ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR

Summer Baroque
Saturday, August 12, 2000 ■ 8:00 PM
Illisny Ball Nordstrom Recital Hall
Benaroya Hall

Catherine Haight, soprano
Emily Lunde, mezzo-soprano
Jerry Sims, tenor
Brian Cox, baritone
David Cole, trumpet

Orchestra Seattle
Seattle Chamber Singers
Justin Cole, conductor

ALAN HOVHANESS
1911-2000
Prayer of Saint Gregory, Op. 62b
David Cole, trumpet

JOHANN SEBASTIAN BACH
Brandenburg Concerto No. 1 in F, BWV 1046
[Allegro]
Adagio
Allegro
Menuetto – Trio I – Polacca – Trio II

ARCANEGO CORELLI
Concerto Grosso in D, Op. 6 No. 4
Adagio – Allegro
Adagio
Vivace
Allegro

INTERMISSION

JOHANN SEBASTIAN BACH
Herz und Mund und Tat und Leben, BWV 147

Catherine Haight, soprano
Emily Lunde, mezzo-soprano
Jerry Sims, tenor
Brian Cox, baritone

Please disconnect signal watchs, papers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.

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ARCAANGEL CORELLI
Concerto Grosso In D Major, Op. 6 No. 4
Corelli was born February 17, 1653 in Fasignano, Italy, and died January 13, 1713 in Ancona, Italy. His twelve concerti grossi were composed during the last two decades of his life and first performed at the composer's weekly concerts in Rome. The famous version was published in 1708; the preface is dated December 3, 1712. They were published posthumously, in 1714. Each concerto is scored for a solo concertino of two violins and cello, string orchestra and continuo.
Corelli's Op. 6 suite of twelve concerti grossi are often considered milestones of the Italian concerto grosso style, synthesizing and redefining what had come before him and setting the stage for those who would follow. He is often considered one of the most innovative and influential composers.

The fourth concerto opens with a slow introduction that alternates between toxic and dominant harmonies. This moves into a sprightly allegro in binary form, allowing for some wonderful exchanges between the two concertinetti and continuo and contrasted against each other.

The second movement begins in an adagio tempo in the subdominant key (b minor). The slow, repetitive eighth notes provide little in the way of melody but are rich with harmonic tension. Listen for the characteristic suspensions between the violins and continuo. The adagio tempo eventually gives way to a lyrical vivace section in the tonic key of D Major.

The final movement is in binary form with an extended coda. The quick triple figure of the opening is exchanged between all three instruments of the concertino. The coda provides a moment of glory for the two solo violins by switching from the triplet rhythm to steady sixteenth notes.

Johann Sebastian Bach
Brandenburg Concerto No. 1 In F Major, BWV 1046
J.S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. His six Brandenburg concerti were assembled and copyrighted in 1720, and dedicated to the Margrave of Brandenburg on March 24, 1721. Bach likely composed most of BWV 1046 in Weimar around 1717. The work is scored for 3 oboes, bassoon, 2 horns, violin piccolo, strings and continuo.

It is interesting to note that the Margrave of Brandenburg, to whom the six Brandenburg concerti were dedicated, had them performed. This is likely due in part to the fact that the Margrave's small orchestra was not suited to the diverse forces required throughout the six works. Bach had responded to the Margrave's request, and the Margrave had compositions on their meeting two years earlier, but he likely also viewed the set as a job application, as he hoped to be offered employment with the Margrave – the latter accompanying the orchestra is exceptionally florid and Bach took more care with the manuscript presentation when writing out the manuscript.

For the Brandenburg version of this F major concerto, Bach added the third movement and a polacca in the fourth movement. He also extracted the violino piccolo solo from the first violin part and reworked the accompaniment to the horns in the final trio. The central focus of this concerto is the interplay between the solo trumpet and the oboe, prominently featured in the fast sections and the woodwinds, and horns. These themes imitate and answer each other throughout the piece, each providing a unique sonority.

The opening movement of the concerto contains a wonderful rhythmic dissonance between orchestra and soloists: as the orchestra plays sixteenth notes in a lively 4/4 time the horns enter forte with a hunting call in eighth note triplets. The trumpet then answers with a phrase that results in a dissonance and drive that is felt throughout the entire movement.

The second movement provides a chance for alternating solos by oboe, violin, and continuo instruments. The movement ends in A after a plaintive oboe melody finds its resolution in the basso continuo. Bach marks the allegro in C major, original key, and it is a fast triple meter that audiences today enjoy as a lively dance number.

