Program Notes by George Shangrow

Mendelssohn was born to privilege, but not only in the sense of financial wealth. His childhood is unique in the history of music and remarkable even in the history of genius. By the time he was in his mid-teens (while writing the 12 string symphonies) he had already written a cantata, a piano trio, a violin sonata, four piano sonatas, two operettas, and numerous miniatures. As a pianist, he had been able to play all of the Beethoven symphonies from memory at the age of eight, and could read virtually anything at sight. His playing of the organ was equally distinguished, and he was an excellent violinist.

In the Mendelssohn family the children rose daily at five in the morning to begin a day which included the study of music, history, Greek, Latin, natural science, philosophy, contemporary literature and drawing as well as regular instruction in riding, swimming, and dancing. The family had many influential friends who were regular visitors in their home. The children spent time with Goethe, Alexander von Humboldt, the naturalist and explorer, Friedrich Hegel, the philosopher, Schadow, the sculptor, and the theologian Schleiermacher and Schneeklock.

It is interesting to keep these facts in mind when listening to his music!

Although Béla Bartók was born a year earlier than Stravinsky, his life was cut considerably shorter because of ill-health and poverty resulting from conditions of wartime exile. He died in New York City in late September 1945, leaving a vast concerto incomplete and the Third Piano Concerto, which he was writing for his wife, more nearly finished. Bartok's friend and competitor Tibor Serly completed the last seventeen bars of the concerto. The tour de force was given in February 1946 with the Philadelphia Orchestra led by Eugene Ormandy and pianist György Sebok. The work, as with his other late pieces, follows classical forms, and returns to classical and even baroque textures and treatments of thematic material. The first movement subject is closely Hungarian or Romanian in its flavor and has a wondrous development in the center of the movement. The Adagio section includes a quotation from Beethoven's late string quartet, opus 132, the Heiliger Dankgesang, and has a "night-music" section in the center featuring bird-call. The woodwind return with the chorale at the end of the movement to flourish in the piano part. The final movement is a rondo form with wonderful rhythms. The "bouquet" form is evident here in the contrapuntal development sections. Serly did a nice job on the orchestration of the ending.

Petrouchka was first performed in Paris on June 23, 1911, and was the second in the trilogy of scores for the Russian Ballet—the other two being The Firebird and The Rite of Spring. The scenario for Petrouchka is described in the score as a burlesque in four scenes. It was devised by the artist Benois who was also an authority on Russian puppetry. It was decided to set the action in the Admiralty Square of St. Petersburg on the day of the Shrovetide (Mardi Gras) Fair.

Scene I: crowds of people stroll in the square. A small showman's theatre is set up and a street magician appears with a burlesque and dancers. Then the show begins. Three puppets, Petrouchka, a ballerina and a Black Moor (a harlequinique negro) dance on stage and then stop down into the audience.

Scene II: Petrouchka, ashes of his uniform, falls in love with the ballerina but she is frightened by his awkward movements and feet. Petrouchka despair.

Scene III: The Black Moor captures the ballerina with his dance. She dances for him, then they dance together (in two different rhythms). Petrouchka arrives in a jealous rage and is thrown out.

Scene IV: Back in the square the strolling people are disturbed by a commotion in the showman's theatre. Petrouchka rushes out, pursued by the Black Moor, who kills him. As the crowd disperses and the showman drags the puppet away, the ghost of Petrouchka appears over the small theatre.

In Stravinsky's words: "In...August [1910] we moved to a priory near Vevey (Switzerland), and in September to a clinic in Lausanne for my wife's confinement. I lived in the clinic, too, but I missed an attic studio across the street where I began to compose Petrouchka. By September 24 I had written most of the second tableau, for I remember that when Diaghilev and Nijinsky visited me a few days later I was able to play them a considerable portion of it. As soon as my wife could be moved we installed ourselves in Clarens where in another Roumanian-girt studio composed the "Dame Ruane" from the first tableau. The name "Petrouchka" came to me while I was walking along the quai at Clarens.

In October we moved again, this time to Bienne-Neuve. The rest of the first tableau and the whole of the third and most of the fourth were composed here. By the end of the following March, I had completed the opera's score of three-fourths of the ballet and sent it to Kossetvitzky, who had agreed to publish whatever music of mine I would give him... In December I returned to St. Petersburg for a few days to study the scenario with Benois. From Benois, too, I wrote Andrei Rimsky-Korsakov asking him to find and send me a copy of the popular Russian chanson I used in Petrouchka (at numbers 18, 22, 26-29, clarinet and celesta).

