This concerto expresses the dramatic and theatrical nature of music. The entire work is operated in its treatment. Like a tragedy, the main character in each scene of the plot is flute, the second violin, and the other instruments. The exchanges become more distressing as the storyline unfolds. The flute is more expressive, the second violin is more dynamic, and other instruments add to the dramatic effect. The crescendos and decrescendos create tension and release, while the final cadenza builds to a dramatic climax.

**CONCERTS**

One of the first concerts in which Rapsighi performed was with the New York Philharmonic under Leopold Stokowski in 1922. Other notable performances included appearances with the Chicago Symphony Orchestra under Arturo Toscanini in 1928, and the London Symphony Orchestra under Sir Thomas Beecham in 1930. His performances were well-received, and he continued to tour extensively throughout his career.

**GUEST ARTISTS**

Flutist Jeffrey Cohan, according to the New York Times, can "play and feel the essence of the music," and has performed internationally as a soloist. Cohan has received several honors, including the Piccolo Award at the National Association of Concert Bands Competition. He has also been a frequent guest artist at various music festivals and universities. Cohan is associated with the Boston Symphony Orchestra, the Cleveland Orchestra, and the San Francisco Symphony, among others.

**CONCLUDING REMARKS**

Our concert tonight is a tribute to the many great musicians who have made significant contributions to our understanding of music. It is a testament to the power of music to connect us and inspire us. As we conclude tonight, let us reflect on the beauty and depth of this art form, and the artists who have given us such wonderful performances. Thank you for joining us this evening.
PROGRAM NOTES

IGOR STRAVINSKY

Concerts in aid of chamber orchestra (Dubuque Oaks) Stravinsky was born June 17, 1882, in Oranienbaum (near St. Petersburg), and died April 6, 1971, in New York City. He began composing the concerts in aid of chamber orchestra (Dubuque Oaks) in the spring of 1937 and completed it in Paris on March 29, 1938. Nadia Boulanova conducted the first performance at Dubuque Oaks, Washington, DC, on May 5, 1938. The work is scored for clarinet, 2 horns, 2 bassoons, 3 violins, 2 viola, cello and double basses.

While on an American concert tour in 1937, Igor Stravinsky made the acquaintance of Mr. and Mrs. Robert Woods Bliss, who subsequently commissioned works for theBliss family for both their own celebration and for the thirtieth wedding anniversary the following year. Stravinsky toured their home, Dubuque Oaks (near Washington, DC), where the first performance was to be given. It has been said that the spacious setting for the music of the home and surrounding gardens may have served as an inspiration for the overall design of the work. The Dubuque Oaks concerts were the first performances of Stravinsky's suite of Ancient Airs and Dances. The first movement of the 18th century suite is drawn from a work of Simonne Moliner (ca. 1655-1657, maistre de capella of the Cathedrale de Nantes in 1618, 1623, and 1631) although the dance known in England as a "galliard," derived from a work of Vincenzo Galilei (1520-1591). The piece is an adagio, as an adagio, and Rjaschnikoff adds a slower middle section based on an ornamentation. The sources for the final two movements - a somber Villanella interspersed with another Italian, and a lively set of dance variations - are likewise anonymous.

ROUPEN SHAKARIAN
Flute Concerto

Roupen Shakarian was born in 1950 in Cairo, Egypt; he currently resides in the Seattle area. His flute concerto was composed between August 1994 and February 2005 and is dedicated to Jeffrey Cohon, this is its first performance. In addition, Jeffrey Cohon plays for pairs of clarinets, bassoons and horns, timpani,总投资, and strings.

An active composer and conductor, Roupen Shakarian is perhaps best known for his composition of three concertante works, his flute concerto, and his work with the American Academy of Arts and Letters to which he has been music director for the past four seasons. However, he is also much in demand as a composer: his compositions include over 20 chamber works, three symphonies, and a piano concerto. He is currently composer in residence for Phoenix Symphony Northwest; The Turnpikes, Clock and the Kid, commissioned and recorded my the Oregon Symphony; Five Bagatelles for wind quartet; Concerto a Duo and for flute and piano; and a new work for flute and piano. His Inner Places, a piece for brass ensemble and organ, was premiered in 2015. More recently, his composition, "Drink" won a National Commission at their National Convention in Seattle in July of this year. At present he is working on a commissioned work for a chamber ensemble for St. Michael's Church in Portland to be performed on October 1, 2015.

George Shangrow and Roupen Shakarian have shared a long professional relationship and an even longer friendship, dating back to the time when they were both students at the University of Minnesota. George has performed many of Roupen's concert works, and Roupen has been a strong supporter of George's career. Recently, Roupen's concerti for flute and soloists and orchestra with Philip Glass and the Philadelphia Orchestra and the world premiere of the flute concerto by William O. Smith with Philadelphia Northwest at the under the direction of Roupen Shakarian.

This concerto expresses the dramatic and theatrical nature of music. The entire work is operated in its treatment. Like a tragedy, the main story tells a true story of the flute as it is. The slow movement musical dialogue speechified by the solo flute sets the stage for "communications" between the solo flute and various instruments of orchestral colors. To quote the composer, the conversations remain curd but distal, even with slight occasional changes of moods and emotions, and leads to an emotional but impassioned narrative ending with a recitative and artistic arioso. Here, the flute reveals darker flittering feelings; skittish, nervous and unpredictable. It ends uncertain and unfinished, casting a shadow on the flute's future in the middle section. The final movement reveals the nature of uncertainty and the necessity of an enjoyment of an aural "scenery.

