Orchestral Grande Finale

Featuring:
Seattle Young Artists
Music Festival Winners

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Shorecrest Performing Arts Center

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Naomi Kato

Piano
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Timpani and Percussion
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Orchestra Seattle and Seattle Chamber Singers

Orchestra Seattle and Seattle Chamber Singers have been celebrating our 25th anniversary! Led by founder and music director George Shangrow, OS/SCS is a 125-member semi-professional orchestra and chorus. The membership includes 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. 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.

During the celebration we presented Beethoven’s 9th Symphony and several Baroque Court concerts. For the holiday season Orchestra Seattle and Seattle Chamber Singers performed Monteverdi’s magnificent 1610 Vespro, and Bach’s Christmas Oratorio as well as the St. John Passion. Two birthday programs were presented, one for Handel and the other for Bach. And an entire Springtime afternoon was dedicated to one of our favorite composers: Franz Joseph Haydn. In addition, three northwest pianists came together for a concert of 5 piano concertos. Now, in May, the 25th Anniversary season comes to an exciting close with an orchestral grand finale featuring not only Stravinsky and Brahms, but also four extremely talented beacons for the future of music.

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 KING-FM.

Graham Chamber Singers

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Orchestral Grande Finale
May 22, 1994 • Shorecrest Performing Arts Center

Intermezzo from Symphonie espagnole, Op. 21
Yurii Nankung • viola

Andante sostenuto from Concerto No. 2, Op. 22
Monica Ohuchi • piano

Allegro from Cello Concerto No. 1, Op. 49
Wilson Ho • cello

Rondo from Piano Concerto No. 20, K. 466
Angela Yang • piano

Symphony in Three Movements (1945)
I. Quarter note = 160
II. Andante • Interlude
III. Con moto

INTERMISSION

Symphony No. 2 in D Major, Op. 73 (1878)
Johannes Brahms

Allegro non troppo
Adagio non troppo
Allegretto grazioso (Quasi Andantino)
Allegro con spirito

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Yuri Namkung, age 11, is a fifth grader at Seattle Country Day School. She began violin studies at age 3 with her mother, Kee Soon Namkung, and has continued further studies with Margaret Pressley since age 8. Yuri is well known in the Seattle community, having been featured in numerous Seattle Times articles and television and radio broadcasts as a “violin star” with a future. Making her debut at the age of 9 with the Northwest Chamber Orchestra, Yuri has since soloed with the U.P.C. and Musicians’ Emeritus Symphonies. She has won every competition entered since 1992, including Seattle Music Teacher Association’s Simon-Feist Concert, the Eastside Music Festival, the Seattle Korean Young Artist Competition, and now Seattle’s Young Artist Music Festival. Yuri has been selected to perform in Master Classes for Dimitri Sitkovetsky, Zakhar Bron, Henryk Kowalski, and has received private auditions with Joseph Gingold and Isaac Stern. She has been Co-Concertmaster of the Seattle Junior Symphony.

Yuri is a natural athlete who enjoys many sports. Among them are skiing, ice skating, hockey, softball, and track. She also loves to draw and read. Having traveled in the summer of 1993 to the Indiana University Summer String Academy to study violin with Mimi Zweig, she has decided to go again in 1994, and will study there with her Seattle teacher, Margaret Pressley.

Monica Ohuchi, age 13, from Bellevue, Washington, is a seventh grade honor student at Chinook Middle School and studies piano with Professor Bella Siki and Mrs. Sumiyu Ohuchi. She has studied piano for 11 years. Monica was the first place winner in the following piano competitions: the 9th and 10th Bartok-Kabalevsky Piano Competitions (1989 and 1990), the 4th International Young Artist Piano Competition Featuring Chinese Music (1989), the 10th Young Keyboard Artist Association International Piano Competition (1990), the 4th Kennett Art Festival Piano Competition (1990), and the 1991 Bach Festival of Philadelphia Young Artist Competition. She also received a special performance award and the third prize from the Mann Music Center for the Philadelphia Orchestra Concerto Audition in 1989 and 1992, respectively. In the 9th and 10th Bartok-Kabalevsky Piano Competitions, she was awarded the Leven Houston III Award for “Outstanding Young Musician.” In 1993, Monica was the second place winner at the Junior Gina Bachauer International Piano Competition held in Salt Lake City, Utah. This year, Monica was awarded the Ida Zelikovsky Green Scholarship Award from the Eastside Chapter of WSMTA, first place in her division at the Bellevue Performing Arts Festival of the Eastside and also the Overall Excellence Award. She had her first solo recital in 1990, and performed with the Wilmington Community Orchestra in Wilmington, Delaware in 1992. Monica’s hobbies include soccer, swimming, and track. She also loves hanging out with her friends in her spare time.

