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GEORGE SHANGROW, MUSIC DIRECTOR

Summer Baroque
Saturday, August 25, 2001 • 8:00 PM
Illsley Ball Nordstrom Recital Hall • Benaroya Hall
Swend Ranning, violin • George Shangrow, harpsichord
Shari Müller-Ho, flute • Emily Lunde, mezzo-soprano
Stephen Wall, tenor • Brian Box, baritone
Orchestra Seattle
Seattle Chamber Singers
Justin Cole, conductor

ANTONIO VIVALDI
Violin Concerto in E flat major, RV 253
(Non triste sì ma sevill) • 1678-1741

CARLO FARINA
Capriccio stravagante • 1704-1639

JOHANN SEBASTIAN BACH
Brandenburg Concerto No. 5 in D major, BWV 1050

INTERMISSION

ARCANGELO CORELLI
Concerto Grosso in B flat major, Op. 6 No. 11

JOHANN SEBASTIAN BACH
Erfeucht euch, ihr Herzen, BWV 66

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

OSSCS 2001-2002 SEASON

Brahms Festival
Sunday, October 21, 2001 • 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall
Orchestra Seattle • Seattle Chamber Singers
Mark Salamun, piano
BRAHMS: Piano Concerto No. 2 in B flat major, Op. 83
BRAHMS: Ein deutsches Requiem, Op. 45
The 2001-2002 season opens with a pair of masterpieces by Johannes Brahms. Mark Salaman, who thrilled OSSCS audiences two seasons ago with Beethoven's Emperor concerto, returns in Brahms' epic Concerto No. 2. For his German Requiem, Brahms carefully selected biblical passages that capture the universal human experience, creating a work that is not so much a lament for the dead as it is a consolation to those left behind.

Commedia dell'arte
Sunday, November 18, 2001 • 3:00 PM
Illsley Ball Nordstrom Recital Hall
Benaroya Hall
Orchestra Seattle
Brian Box, baritone
Joel Solomon, piano
STRAVINSKY: Pulcinella (complete ballet)
POULENC: Le bel masque
VERALL: Piano Concerto
MOZART: Symphony No. 41 in C major (Jupiter), K. 551
Stravinsky's tuneful Pulcinella, a ballet on themes by the 18th-century Italian composer Pergolese and his contemporaries, shares the stage with a witty song cycle for baritone and chamber ensemble by Francis Poulenc and a piano concerto from the pen of Seattle composer John Vierall. Rounding out this orchestral concert is Mozart's last (and perhaps greatest) symphony — the Jupiter.

 Messiah
Saturday, December 22, 2001 • 7:00 PM
Meany Hall
Orchestra Seattle • Seattle Chamber Singers
HANDEL [or. MOZART]: Messiah
Not long before he composed his Jupiter Symphony, Mozart was commissioned by the Viennese nobleman Baron von Swieten to make up-to-date arrangements of several Handel oratorios, including Messiah. While leaving the basic structure of the work intact, Mozart thoroughly reinterpreted the music (adding parts for flutes, clarinet, horn, and trombones). You won't want to miss this new look at a holiday favorite!

Artists and repertoire are subject to change.

2001-2002 season tickets, as well as single tickets to all performances, are now on sale.

To order, visit www.osscs.org or call 206-682-5208.

Winter Baroque
Sunday, January 20, 2002 • 3:00 PM
Illsley Ball Nordstrom Recital Hall
Benaroya Hall
Orchestra Seattle • Jeffrey Cohanz, flute
HANDEL: Concerto Grosso in E minor, Op. 6 No. 3
C. P. E. BACH: Concerto for Flute in D major, H. 426
PURCELL: Suite from The Gordian Knot Untied, Z. 597
J. S. BACH: Brandenburg Concerto No. 5 in G major, BWV 1054
The twelve works that comprise Handel's Opus 6 are considered to be at the pinnacle of the Baroque concerto genre, while J. S. Bach's third Brandenburg Concerto almost single-handedly reinvents this form. This program of music for string orchestra and harpsichord also includes a concerto by one of Bach's talented sons (featuring flutist Jeffrey Cohanz) and a suite of incidental music by Englishman Henry Purcell.

A Concert of Love and Romance
Friday, February 15, 2002 • 8:00 PM
Meany Hall
Orchestra Seattle • Seattle Chamber Singers
BARBER: Adagio for Strings
KECHLEY: Friel Deeds
HAYDN: Symphony No. 73 in D major (La chasse)
A perfect way to celebrate Valentine's weekend, this concert opens with Samuel Barber's hauntingly beautiful Adagio for Strings and concludes with Franz Joseph Haydn's Hunt Symphony, so called for the hunting-horn tune used in its brilliant finale. The centerpiece of the program is Seattle composer Robert Kechley's tour de force for a capella double choir and eight soloists, Friel Deeds.