ROBERT STRAUSS

Dances for Small Orchestra (after Copland), Op. 86 Strauss was born in Munich on June 11, 1864, and died at Garmisch-Partenkirchen September 3, 1949. He arranaged and orchestrated humorous pieces of Francisco Copiuer, his friend and admirer, for Variations for orchestra, 1945, later adding four additional pieces for concert performance. Clemens Krauss led the Vienna Philharmonic in the first performance of the concert version on January 1, 1943. The work is scored for pairs of woodwinds (one doubling English horn), clarinets, bassoons and horns, trumpet, trombone, timpani (percussion), triangle, tambourine, cymbals and bass drum.

Richard Strauss is best known for large-scale orchestral showpieces (Don Juan, Also Sprach Zarathustra, Till Eulenspiegel) as well as his operatic masterpieces (Der Rosenkavalier and Salome). Yet his output in smaller-scale works, especially in the early and late stages of his compositional career, and on more than one occasion adapted the work of an artist for an organization of comparison. Perhaps most famous for such examples in Strauss's œuvre is the suite Le Bourgeois Gentilhomme, which interpolates some of the incidental music Jean-Baptiste Lully. Molitor wrote the same name as the same named part of the Molière evening-long entertainment culminating in the opera Ariadne auf Naxos. Le Bourgeois Gentilhomme

Joseph Krauss

Gala events areareminded with a new generation of concert performances. During the 20th century a generation of great French composers, both new and old, have contributed to the world of music. This includes the works of Gabriel Fauré, Claude Debussy, Maurice Ravel, and Igor Stravinsky. Tchaikovsky's Piano Concerto No. 1 in B flat minor, Op. 23, is a work that is often performed on the concert stage.

Among the most notable compositions of this period are Tchaikovsky's Piano Concerto No. 1 in B flat minor, Op. 23, which was written in the early 1870s and is considered one of his most important works. The concerto is a masterwork of the Romantic era, and it has been performed by many of the greatest pianists of the 20th century. It is a work that combines elements of the classical and romantic styles, and it is known for its beautiful melodies and virtuosic passages. The concerto is scored for a solo piano and a large orchestra, and it features a series of technical and emotional challenges for the pianist. It is a work that is often performed in concert halls around the world, and it remains a staple of the classical music repertoire.

Guest artists

Fluent Jeffrey Cohon, according to the New York Times, can "play with a verve and energy that is surprising in such an intense and international acclimation both as a moderator flutist an as one of the foremost specialists on transverse flute from the Renaissance through the early 20th century, a role in which he has been recognized for his interpretations of the music of Dufay, Josquin des Prez, and the fourteenth century prelude awarded in the Flanders Festival International Composer Musica Antiqua for his arrangement of the music of Johann Sebastian Bach. Jeffrey Cohon is the winner of the Ogawa Kosuke Young Artist Competition in New York City and recipient of grants from the Martha Baird Rockefeller Fund for Music and the Arts. He has performed with the Boston Early Music Festival, the United States, Australia, New Zealand, and for the USA Arts America Program in the South Pacific, South America, Turkey and Portugal. Mr. Cohon has performed with the Boston Early Music Festival, the European Union Chamber Orchestra, the Royal Philharmonic and the BBC Concert Orchestra Spiritus, and concertizes frequently with OSSCS music director George Shangrow as the Cangow-Shangrow Duo. Earlier he premier this came as the soloist with the Boston Symphony and performed with Philharmonia Northwest under the direction of Roupen Shakarian.

ORCHESTRA SEATTLE

Violin
Darin Johnson, Concertmaster
Eugene Dolph, Assistant Concertmaster
Lauren Daugherty, Assistant Concertmistress
Kathleen Kwansell, Associate Concertmistress
Fritz Klein, Assistant Concertmaster
Amara Mckinley, Associate Concertmaster
Scott Brandes, Assistant Conductor
Stephanie Ryder, Assistant Conductor
Janet Wyant, Principal Cellist
Clarinet
Josephine Hansen*, George Ousley
*principal **conductor

Guilty conductor Justin Cole has studied conducting with Michael Morgan and Mark Lusk at the University of Arizona and is a former member of the faculty at Rocky Ridge Music Center in Estes Park, Colorado. He has assisted Mr. Morgan and conducted major orchestras in the Southwest and is currently the conductor of the Orchestras of the Phoenix. Mr. Cole earned a Bachelor of Music degree in trombone performance from the University of Arizona, where he studied with the late David Friesen, and a Master of Music degree in Music Education, and trombone performance from the University of Arizona, where he studied with the late David Friesen, and a Master of Music degree in Music Education, and trombone performance with the late Larry Happ. While at Arizona he received a grant from the University to conduct a concert of 20th century works for chamber orchestra. In Phoenix he has worked with the UA Symphony Orchestra, the Arizona Symphony, and the Moscow Symphony Orchestra. The orchestra of Cincinnati and the Texas Tech Symphony Orchestra, the Tucson Jazz Festival and the Phoenix Symphony, and performed with a variety of ensembles, including the Rapidpe Symphony Orchestra, the Tucson Jazz Festival, the Phoenix Symphony, and the Portland Symphony Orchestra. He is also the conductor of the Corona Brass Quintet. He has held the post of assistant conductor of Orchestra Seattle since the beginning of this season.