Orchestra Seattle and Seattle Chamber Singers
George Shangrow, Music Director

Patrons

COMPOSER (Over $4,000)
Bachler Corporation
Washington State Arts Commission
Western Piano & Organs

CONDUCTOR ($1000 to $3999)
The Billing Company
Julie Anderton
Battelle Art Commission
Fabius & Beil White

SUPPORTED ($500 to $1499)
Rosemary Berner
Carol E. Bishop
David & Julia Bower
Nema & Alex Cugat
Fritz Van
Laila Haerizadeh
Paul H. Haskle
Paula K. Horn
Julie Reed Wheeler

SINFONIETTA ($250 to $499)
Annapolis (S)
Melissa & John Byn
Jane Baudette
Julie C. Bartlett
Vladimir & Maria Chatelet
Andrew Clay
Beatrice Doff
Debra Doenniger
Robert E. Fry Jr., CFP
James Heald
David Hebdin
Alan R. Jones
Dr. Richard Lynn
Arnie Maliniak
Margaret Randall
The Mellow Funks
Bruce & Christine Parker
Ann M. Peace
Ken & Leigh Prestrud
Denise Povia
Nancy J. Robinson
Scottie Northwest Sound Corp.
Jennifer Stigl
Hadas Beber
Liesel M. von Oedt
Debra Welb

PATRON ($100 to $249)
Sharon Agnew
Roberts Abdul
Dr. & Mrs. Ernest W. Baur
Kip & Doug Bixby
Horny & Judy Bower
Janet Bevela
Robert A. Brewer
Richard & Berenice Chessie
Cecil & Priscilla
Hamit T. Cery
Annette Gachie
Jennifer Crewe
Elvira Deats
Sueann Dunn
Virginia & Richard Dunn
Marita & Steve Eanes
Gary Feathum
Marlin M. Fisch
Margaret F. Goja
Kasey & Tom Hammon
Mary Beth Hughes
Mark Jardine/Avaya Duncan
Gloria & Barry Justice
T. Christian Nelson, M.D.
Janet L. Nelson
Fred & Olga Rush

Florencia & James D. Kueper
Robert & Ellen Lom
Charles Lott & Ellen Schnait
Ben Means
Penelope Nichols
Lawrence G. Paul
Ina & Torka Pedersen
Ed Pfeffer
Robert Pfeifer
Annabella Preus
Russell & Jean Ross
Linda R. Schubert
Robert Schoppert
Ilene Schot
Fritz Schuster
Scotty & Robert Schwarz
F. R. Vaneck/MD.
Nancy Shawyers
Barbara Stephen
Vivian Thomas
Mary Lea Tedford
George R. Vostor
Gerald Widmark
Gerald & Nancy Weisbrod
T. William Wheeler
Ezra R. Witt
Margaret Wright
Donald Wyrsch

SPONSOR ($50 to $99)
Steve & Linda Adams
David & Agnes Appling
Beth & Alasdair
Gary Anderson
Annapolis (S)
Betty Arroyo
Catherine & Stephen Bergschat
Anne Budge/Clay & Barkert Clark
Jim & Lura Blau
Carolyn C. Booth
Elizabeth Boyce
Betty Brown
Alice & Son Burton
Caroline & John Cappel
Brian & Virginia Cline
Diana Cline
Gerry D. Cohen
Patricia Clute
William & Patricia Cook
Jean & John Crow
Moll Dixon
Fred Driver/Coraleson
M.J. Davis
Jane & Donna Decker
Josephine Denny
Bob & Stephanie Ditmer
Deborah & Bill Dinsmore
Shirley Ellison
William Epple
Dave Ferguson
Fred Frasier
Alicia Fruendt & Martin Johnson
John Funderburk
Barbara Gibson
Diane Gilmore
Betty Davis Green
G. T. Griffin
Alan Goldman
Mary M. Gray
Margaret Greenway
Stuart Grover
Harlan Hammons
Bill Hardman
John Hendel
Jeanie & Jim Henson
Mr. & Mrs. A. H. Hill
Mr. & Mrs. H. L. Hilt
M. Shannon Hul
Brenda Huhman
Edith Jameson
Dee Kirkland
Laure D. Kond
Rose Lomn
Susan Lunn
Ike & Barbara Lucas
Patsy Lowden & Ben Lucas
Dewey Lowman
Julie Lord
Marie Luvera
Col Mattern
Betty McCarthy
Kathleen Stelmach
Ella Middelton
Jerry Minor
Majello & David Meador
John Morgan
Rudy Morley
Dennis Lord
Christine B. Moss
Capi Norton
Catherine Nosey
David W. Oves
Mary O. Peto
Kase & David Parker
Jared Peterson
Beth Quigley & Ed Eshpa
Ann & Carolyn Rain
Jenni Elise Reed
Elizabeth K. Reyn
Phyllis Ries
Paula Ries
Rosa Sharpe
Don Simboli
Larry & Debra Sravn
Richard & Joan Reed
Vernon Rose
Vince Sorensen
Ramon & Belinda Stolper
Shirley Schuler
Paul Smith/Retaja
Mark Soares
Jean Solberg
Janet Strombeck
John Stowe
Tom Taylor
Pamela & Jon Troxler
Wes Uhrman & Asseg
Weber Van Voor
Dale & Susan Ziegl
Susan L. Vivas, D.C.
Robert & Lorraine Webster
Earl & Bernice White
McKee Williams
Jerry & Nancy Whitten

