from an ancient chant of the Russian orthodox church, although the composer denied any such inspiration. The first movement culminates in a massive coda (one of two Rachmaninov wrote for the work) before subsiding to a quieter recapitulation. The movement features variations on a broad 3/4 theme first stated by the orchestra, but is interrupted near the end by a quick waltz in 3/8 based on the theme of the opening movement; a brief interlude leads to the finale. Although the section relaxes a bit for one of the composer's “big tunes” in the central section, the work gains momentum and energy as piano and orchestra race to the conclusion, punctuated by Rachmaninov's four-note rhythmic signature.

Upcoming OSSCS Performances

Chamber Music Marathon
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Saturday, February 13, 1999, 9:00 AM - 11:00 PM
Sunday, February 14, 1999, 9:00 AM - 8:00 PM
Barnes & Noble Bookstore, University Village

Join members of OSSCS (and their special guests) as they celebrate Valentine’s Day by doing what they love best: making music! Enjoy chamber music in a relaxed, informal setting. These performances are free and open to the public, so you are welcome to listen at any time and encouraged to bring your friends and family!

St. Matthew Passion
Good Friday, April 2, 1999, 7:00 PM
S. Mark Taper Foundation Auditorium
Benoay Hall
Christopher Cock, Evangelist
Terri Richter, soprano
Stephen Wall, tenor
Columbia Boys and Girls Choirs
BACH: St. Matthew Passion

Scored for double orchestra, double choir, children’s chorus and six soloists, Johann Sebastian Bach’s monumental St. Matthew Passion is one of the great epics of the Christian faith, depicting the intense drama of Jesus’ crucifixion. This opportunity to experience Bach’s powerful work performed on the main concert stage at Benaroya Hall is not to be missed. A stellar roster of vocal and instrumental soloists joins OSSCS for an event which will certainly be a highlight of the inaugural season at Benaroya Hall.

Director’s Choice
Saturday, May 8, 1999, 8:00 PM
Sunday, May 9, 1999, 4:00 PM
Nippon Kan Theater

STRAVINSKY: A Soldier’s Tale
Menotti: The Unicorn, the Gorgon and the Manticore

Abendmusik III
Sunday, June 6, 1999, 7:00 PM
University Christian Church

BACH: Orchestral Suite No. 3
BACH: A Mighty Fortress Is Our God

OSSCS wishes to thank Classic KING-FM and Gretchen’s Catering for co-sponsoring our 1998-99 season.

Orchestra Seattle • Seattle Chamber Singers
1305 Fourth Avenue, Suite 402, Seattle, WA 98101
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Orchestra Seattle
Seattle Chamber Singers
George Shangrow, music director

THIRTIETH ANNIVERSARY SEASON

Rachmaninov Third

Sunday, February 7, 1999 • 3:00 PM
Illisley Ball Nordstrom Recital Hall
Benaroya Hall

Anastasia Solomatina, piano
Orchestra Seattle
George Shangrow, conductor

JOHANN SEBASTIAN BACH
1685-1750

Toccata and Fugue in d minor, BWV 565
transcribed for orchestra by Leopold Stokowski

JOHANNES BRAHMS
1833-1897

Symphony No. 4 in e minor, Op. 98

- I n t e r r e m i s s i o n -

SERGEI RACHMANINOV
1873-1943

Piano Concerto No. 3 in d minor, Op. 30

Allegro ma non tanto
Intermezzo: Adagio
Finale: Alla Breve

Anastasia Solomatina, piano

Please disconnect signal watches and pagers. Flash photography is not permitted in the concert hall. This performance is made possible in part by: Classic KING-FM, Gretchen’s Catering, Davis Wright Tremaine, the King County Arts Commission, and the Corporate Council for the Arts. Special thanks to: Gail Savage and University Christian Church.
Program Notes

Johann Sebastian Bach
Toccata and Fugue in d minor, BWV 565

J. S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. The bulk of Bach’s organ music was composed during his years at Weimar (1707-17), but this piece is among his mature works. After his death in 1750, his pupil and successor, Alexander Stokowski, conducted the organ on various occasions for the Philadelphia Orchestra. Over the years, the Toccata and Fugue in d minor gained even greater popularity when it was featured in the 1940 film Fantasia, performed by the Philadelphia Orchestra in a transcription, arranged by its conductor, Leopold Stokowski.

During his early days as an organist, Stokowski gave frequent performances of this work, which he likened to a "vast upheaval of Nature. It gives the impression of great white thunderclouds - like those that float over the valley of the Seine - or the towering majesty of the Himalayas. The two were composed after the same model."

Although the piece is for organ, it lacks the organ stoppage that is characteristic of other works in the same key.

Music Notes

Bach's organ music is known for its rich counterpoint and expressive melodies. This piece is no exception, with its complex counterpoint and devotional themes.

The piece begins with a vigorous Toccata, characterized by a driving, rhythmic melody. This is followed by a Fugue, a polyphonic composition where multiple independent melodies are played simultaneously. The Fugue is characterized by its fast tempo and intricate counterpoint.