Israel in Egypt
Saturday, April 6, 2002 • 8:00 PM
Meany Hall
Orchestra Seattle • Seattle Chamber Singers
HANDEL: Israel in Egypt
Second only to Messiah in popularity, Israel in Egypt ranks among Handel's greatest oratorios. Detailing the Israelites' flight from Egypt, the work makes prominent use of a double choir and contains some of the composer's most vividly descriptive music: bustling fife, hopping tramp, the patter of rain and the boom of thunder.

Missa Solemnis
Sunday, May 19, 2002 • 3:00 PM
S. Mark Taper Foundation Auditorium
Benaroya Hall
Orchestra Seattle • Seattle Chamber Singers
Columbia Choirs Vocal Ensemble • Woodinville HS Concert Choir
BEETHOVEN: Missa solemnis, Op. 123
Beethoven devoted nearly four years of his life to the creation of his greatest choral work, this monumental Mass in D major. Making great demands upon both the chorus and a quartet of vocal soloists, its five movements contain passages of exquisite beauty and moments of glorious celebration rivaling anything found in Beethoven's more familiar Ninth Symphony.
PROGRAM NOTES

Many Baroque and Classical pieces were orchestrated to take advantage of an arrangement of the string section that differed somewhat from the most common modern arrangement. Today many orchestras place the first and second violins together to the left of the maestro. This is an excellent arrangement for Romantic-era and modern literature as it allows for the best blend between the violinists. However, Baroque composers frequently wrote passages that quickly alternated a motive between the first and second violins and the orchestra is arranged in the older style (with the violins split between the left and right sides of the stage) it creates a wonderful "stereo" effect. We have chosen this older layout as much as possible (the pieces played tonight are written to take advantage of that effect—in particular the Corelli).

Three basic forms of concerto developed during the Baroque era, the concerto grosso ripieno concerto, and the solo concerto. Tonight we are featuring examples of the concerto grosso and the solo concerto (from which we now refer to simply as a concerto). The Corelli and the Bach Brandenburgs are both in the concerto grosso style, meaning that they contrast a small chamber ensemble (the piece played tonight) and the large orchestra (the ripieno—literally "the filling"). In the Corelli the concettino is composed of two violins and a cello and in the Bach it is the violin, flute, and harpsichord that take center stage. Vivaldi, one of the greatest early composers of solo concertos, writes for an orchestra that supports a single violin soloist by playing a returning theme (called the ritornello) in between the solo textures.

ANTONIO VIVALDI

Violin Concerto in E flat major, RV 253 (La tempesta di mare)

Vivaldi was born March 4, 1678 in Venice and died July 28, 1741 in Vienna. His 48 concertos were published in 1726 as part of Vivaldi's Op. 8 and was likely composed in the early 1720s. It is scored for solo violin, strings and continuo.

All of Vivaldi's thematic pieces are meant to convey an emotional sense of the subject (in this case a storm) as opposed to a strict propagation of sound (the tonal-gesture). In the case of this concerto Vivaldi seems to be energized by the waves and the wind. The piece opens with a vibrant, almost manic figure that quickly changes to a more sedate figure. The opening energy is maintained throughout the movement and provides the solo violin a chance to show off some technically difficult work.

The middle movement has been thought by some to be a lament of sailors lost at sea—Vivaldi provided no program, however. Participating in its clear design is the concerto grosso style this piece ends with a clear ending on a solo concerto for keyboard. The second part of the binary form is marked by the well-prepared return of the opening ritornello theme in the original key (D major).

The middle movement is played by the three soloists without the orchestra, the harpsichord taking alternative solos passages and/or continuo-supporting accompaniment. The flute and violin enter the second movement as a solo flute and violin accompanied by continuo. The first movement opens with a rounded binary figure (a note that is bit of a mystery). It turns out that this form is an interesting intermediary between the Baroque fugue form and the later sonata form, from used by Mozart and Haydn. The movement starts with a fugue entrance, then an episode, and then another entrance to the fugue form. The piece normally has three episodes. The form could also be considered the "exposition" of a sonata form. A "development" ensues and is eventually "recapitulated" with a final sonata group in the tonic key (the rounding of the binary form). Despite a formal layout that gives a nod to the coming Classical era the movement still sounds primarily Baroque.

