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Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and Seattle Chamber Singers are celebrating their 25th anniversary!

Led by founder and music director George Shangrow, OS/SCS is a 125-member semi-professional orchestra and choir whose major orchestral works include professional musicians, music teachers, composers, and highly skilled amateurs. Since our founding in 1969, OS/SCS has been at the center of Seattle musical life and has provided artistically challenging and musically rewarding opportunities for both Northwest audiences and artists.

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Ted Requiem and our fall Baroque Court concert. This Christmas we performed two seasonal works;

OS/SCS is distinguished by its reputation as one of Seattle’s most accomplished interpreters of the music of Handel and Bach and for championing the works of Northwest composers. We have performed or premiered major orchestral works by Northwest composers during every concert season.

Our 25th Anniversary Season opened with Beethoven’s 9th Symphony and continued with Shêng T. Requiem and our fall Baroque Court concert. This Christmas we performed two seasonal works;

Monteverdi’s 1610 Vespers and Bach’s Christmas Oratorio.

The 25th Anniversary celebration will continue with two birthday concerts in February and March, one for Handel and the other for Bach. We will be performing J.S. Bach’s St. John Passion on Good Friday. Carol Sams’ humorous operas about life after death will highlight this talented Northwest composer in April. In May, the season comes to an exciting close with an all-choral program and an orchestral grand finale.

George Shangrow

George Shangrow, Conductor, is Music Director of Orchestra Seattle and the Seattle Chamber Singers, a position he has held since 1969 when he founded the organization. His repertoire includes music of all eras with special emphasis on the Baroque and 20th Century literature. He has been featured guest conductor with the Sapporo (Japan) Symphony, Seattle Symphony, Oregon Symphony, Northwest Chamber Orchestra, and other ensembles. He has conducted the world premieres of six operas in addition to the classical opera repertoire, primarily of Mozart. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978. As a professor, Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. With his ensembles he has toured Europe several times and has performed throughout the United States as a chamber musician. As a keyboardist he is a sought-after accompanist and has appeared in recital with many Northwest artists. He has performed extensively abroad with the Cohan-Shangrow Duo. Mr. Shangrow has recorded with Voyager Records, Edel Records, and Lyman Digital Recording. Northwest music lovers also know George as a broadcast host on Classic KING-FM.

Wish List
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- Laser printer
- IBM (or compatible) PC system
- File cabinets
- Typewriter table

Orchestra Seattle
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George Shangrow, music director

3 Piano Concerti
January 23, 1994 • Shorecrest Performing Arts Center

Piano Concerto No. 9 in E flat major, K271 • Wolfgang Amadeus Mozart
Allegro
Andantino
Rondeau: Presto
Arthur Barnes • soloist

Piano Concerto No. 4 in G, Op. 58 • Ludwig van Beethoven
Allegro moderato
Andante con moto
Rondo: Vivace
Judith Cohen • soloist

INTERMISSION

Ballynure • Robert Keachley
Peter Mack • soloist

This concert sponsored by Western Pianos, Cafe Appassionata, and Dilettante Chocolates

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This concert sponsored by Western Pianos, Cafe Appassionata, and Dilettante Chocolates
contrasts that are obtained by a dialogue between the strings and the piano in which the piano’s continuously moving harmonies and thematic structures form a complete contrast. The orchestra subsequently becomes tamed by the beauty of the piano part and the two become reconciled in peace by the end of the movement.

The Rondo begins in the key of C major and is full of lively ideas and short cadenzas for the soloist in which the piano nimbus springs from one theme to the next and the soloist is forced to calculate the quality of every note. It provides a brilliant conclusion to a grand concerto that Beethoven dedicated to his friend and pupil Archduke Rudolph.

* Laura Hannon

**Ballynure**

**Robert Kechley**

When I was first approached about writing a piece for Peter Mack, I decided at once to use the opportunity to explore one of my favorite folk traditions and at the same time celebrate Mr. Mack’s Irish heritage. Initially this was just a part of my ambition, but as the ideas grew into fruition, the “Irish connection” became the main focus of the work.

