend to move within a narrow range and are made up of repetitive rhythm motives. The "mighty band," especially Mussorgsky, were unfettered by traditional habits and traditions, and what resulted was bold, new, exciting harmonies for which the memories of polyphonic folk singing were probably responsible.

The work of Rimsky-Korsakov forms a link between the Russian nationalists and composers of the early 20th century. He had an early career in the navy, but then took a post as a teacher of composition at the St. Petersburg Conservatory. He was also active as a conductor. He took the lead in a new movement among Russian musicians in the 1880s toward a style based on broader and more diverse resources - though still strongly influenced by national idioms. Rimsky-Korsakov's compositions include symphonies, chamber music, choruses and songs, but his principal works were symphonic poems and operas. His music, in contrast to the intense dramatic realism of Mussorgsky, is distinguished by lively fantasy and bright orchestral colors. The Capriccio Espagnol was written in 1887 and is an outstanding example of his genius at orchestration. Rimsky-Korsakov's leading pupils were Alexander Glazunov (1865-1936) who was the last of the great Russian nationalists, and Igor Stravinsky (1882-1971) whose early works, especially the ballet The Firebird (1910) are continuations of Rimsky-Korsakov's style and orchestration technique.

SYMPHONY NO. 1 by Robert Keachley

(Symphony No. 1, written for the Broadway Symphony, is intended to be an entertainment for the players as well as the listeners. In the context of a classical form, the emphasis on lyricism provides each player with expressive opportunities.

The opening of the first movement serves as an abrupt awakening which ensues into a complacent daydream. This relaxed introduction features themes which are later recalled in a livelier style. The principal theme of the allegro exhibits a child-like impudence as it is chased by one player to another. This provides the motivation for the aggressive secondary theme with its sharp, syncopated pizzicatos. Then follow an apologetic episode which leads back to the beginning of the allegro, then to the explosive development section with its dramatic use of extended phrases and contrapuntal juxtaposition of themes. The recapitulation interjects a reflectiveepisode, after which a very deliberate statement of the aggressive secondary theme accelerates to an energetic finish.

The improvisatory quality of the second movement is held together by an oscillating harmonic and rhythmic term. The altered disposition of this pattern underscores the contrasting middle section with its melodic bass lines and parallel harmony. The themes throughout are designed to be played both intensely and introspectively.

The third movement dramatizes the stereotypical picnic experience by orchestrally characterizing its traditional elements. Fagel and other musical devices are used to portray a certain skewed perspective as the picnickers' peculiar odyssey is carried through its various transformations. The inevitable conclusion completes this comment on man's relationship to nature.

In the finale, an exuberant refrain alternates with contrasting verses each utilizing a motif derived from the theme. A reflective middle section leads to the recollection of a theme from the first movement. After a restatement of the opening verses the final refrain is extended into a driving coda which ends the movement, and the symphony, with a flourish.

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