CARLO FARINA

Capriccio stravaganza

Farina was born in Mantua around 1604 and died in Vienna in 1639. His 15 sonatas were published in 1617; the work is heard here in an edition by the American composer and conductor Gunther Schuller (b. 1922). It is scored for four-part string orchestra and harpsichord.

The Capriccio stravaganza is a truly unusual and arresting piece for its time. A typical example of the Baroque era, it essentially a long string of quick ideas designed to be amusing or humorous. In this piece Farina imitates cats, dogs, roosters, marching soldiers, trumpets and a Spanish guitarist, as well as an organist getting lost in an attempt to improvise. He also makes fun of compositional practices and instruments of his day. The seemingly unrelated ideas are held together by a recurring canzone that returns at regular intervals.

It is amusing for its modernity in terms of dissonance and string techniques. Farina likes the orchestra to play col legno (playing the strings with the wood of their bow) and sul ponticello (playing as close to the bridge as possible). Both of these effects have seen their share of modern treatments.

The effect is truly startling when one considers what was the everyday fare during Farina's time. The end of the piece is also remarkable for the eight measures of rest that are indicated—in all parts! This is reminiscent of the silences of several 20th century composers, most notably John Cage.

Johannes Sebastian Bach

Branderburg Concerto No. 5 in D major, BWV 1050

J. S. Bach was born in Eisenach, Germany, on March 21, 1683, and died in Leipzig on July 28, 1750. His six Brandenburg concertos were assembled and copied in 1724, and dedicated to the Margrave of Brandenburg on March 24, 1721. BWV 1050 is likely the last of these six works to have been composed. Bach probably was the harpsichord soloist in the first performance at Cöthen. The work is scored for solo flute, violin and harpsichord with string orchestra.

The stunning first movement starts in the typical concerto grosso form, alternating between concerto ritornello (the full orchestra monostich) themes and textures and a binary form in the middle movement. Gradually, however, the harpsichord begins to dominate and eventually the orchestra and two other soloists drop out while the harpsichord plays a difficult extended cadenza. The triple clef design in the concerto grosso style this piece ends with a clear ending on a solo concerto for keyboard. The second part of the binary form is marked by the well-prepared return of the opening ritornello theme in the original key (D major).

The middle movement is played by the three soloists without the orchestra, the harpsichord taking alternative solos passages and/or continuo-supporting accompaniment. The flute and violin enter the second movement as a solo flute and violin accompanied by continuo. The first movement opens with a rounded binary figure (a note that is bit of a mystery). It turns out that this form is an interesting intermediary between the Baroque fugue form and the later sonata form, from used by Mozart and Haydn. The movement starts with a fugue entrance, then an episode, and then another entrance to the fugue form. The piece normally has three episodes. The form could also be considered the "exposition" of a sonata form. A "development" ensues and is eventually "recapitulated" with a final sonata group in the tonic key (the rounding of the binary form). Despite a formal layout that gives a nod to the coming Classical era the movement still sounds primarily Baroque.
Each concert is scored for a solo concertino of two violins and cello, string orchestra and continuo. For this concerto grosso Corelli adopts the Baroque sonata da camera form, which basically means a free introductory movement followed by several dance movements. In this case the dance movements are separated by a restatement of the opening movement. The dance movements all retain a graceful and almost stately sense. The concerto is used mainly as a contrasting color to the orchestra rather than taking the spotlight with extensive technical passages (excepting, of course, the cello solo in the first Allegro). I am particularly drawn to the warmth and sweetness of this concerto — as if it were composed on a hot afternoon in Italy after a long meal.

Johann Sebastian Bach
Erfest euch, ihr Herzen, BWV 66
Bach composed this concerto for Easter Monday in 1724, although all but the last movement was derived from an earlier secular cantata (BWV 66a, now lost) celebrating the birthday of Prince Leopold of Anhalt-Cöthen on December 17, 1718. The first performance of this concerto was given at Leipzig under the composer's direction on April 10, 1724. In addition to three vocal soloists and chorus, the cantata is scored for 2 oboes, bassoon, trumpet, and continuo.

"Erfest euch, ihr Herzen" was created for Easter Monday in the first year of his term as Cantor in Leipzig. The opening movement is in standard ABA form with the A section being a sparkling and joyful dialogue between chorus, orchestra, and vocal soloists. The character of the movement changes in the middle section (marked at a slightly slower Andante) to reflect the test of the second stanza. Bach makes extensive use of downward chromatic scales in both of the solo voices — a technique indicating sadness (as if the singer were sighing). In a wonderful moment, amidst the chromatid darkness, Bach intercuts the opening theme in the bassoon and oboe, as if he were bubbling up. Originally created as a birthday piece for Anhalt-Leopold, in which there was a dual between the characters of Fame and Happiness, Bach reworked the cantata to provide a dialogue between Fear and Hope. This duet, sung by mezzo-soprano and tenor, provides the real drama of the piece. The text for the characters of Hope and Fear is nearly identical, allowing Bach to express conflicting sentiments while achieving a beautiful blend of the two voices. At the end of the duet, both voices take on the aspect of Hope.