FRIEND ($25 to $49)
Dennis & Catherine Aron
Sue Aronson
Hugh Anderson
Annapolis (S)
Hall & Marie Antone
Ann Bierdt
Neil & Rosalee Boustead
Romie & Betty Bostrom
Jannet & Frank Bunce
John Cowey
Bea Crockett
Eva Crothall
Ryon & Jean-Claire
Patti Coe
Cecil Cooper
Nancy Cooch
Blaine Daukun
Buck Edwards
Don Faller
Marnie Fishman
David C. & Mary Gene Fowler
Shelby Gilson
Dr. Margaret C. Harnand
Don Hingsthan
Anita Hinerman
Louise Holt
Mark Hurlbut

The following companies have provided matching gifts:

IBM
Microsoft
SAPCO Insurance Companies
Seafair
The Seattle Times
US West
Westinghouse

Your support is crucial to us and much appreciated!

Contribution may be sent to:
Orchestra Seattle/Seattle Chamber Singers
1304 Fifth Ave, Suite 500 • Seattle, WA 98101 • (206) 682-5208
Orchestra Seattle
George Shangrow, Music Director

Flute
Janene Shipley, Principal
Margaret Vitea

Oboe
Hunting Beyer, Principal
M. Shannon Hill

English Horn
M. Shannon Hill

Clarinet
Susan Keicher, Principal
Gary Oules

Eb Clarinet
Gary Oules

Bassoon
Chris Harschman, Principal
William Schink, Principal

Horn
Jennifer Crowder, Principal
Laurie L. Heldt, Principal
William Hurniott, Principal

Trumpet
Matthew Dalton, Principal
Drew Fletcher

Trombone
Cubaltetom Escobedo, Principal
James Hattori

Bass Trombone
William Irving

Percussion
Barb Burnynski
Daniel Ole, Principal
Ian Alvarez

Orchestra Seattle operates on a basis of rotational seating, therefore personnel are listed alphabetically in each section.

Viola
Anna Bezzo-Clark, Principal
Beatrix Giffard, Principal
Nancy Hubbard, Principal
Katherine McWilliams, Principal
Leif-Ivar Pedersen, Principal
Timothy Prior, Principal
Steffanie Read, Principal
Robert Shangrow, Principal

Cello
Evelyn Albrect, Principal
Gary Anderson, Principal
Rosemary Berner, Principal
Valerie Ross
Joan Selvig
Maryann Tapiro, Principal
Julie Reed Wheeler
Margaret Wright
Matthew C. Wyatt

Bass
Richard Edwards, Principal
Allan Goldman, Principal
Josephine Hansen
Anna Pal
Jay Wilson

Program Notes
by George Shangrow

If I could think of a more delightful and diverse concert program, I sincerely don’t know what it would be! The first half is concert music: a Mozart Symphony originally composed for an noblemen of a famous son of a former Burgomaster of Salzburg. Mozart at the request of Mozart’s father, Leopold, and a great 20th century piano concerto by one of the finest of the Russian composers, Prokofiev, and played, incidentally, by one of the best instrumentalists living here in the Pacific Northwest. The second half is a “show” music: Copland’s “Rodeo” and “Face the Music” as re- created for TV and radio. The work is a natural for all! I must say! I really hope you enjoy!