In April, 1911, my wife returned to Russia with the children, while I joined Diaghilev, the painter Serov (who designed the bear in the last tableau), Perkine, and Benois in Rome. These, my collaborators, were enthusiastic about the music when I played it them (except Torkkola, of course) and, encouraged by them, I composed the end of the ballet. Petrouchka's ghostly resurrection was my idea, not Benois. I had conceived of the music in two keys in the second tableau as Petrouchka's insult to the public, and I wanted the dialogue for trumpets in two keys at the end to show that his ghost is still insulting the public. I was, and am, more proud of these last pages than of anything else in the score (though I still quite like the "seventeen" in the first tableau, the "fives" in the fourth tableau, the latter part of the Moor's scene, and the beginning of the first tableau.)

Diaghilev fought to have me change the last four pizzicato notes, however, in favor of a "tonal ending," as he so quaintly put it, though two months later, when Petrouchka was one of the Ballet's greatest successes, he denied he had ever been guilty of his own criticism."
The Soloists

Bryan Cheung, age fifteen, began piano lessons at the age of six at Jean Lyons School of Music under the instruction of May Lim. Bryan has won many first place awards, medals, and scholarships from local and national competitions. In 1993 and 1996, at the Seattle Young Artists Festival, he was awarded the Certificate of Recognition for Excellence in Performance in both the Junior Concerto and the Senior Concerto and the complete program. He was also one of few outstanding entrants chosen to play in the concerto playoffs for the entire panel of adjudicators. In 1993, he was awarded the Silver Medal by the Royal Conservatory of Music for a mark of 96% in the Grade Nine Piano Exam. In 1994 and 1995, Bryan was a National Finalist from B.C. in the Canadian Music Festival and in 1995, he attained the highest mark in the Provincial Finals of the Canadian Music Competition – Piano Section, and second highest overall in the Provincial Finals of the Canadian Music Festival. In 1996, he was the third place winner in the Pacific Piano Competition. To culminate his successful 1996 year, he was a winner in four classes in the Burnsby Choir Society and received a scholarship and trophy for most outstanding performance in the senior repertory class. In the Coquitlam Music Festival, he was the scholarship winner in two classes. Bryan is a grade eleven honour roll student in the International Baccalaureate Program at Sir Winston Churchill School. He is interested in singing and is enrolled with the Vancouver Bach Youth Choir. His hobbies include tennis, reading, medical sciences, skiing, and chamber music.

Robert Hamilton is a favorite of audiences on four continents, having made more than thirty tours of Europe, Asia, and South America. His recital debut in Moscow received a ten-minute standing ovation, while his orchestral debut in Chicago brought the Daily News headline “A Major Piano Talent.” He has appeared as soloist in many noted concert halls, such as Carnegie Hall, Town Hall, the Kennedy Center, Tchaikovsky Hall, Concertgebouw, Wigmore Hall, and the Mozarteum. Mr. Hamilton was born in South Bend, Indiana, where he began piano studies after showing perfect pitch and the ability to play by ear at the age of three. As a high school student, he performed several piano concertos and the clarinet and bassoon concertos of Mozart with orchestras. As a scholarship student at Indiana University, he won the school concerto contest twice, and was awarded the Performer’s Certificate in his junior year. After graduating first in his class with Highest Honors from Indiana University, Mr. Hamilton spent three years in Washington D.C. as an official pianist for the U.S. Army. During this time, he made his debut at the National Gallery in Washington, as well as performing at the White House and with the National Symphony Orchestra. He then spent five years in New York when, under generous support of the Rockefeller Fund and U.S. State Department, he made concert appearances throughout Europe, and won “an impressive number of international competition prizes” (New York Times). These included the Busoni, Casella, Rudolph Ganz, and Montevideo competitions. He also performed at the home of legendary pianist Vladimir Horowitz. Mr. Hamilton has made many appearances on network radio and television, including NPR, ABC, Voice of America, Armed Forces Network, and the BBC in London. He has recorded for WQXR (New York), WCMS (Washington), DSB (Zurich), and commercially for Philips and Orion recordings. In January 1994, he was featured in a televised festival from St. Petersburg, Russia. Hamilton divides his time between performances and the teaching of gifted students at Arizona State University (Tempe) and also serves as Artistic Director for the annual London Piano Festival in England. He was among 48 featured pianists in the recent book “The Most Wanted Piano Teachers in the USA”, and is a Steinway Artist.