— Justin Cole

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LIBRETTO

Chorus

Erefft euch, ihr Herzen, Entschlacht, ihr Schmarren, Es lodert der Herzen und flammet in euch.

Ye can now doral at That grieveing, that fearing, that faint-hearted anguish, Ihr selber restorh his rule in the soul.

The grave is broken and therewith our we, My mouth doth publish God's own libations; Ihr Savor lieth, it was to rise and death For faithful is all made perfect.

Raise to the highest a song of Thanksgiving For his dear mercy and lasting good faith.

Jesus appeareth with peace to end us, Jesus now summone us to live in him, Doth Is his gracious mercy made new.

Rejoice, ye spirits, Depart, ye earwax, Alleluia is our Savor and ruling in you.

[In Jezus' life to live with joy Is in our breast a brilliant ray of sun, With comfort filled to look upon their Savor, And in themselves to build a heavenly kingdom. Of all true Christians is the wealth. But since I here possess a heavenly pasture, My soul doth seek here its true joy and rest; My Savior clearly calls to me: "My grave and dying bring you living, My joy is in your true hope." My mother's thoughts shall bring an offering, My Savor, though ex small, Though meager, and yet very little, It will be to, O mighty voter, come, Voice will in a song of triumphs and triumph. [Hope and Fear]

[With fear] God is nigh, and fear in every breast in me. Can the grave give up the dead? [Hope] If God within a grave be lying, The grave and a hell cannot harm him not. [In God] Thou who die art victorious, For thee the tombstone yields, the soul doth break, I fear thee, but, according to his word, Thou canst my faith make stronger; Suffer me and my weak and doubting heart, The God of wounds, I, tenderest, Hitherto my soul with comforts so strengthened, Thus I in the means of Jesus know. [Fear and Hope]

I feared in truth feared no what the grave and all its darkness And made comfortless my hope my rescue was [horrified].

Now is my heart made full of hope, The grave and a hell cannot harm him not. In God! Thou who die art victorious, For thee the tombstone yields, the soul doth break, I fear thee, but, according to his word, Thou canst my faith make stronger; Suffer me and my weak and doubting heart, The God of wounds, I, tenderest, Hitherto my soul with comforts so strengthened, Thus I in the means of Jesus know. [Fear and Hope]

Chorale

Alleluia! Alleluia! Alleluia! For this we all shall be glad: Christ shall be our true comfort. Alleluia.

SOLO ARTISTS

A native of Washington, baritone Bryan Box received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCS, Seattle Choral Company, Seattle Pro Musica, Bellevue College Choruses, and Choir of the Sound. He has performed with Rudolf Nureyev, singing Mahler's Songs of a Wayfarer to Mr. Nureyev's dance. Mr. Box has collaborated with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, Christmas Oratorio, and appears on their recording of Handel's Messiah. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Composer in Mozart's Die Entführung aus dem Serail. For Tacoma Opera, Mr. Box created the role of Franz in the world premiere of Carol Sams' The Fiedler Piper of Homer. He has also performed extensively with Seattle Opera's Education Program and Northwest Opera for Schools. On November 18, Mr. Box will join OSSCS for a performance of Francis Poulenc's Le bal masqué.

Conductor Justin Cole has studied conducting with Michael Morgan and Larry Rashleff and is a former member of the conducting faculty at Rocky Ridge Music Center in Estes Park, Colorado. He has assisted Mr. Morgan at the Oakland East Bay Symphony and is former assistant conductor of the Orchestras of the Pines. Mr. Cole earned a Bachelor of Music degree in trombone performance from the University of Arizona, where he was awarded the prestigious Premier 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 US Army University of Arts commissioned Crose Brown asked that he conduct the world premiere of her work, To Ancient Events and Distant Music. Mr. Cole has conducted trombone with Tom Ervin, Gerrard Fagano, George Kern, and William Stanley performed with a variety of ensembles, including the Rapidan Symphony Orchestra, Tucson Jazz Orchestra, Piny Woods Brass Quintet, Northwest Mahler Festival, and Corona Brass Quintet. He has led, and is guest assistant conductor with Orchestra Seattle since the beginning of the 1999-2000 season.