Ballynure, in one movement, starts out as a set of variations on an old Irish ballad from County Antrim that describe events during a walk to Ballynure. I first heard this delightful melody, entitled simply “A Ballynure Ballad,” on an old Robert White album. The variations faithfully follow the shape of the tune (the form of which I extended with a composed bridge) and are based on various rhythmic elements found in traditional Irish folk music. Interspersed among these variations are some less structured developments of the tune. I allowed myself more freedom here, using different styles and approaches to see how far from Ireland I could get and still find my way back. At times I felt like a visitor to that land having come away with impressions that were colored by a wealth of experiences in other times and places. Thus, this innocent tune is transformed into a jigg, a fuge, even a wild gypsy dance before the journey is over. A couple of other Irish tunes have supporting roles, notably a beautiful melody called Si Bheag Si Mhór, (a favorite of my wife’s), which is first introduced by the violas in a lush string setting.

* notes by the composer

**Guest Soloists**

**Arthur Barnes**

Arthur Barnes has been a frequent guest soloist with Orchestra Seattle. Since playing a Chopin Polonaise for Piano and Orchestra with the then "Broadway Symphony" in its 1969 opening season, Mr. Barnes has performed several Mozart piano concerti with the orchestra, as well as concert by Beethoven, Rachmaninoff, and Prokofiev.

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**Judith Cohen**

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**3 Piano Concerti**

**Piano Concerto No. 9**

**In E flat major, K271**

**Wolfgang Amadeus Mozart**

Mozart composed his 9th Piano Concerto for French pianist Madame Josephine, about whom nothing is known. He completed the concerto in Salzburg in January 1777, the month of his 21st birthday. It is considered one of Mozart’s most monumental works, written during a time when he was taking great strides toward his mature style. His approach to its composition seems to one of winning his public’s praise through originality rather than predictability.

The bold opening movement, Allegro, begins with two emphatic on-fret chords answered by solo piano. This brings instant prominence to the piano part and is unique for its time. Indeed, not until Beethoven’s 4th Piano Concerto, does the piano get such an immediate spotlight. The second movement, Andantino, shifts to C minor and is in the manner of an extended, rhapsodic reclame. The mood, one of profound distress and weariness, makes a sophisticated contrast to the energetic first movement. Here the strings are muted, with a cannon between the first and second violins. The solo piano comments on the orchestral themes rather than repeating them. In the third movement, Rondo, the vitality returns - no more languishing. The Rondo seems to speed to its conclusion frenzied, almost anxious variations. This movement isn’t driving fast, it is flying low and is quite the commentary on the nimbleness of Madame Josephine’s fingers. Too bad more is not known about her! The nervous energy of the Rondo is broken by an elegant little minuet in which the first violin and cello insistently play pizzicato while the piano and orchestra play in a beautifully muted tone. This serious and expressive minuet is reflective of the Andantino and helps pull the piece together as a whole.

Mozart held this concerto in high regard, which is probably why he wrote his own cadenzas for each movement in the autograph, and published additional ones separately.

* Nancy Pascoe

**Piano Concerto No. 4**

**In G, Op. 58**

**Ludwig van Beethoven**

The evening of December 22, 1808 proved to be most uncomfortable for those who gathered in Vienna’s Theater-an-der-Wien to hear a number of Beethoven’s new works, which included the poetic, soft-spoken G Major Concerto. The concert hall was freezing cold and the orchestra had not had a single full rehearsal. (Beethoven had been banished to another room by the musicians following one of his outbursts during rehearsal.) Amidst the resulting tonal chaos Beethoven made his final formal appearance as a performer in a solo virtuoso role. After such an auspicious premiere this concerto was passed by for the more striking 3rd and 5th concerti. Beethoven was experiencing increasing deafness and had little success in persuading other pianists to try the piece and submit themselves to such a daunting technical, emotional, and intellectual challenge. The music and techniques were too personally Beethoven’s.

The "Symphonic Concerto" for orchestra and piano is a quiet, reflective piece infused with a latent energy that at times expresses intense vitality while usually preserving the mood of tranquillity. Although Beethoven adhered to the concerto form of the old school, he was innovative and imaginative in his improvisation passages. It is unique in its shifting balance between soloist and orchestra, making the piano and orchestra either combatants or partners. This opposition shows a method of interwoven motives that are quite unusual for the time, the ground work having been laid by Mozart in his 9th Piano Concerto. This concerto is probably the earliest instance in which the solo instrument actually precedes the orchestra. The Allegro opens quietly with a five bar phrase of the first theme. The orchestra’s response in an unexpected key is quite untraditional. The orchestra’s accomplishment of the piano in a light manner make for some marvelous effehrals which were quite unusual for the time. Upon first hearing the concerto, Schumann commented "I sat in my place without even breathing."