Mozart Symphony No. 35 in D Major
“Haffner”

In July of 1782 Mozart’s father, Leopold, wrote to the young prince to arrange a symphony to celebrate the ennoblement of Mozart’s childhood friend Sigmund Haffner, younger son of a former Salzburg Burgomaster. Mozart replied that it was a particularly busy time for him as a composer. The Abduction from the Seraglio had just premiered and he had to arrange much of the music for wind instruments because selling the music in this form yielded a considerable profit. He also was in the process of changing homes because on August 4th he and Constanze Weber were to be wed in Vienna. Nonetheless by August 7th Leopold had received the four movements we play tonight (in the first version without clarinets and flutes) as well as an extra minuet and a march. The only instructions read “The first Allegro is to be played with great fire, the last — as fast as possible.”

Precisely when the party for the ennoblement took place, we do not know, but the work had been performed in Salzburg, prior to August 24th. Leopold had studied it and given his approval, it was on this date that Mozart responded, “I am delighted that the symphony is to your taste.”

In early December Mozart began corresponding with his father for the return of the “Haffner” symphony so that he might present it on the program. The “academies” (concerts) were to give on March 23rd, 1783. After much delay, Wolfgang finally wrote on February 15th, “Most heartily thanks for the music you have sent me... My new Haffner symphony has positively amazed me, for I had forgotten every note of it. It must surely produce a good effect.”

Mozart then proceeded to rewrite the score adding flutes and clarinets to the first and last movements as well as making a few other changes. The concert took place on Sunday, March 23, in the Hofburgtheater — and the Emperor was in the audience. The program was as follows:

1. The first 3 movements of the Haffner symphony (K.385)
2. “Sei il padre perdote” from Idomeneo (K.366)
3. A piano concerto in C major (K.415)
4. A recitative and aria (K.369)
5. A sinfonia concertante (the movements from K.320)
6. A piano concerto in D major (K.175 with the finale K.382)
7. “Parno m'affretato from Lucio Silla (K.158)
8. A short fugue (“because the Emperor was present”)
9. Variations on a tune by Paisiello (K.388) — and as an encore to that
10. Variations on a tune by Gluck (K.455)
11. Recllentive and Rondo “Mia speranza” and “Ah, non sai, qual penazz” (K.416)
12. The finale of the Haffner symphony (K.385)

Mozart conducted from the fortepiano. The Emperor stayed for the entire concert — as did the capacity audience. The Emperor gave 25 ducats, and the receipts, as the review stated, amounted to 1,650 gulden in all!

In the opening, fiery Allegro, Mozart’s newfound interest in counterpoint comes to the fore. A single turbulent theme dominates the movement which, after its initial statement by the full orchestra, constantly reappears, with either subsidiary motives, or with itself. The slow movement is light and flowing and follows a typical sonata-allegro form using a charming second theme in the 2nd violins and violas. The Menuetto is festivo and is offset beautifully by the almost pastore Triol for winds and strings. The finale, about as close to a Rondo as one might want, whirrs winds about with striking syncopations and a very attractive contrasting theme. It is always fascinating to hear how Mozart gets us back to the main theme! A fun bit of Mozart-Humor comes near the end of the movement with the silly grace notes in the first violins and then the brief return to the opening of the movement before swiftly hurrying on to the true ending. No wonder the Emperor had such a good time!
His Third Piano Concerto, premiered in 1921, was written concurrently with parts of the Classical Symphony and, indeed, puts forth many values of the classical period and certainly follows in the grand tradition of Mozart's amazing piano concerto output. Prokofiev himself was the keyboardist when the work was first presented with the Chicago Symphony Orchestra. And what a premiere! As one listener put it, "To hear Prokofiev play the piano was an utterly shattering experience; the piano seemed to bend and sway under the impact of Prokofiev's assault, and yet his playing was monumental in its clarity and in the sharp, steely planes of sound of which it was made."

The work was mostly written during the summer of 1921 while staying at St. Brévin-les-Pins, a small village on the Atlantic coast of Brittany. The end of the first movement was written in 1911, the theme for the variations (2nd movement) was composed in 1913, the variations themselves and the two opening themes produced in 1916-17, but the finished work left Prokofiev's studio only at the end of that summer in 1921. During the time of this work's composition, he also composed the 3rd and 4th Piano Sonatas, the ballet Le Boulton, and the opera, The Love for Three Oranges, he also started the opera, The Flaming Angel, which he completed in 1927.