One of the Pacific Northwest's premier mezzo-sopranos, Emily Lande is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCS, Northwest Symphonietta, Seattle Choral Company, Choir of the Sound, Evangelical Church, and Walla Walla Symphony. Ms. Lande also performs regularly with the Pacific Northwest Ballet in their productions of The Nutcracker and A Midsummer Night's Dream. Her repertoire runs from Baroque music to contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel's oratorios, including Messiah, which she has recorded with OSSCS. Ms. Lande has been featured at Benaroya Hall in performances of Maurice Ravel's Shéhérazade, Bach's St. Matthew Passion, and Mendelssohn's Elijah with OSSCS; and she has performed in a co-production of Dennis Taylor's opera Peter Ibbetson with the Seattle Symphony. Flautist Shari Miller-Beeler was a Master of Music degree in Flute Performance at the University of Northern Colorado, taught flute at Western Michigan University, and has more recently pursued doctoral studies in flute at the University of Washington. In addition to teaching flute and freelancing in the Seattle area, she plays principal flute in several Seattle orchestras including the Northwest Symphony Orchestra, Northwest Mahler Festival Orchestra, and Raineri Symphony, performs in other area ensembles including Orchestra Seattle and Sammamish Symphony, and is part of the Lake Quartet, a professional flute quartet.

Violinist Svend Ravnung is Assistant Professor of Violin at Pacific Lutheran University and concertmaster of the Tacoma Symphony Orchestra. Mr. Ravnung studied with Ann Tremaine at PLU and with Sykwo Aki, Sidney Harth and Jasp Schroeder at Yale University, where he earned his Doctor of Musical Arts degree. He has taught at the University of Virginia, University of Mary Washington, the Northwest Conservatory, and the Eastern Music Festival and has served as concertmaster of the Charlottetown Symphony, the San Jose Symphony, and the Spokane USA Chamber Orchestra. Mr. Ravnung has performed as recitalist and soloist throughout the world and has recorded with the Prague Radio Symphony and for National Public Radio.

Conductor and Music Director George Shangrow founded the Seattle Chamber Singers in 1969 and Orchestra Seattle (formerly the Broadway Symphony) in 1979. A musician with a breadth of skills, Mr. Shangrow received his musical training at the University of Washington, where he studied conducting, baroque performance practice, harpsichord, and composition. He began his professional conducting career at the youthful age of 18 and has concentrated his musical efforts with Orchestra Seattle and the Seattle Chamber Singers. He has appeared as guest conductor with the Symphony Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He was Music Director of Pacific Commercial and Conductors of Northwest Opera from 1976 to 1978 and has conducted world premieres of six operas and numerous other orchestral and choral works. Mr. Shangrow has taught at Seattle University and Seattle Community College and is currently on the faculty of the Seattle Conservatory of Music, where he teaches music history, conducting, and literature. He concertizes frequently as part of the Cohon-Shangrow Duo with pianist Jeffrey Cohan. Having toured Europe several times as keyboardist and conductor, he is a sought-after accompanist and has appeared in concert on the piano and harpsichord with many noted soloists and ensembles. El Trio Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony. He has recorded with London Records, Voyager Records, edel America, and Sonic Winds Records. Mr. Shangrow currently serves the University Christian Church as Director of Music. Seattle-area music lovers also know him as a regular announcer on Classical KING-FM and host of the "Live By George" show, a nightly program featuring live, in-studio classical music performances.

Tenor Stephen Wall has appeared frequently with Orchestra Seattle and Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has also performed with the Seattle Chamber Singers, University of Washington, Bellevue, Yakima, Bentonville, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCS recording of Handel’s Messiah. In January of 2000, he appeared in a supporting role in Seattle Opera's performances of Boris Godounov.
Chorus
Erfruld euch, ihr Herzen, Entschlafet, ihr Schmäsern, Es lebet der Heldentod und hnehmt in euch.

Ihr kénnt vergeben Das Trauen, das Fichten, das Singen des Zungen, Der Heldan errechnet sein goldenes Reich.

Recitative – Suse
Es bringt das Grab und damit unsere Not, Der Mund verkörpert Gottes Taten: Der Heldan leitet, wo er liebt und Tod Den Gänztenvolklichen wehen geraten.

Asia – Jaae
Lasext dem Höchsten ein Darnicht erscheinen Vor sein Erkennen und ewige Traur.

Jesus erscheint, uns Freude zu geben, Jesus beruhtet, mit ihm zu leben, Thylst wir seine Barmherzigkeit neu.

