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ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2000-2001 SEASON

Orchestral Showcase
Sunday, November 19, 2000 ■ 3:00 PM
Illasly Ball Nordstrom Recital Hall
Benaroya Hall
Gordon Ullamson, trumpet ■ David Cole, trumpet
Kate Johnson, flute ■ Megan Lyden, flute
Orchestra Seattle
George Shangrow, conductor

DOMENICO CIMAROSA
1749-1801
Concerto for 2 Flutes in G Major
Allegro
Largo
Rondo: Allegro ma non tasto
Kate Johnson, flute
Megan Lyden, flute

ANTONIO VIVALDI
1678-1741
Concerto in C Major for 2 Trumpets, RV 537
Allegro – Largo – Allegro
David Cole, trumpet
Gordon Ullamson, trumpet

FRANZ JOSEPH HAYDN
1732-1809
Symphony No. 60 in C Major ("Il Distrauto")
Adagio – Allegro di molto
Andante
Menuetto
Presto
Adagio (di Lamentatione)
Finale: Prestissimo

INTERMISSION

GIOVANNI BONONCINI
1670-1747
Sinfonia in D Major, Op. 3 No. 10
Adagio – Allegro – Grave – Vivace – Adagio – Allegro/Largo/Largo/Allegro
Gordon Ullamson, trumpet
David Cole, trumpet

DARIUS MILHAUD
1892-1974
Le Boeuf sur le toit, Op. 58

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

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The first movement of the symphony is in the usual sonata form. The Adagio introduction offers little hint of the distractions in store, but the ensuing Allegro di molto features several passages in which the music seems to have lost its sense of direction. These episodes are completely static harmonically, but are rhythmically busy at first; then the notes slow down and almost die away before being suddenly interrupted in a manner similar to the next movement ("controllo dal ritmo"). But Haydn has more up his sleeve – in one case the static passage comes right before the principal return to C major (the end of the development section). In fact, the return is not really a return at all; one note in the harmony changes part way through, and that is just enough to transform the passage from one which seems aimless to one that is clearly leading us onward.

I can’t go on to the rest of the symphony without mentioning one other detail. (We might as well get our hats on now.) Shortly before the last of the static passages described above, we have the usual second theme of a sonata form. Most composers write a new tune at this point, but Haydn’s symphonies are simply a slightly ornamented augmentation of the first: a nice example of his ability to conjure up a wealth of music out of a bare minimum of thematic material. We don’t write all of the remaining movements of absentmindedness, but will mention a few. Rude interruptions continue in the Andante, where a very pretty tune can barely get started before the eobos, horns, and violins do it out with a military flourish. In the minuet, Haydn leads the listener to expect that the return will be of a different kind, and it is. The minuet is evoked instead by the Osipdella della Pietà, one of the Venetian girl’s “orphanages.” This “hospital” was in fact a home for the illegitimate daughters of northern nobility. The girl’s music was composed by a virtual embarrassment of the girls’ “anonymous” fathers; the young ladies were well cared-for; and the musical standards were high. Many of Haydn’s 555 symphonies have themes that would work well with his talented students. These works include nearly 200 violin concertos and more than 40 for bassoon, but only one involving trumpet, C major for two trombones heard this afternoon.

GIOVANNI BONONCINI
Sinfonia D Major, Op 3 No 10
Bononcini was born July 1, 1670 in Modena, Italy, and died July 9, 1747 in Venice. His Sinfonia No. 10 was first published in 1685. It is a very popular piece in the orchestra, which is often performed by the orchestra. The work is scored for 2 solo trumpets, strings and continuo.

Part of a musical family (his father and brother were also highly respected composers), Bononcini Bononcini spent several years in Rome, followed by two decades in Venice, before traveling to Turin and Vienna. He composed a large number of works, each with its particular strength, and Bononcini excelled at opera. Due in part to the competition from Bononcini, Handel began to develop the English oratorio as an alternative to Italian-language opera.

This symphony originally served as the overture and incidental music to a German translation of a play, Le Distrait, written in 1697 by Jean-François Regnard. The German version, Der Distrethisch, was premiered at the summer estate of Haydn’s employer, Prince Erdödy.

The play is the sort of comedy where each pair of lovers get married at the end, but only after plenty of reversals of fortune along the way. One of the eventful bridgegrooms is the incredibly abstemious and orderly, and would only promise to remind himself of his own wedding. Haydn’s music for the play illustrates the hero’s distraughtness in a variety of ways.

DARIUS MILHAUD
Le Bourruf sur le toit, Op. 58
Milhaud was born September 4, 1892 in Aix-en-Provence, France, and died June 22, 1974 in Geneva, Switzerland. He composed Le Bourruf sur le toit, Op. 58 for the orchestra. It was first performed on February 21, 1920 in Paris by the Ballets of the Théâtre des Champs-Elysées, conducted by Darius Milhaud, with stage direction by Jean Cocteau, to whom it is dedicated. The work is scored for 2 flutes (one doubling piccolo), oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, trombone, percussion (tympani, snare, bass drum, cymbals, tambourine and glockenspiel) and strings.

In a 1920 article, the French critic Henri Collet labeled as "Les Six" the composers Francis Poulenc, Darius Milhaud, Arthur Honegger, Georges Auric, Germaine Tailleferre and Louis Durey. His purpose was to make a clear-cut distinction between them and the "Five Russian composers of the previous century. The appellation took root and remained in use long after each composer had developed his or her own individually recognizable style.