Ten year old Wilson Ho is a student at the Vancouver Academy of Music. At the age of five, he began his cello studies with the Suzuki Program at the Academy with Audrey Nodwell. Wilson has received numerous scholarships and awards from the Kiwanis and other local music festivals, both as a cello soloist and as a chamber musician. In 1993, Wilson went to Montreal to compete in the national finals of the Canadian Music Competitions, where he won first prize. Earlier this year, he was a winner of the Edith Lando Scholarship Competition. Also, he received first class honors for his Grade 8 cello exam with the Royal Conservatory of Music, Toronto. Wilson is currently a 5th grader at St. James Douglas Elementary School.
School. As well as playing the cello, he enjoys solving math problems, riding his bicycle, roller blading, and playing badminton and computer games. He volunteers at the Holy Family Hospital and plays cello music for the elderly. Wilson will be performing with his cello made by Lockey Hill in 1829.

**Angela Yang**, age 10, was born on February 21, 1984. She is a 5th grade student at Somerset Elementary School, Bellevue, WA. She started her piano study when she was six years old, and has been a student of Victoria Bogdashevskaya for four years. She has won first place awards in piano solo in the 1993 and 1994 Performing Arts Festivals of the Eastside and first place in piano concerto in 1993. She had her first solo recital in December, 1993.

**Symphony in Three Movements**

Igor Stravinsky

"Music expresses nothing," Stravinsky was wont to say, for example at the premiere of his *Symphony in Three Movements*, which he conducted in January of 1946 in New York. This message presaged the post-WWII aesthetic that claimed music was about 'sound as sound', and not as a linguistic flow of feeling or expectation.

In Stravinsky’s case his statement at first seems odd, since his music is often experienced as powerful and exciting. I think what Stravinsky really had in mind was that his music did not describe namable emotions, such as sadness or delight. Music is more specific than that. It can’t be reduced to: "Here’s the sad part, like yesterday when I lost my job." Music names what is beyond thought, and that precisely is its power. We can name how music affects us, but in doing so we abstract from the music’s heavy, complex, sensuous, real, dense depth.

The *Symphony in Three Movements* is called the "war symphony", and Stravinsky said part of it derived from impressions of war. This did not mean it was program music, he insisted, and these impressions have nothing to do with the music as an integrated composition. Stravinsky’s own words describe his piece best:

> "It both does and does not ‘express my feelings’ about [WWII] …. each episode in the Symphony is linked in my imagination with a concrete impression, very often cinematographic in origin, of the war.

The third movement actually contains the genesis of a war plot, though I recognized it as such only after completing the composition. The beginning of that movement is partly, and in some way to me wholly inexplicable, a musical reaction to the newscasts and documentaries that I had seen of goose-stepping soldiers. The square march-beat, the brass-band instrumentation, the grotesque crescendo in the tuba—these are all related to those repellent pictures …..

To return to the plot of the movement, in spite of contrasting episodes, such as the canon for bassoons, the march music is predominant until the fugue, which is the stasis and the turning point. The immobility at the beginning of the fugue is comic, I think — and so, to me, was the overturned arrogance of the Germans when their machine failed. The exposition of the fugue and the end of the Symphony are associated in my plot with the rise of the Allies, and perhaps the final, albeit rather too commercial, D flat sixth chord — instead of the expected C — tokens my extra exuberance in the Allied triumph. The figure

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was developed from the rumba in the timpani part in the introduction to the first movement. It was associated in my imagination with the movements of war machines.

The first movement was likewise inspired by a war film, this time a documentary of scorched-earth tactics in China. The middle part of the movement—the music for clarinet, piano, and strings, which mounts in intensity and volume until the explosion of the three chords at No. 69—was conceived as a series of instrumental conversations to accompany a cinematographic scene showing the Chinese people scratching and
digging in their fields.

The formal substance of the Symphony — perhaps Three Symphonic Movements would be a more exact title—exploits the idea of counterplay among several types of contrasting elements. One such contrast, the most obvious, is that of harp and piano, the principal instrumental protagonists. Each has a large *obbligato* role and a whole movement to itself and only at the turning-point fugue, the *queue di poisson* of the Nazi machine, are the two heard together and alone.