Reculative (Ding) and Arloose (Dunor) tenor
Bel Jesus Leben frueh sehr
Ist unser Brust ein heiter Sonnenchein
Mit Träuf erfüllt auf seinen Heiligen scheinen
In sich selbst ein Himmlisch erheben
Ist wahrer Christen Eigentum
Doch weil ich in den Himmlischch Liebe habe
So sucht mein Gfelt Vier seine Lust und Ruh
Mein Heldan ruft mir keg zu

Mein Heldan und Sterben bringt euch Leben, Mein Allerleibst ist euer Trost
Machtet damit ein Gelt und Darnicht fehle Familie

Hair, fin, Auge seins das Heldan aufwendet
Es hält ihn jahlt, noch dieses Tod in standen.

Was, der noch Forticht in einer Brust entstehe
Was, der noch die Toten aus

Wenn Gott in ein Garner lieget, solb von Grabe und leben nicht.

Ich Gott der du den Tod besieget, Dir weicht das Grabes Stein, das Siegel bricht, Ich gleiche, aber hofft mit Schwachen, Du kennst mich stelkern machen; Besitze mehr und meinen Zwiefaltum, Der Gott, der Gott lebt, Hat meinen Geist durch Trostes Kraft gestärkt, Dast, er an dererzeit Jesu mut.

Asia (Dunor) – Altor tenor
Ich fluchte (weh, nicht) des Grabe Finstermachen Und [tage, hoffte, mein] heil [weh, nicht] erlahmen.

 Nun ist mein Herz vor aller Träum, Und wenn sich mein Leib verlangt, Will ich in Gott zu slegen wissan.

Choral
Atopiel Atoolo Atool Atoolo
Das seln wir alle sehr freh, Christus wil unser Trést seyn.

 Kyrie estes.

Rejoice, all ye spirits, Depart, all ye sorrowes, Alle is our Savior and ruffing in you.

Ye can now despair At that grieve, that fearing, that faint-hearted enguelsh, Our Savior restorh his rule to the soul.

The grave is broken and therewith our we, My mouth doth publish God's own lions; Our Savior free, is we and death and For faithful souls it is made perfect.

Raise to the Highest a song of Thanksgiving For his dear mercy and lasting good faith.

Jesus appeareth with peace to endow us, Jesus now summonc us in to join him, Daily is his gracious mercy made now.

[Hope and Fear]
In Jesus' life to live with joy Is in our breast a brillant ray of sun, With comfort filled to look upon their Savior, And in themselves to build a heavenly kingdom Of all true Christians is the wealth.

But since I here possess a heavenly repast, My soul doth seek here its true joy and rest; My Savior clearly stiles to me: "My grave and dying bring you living, My reigning is your true hope, My grave, oh, you, is my an offering, My Savior, through so small, Though meager, as a very little, It will to, Oh mighty voter, come, With his right hand a song of triumph and triumph.

[Hope and Fear]

[Hope and Fear]
Can I yet fear in any breed? Can the grave give up to thee? Is God within a grave living, And who can think them not? Can the grave give up to thee? Is God within a grave living, Can I yet fear in any breed? Can the grave give up to thee? Is God within a grave living, Can I yet fear in any breed? Can the grave give up to thee? Is God within a grave living, Can I yet fear in any breed?

[Hope and Fear]

[Flower and Beer]
Flower and beer, can you go to the grave to sleep? Can there be a grave to sleep? Can there be a grave to sleep? Can there be a grave to sleep? Can there be a grave to sleep? Can there be a grave to sleep?

SOLO ARTISTS
A native of Washington, baritone Brian Box received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performs frequently with many Northwest ensembles, including OSSCSS, Seattle Choral Company, Seattle Pro Musica, Bellevue Choral Academy, and Choir of the Sound. He has performed with Rudolf Nureyev, singing Mahler's Songs of a Wayfarer to Mr. Nureyev's dance. Mr. Box has collaborated with OSSCSS in such works as Bach's St. Matthew Passion, St. John Passion, Messiah, Christmas Oratorio, and appears on their recording of Handel's Messiah. The regional winner of San Francisco Opera's 1988 Merola Opera Program, he made his Seattle Opera debut as the Composer in Rigoletto. Mr. Box performs with OSSCSS in their annual production of Handel's Messiah. Mr. Box created the role of Franz in the world premiere of Carol San's The Pied Piper of Homel. He has also performed extensively with Seattle Opera's Education and Outreach Program and Northwest Opera at the Schools. On November 18, Mr. Box will join OSSCSS for a performance of Francis Poulenc's Le bal masqué.