The piece ends with a出示

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Gregor Nitzche
About Our Soloist
Born in Nizhny Novgorod, Russia, on July 3, 1983, Anastasia Solomatinu began her piano studies at the age of six and gave her recital debut in the E. Z. and K. H. Hall when she was only seven. In 1992, she won the second Tchaikovsky Moscow Regional Competition, held in Dubna, and received first place in the scholarship program New Names. The following year, she took second place at the 22nd International Competition, held in Italy. She has appeared as a soloist with the Academy Orchestra in Nizhny Novgorod, as well as other cities in Russia and Sweden. Since moving to Seattle in 1994, Ms. Solomatinu has performed as soloist with the Seattle Symphony, Seattle Philharmonic, Bellevue Philharmonic, and the Seattle Junior Symphony. She has given several solo recitals, including a performance in the Sherman-Clay Showcase series and at a Seattle Symphony Musically Speaking concert.

In 1995, Ms. Solomatinu received first place in her division at the prestigious Stavinsky Awards International Piano Competition; that year she was also the winner of the Washington State MTNA-Baldwin Junior High School piano competition. In 1996, she was awarded the International Seattle Washington Music Teachers Association, the Performing Arts Festival of the Eastside, and the Washington State Home Grown Snelling Memorial Competition. In addition, she won a gold medal as a winner of Seattle Young Artists Music Festival, and the R. Joseph Scott Concerto Study Grant. In 1997, she performed Shostakovich's Piano Concerto No. 1 with the northwest chamber orchestra. As a winner of the 1998 Ludmila Knezhkova-Hussey International Piano Competition in Canada, she appeared as a soloist with the Halifax Symphony.

Her many engagements this season include recitals in Seattle, Lewesworth, and Russia. She is a frequent guest on Classic KING-FM. Over the last four years, she has been a student at the Seattle Conservatory of Music. Her piano instructors have included Victoria Bogdashkevich and Stella Albert Bothma. Ms. Solomatinu currently studies with Mark Salzman.

Program Notes

Johann Sebastian Bach
Toccata and Fugue in d minor, BWV 565
J. S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. The bulk of Bach's organ music was composed during his years at Weimar (1707-17), but the Toccata and Fugue in d minor was composed before the valedictory period. Leopold Stokowski first conducted his orchestral version with the Philadelphia Orchestra in 1927. Stokowski's transcription is scored for large orchestra of flexible instrumentation.

Perhaps Bach's most famous, and certainly the most favourable of his works for organ, the Toccata and Fugue in d minor gained even greater popularity when it was featured in the 1940 film Fantasia, performed by the Philadelphia Orchestra in a transcription for orchestra, conducted by his conductor, Leopold Stokowski.

During his early days as an organist, Stokowski gave frequent performances of this work, which he likened to ... a vast upheaval of Nature. It gives the impression of great white thunderclouds - like those thatfloat over the valley of the Seine - or the towering majesty of the Himalayas. The Toccata and Fugue in d minor gained even greater popularity when it was featured in the 1940 film Fantasia, performed by the Philadelphia Orchestra in a transcription for orchestra, conducted by his conductor, Leopold Stokowski.

For the final movement, Brahms drew from the Baroque, writing a passacaglia (a set of variations in 3/4 time over a repeating theme) based on a theme from a cantata attributed in Brahms' time to Bach (BWV 150), but now thought to be the work of another composer. Despite the deceptive simplicity of the opening eight bars, one note per bar, with a theme built from the first two scale tones of e minor and an added flat - A♭, Brahms' harmonies and the use of ornaments for the themes in the symphony provide notice this is no ordinary set of variations. The first group of 12 are followed by four slower ones in 3/2 (and 3/4) time and another A♭ major. The final one, marked fortissimo ma non troppo, is a 49-bar coda at an even faster pace. This structure replicates the traditional symphonic form in miniature: opening sonata-allegro, slow movement, scherzo and finale.

Sergei Rachmaninov
Piano Concerto No. 3 in d minor, Op. 30
Rachmaninov was born April 1, 1873, in Omg (Nizhgorod District), Russia, and died March 28, 1943, in Beverly Hills, California. This celebrated spring of 1909 at a country estate south of Moscow. Rachmaninov was the soloist at the premiere on November 20, 1909, with Walter Damrosch conducting the New York Symphony. In addition to the solo piano, it is scored for pairs of woodwinds, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, tambourine, cymbals, and strings.

Rachmaninov composed the third of his four piano concertos at his father-in-law's summer estate, Ivanova. Friends in Russia urged him to premiere the work immediately, but he had promised to give the first performance as part of an American tour - he had to undertake only because he wanted to raise enough money to buy a boat. Due to the difficulty of the work and a lack of time for practicing prior to his departure, Rachmaninov was forced to use a "dumb piano" (or silent keyboard) for the only time in his life in order to accommodate the large orchestra.

His e minor symphony begins with a descending third, answered by its inversion (an ascending sixtess); the interval of a third pervades the opening movement (and in a way, the entire work - the key of e minor is the central, minor third below the e major outer movements and e major slow movement). As the movements progress, Brahms seems to be toying with the
from an ancient chant of the Russian orthodox church, although
the composer denied any such inspiration. The first movement
culminates in a massive cadenza (one of two Rachmaninov
wrote for the work) before subsiding to a quieter recapitulation.
The slow movement consists of variations on a broad 3/4 theme
first stated by the orchestra, but is interrupted near the end by a
quick waltz in 3/8 based on the theme of the opening movement;
a brief interlude leads to the finale. Although the tempo relaxes
a bit for one of the composer’s “big tunes” in the central section,
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