Orchestra Seattle

Viola
Karen Thomson
Mathew Wynn
Karen Thomson
Mathew Wynn
Sallie Boom
Deborah Nix
Robert Hamilton
Susann West
Kathleen Roberts
Andriana Stavropoulos
Sandra Mcleod
Viviana Vouk
Stefan Svet
Roman Svet
English Horn
Terry Pickering
Clarinet
Craig Perone
Gordon Ulman
Clarinet
Adi Aslanian
Alan Lawrence
Gary Oden, principal
Cindy Renauder
Base Clarinet
Cindy Renauder
Bassoon
Jeff Grider
Judy Lawrence, principal
Judy LOwen
Horn
Michel Jolivet
Horn
Don Cravere
Jennifer Coward
Laurie Hildt
Emily Hiltich
Trumpet
Matthew Dalton, principal
John Faldona
Royal Hamilton
Robert Hamilton

Piano Concerto no. 1 in g minor, Opus 25
(Composed in 1832)
Felix Mendelssohn-Bartholdy
(1809-1847)
Mesto Allegro con fuoco
Andante
Presto - Mesto Allegro e vivace
Bryan Cheung, soloist

Piano Concerto no. 3, Sz 119
(Composed in 1945)
Bela Bartok
(1881-1945)
Allegretto
Adagio religioso
Allegro vivace
Robert Hamilton, soloist
INTERMISSION

Petrushka (Original 1911 Version)
Igor Stravinsky
(1882-1971)

Tableau I:
The Shrove-tide Fair
The Shrove-tide Fair
The Moor's Round
The Moor's Round

Tableau I:
The Shrove-tide Fair
The Shrove-tide Fair
The Shrove-tide Fair
The Moor's Round
The Moor's Round

Tableau II:
Petrouchka's Round
Petrouchka's Round
Petrouchka's Round
Petrouchka's Round
Petrouchka's Round

Tableau III:
The Moor's Round
The Moor's Round
The Moor's Round
The Moor's Round
The Moor's Round

Tableau IV:
Dance of the Nuns
Dance of the Nuns
Dance of the Nuns
Dance of the Nuns
Dance of the Nuns

Tableau V:
Petrouchka's Round
Petrouchka's Round
Petrouchka's Round
Petrouchka's Round
Petrouchka's Round

Tableau VI:
The Moor's Round
The Moor's Round
The Moor's Round
The Moor's Round
The Moor's Round

OS & SCS gratefully acknowledges the support of the Washington State Arts Commission, the King County Arts Commission, the Seattle Arts Commission, Corporate Council for the Arts, Seafirst Bank, the Boeing Company, Microsoft Corporation, Davis Wright Tremaine, and Classic KING-FM 98.1.
The Soloists

Bryan Cheung, age fifteen, began piano lessons at the age of six at Jean Lyons School of Music under the instruction of May Lim. Bryan has won many first place awards, scholarships, and competitions. In 1993 and 1996, at the Seattle Young Artists Festival, he was awarded the Certificate of Recognition for Excellence in Performance in both the Junior Concerto and the Senior Concerto and the complete program. He was also one of the few outstanding entrants chosen to play in the concerto playoffs for the entire panel of adjudicators. In 1993, he was awarded the Silver Medal by the Royal Conservatory of Music for a mark of 96% in the Grade Nine Piano Exam. In 1994 and 1995, Bryan was a National Finalist from B.C. in the Canadian Music Festival and in 1995, he attained the highest mark in the Provincial Concerto of the Canadian Music Competition – Piano Section, and second highest overall in the Provincial Finals of the Canadian Music Festival. In 1996, he was the third place winner in the Pacific Piano Competition. To culminate his successful 1996 year, he was a winner in four classes in the Burnaby Choral Society and received a scholarship and trophy for most outstanding performance in the Senior Repertoire Class. In the Coquitlam Music Festival, he was the scholarship winner in two classes. Bryan is a grade eleven honour roll student in the International Baccalaureate Program at Sir Winston Churchill School. He is interested in singing and is enrolled with the Vancouver Bach Youth Choir. His hobbies include tennis, reading, medical sciences, skiing, and chamber music.