Conductor Justin Cole has studied conducting with Michael Morgan and Laura Rechlicr and is a former member of the conducting faculty at Rocky Ridge Music Center in Estes Park, Colorado. He has assisted Mr. Morgan at the Oakland East Bay Symphony and is former assistant conductor of the Orchestra of the Pines. Mr. Cole earned a Bachelor of Music degree in trombone performance from the University of Arizona, where he was awarded the prestigious Premire 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 1990 he received a master's degree from Rice University under composer George Brown asked that he conduct the world premiere of her work, To Ancient Events and Distant Music. Mr. Cole has studied trombone with Tom Ervin, Gerrard Fagiano, George Kren, and William Stanley, and performs with a variety of ensembles, including the Rapids Symphony Orchestra, Tucson Jazz Orchestra, Piney Woods Brass Quintet, Northwest Mahler Festival, and Corona Brass Quintet. He has held and in post as Assistant Conductor with Orchestra Seattle since the beginning of the 1999-2000 season.

One of the Pacific Northwest's premier mezzo-sopranos, Emily Landau is a Seattle native who has sung extensively with many of the area's finest ensembles, including the Seattle Symphony, OSSCSS, Northwest Sunflowerettes, Seattle Choral Company, Choir of the Sound, Evergreen Symphony, and Walla Walla Symphony. Ms. Landau also performs regularly with the Pacific Northwest Ballet in their productions of The Nutcracker and A Midsummer Night's Dream. Her repertoire runs from Baroque to contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as many of Handel's oratorios, including Messiah, which she has recorded with OSSCSS. Ms. Landau has been featured at Benaroya Hall in performances of Maurice Ravel's Shéhérazade, Bach's St. Matthew Passion, and Mendelssohn's Elijah with OSSCSS and in a masterclass performance of Dennis Taylor's opera Peter Ibbetson with the Seattle Symphony.

Flautist Shari Miller-Beck earned a Master of Music degree in Flute Performance from the University of Northern Colorado, taught flute at Western Michigan University, and has more recently pursued doctoral studies in flute at the University of Washington. In addition to teaching flute and freelancing in the Seattle area, she plays principal flute in several Seattle orchestras including the Northwest Symphony Orchestra, Northwest Mahler Festival Orchestra, and Raineri Symphony, performs in other area ensembles including Orchestra Seattle and Sammamish Symphony, and is part of the Lake Quartet, a professional flute quartet.

Violinist Sven Randen is Assistant Professor of Violin at Pacific Lutheran University and concertmaster of the Tacoma Symphony Orchestra and concertmaster of the University of Washington Orchestra. He was born in central Norway, and has taught at the University of Virginia, the Oregon Symphony Conservatory, and the Eastern Music Festival and has served as concertmaster of the Charlotteville Symphony, the San Jose Symphony, and the Spello USA Chamber Orchestra. He has performed as recitalist and soloist throughout the world and has recorded with the Prague Radio Symphony and for National Public Radio.

Conductor and Music Director George Shawron received the Seattle Chamber Singers in 1969 and Orchestra Seattle (formerly the Broadway Symphony) in 1979. A musician with a breadth of skills, Mr. Shawron received his musical training at the University of Washington, where he studied conducting, baroque practice, performance practice, harpsichord, and composition. He began his professional conducting career at the youthful age of 18 and has concentrated his musical efforts with Orchestra Seattle and the Seattle Chamber Singers. He has appeared as guest conductor with the Symphony Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He was Music Director/Pianist of Pacific Conductors from 1976 to 1978 and has conducted world premieres of six operas and numerous other orchestral and choral works. Mr. Shawron has taught at Seattle University and Seattle Community College and is a frequent guest artist throughout the Northwest. He is currently on the faculty of the Seattle Conservatory of Music, where he teaches music history, conducting, and literature. He concertizes frequently as part of the Cowan-Shangraw Duo with fellow cellist Jeffrey Cohban. Having toured Europe several times as keyboardist and conductor, he is a sought-after accompanist and has appeared in concert on the piano with many noted soloists and ensembles, including El Trio Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony. He has recorded with London Records, Voyager Records, edel America, and Sonic Winds Records. Mr. Shawron currently serves the University Christian Church as Director of Music. Seattle-area music lovers also know him as a regular announcer on Classical KING-FM and host of the "Live By George" show, a nightly radio program featuring live, in-studio classical music performances.