The third movement contains virtuoso passages for solo horn, violin, and oboe. Without warning the bassoon enters a half bar of adagio into the allegro and just as suddenly returns to the livelier tempo. This interlude seems to give the movement renewed vigor as it approaches its conclusion.

The last movement of the concerto is in a minor form with a sarabande and a polacca instead of the standard single trio, allowing each of the instrumental choirs a moment of solitary glory. The first trio is a lovely duet for oboe and bassoon, while the second trio begins with a sarabande and a polacca and is written for strings; the melody winds sweetly in 3/8 time until a sudden forte outburst in implied 4/8 time. Just as suddenly as the outburst happens, the violins return to the original theme. The second trio gives the horns a final chance to shine, accompanied by all three obsons in unison.

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Tim Lunde
Carly DeWitt
Dennis van Zandt
Alto
DeWayne Christiansen
Conductor
John Stenmark
Bass
Gail Blundell

ORCHESTRA SEATTLE
Orchestra Seattle Assistant Conductor Justin Cole has studied conducting with Michael and Larry Rachlevski and former music director of the Oregon Symphony, Chauncey Reed.

Orchestra Seattle received a Bachelor of Music degree from the University of Arizona, where he was awarded the prestigious Presser Scholarship by the School of Music. While in Arizona he received a grant from the University to conduct a concert of 20th century works for chamber orchestra. In 1996 the noted American composer Grace Brown asked that he conduct the world premiere of her work, To Ancient Echoes and Distant Music. Mr. Cole rounded out his studies with composition workshops with George Krem, and William Stanley, and performed with a variety of ensembles, including the Rapids Symphony Orchestra, the Tucson Jazz Orchestra, the Pikes Peak Brass Quintet, the Northwest Malaria Festival, and the Comras Brass. He has continued in his pursuit, as an avid outdoorsman. Mr. Cole has held the post of Assistant Conductor with Orchestra Seattle since the beginning of the 1999-2000 season. Last season he lead the orchestra in works by Martinu, Stravinsky (the Symphonies of Wind Instruments) and Ottorino Respighi (the Ancient Airs and Dances Suite No. 1).

OSSCS 2000-2001 SEASON
Opening Gala
Sunday, October 22, 2000 - 3:00 PM
S. Mark Taper Foundation Auditorium - Benaroya Hall

Sharyn Peterson, violin
SHARLYN PETERSON: Brandt & Brandt

PIANO Rhapsody
Sunday, March 18, 2001 - 3:00 PM
Henry Hall

Jones Hall

Pianomania: Rhapsody on a Theme of Paganini
SCHUMANN: Symphony No. 4

Choral Showcase
Sunday, February 5, 2001 - 3:00 PM
Illsley Ball Nordstrom Recital Hall - Benaroya Hall

Soprano
Tenor
Kyla DeLenser
Ron Haight

Mary Hall

Soprano
Tenor
Kyla DeLenser
Ron Haight

New Music for Chamber Orchestra - Benaroya Hall

Alban Bennett, Evangelist

BACH: Choral Songs, BWV 245

World Premiere
Sunday, May 20, 2001 - 3:00 PM
Illsley Ball Nordstrom Recital Hall - Benaroya Hall

Gary OATES, Julius

Soprano
Tenor
Kyla DeLenser
Ron Haight

Gaige Oates, clarinets

Johannes Brahms

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or visit us in the lobby at intermission.
PROGRAM NOTES

ALAN HOVHANES

Prayer of Saint Gregory, Op. 62b

Hovhaness was born March 8, 1911, in Somerville, Massachusetts, and died June 21, 2000, in Seattle. Originally composed as an interlude for his 1946 oratorio Armenia and Islam, Op. 3, the Prayer of Saint Gregory is scored for solo trumpet and string orchestra.

Throughout much of Hovhaness’s music there is an undercurrent of spirituality, clearly evident in his Prayer of Saint Gregory. Explaining the role of music he played in his religious open concerts, the composer has noted: “Saint Gregory the Illuminator brought Christianity to Armenia around 301 AD. This music is like a prayer in darkness. Saint Gregory cast it into the pit of a dungeon where he minutely survived for about fifteen years, after which he healed the king’s madness.”