But enough of this. In spite of what I have said, the Symphony is not programmatic. Composers combine notes. That is all. How and in what form the things of this world are impressed upon their music is not for them to say."

Stravinsky composed or put together his symphony in three stages: in 1942 the first movement emerged as a symphonic essay with a concertante piano part; the next year a scene for solo harp and orchestra, projected for a film, provided the material for the Andante movement; in 1945 he incorporated both piano and harp into the final movement.

There are several Stravinskian techniques that stand out in the symphony, such as broad textural and timbral shifts, dissonant chords, polytonality, and chords where some instruments briefly accent the chord while others sustain it. The most pervasive technique is his use of small gestures that keep repeating that keep re keep repeat repeating but not not exactly. A beat is dropped, or added. We constantly jump, as our expectations are constantly thwarted. Not only does he do this in the themes, but in the accompanimental figures. Everything is a rhythmic figure that, like a manic machine on the verge of going berserk, constantly changes its pulse. One idea shifts to another, too, in the same fashion — suddenly, as if it just burst in. This kinetic music editing makes the pace and movement of the music exciting. Don't bother to relax.

Notes by Huntley Beyer

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**Symphony No. 2 in D, Op. 73**

**Johannes Brahms**

Brahms may well be termed "the reticent symphonist" for it was not until he reached the age of 43 that his first symphony was premiered. He himself remarked "Composing a symphony is no joke. I shall never finish a symphony. You have no idea how it feels to hear behind you the tramp of a giant like Beethoven." It has always seemed to me a mark of greatness when tremendous respect is shown for what has come before. Many lesser composers could have learned a lesson from Brahms. Indeed at the premiere of the Symphony No. 1 in 1876 the great conductor, Hans von Bülow, unhesitatingly called it the Tenth -- referring of course to Beethoven.

Although it took Brahms many years to get the first one out of the oven, the Second Symphony was premiered but 13 months later. He took the summer of 1877 to work on the symphony in the beautiful Carinthian village of Pörtschach on the Wörthersee. He was obviously quite taken with his surroundings: "So many melodies are flitting around here that one must be careful not to tread on them!" Brahms didn't tread on them, he collected them. From his summer at Wörthersee he collected enough material for his Second Symphony, the Violin Concerto, a Violin Sonata, two Piano Rhapsodies, and the Second Piano Concerto. Let's go there!!

Brahms returned to Vienna that autumn and completed his second symphony there. He showed parts of it to his beloved Clara Schumann and presented sections of it on the piano for close friends and music critics. He was extremely light-hearted about the work and was always making jokes about it. He quipped, "The orchestra here plays my Symphony with mourning bands on their sleeves because of its dirge-like effect. It is to be printed with a black border, too." Of course this symphony is one of Brahms most cheerful, light-hearted works.
Early in December of 1877, Brahms and a friend played a piano-duet arrangement of the entire work in a piano dealer's showroom, as they had done with the first symphony and would do with the third and fourth. Brahms continued to joke about the work right up to its premiere on December 30, 1877 with the Vienna Philharmonic conducted by Hans Richter. The opening movement did not immediately captivate the listeners, but enthusiasm mounted as the music progressed, and Richter was obliged to repeat the third movement (a tradition in premieres and performances which I am very sorry we have lost).

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The second movement is far and away the most serious of the three. The two main tunes are frequently found in contrary motion counterpart, almost reminiscent of Bach. Here the development definitely takes over importance from the melody. In his characteristic fashion Brahms works wonders in use of cross-rhythms, orchestration, and motivic - almost fugal - machinations.

The third movement is somewhat between a menuet and a ländler - certainly not a scherzo. The two contrasting trio sections, which are quite fast, are actually just variations on the main ländler/Menuet melody. An absolutely charming movement, but by no means guileless. The final movement caps the symphony in jubilation. This movement overflows with melodic ideas, and Brahms gets in his trademark triplet tune, which at one point almost overwhelms the other melodies. A great rush and build to the ending, which is at last heralded by the triumphant trombones in an incredible D-major victory chord.