The work is dedicated to the well-known Russian poet Balmont, who was living not too far from the Prokofievs at that time. He was so impressed with the music when Prokofiev played it for him that he then and there wrote a sonnet in honor of the music; in return, he received the dedication.

The first movement begins with a gorgeous slow section leading directly to a motto perpetuo where the piano and the winds vie for attention. The huge piano writing style is at times almost maniacal in its presence and difficulties. There are many different sections to this opening movement, but the tunes seem to move so well from one to the other that one hardly notices the "variety-show" aspects of the music. The motto perpetuo section returns at the end for a thrilling coda.

The variations on a typical Prokofiev march tune are a tour-de-force of composition: not only is the piano writing a study in idiomatic perfection, the many different ways in which the composer "sneaks in" the theme defies one's imagination. There is a galumphing variation, a sad variation, a silly variation, a virtuoso variation, even a spooky variation! I am especially fond of the way the final variation trades the short eighth-note chords off from the winds to the piano, and the winds take up the march tune (written out in double augmentation, but played twice as fast) exactly as it first appeared! The final movement starts out as a sort of fugue and remains quite polyphonic but once again is full of contrasting sections. As the theme keeps returning, it also keeps getting faster and faster until the scales in major seconds toward the end seem to be just a great wash of sound. The concerto ends with a great fanfare played by piano against orchestra.

Copland:
Music for the Theatre

Serge Koussevitzky commissioned Copland to write what was to become "Music for the Theatre" when the composer was only 25 years old. What an honor for a young, innovative American composer from Brooklyn, New York! The work received its premiere during Boston Symphony season on November 20, 1925. Koussevitzky programmed Copland's work after Mozart's Overture to The Magic Flute and Beethoven's Symphony No. 4, and before Wagner's Prelude and Love-Death from Tristan and Isolde.

Copland composed the work during the summer of 1925 mostly at the MacDowell Colony for artists, and completed it in September on Lake Placid at the summer camp of his then piano teacher, Clarence Adler. Adler built a special shack up on a hillside for Copland, and he described the young man's working style: "I have listened (at some distance, of course) to Copland in the throes of composition, and it is something to hear! He bangs and hammers at the piano, at the same time singing in shrill, dissonant tones."

Music for the Theatre was written with no specific play in mind, Copland began writing the work as though it were for incidental music to a certain play, were the right play at hand. The title was chosen after the ideas for the five short movements were developed. Copland describes the work: "The "Prologue" has a certain brashness about it that was typical of my age and the times. It begins rather suddenly with a trumpet solo followed by a tenderly lyrical passage leading into an allegro mid-section with obvious jazz influence before a return to the lyrical material. (I am told that this resembles the nursery tune "Three Blind Mice," but there was no conscious intention on my part in quoting it.) "Dance," short and jazzy, quotes the familiar popular tune "East Side, West Side"; "Interlude," a kind of song without words, is built on a lyric theme repeated three times with slight changes. "Burlesque," best described by its title, emphasizes another characteristic of the twenties—the love of grotesquerie achieved by a liberal use of harmonic dissonance. It was partly inspired by the popular comedienne Fanny Brice. The "Epilogue" incorporates music from the first and third movements and recaptures the quiet mood of the "Prologue."

Koussevitzky had difficulties conducting the work, as he really knew nothing of American popular music or jazz—these idioms simply were not in his Russian bones. Copland worked with him every evening for a week before the concert, familiarizing him with rhythms typical of American music and assisting him in discovering the rhythmic ideas in his work.

The review in the Boston Post the day after the premiere said: "Music for the
Theatre is a sort of super jazz.... The conductor exploded a tonal bombshell that left in its wake a mingling of surprise, perplexity, indignation, and enthusiasm." Copland discovered early in his career not to take reviews too seriously, even though his father, a non-musician, remarked "After all, Aaron, those fellows get paid for their opinions. They must know something about music!" Aaron's feelings about it were a little different: "Those dumbbells, they'll see, just give them time." For several years after it was written conductors programmed Music for the Theatre more often than any other pieces by Copland. The final judges, after all, are the listeners.