The mournful E minor Andante, scored only for strings and soloist, consists of effective emotional
contrasts that are obtained by a dialogue between the strings and the piano in which the piano's continuously moving harmonies and melodic themes form a complete contrast. The orchestra subsequently becomes tamed by the beauty of the piano part and the two become reconciled in peace by the end of the movement.

The Rondo begins in the key of C major and is full of lively ideas and short cadenzas for the soloist in which the piano nimblly springs from one theme to the next and the soloist is forced to calculate the quality of every note. It provides a brilliant conclusion to a grand concerto that Beethoven dedicated to his friend and pupil Archduke Rudolph.

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3 Piano Concerti

Piano Concerto No. 9
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Allegro
Andantino
Rondeau: Presto
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Janet Showalter

VIOLA
Deborah Daoust
Beatrice Dolf
Timothy Prior, principal
Stephanie Read
Robert Shangrow
Evelyn Albrecht
Rosemary Berner
Charles Fuller
Julie Reed, principal
Valerie Ross
Matthew Wyant
Kerry Fowler
Alan Goldman, principal
Josephine Hansen
Jay Wilson

FLUTE
Kate Aliverson
Huntley Beyer
M. Shannon Hill, principal

OBEO

TRUMPET

CLARINET
Susan Delia
Gary Oates, principal

TIMPANI/PERCUSSION

This concert sponsored by Western Pianos, Cafe Appassionata, and Dilettante Chocolates
Orchestra Seattle and Seattle Chamber Singers

OS/SCS is distinguished by its reputation as one of Seattle’s most accomplished interpreters of the music of Handel and Bach and for championing the works of Northwest composers. We have performed or premiered major orchestral works by Northwest composers during every concert season. Our 25th Anniversary Season opened with Beethoven’s 9th Symphony and continued with Elgar’s Requiem and our fall Baroque Court concert. This Christmas season we performed two seasonal works; Monteverdi’s 1601 Vespers and Bach’s Christmas Oratorio.

The 25th Anniversary celebration will continue with two birthday concerts in February and March, one for Handel and the other for Bach. We will be performing J.S. Bach’s St. John Passion on Good Friday. Carol Samis’ humorous operas about life after death will highlight this talented Northwest composer in April. In May, the season comes to an exciting close with an all-choral program and an orchestra grand finale.

Wish List

Orchestra Seattle/Seattle Chamber Singers

Wish List

Orchestra Seattle/Seattle Chamber Singers needs office equipment donations to help reduce costs. Turn your unwanted office items into a tax deduction! Please call our office at (206) 692-5008 if you are interested in contributing any of the following items:

- Laser printer
- IBM (or compatible) PC system
- File cabinets
- Typewriter table
- File cabinets
- Typewriter table

Orchestra Seattle Chamber Singers

Orchestra Seattle/Seattle Chamber Singers

George Shangrow, Music Director of Orchestra Seattle and the Seattle Chamber Singers, is a musician who has held a position with the organization since 1969. The orchestra includes music of all eras with special emphasis on the Baroque and 20th Century literature. It has been a frequent conductor of the Sapporo (Japan) Symphony, Seattle Symphony, Oregon Symphony, Northwest Chamber Orchestra, and other ensembles. He has conducted the world premieres of six operas in addition to the classical opera repertoire, primarily of Mozart. He was Music Director and Conductor of Pacific Chamber Opera from 1976 to 1978. As a professor, Mr. Shangrow has taught at Seattle University and Seattle Community College and is a frequent lecturer throughout the Northwest. With his ensembles he has toured Europe several times and has performed throughout the United States as a chamber musician. As a keyboardist he is a sought-after accompanist and has appeared in recital with many Northwest artists. He has performed extensively abroad with the Cohan-Shangrow Duo. Mr. Shangrow has recorded with Voyager Records, Edel Records, and Lyman Digital Recording. Northwest music lovers also know George as a broadcast host on Classic KING-FM.

Wish List

Orchestra Seattle/Seattle Chamber Singers

Wish List

Orchestra Seattle/Seattle Chamber Singers

George Shangrow, Music Director

John Addison, Managing Director

Sandra Ruth, Office Manager

Jane Blair, Box Office Manager

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