Robert Hamilton is a favorite of audiences on four continents, having made more than thirty tours of Europe, Asia, and South America. His recital debut in Moscow received a ten-minute standing ovation, while his orchestral debut in Chicago brought the Daily News headline “A Major Piano Talent”. He has appeared as soloist in many noted concert halls, such as Carnegie Hall, Town Hall, the Kennedy Center, Tchaikovsky Hall, Concertgebouw, Wigmore Hall, and the Mozarteum. Mr. Hamilton was born in South Bend, Indiana, where he began piano studies after showing perfect pitch and the ability to play by ear at the age of three. As a high school student, he performed several piano concertos and the clarinet and bassoon concertos of Mozart with orchestra. As a scholarship student at Indiana University, he won the school concerto contest twice, and was awarded the Performer’s Certificate in his junior year. After graduating first in his class with Highest Honors from Indiana University, Mr. Hamilton spent three years in Washington D.C. as an official pianist for the U.S. Army. During this time, he made his debut at the National Gallery in Washington, as well as performing at the White House and with the National Symphony Orchestra. He then spent five years in New York where, under generous support of the Rockefeller Fund and U.S. State Department, he made concert appearances throughout Europe, and won “an impressive number of international competition prizes” (New York Times). These included the Busoni, Casella, Rudolph Ganz, and Monteverde competitions. He also performed at the home of legendary pianist Vladimir Horowitz. Mr. Hamilton has made many appearances on network radio and television, including NPR, ABC, Voice of America, Armed Forces Network, and the BBC in London. He has recorded for WQXR (New York), WGBH (Boston), and commercially for Philips and Orion recordings. In January 1994, he was featured in a televised festival from St. Petersburg, Russia. Hamilton divides his time between performances and the teaching of gifted students at Arizona State University (Tempe) and also serves as Artistic Director for the annual London Piano Festival in England. He was among 48 featured pianists in the recent book “The Most Wanted Piano Teachers in the USA”, and is a Steinway Artist.

Orchestra Seattle

Violeas
Karen Thomson
Matthew Wyant
Sue Hart
Matthieu Bointurier
Susan Dunn Owens
Stephan Hage
Sue Merritt
Dejan Beben-Aksapovic
Dobrudski, concertmaster
Folke Haas, principal second
Elden Leuken
Avrom Malczewski
Sondra Nelson
Grego Nischke
Elizabeth Robertson
Janet Showalter
Violas
Samuel Benner, principal
Bryan Cannon, principal
Beatrix Dolf
Shari Peterson
Robert Shaugery
Sharon Tsvetn
Cello
Evelyn Albrecht
Charley Fuller
Julie Reed, principal
Mary Rimman
Valerie Ross
English Horn
Terry Pickering
Karin Thomsen
Matthew Wyant
Benjamin Case
Allan Goldman, principal
Josephine Hansson
Jay Wilson
Percussion
Sarah Hastinghswighe
Kirsten James-McNamara
Flutes
Kate Alverton, principal
Sarah Hastinghswighe
Kirsten James-McNamara
Cindy Martin
Oboes
Steve Cornfield
M. Shannon Hill, principal
Terry Pickering
Sue Sonders
Trumpets
Matthew Dalton, principal
John Failew
Piano Concerto no. 1 in g minor, Opus 25
(Composed in 1832)
Malte Alberg on fono
Andante
Brya Cheung, soloist
Bela Bartok
Adagio religioso
Allegro vivace
Robert Hamilton, soloist
Intermission

Petrushka (Original 1911 Version)
Igor Stravinsky
Tableau I:
The Moor’s Dance
Tableau II:
Petrouchka’s Room
Tableau III:
The Moor’s Door
Tableau IV:
The Moor’s Door (near evening)

OS & SCS gratefully acknowledges the support of the Washington State Arts Commission, the King County Arts Commission, the Seattle Arts Commission, Corporate Council for the Arts, Seattle First Bank, the Boeing Company, Microsoft Corporation, Davis Wright Tremaine, and Classic KING-FM 98.1.
Program Notes by George Shangrow

Mendelssohn was born to privilege, but not only in the sense of financial wealth. His childhood is unique in the history of music and remarkable even in the history of genius. By the time he was in his mid-teens (while writing the 12 string symphonies) he had already written a cantata, a piano trio, a violin sonata, four piano sonatas, two operettas, and numerous miniatures. As a pianist, he had been able to play all of the Beethoven symphonies from memory at the age of eight, and could read virtually anything at sight. His playing of the organ was equally distinguished, and he was an excellent violinist.

In the Mendelssohn family the children rose early in the morning to begin a day which included the study of music, history, Greek, Latin, natural science, philosophy, contemporary literature and drawing as well as regular instruction in riding, swimming, and dancing. The family had many influential friends who were regular visitors in their home. The children spent time with Goethe, Alexander von Humboldt, the naturalist and explorer, Friedrich Hegel, the philosopher, Schadow, the sculptor, and the theologian Schleiermacher and Schelling.