Rossini: Overture to William Tell

Perhaps the most famous anecdote concerning Gioacchino Rossini describes his notorious and incorrigible laziness: Rossini is composing in bed (a favorite place), a page he is working on falls to the floor; Rossini prefers to rewrite the composition rather than get out of bed to recover the page! Does this describe why the 37 year old composer, author of 39 (mostly very successful) operas, chose to quit composing even though he was to live nearly 40 years more? What must it have been like in 1804 at age 12 to make one's debut as a boy soprano, to have composed the six famous string sonatas as well as an opera by this time. And what should one think about the amazing vitality and excitement that seems to flow from every pore of Rossini's music?

William Tell was his last opera. It was composed for the Paris Opera in 1829, and was received with great acclaim as the pinnacle of French-style grand opera of the period. To the public of the day the purpose of the overture was not necessarily to provide a pre-view synopsis of the opera or to familiarize one with the tunes in the opera. Rather it was designed to shower the ears with brilliant display by means of arresting orchestration, memorable tunes, and, with regards to Rossini, immense rhythmic vitality culminating in energetic, tension-filled crescendos. It is no wonder that Rossini is often dubbed "Il Signor Crescendol!"

The Overture to William Tell is an orchestral masterpiece containing all the elements mentioned above, and a little bit more. It is in symphonic form, slow-fastslow-fast, and has a sort of program: it opens with an air of somber romanticism, a poetic description of a beautiful Swiss countryside, then follows a tremendous storm, a section of pastoral peace (with some incredible orchestration: a duet between the English horn and the flute), and finally a section indicating martial glory and the ultimate triumph of patriotism (the famous part). By the way, this last, most famous section was originally written as a quick-step for a Viennese military band seven years before the opera!

I like to program overtures because they are fun. This one, with all of its marvelous sections and contrasts is an especial delight. I hope you enjoy hearing the complete William Tell overture. Hi, Ho, Silver....Away!

Our Soloist

Peter Mack, a native of Dublin, Ireland, has developed a reputation for powerful and sensitive performances and playing technique that the Los Angeles Times described as "perfect... all but inaffable." He has won a number of other competitions: 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 Conservatory of Music Concerto Competition. Mack's 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, most recently in the fall of 1990 playing Rachmaninoff's Piano Concerto No. 2.

Peter immigrated to the U.S. as an "alien of exceptional merit and ability in the performing arts" early last year. He plans to continue combining his concert career with teaching and is a faculty member at Cornish College of the Arts in Seattle.
Orchestra Seattle
George Shangrow, Music Director

Violin
Susan Abrams
Betsy Alexander
Dean Drescher
Susan Dunn
Daniele Eidenberg
Kristin Fossom
Jenny L. Hermanson
Maria Hont-Escobedo
Elizabeth Kim
Deb Kirkland, Principal Second
Fritz Klein, Concertmaster
Pam Kummert
Diane Lange
Eileen Lukx
Sally Macklin
Avron Maleztsky
Gregor Nitsche
Sondra N. Schink
Erich Schweiger
Janet Showalter

Flute
Janeen Shigley, Principal
Margaret Vitus

Oboe
Huntley Beyer
M. Shannon Hill, Principal

English Horn
M. Shannon Hill

Clarinet
Susan Kleafer
Gary Oules, Principal
Elb Clarinet
Gary Oules

Bassoon
Chris Harschman
William Schink, Principal

Horn
Jennifer Crowder
Laurie L. Heldt
William Hunsott

Trumpet
Matthew Dalton, Principal
Drew Fletcher

Trombone
Cauhtemoc Escobedo, Principal
James Hattori

Bass Trombone
William Irving

Percussion
Barb Burzynski
Daniel Ole, Principal
Ian Alvarez

Orchestra Seattle operates on a basis of rotational seating, therefore personnel are listed alphabetically in each section.

If I could think of a more delightful and diverse concert program, I sincerely don’t know what it would be! The first half is concert music: a Mozart Symphony originally composed for an ennoblement of a famous son of a former Burgomaster of Salzburg at the request of Mozart’s father, Leopold and a great 20th-century piano concerto by one of the finest of the Russian composers, Prokofiev, and played, incidentally, by one of the best instrumentists living here in the Pacific Northwest. The second half is a “show” music: Copland’s “Youthful Music for the Theatre” incorporating jazz idioms and tunes, commissioned by Koussevitzky, and irradiating to the stalwarts of the Boston Symphony in its 1925 premiere, plus the overture to Rossini’s final opera. William Tell. With its music reminiscent to all from both Saturday morning cartoons and the Lone Ranger TV and radio series. What fun! I really hope that you enjoy!