The strings provide a peaceful and serene harmonic base, while the harmonic rhythms are very slow, lending the piece a static nature. Although the solo trumpet line never strays from the Aeolian mode, Hovhaness makes intriguing use in the strings of both tonal and modal devices. Each of the four movements (the last two were frequently by himself and he is never allowed to cadence directly to A. Instead, Hovhanes always returns to an e minor chord before the cadence. This has the wonderful effect of increasing the sense of longing in instrumental music without providing an adequate resolution to the powerful polarity between E major and a minor.

JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 1 in F Major, BWV 1046

J.S. Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. His six Brandenburg concerti were composed and published in 1723, and dedicated to the Margrave of Brandenburg on March 24, 1721. Bach likely composed much of BWV 1046 in Weimar around 1713-1717. The work is scored for 3 oboes, bassoon, 2 horns, violin piccolo, string piccolo, and continuo.

It is interesting to note that the Margrave of Brandenburg, to whom the six Brandenburg concerti were dedicated, had them performed. It is likely due in part to the fact that the Margrave’s small orchestra was not suited to the diverse forces required throughout the six works. Bach had responded to this by recruiting new players to the Margrave on their meeting two years earlier, but he likely also viewed the set as a job application, as he hoped to be offered employment with the Margrave—the letter accompanying the manuscript is exceptionally florid and Bach took more care with the normal care with presentation when writing out the manuscript.

For the Brandenburg version of his F major concerto, Bach added the third movement and a polacca in the fourth movement. He also extracted the violin piccolo solo from the first violin part and reworked the accompaniment to the horns in the final trio. The central focus of this concerto is the interplay between Pachelbel’s Pavan in the woodwinds, and horns. These themes imitate and answer each other throughout the piece, each providing a unique sonority.

The opening movement of the concerto contains a wonderful rhythmic dissonance between orchestra and choir: as the orchestra plays sixteenth notes in a lively 4/4 time the horns enter forte with a hunting call in eighth note triplets. The oboes are then accompanied by long, steady sixteenths in the strings; it ends, however, with a warning to those who would ignore the sacrifice of Jesus—reflected by an agitated cadence on A in the low strings. An embellishing duet for oboe and oboe d’amore follows. (The oboe d’amore is pitched a third lower than the standard oboe and has a sweeter, darker tone than its cousin.) Bach paired with a siciliano chorus, in this case, the viola—in the aria “Berea dir, Jehu, icho no dir die Bahn.”

The polacca that closes both the first and second parts of the concerto is perhaps one of the best-known melodies in classical music, which has been popularized under the name “Allegretto” as repeated following the unison B. The romantic embellishments for violin and oboe reflect the chorale text that speaks of the assurance and safety that comes with belief. The second part of the concerto opens with an aria for soprano that continues the violino con brio of the opening allegro. The romanticism of the opening movement in this part is the moving bass aria, “Ich will von Jesus wundern singen”—flattening the arioso, it opens the recitative of the concerto.

CARACENGO CORELLI

Concerto Grosso in D Major, Op. 6, No. 4

Corelli was born February 17, 1653 in Fiesole, Italy, and died January 13, 1713 in Venice. His twelve concerti grossi op. 6 was composed during the last two decades of his life and first performed at the composer’s weekly concerts at his home began receiving its public publication in 1708; the preface is dated December 1, 1712. They were published posthumously, in 1714. Each concerto is scored for a solo concerto of two violins and cello, string orchestra and continuo.

Corelli’s Op. 6 set of twelve concerti grossi are often considered milestones of the Italian concertino grosso style, synthesizing and refining what had come before him and setting the stage for those who would follow. Corelli’s writing is more melodic than Baroque—more symphonic in its structure.

The fourth concerto opens with a slow introduction that alternates between tonic and dominant harmonies. This moves into a spirited allegro in binary form, allowing for some wonderful exchanges between the two concerti grossi. The second movement begins with a c-answer to the opening theme and the third movement begins with a c-answer to the opening theme also.

The second movement begins in an adagio tempo in the submediant key (b minor). The slow, repetitive eighth notes provide little in the way of melody but are rich with harmonic tension; listen for the chain of suspensions between the violins and continuo. The adagio tempo eventually gives way to a lyrical vivace section in the tonic key of D Major.

The final movement is in binary form with an extended coda. The quick triple figure of the opening is exchanged between all three instrumental sections of the concerto. The coda provides a moment of glory for the two solo violins by switching from the triplet rhythm to steady sixteenth notes.