It is interesting to keep these facts in mind when listening to his music.

Although Bela Bartok was born a year earlier than Stravinsky, his life was cut considerably shorter because of ill-health and poverty resulting from conditions of wartime exile. He died in New York City in late September 1945, leaving a violin concerto incomplete and the Third Piano Concerto, which he was writing for his wife, more nearly finished. Bartok's friend and competitor Torin Serly completed the last seventeen bars of the concerto. The first performance was given in February 1946 with the Philadelphia Orchestra led by Eugene Ormandy and pianist Gyorgy Sebesty. The work, as with his other late pieces, follows classical forms, and returns to classical and even baroque textures and treatments of thematic material. The first movement subject is deeply Hungarian in its form and has a wonderful developmental treatment in the center of the movement. The Adagio religioso includes a quotation from Beethoven's late string quartet opus 132, the Heiliger Dankgesang, and has a "night music" section in the center featuring bird-calls. The woodwinds return with the chorale at the end of the movement to flourish in the piano part. The final movement is a rondino with wonderful rhythms. The "baroque" form is evident here in the contrapuntal development sections.

Serly did a nice job on the orchestration of the ending.

Petruska was first performed in Paris on June 13, 1911, and was the second in the trilogy of scores for the Russian Ballet — the other two being The Firebird and The Rite of Spring. The scenario for Petrushka is described in the score as a burlesque in four scenes. It was devised by the artist Benois who was also an authority on Russian puppetry. It was decided to set the action in the Admiralty Square of St. Petersburg on the day of the Shrovetide (Mardi Gras) Fair.

Scene I: Crows of people stroll in the square. A small showman's theatre is set up and a street magician appears with a burlesqueent and dancers. Then the show begins. Three puppets, Petrushka, a ballerina and a Black Moor (a harlequinesque negro) dance on stage and then step down into the audience.

Scene II: Petrushka, ashamed of his ugliness, falls in love with the ballerina but is frightened by his awkward movements and her disdain. Petrushka despair.

Scene III: The Black Moor captivates the ballerina with his dance. She dances with him, then they dance together (in two different rhythms). Petrushka arrives in a jealous rage and is thrown out.

Scene IV: Back in the square the disturbing events take place by a commotion in the showman's theatre. Petrushka rushes out, pursued by the Black Moor, who kills him. As the crowd disperses and the showman drags the puppet away, the ghost of Petrushka appears over the small theatre.

In Stravinsky's words: "In August 1910 I moved to a pension near Vevey (Switzerland), and in September to a clinic in Lausanne for my wife's confinement. I lived in the clinic, too, but I visited an attic studio across the street where I began to compose Petrushka. By September 24 I had written most of the second tableaux, for I remember that when Diaghilev and Nijinsky visited me a few days later I was able to play them a considerable portion of it. As soon as my wife could be moved we installed ourselves in Clarens where in another Rouennais genre I composed the "Dame Russe" from the first table. The name "Petrushka" came to me while I was walking along the quai at Clarens.

In October we moved again, this time to Bendinner-Nice. The rest of the first tableaux and the whole of the third and most of the fourth were composed here. By the end of this March I had completed the orchestral score of three-fourths of the ballet and sent it to Kossovitzky, who had agreed to publish whatever music of mine I would give him. . . . In December I returned to St. Petersburg for a few days to study the scenario with Benois.

I used in Petrushka (at numbers 18, 22, 26-29, clarinets and celesta). In April 1911, my wife returned to Russia with the children, while I joined Diaghilev, the painter Serov (who designed the bear on the last tableaux), Fokine, and Benois in Rome. These, my collaborators, were enthusiastic about the music when I played it (except Torkinsky, of course) and, encouraged by them, I composed the end of the ballet. Petrushka's ghostly resurrection was my idea, not Benois'. I had conceived of the music in two keys in the second tableaux as Petrushka's insult to the public, and I wanted the dialogue for trumpets in two keys at the end to show that his ghost is still insulting the public. I was, and am, more proud of these last pages than of anything else in the score (though I still quite like the "sevent" in the first tableaux, the "fives" in the fourth tableaux, the latter part of the Moon's scene, and the beginning of the first tableaux.)

Diaghilev fought to have me change the last pizzicato notes, however, in favor of "a tonal ending," as he so quaintly put it, though two months later, when Petrushka was one of the Ballet's greatest successes, he denied he had ever been guilty of his original criticism."