Mozart Symphony No. 35 in D Major “Haffner”

In July of 1782 Mozart’s father, Leopold, wrote to his son recommending a symphony to celebrate the ennoblement of Mozart’s childhood friend Sigmund Haffner the younger, son of a former Salzburg Burgomaster. Mozart replied that it was a particularly busy time for him as his opera The Abduction from the Seraglio had just premiered and he had to arrange much of the music for wind instruments because selling the music in this form yielded a considerable profit. He also was in the process of changing homes because on August 4th he and Constance Weber were to be wed in Vienna. Nonetheless by August 7th Leopold had received the four movements we play tonight (in the first version without clarinets and flutes) as well as an extra minuet and a march. The only instructions read “The first Allegro is to be played with great fire, the last — as fast as possible.”

Program Notes
by George Shangrow

If I could think of a more delightful and diverse concert program, I sincerely don’t know what it would be! The first half is concert music: a Mozart Symphony originally composed for an ennoblement of a famous son of a former Burgomaster of Salzburg at the request of Mozart’s father, Leopold and a great 20th-century piano concerto by one of the finest of the Russian composers, Prokofiev, and played, incidentally, by one of the best instrumentists living here in the Pacific Northwest. The second half is a “show” music: Copland’s “Youthful Music for the Theatre” incorporating jazz idioms and tunes, commissioned by Koussevitzky, and irradiating to the stalwarts of the Boston Symphony in its 1925 premiere, plus the overture to Rossini’s final opera. William Tell. With its music reminiscent to all from both Saturday morning cartoons and the Lone Ranger TV and radio series. What fun! I really hope that you enjoy!

Mozart Symphony No. 35 in D Major “Haffner”

In July of 1782 Mozart’s father, Leopold, wrote to his son recommending a symphony to celebrate the ennoblement of Mozart’s childhood friend Sigmund Haffner the younger, son of a former Salzburg Burgomaster. Mozart replied that it was a particularly busy time for him as his opera The Abduction from the Seraglio had just premiered and he had to arrange much of the music for wind instruments because selling the music in this form yielded a considerable profit. He also was in the process of changing homes because on August 4th he and Constance Weber were to be wed in Vienna. Nonetheless by August 7th Leopold had received the four movements we play tonight (in the first version without clarinets and flutes) as well as an extra minuet and a march. The only instructions read “The first Allegro is to be played with great fire, the last — as fast as possible.”

Precisely when the party for the ennoblement took place, we do not know, but the work had either been performed in Salzburg prior to August 24, 1782 or Leopold had studied it and given his approval, for it was on that date that Mozart responded, “I am delighted that the symphony is to your taste.”

In early December Mozart began corresponding with his father for the return of the “Haffner” symphony so that he might present it on one of the “academies” (concerts) to be given on March 23, 1783. After much delay, Wolfgang finally wrote on February 15th, “Most heartfelt thanks for the music you have sent me... My new Haffner symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect.”

Mozart then proceeded to rework the score adding flutes and clarinets to the first and last movements as well as making a few other changes. The concert took place on Sunday, March 23, in the Hofburgtheater — and the Emperor was in the audience. The program was as follows:

1. The first 3 movements of the Haffner symphony (K.385)
2. “Sei il padre perduto” from Idomeneo (K.366)
3. A piano concerto in C major (K.415)
4. A rhapsody and aria (K.399)
5. A sinfonia concertante (first 3 movements from K.320)
6. A piano concerto in D Major (K.175 with the finale K.382)
7. “Piaro m’afratto” from Lucio Silla (K.135)
8. A short fugue (“because the Emperor was present”)
9. Variations on a tune by Palsiello (K.388) — and as an encore that
10. Variations on a tune by Gluck (K.455)
11. Reclamte and Rondo “Mia speranza” and “Ah, non sai, qual pen’” (K.416)

Program Notes
by George Shangrow

Mozart conducted from the fortepiano. The Emperor stayed for the entire concert — as did the capacity audience. The Emperor gave 25 ducats, and the receipts, as the review stated, amounted to 1,650 gulden in all.