Today the six composers are remembered in approximately the order listed above, with Francis Poulenc and Darius Milhaud as the only whose major works have all entered the repertoire. Yet Milhaud is regularly represented on concert programs as well, primarily by its 1926 jazz ballet La Création du monde.

Milhaud, studied Vincent D’Indy, Charles Widor and Paul Dukas at the Paris Conservatory, and at one point was considered by the French musical establishment as the logical successor to Maurice Ravel. Yet Milhaud derided Ravel’s work as “music in a cornet” and was not comfortable with the image of his exploring a new style of rhythm and polyphony, but always within the bounds of good taste.

At the outbreak of World War II, Milhaud’s Jewish heritage necessitated a temporary relocation from his beloved French community to the United States. In 1940 he took a position at Mills College in Oakland, where his teaching was described as "urban musicology." After the war, the Paris Conservatoire offered him employment, which he accepted on a part-time basis, splitting his time during the next three years between Paris and France, and the United States, and France, until his death in 1974. One of the most prolific composers of his time, Milhaud’s final work was numbered Op. 441. Despite spending so much time away from the Provencal region, it is safe to say that Provence never left Milhaud. Many of his best-known works show this folk influence, including the brilliant Suite Provençale for orchestra, the masterful Suite Française for concert band and the gorgeous La Cheminée du Roi René for wind quintet, in which the composer was quick to absorb popular and folk idioms of other cultures into his music, perhaps most famously in the famous Jazz La Création du monde.

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Caroline Vass
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***Instructor
Flute
Kate Johnson
Megan Lyden
Trombone
Moe Escobedo
Percussion
Dan Adams
Danieo O^2
Clarinet
David Cole
Gordon Ullman
Bassoon
Judith Lawrence
Harp
Gary Shangraw
Trumpet
* principal
Cornet
* concerntist
The first movement of the symphony is in the usual sonata form. The Adagio introduction offers little hint of the distractions in store, but the ensuing Allegro di molto features several passages in which the music seems to have lost its sense of direction. These episodes are completely static harmonically, but are rhythmically busy at first; then the notes slow down and almost die away before being rudely interrupted in a manner similar to the modern style of Haydn (at his moment in time, at least). But Haydn has more up his sleeve—in one case the static passage comes right before the principal return to C major (the end of the development section), which gives a second chance to the same idea as the first; then the first time through the various harmonies part way through, and that is just enough to transform the passage from one which seems aimless to one that is clearly leading us onward.

I can’t go on to the rest of the symphony without mentioning one other thing: Haydn was a knothead. Shortly before each of the static passages described above, we have the usual second theme of a sonata form. Most composers write a new tune at this point, but Haydn’s second theme is simply a slightly chromatically augmented version of the first: a nice example of his ability to conjure up a wealth of music out of a bare minimum of thematic material. We don’t write all of the remaining movements of absentmindedness, but will mention a few. Rude interruptions continue in the Andante, where a very pretty tune can barely get started before the esoteric, horns, and violins drive it out with a military flourish. In the minuet, Haydn leads the listener to expect that the rest of the movement will follow the usual binary form; it appears. The fourth movement is almost a parody of the Sturm und Drang style that Haydn was beginning to abandon in the 1770’s; the coda, which suddenly shifts to C major from C minor, seems to be an afterthought. The finale has the most jarring example of absentmindedness—the violinists have neglected one of their most important preparatory tasks, and Haydn incorporates the rectification of this neglect into the minuet.

Audience members realized Haydn’s day were delighted with the joke; I trust you will be too.

—Zink Tréflex

GIOVANNI BONONCINI
Sinfonia D Major, Op. 3 No. 10
Bononcini was born July 1, 1670 in Modena, Italy, and died July 9, 1747 in Vienna. His Sinfonia No. 10 was first published in 1685 in a collection called Musica sacra et profana in Vienna. The work is scored for 2 solo trumpets, strings and continuo.

Part of a musical family (his father and brother were also highly respected composers), Bononcini Bononcini spent several years in Rome, followed by two decades in Vienna, before traveling to Paris, London, and Amsterdam. He was an accomplished composer, each of his works a masterpiece, and Bononcini excelled at opera. Due in part to the competition from Bononcini, Handel began to develop the English oratorio as an alternative to the Italian-language opera genre. The first of Bononcini’s works were collected and published in 1685, on his death in 1747. His music was highly influential in the development of the opera seria in France, and his death in 1747 marks the end of an era in European music history.

José María de Zarra, a newspaper editor who later became known as "el Distratto," wrote a series of articles in 1697 in the Franciscan Royal Monastery in Seville, Spain. His works were collected and published in 1685, on his death in 1747. His music was highly influential in the development of the opera seria in France, and his death in 1747 marks the end of an era in European music history.
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Adagio – Allegro di moto
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Meno mosso
Presto
Adagio (di Lamentazione)
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INTERMISSION

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Sinfonia in D Major, Op. 3 No. 10
1670-1747
Adagio – Allegro – Grave – Vivace – Adagio – Vivace
Larghetto/Allegro/Largo/Allegro
Gordon Ullmann, trumpet
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