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Winners of the Seattle Young Artists Music Festival – Junior Division

Yuri Namkung, age 11, is a fifth grader at Seattle Country Day School. She began violin studies at age 3 with her mother, Kee Soon Namkung, and has continued further studies with Margaret Pressley since age 8. Yuri is well known in the Seattle community, having been featured in numerous Seattle Times articles and television and radio broadcasts as a "violin star" with a future. Making her debut at the age of 9 with the Northwest Chamber Orchestra, Yuri has since soloed with the U.P.C. and Musicians' Emeritus Symphonies. She has won every competition entered since 1992, including Seattle Music Teacher Association's Simon-Fiset Competition, the Eastside Music Festival, the Seattle Korean Young Artist Competition, and now Seattle's Young Artist Music Festival. Yuri has been selected to perform in Master Classes for Dimitri Sitkovetsky, Zakhar Bron, Henryk Kowalski, and has received private audiances with Joseph Gingold and Isaac Stern. She has been Co-Concertmaster of the Seattle Junior Symphony. Yuri is a natural athlete who enjoys many sports. Among them are skiing, ice skating, hockey, softball, and track. She also loves to draw and read. Having traveled in the summer of 1993 to the Indiana University Summer String Academy to study violin with Mimi Zweig, she has decided to go again in 1994, and will study there with her Seattle teacher, Margaret Pressley.

Monica Ohuchi, age 13, from Bellevue, Washington, is a seventh grade honor student at Chinook Middle School and studies piano with Professor Bela Siki and Mrs. Sumiyo Ohuchi. She has studied piano for 11 years. Monica was the first place winner in the following piano competitions: the 9th and 10th Bartok-Kabalevsky Piano Competitions (1989 and 1990), the 4th International Young Artist Piano Competition Featuring Chinese Music (1989), the 10th Young Keyboard Artist Association International Piano Competition (1990), the 4th Kennett Art Festival Piano Competition (1990), and the 1991 Bach Festival of Philadelphia Young Artist Competition. She also received a special performance award and the third prize from the Mann Music Center for the Philadelphia Orchestra Concerto Audition in 1989 and 1992, respectively. In the 9th and 10th Bartok-Kabalevsky Piano Competitions, she was awarded the Leven Houston III Award for "Outstanding Young Musician." In 1993, Monica was the second place winner at the Junior Gina Bachauer International Piano Competition held in Salt Lake City, Utah. This year, Monica was awarded the Ida Zelikovsky Green Scholarship Award from the Eastside Chapter of WSMTA, first place in her division at the Bellevue Performing Arts Festival of the Eastside and also the Overall Excellence Award. Monica had her first solo recital in 1990, and performed with the Wilmington Community Orchestra in Wilmington, Delaware in 1992. Monica's hobbies include soccer, swimming, and track. She also loves hanging out with her friends in her spare time.

Ten year old Wilson Ho is a student at the Vancouver Academy of Music. At the age of five, he began his cello studies with the Suzuki Program at the Academy with Audrey Nodwell. Wilson has received numerous scholarships and awards from the Kiwanis and other local music festivals, both as a cello soloist and as a chamber musician. In 1993, Wilson went to Montreal to compete in the national finals of the Canadian Music Competitions, where he won first place. Earlier this year, he was a winner of the Edith Lando Scholarship Competition. Also, he received first class honors for his Grade 8 cello exam with the Royal Conservatory of Music, Toronto. Wilson is currently a 5th grader at Sir James Douglass Elementary School.
Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director

present

Orchestral Grande Finale
May 22, 1994 • Shorecrest Performing Arts Center

Intermezzo from Symphonie espagnole, Op. 21
Yuri Nambung • violin

Eduard Lalo

Andante sostenuto from Concerto No. 2, Op. 22
Monica Ohuchi • piano

C. Saint-Saëns

Allegro from Cello Concerto No. 1, Op. 49
Wilson Ho • cello

D. Kabalevsky

Rondo from Piano Concerto No. 20, K. 466
Angela Yang • piano

W. A. Mozart

Symphony in Three Movements (1945)
I. Quasi moto = 160
II. Andante. Interlude
III. Con moto

Igor Stravinsky

INTERMISSION

Symphony No. 2 in D Major, Op. 73 (1878)
Johannes Brahms

Allegro non troppo
Adagio non troppo
Allegretto grazioso (Quasi Andantino)
Allegro con spirito