In the opening, fiery Allegro, Mozart’s newfound interest in counterpoint comes to the fore. A single turbulent theme dominates the movement which, after its initial statement by the full orchestra, constantly reappears, with either subsidiary motives, or with itself. The slow movement is light and flowing and follows a typical sonata-allegro form using a charming second theme in the 2nd violins and violas. The Menuetto is festive and is offset beautifully by the almost pastoral Trio for winds and strings. The finale, about as close to a Rondo as one might want, whirls winds about with striking syncopations and a very attractive contrasting theme. It is always fascinating to hear how Mozart gets us back to the main theme! A fun bit of Mozart-humor comes near the end of the movement with the silly grace notes in the first violins and then the brief return to the opening of the movement before swiftly hurrying on to the true ending. No wonder the Emperor had such a good time!

Prokofiev:
Piano Concerto No. 3 In C Major, Opus 26

Prokofiev is credited by some for beginning the Neoclassical movement in music with his Classical Symphony presented in 1917. It is interesting that this forerunner of the whole neoclassical movement of the 1920’s and 30’s came from a great composer who, in his earlier days, exhibited a dislike, perhaps even a disdain, for the boring, predictable music of Mozart!
Orchestra Seattle and Seattle Chamber Singers
George Shangrow, Music Director
present
Musical Feast II

Piano Concerto No. 3 in C Major, Opus 26
-Sergei Prokofiev
Andante
Andantino
Allegro non troppo

Peter Mack, piano soloist
Intermission
Music for the Theatre
-Aaron Copland
Prologue
Dance
Interlude
Burlesque
Epilogue

Overture to William Tell
-Gioacchino Rossini

This concert is co-sponsored by
Western Planos and Classic KING-FM

Kawail is the official piano of Orchestra Seattle/Seattle Chamber Singers. Today's piano has been graciously supplied by Western Planos.

CONDUCTOR (over $4,000)
Bachier Corporation
Washington State Arts Commission
Western Piano & Organs

CONDUCTOR ($1,000 to $3,000)
The Boeing Company
Jocie Fernandez
Arts Commission
Feinstein & Sol Man

SILENTIANI ($200 to $1,499)
Rosemary Berman
Carol S. Bishop
David & Julia Bower
Kermit & Alice Cogit
Frits Van
Lesser Peteresen
Paul H. Raske
Paula A. Ronner
Julie Weed Wheeler

/*FACTOR ($200 to $499)
Annapurna (D)
Melinda & John Byrck
Jane Bouldin
Madison S. Brown

Vladimir & Mara Chatalupova
Andrew Gennett
Beatrice Doff
David Frey Jr., CFP
James Heald
Don Heald
Alex K. Jones
Dr. Richard Lynn
Aidell Malek
Margaret Mendel
The Mellow Family
Bruce & Gretchen Porter
Ann W. Pappas
Ken & Jane Prestrud
Diana Pumphole
Nancy J. Robinson
Saville Northwest Service Corp.

Seth Stigl
Rachel Bolan
Linda M. van Oevel
Dennis Weiler

PATRON ($100 to $299)
Sharon Agnew
Roberts Abrutty
Dr. & Mrs. John Beek
Kyla & Kevin Bengtson
Honry & Judy Beery
Jeniffer Bevenius
Robert A. Brewer
Richard & Bertha Cohn

Coley & Prusan
Hilliard F. Cope
Annette Cusano
Jennifer Crowley
Elizabeth Detsa
Sueen Dunn
Virginia & Richard Dunn
Marth & Mary Evans
Gary Feehley
Marlin M. Fersch
Margaret F. Goff
Kacey & Tom Herndon
Mary Beth Hughes
Mark Jurkoviczsky/Durang
Eloise & Barry Kenney
Dr. & Mrs. W. E. King

Fred & Ola Krah

Florencia & James D. Kroeger
Robert & Elane Leek
Charles Lott & Ellen Schneider
Boo Mears
Penelope Nichols
Lawrence G. Noll
Jor & Tanya Peterson
Ed Petkus
Robert Pitner
Richard 

Susan Phelan
Russell & Jean Ross
Linda R. Scobian
Robert Schoppquist
Bande Schutz
Fritz Schuch
Nancie & Robert Schwab
F. R. Stackemeyer, M.D.
Nancy Shawless, M.D.
Barbara Shurman
Vivienne Thomas
Medrano Tedt
George K. Veazled
George Wiedenman
Avery & Wendy Wiedenman
T. Bob Tishman
Eric H. Wilz
Margaret Wright
Richard Wyssolf

SPONSOR ($50 to $99)
Steve & Linda Adams
David A. Applegarth
Jann & Alverard
Gary Anderson
Annaholme (D)
Betty Bentky
Catherine & Stephen Bergholtz
Anna Baedecker & Bartnet Clark
Jeri & Lena Blazer