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Horn:
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** concerto

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Shannon Hill
Soprano:
Thomas Cole
Shannon Hill
Baritone:
Rhapsodie
Jeff Eldridge
* principal
** concerto

Orchestra Seattle Assistant Conductor Justin Cole has studied conducting with Michael and Larry Razaef and is currently pursuing a graduate music degree at the University of Arizona where he received a Bachelor of Music degree for a performance from the University of Arizona, where he was awarded the prestigious Preserver Scholarship by the School of Music. While in Arizona he received a grant from the University to conduct a concert of 20th century works for chamber orchestra. In 1996 the noted American composer Grace Brown asked that he conduct the world premiere of her work, To Ancient Evenings and Distant Music. Mr. Cole has since been active in the musical life of the community and has conducted a variety of organizations, including the Repetilla Symphony Orchestra, the Tucson Jazz Orchestra, the Piny Woods Brass Quintet, the Northwest Mabale Festival, and the Cornes Brass ensemble. In his pursuit of this, he is an avid outdoorman. Mr. Cole has held the post of Assistant Conductor with Orchestra Seattle since the beginning of the 1999-2000 season. Last season he led the orchestra in such works as Stavinsky’s (The Symphonies of Wind Instruments) and Ottorino Respighi (the Ancient Airs and Dances Suite No. 1).

OSSCS 2000-2001 SEASON

Opening Gala: Monday, October 22, 2000—3:00 PM
S. Mark Taper Foundation Auditorium—Benaroya Hall
Sharyn Petersen, violin
Brahms: Violin Concerto
Mozart: Symphony K. 201
Orchestral Showcase:
Sunday, November 19, 2000—3:00 PM
Illisley Ball Nordstrom Recital Hall—Benaroya Hall
TELEMANN: Concerto for 3 Trumpets, 2 Oboes, Timpani and Strings to honor the birthday of Thomas Haydn:
HAYDN: Symphony No. 60

Magnificat:
Friday, December 14, 2000—8:00 PM
Emerson National Chamber Chorale—Bach “Oufrich and Haebelch”:
Sunday, December 3, 2000—3:00 PM
Immaculate Conception Church—Seattle
CHARPENTIER: Magnificat:
Messiah
Sunday, December 3, 2000—7:30 PM
Meany Hall
HANDEL: Messiah

Messiah:
Saturday, December 15, 2001—2:00 PM
Illisley Ball Nordstrom Recital Hall—Benaroya Hall
W. F. Bach: Sonata for 2 Harpsichords TBA
C. F. Bach: Sonata for 2 Harpsichords TBA
KIRBERGER: Concerto for 2 Harpsichords COUPERIN: Sonata for 2 Harpsichords TBA
J. S. Bach: Concerto for Two Harpsichords, BWV 1060
J. S. Bach: Concerto for Two Harpsichords, BWV 1061

Orchestra Seattle and its Associate Conductor Justin Cole have conducted an active season of performances with Michael and Larry Razaef and are currently pursuing a graduate music degree at the University of Arizona where he received a Bachelor of Music degree for a performance from the University of Arizona, where he was awarded the prestigious Preserver Scholarship by the School of Music. While in Arizona he received a grant from the University to conduct a concert of 20th century works for chamber orchestra. In 1996 the noted American composer Grace Brown asked that he conduct the world premiere of her work, To Ancient Evenings and Distant Music. Mr. Cole has since been active in the musical life of the community and has conducted a variety of organizations, including the Repetilla Symphony Orchestra, the Tucson Jazz Orchestra, the Piny Woods Brass Quintet, the Northwest Mabale Festival, and the Cornes Brass ensemble. In his pursuit of this, he is an avid outdoorman. Mr. Cole has held the post of Assistant Conductor with Orchestra Seattle since the beginning of the 1999-2000 season. Last season he led the orchestra in such works as Stavinsky’s (The Symphonies of Wind Instruments) and Ottorino Respighi (the Ancient Airs and Dances Suite No. 1).
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GEORGE SHANGROW, MUSIC DIRECTOR

Summer Baroque
Saturday, August 12, 2000 ■ 8:00 PM
Illsley Ball Nordstrom Recital Hall
Benaroya Hall

Catherine Haight, soprano
Emily Lunde, mezzo-soprano
Jerry Sams, tenor
Brian Cox, baritone
David Cole, trumpet

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