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**George Shangrow, music director**

| Violin I          | Bass            | French Horn          | John Passion | Orchestra Seattle and Seattle Chamber Singers
|-------------------|-----------------|----------------------|--------------|------------------------------------------------------
| Susan Abrams      | Kerry Fowler    | Jennifer Crowder     | Two birthday programs were presented, one for | Orchestra Seattle and Seattle Chamber Singers have been celebrat-
| Kristen Fletcher  | Allan Goldman, principal | Laurie Heidt      | the other and the other for Bach. And an | ing our 25th anniversary! Led by founder and music director
| Carlos A. Flores, concertmaster | Jay Wilson | Bill Huffman | entire Springtime afternoon was dedicated to one of our favorite | George Shangrow, OS1SCS is a 125-
| Sue Herring       | Josephine Hansen | Tiku Majumder       | composers: Franz Joseph Haydn. In addition, three northwest pianists | member semi-professional orchestra
| Elizabeth Kim     | Jay Wilson      | Nancy Sullivan      | came together for a concert of 3 piano | and chorus. The membership includes
| Carol North       |                 |                     | concerts. For the holiday season | professional musicians, music teachers,
| Pam Macheledt     |                 |                     | Orchestra Seattle and Seattle Chamber | composers, and highly skilled
| Sondra Schink     |                 |                     | Singers performed Monteverdi's | amateurs. Since our founding in 1969, OS1SCS has been at the
| Janet Showalter   |                 |                     | magnificent 1610 Vespres, and Bach's | center of Seattle musical life and has provided
|                   |                 |                     | Christmas Oratorio as well as the St. | artistry challenging and musically
|                   |                 |                     |                          | rewarding opportunities for both
|                   |                 |                     |                          | Northwest audiences and artists.
|                   |                 |                     |                          | OS1SCS is distinguished by its
| Violin II         | Clarinet/Bass Clarinet | Gary Oulaz    | other ensembles. He has conducted | reputation as one of Seattle's most
| Susan Dunn        |                 | Cindy Renander      | the world premieres of six operas in | accomplished interpreters of the music of
| Jenny Hermanson   |                 | Jerry Vinikow, bass | addition to the classical opera reper- | Handel and Bach and for champi-
| Deb Kirkland, principal | Gary Ouelas | Jennifer Crowder | toire, primarily of Mozart. He was | oning the works of Northwest composers.
| Fritz Klein       |                 |                    | Music Director and Conductor of | We have performed or premiered
| Pam Kummert      |                 |                    | Pacific Chamber Opera from 1976 to | major orchestral works by Northwest
| Danette Lee       |                 |                    | 1978. As a professor, Mr. Shangrow | composers during every concert
| Gregor Nitsche    |                 |                    | has taught at Seattle University | season.
| Michelle Stearns  |                 |                    | and Seattle Community College and is | During the celebration we presented
|                   |                 |                    | a frequent lecturer throughout the | Beethoven's 9th Sym-
|                   |                 |                    | Northwest. With his ensembles he has | phony and several Baroque Court
|                   | Clarinet/Bass Clarinet | Gary Ouelas | toured Europe several times and has | concerts.
|                   |                 | Cindy Renander      | performed throughout the United |
|                   |                 | Jerry Vinikow, bass | States as a chamber musician. As |
|                   |                  |                     | a keyboardist he is a sought after | a conductor and has appeared in recital with many Northwest artists.
|                   |                  |                     | accompanist and has appeared in | He has performed extensively abroad
|                   |                  |                     | recital with many Northwest artists. He | with the Cohan-Shangrow Duo. Mr.
|                   |                  |                     | has performed extensively abroad | Shangrow has recorded with Voyager
|                   |                  |                     | with the Cohan-Shangrow Duo. Mr. | Records, Edel Records, and Lyman
|                   |                  |                     | Shangrow has recorded with Voyager | Digital Recording. Northwest music
|                   |                  |                     | Records, Edel Records, and Lyman | lovers also know George as a broad-
|                   |                  |                     | Digital Recording. Northwest music | cast host on Classic KING-FM.
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| Katherine McWilliams, principal |       |                     |               | donations to help reduce costs. Turn your unused office items | your unused office items into a tax deduc-
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| Robert Shangrow   |                 |                     |               | in any of the following items: |
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| Cello             | Bassoon/Contrabassoon | Gary Ouelas |               | • IBM (or compatible) PC system |
| Evelyn Abrecht    |                 |                     |               | • File cabinets |
| Rosemary Berner   |                 |                     |               | • Typewriter table |
| Rebecca Evans, guest principal |     |                     |               | Orchestra Seattle Seattle Chamber Singers
| Charles Fuller    |                 |                     |               | George Shangrow, Music Director
| Julie Reed        |                 |                     |               | Dan Petersen, Managing Director
| Valerie Ross      |                 |                     |               | Sandra Ruth, Development Director
| Matthew Wyatt     |                 |                     |               | Jane Blackwell, Box Office |
|                   | Trombone         | Cuauhtemoc Escobedo |               | Andrew DankNik, Librarian |
|                   |                 | Raymond L. Heberer III |               | Eileen Luck, Personnel |

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