Calycha, Beth
Elizabeth Beale
Betty Brown
Alice & Ben Burgess
Chris C. Hapi
Jerry C. Chen
Patricia Clarke
William & Patricia Cook
Jean & Wyann Ellis
Dorothy Enahl

Bill Dobin
Tom Dobson
M.E. Daves
Jim & Joanna Decker

Bob & Stephanie Dittrich
Barry & Dottie Duncan
Shirley Elison
William Ewah
Dave Ferguson
Curt Fitharan

Dolly Foreman & Mary Johnson
John Findfelson
Barbara Golay
Diane Glanston
Betty Gene Gwem
G. Tom Dool
Alan Goldman
Mary M. Gray
Margaret Greenshow
Stuart Grewe
Helen Hamilton
Guy L. Harrison
Barbara Hardrict

John Hardrict
Jerry L. Henneman

M. & Mrs. C. A. Hett
Mary Hettig

Lillian Hopkins
William Hurstvet
Debra L. Johnson
Mr. & Mrs. John H. King
Diane Lange
Mary Lawen
Sue & Ray Linsley
Sally Meekin
Steve Miller
Ruth Morano
Lynde Mez
Laila Mine
Melissa Mooney
James P. Murphy
Rosamond Mandy
Ed Neupert
Burl O'Day
Dr. C.I. Pickle & Jennifer Monroe
John Pinfold
Ted Parker
Dolores Parsoni
Fatmene Parnell
Don Pena
J. Arthur Pender
Donna Phillips
Stephanie Reid
Richard J. & Joan Reed
Vicki Rose
Helen Schorpp

Shirley Schorpp
Paul Scott-Sellitto
Mark Skaggs
Jean Salkig
Jim Shechter
John Shemwell
Don Taylor
Pamela & Ken Toole
Wise Uhlenhak & Assoc.
Weber Van Noo
Daleves Vaneis
Susan L. Vieux, D.C.
Robert & Lorraine Walton
Earl & Bernice Whaley

McKee Williams
Judy & Nancy Wheldon

FRIEND ($25 to $49)
Dereck & Candice Aaron
Sue Adams
Hugh Anderson
Annapurna (D)
Hall & Marc Arcene
Ann Booker
Mary & Rosemary Beaze
Ranorn Bankston
Linda Corey

John Bowy
Beth Brentzel
Eve Chrisonne
Ryon & Dean Cline
Pikelet Cook
Cecile Cooper

Nancy Cudonis
Blame Demyk
John S. Edwards
Don Faveer

Miroslav Fishman
David C. & Mary Anne Fowell
Shul Vaskapent
Dr. & Mrs. C. Hamilton
Don Hentges
Annabelle Haney
Louise Hald
Mark Haldron

M. Shannon Hul
Brenda Hugrith
Edith Jordan
Doral Kirland
Laree Kirt
Susan Laker
John & Barbara Lenox
Penny Lawrence & Ben Layon
Don Layon
Julie Land
Marcie Lujard
Col Manter
Betty McCutchen
Sille Malvern
Eliyad Middland
Jerry Monroe
Magdelene & David Monroe
John Morgan
Rory Mortley
Denise M. Moore
Christina B. Moss
Capri Nathan
Christine Noonan
David W. Ovenc
Cory P. Orca
Kase & David Parker
Jonal Peterson
Beth Quigley & Ed Shreve
Ann & Carolyn Rasch
Jenni Bynett
Elizabeth K. Riney
Phil Riesz
Donna Riepl
B. Rose Schenman
Mark Skaggs
James Smith
Gene & Jerry Smith
Gambol & Clay Todd
Mary Ann Topps & Colton Todd
The Seaview Inn
Carl Uhren
Lynn Ungar
Morris Van Kampion
Wally & Carol Washing
Phil Wahlers
Phil Waldorf

The following companies have provided matching gifts:
The Boeing Co.
IBM
Microsoft
SARCO Insurance Companies
Seattle Times
US West

Orchestra Seattle/Seattle Chamber Singers welcomes your tax deductible donation. Your support is crucial to us and much appreciated!

Contributions may be sent to:
Orchestra Seattle/Seattle Chamber Singers
1304 Fourth Ave, Suite 500 • Seattle, WA 98101 • (206) 682-5208