Tenor Stephen Wallis has appeared frequently with Orchestra Seattle and Seattle Chamber Singers since 1985. He has been featured in leading and supporting roles with Seattle Opera, Portland Opera, Utah Festival Opera, and Tacoma Opera, and has soloed with the ensembles of Seattle, Vancouver, Everett, Bellevue, Yakima, Pendleton, Great Falls and Sapporo (Japan). Mr. Wall appears on the OSSCSS recording of Handel's Messiah. In January of 2000, he appeared in a supporting role in Seattle Opera's performances of Bora Godnov.
Each concerto is scored for a solo concerto of two violins and cello, string orchestra and continuo. For this concerto grosso Corelli adopts the Baroque sonata da camera form, which basically means a free introductory movement followed by several dance movements. In this case the dance movements are separated by a restatement of the opening movement. The dance movements all retain a graceful and almost stately sense. The concerto is used mainly as a contrasting color to the orchestra rather than taking the spotlight with extensive technical passages (excepting, of course, the solo solo in the first Allegro). I am particularly drawn to the warmth and slowness of this concerto as it was composed on a hot afternoon in Italy after a long meal.

JOHANN SEBASTIAN BACH
Erfreut euch, ihr Herzen, BWV 66

Bach composed this concerto for Easter Monday in 1724, although all but the last movement was derived from an earlier secular concerto (BWV 66a, now lost) celebrating the birthday of Prince Leopold of Anhalt-Cöthen on December 17, 1718. The first performance of the concerto as given at Leipzig is the composer's direction on April 10, 1714. In addition to three vocal solos and chorus, the cantata is scored for 2 oboes, bassoon, trumpet, and continuo. “Erfreut euch, ihr Herzen” was created for Easter Monday in the first year of his tenure as Cantor in Leipzig. The opening movement is in standard ABA form with the A section being a sparkling and joyful dialogue between chorus, orchestra, and vocal soloists. The character of the movement changes in the middle section (marked at a slightly slower Andante) to reflect the text of the second stanza. Bach makes extensive use of downward chromatic scales in both of the solo voices, a technique indicating sadness (as if the singer were sighing). In a wonderful moment, amid the chromatic darkness, Bach intercuts the opening theme in the bassoon and oboe, as if he were bubbling up.

Originally created as a birthplace piece for Anhalt-Leopold, in which there was a debate between the characters of Fear and Happiness, Bach rewrote the cantata to provide a dialogue between Fear and Hope. This duet, sung by mezzo-soprano and tenor, provides the real drama of the piece. The text of the characters of Hope and Fear are nearly identical, allowing Bach to express conflicting sentiments while achieving a beautiful blend of the two voices. At the end of the duet, both voice take on the aspect of Hope.

ORCHESTRA SEATTLE

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Soprano

Soprano

Soprano

SEATTLE CHAMBER SINGERS

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Tenor

Tenor

Tenor

Bass

Bass

Bass

Bass

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Some people dance. Some people sing. Some people act. [Luckily, others simply give.]

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PROGRAM NOTES

Many Baroque and Classical pieces were orchestrated to take advantage of the arrangement of the string section that differs somewhat from the most common modern arrangement. Today many orchestras place the first and second violins together to the left of the conductor. This is an excellent arrangement for Romantic-era and modern literature as it allows for the best blend between the violins. However, Baroque composers frequently wrote passages that quickly alternated a motive between the first and second violins of the orchestra is arranged in the older style (with the violin split between the left and right sides of the stage) it creates a wonderful "stereo" effect. We have chosen this older layout as our period instruments are much more primitive and the pieces played tonight are written to take advantage of that effect - in particular the Corelli.

Three basic forms of concerti developed during the Baroque era, the concerto grosso ripieno concerto, and the solo concerto. Tonight we are presenting examples of the concerto grosso and the solo concerto (from which we derive our trip to simply as a concerto). The Corelli and the Bach Brandenburgs are both in the concerto grosso style, meaning that they contrast a small chamber ensemble (the pieces played tonight) and a larger orchestra (the ripieno - literally the "filling"). In the Corelli the concerto is composed of two violins and a cello and in the Bach it is the violin, flute, and harpsichord that take center stage. Vivaldi, one of the greatest early composers of solo concerti, wrote for an orchestra that supports a single violin soloist by playing a returning theme (called the ritornello) in between the solo textures.

ANTONIO VIVALDI

Violin Concerto in E flat major, RV 257 (La tempesta di mare)

Vivaldi was born March 4, 1678 in Venice and died July 28, 1741 in Vienna. The work was published in 1723 as part of Vivaldi's Op. 8 and was likely composed in the early 1720s. It is scored for solo violin, string orchestra and continuo.

All of Vivaldi's thematic pieces are meant to convey an emotional sense of the subject (in this case a storm) as opposed to a strict programmatic (or tono poem) style. In the case of this concert Vivaldi seems to be energized by the waves and the wind. The piece opens with a weaving, almost manic figure that quickly cascades through the orchestra. The opening energy is maintained throughout the movement and provides the solo violin a chance to show off some technically difficult work.

The middle movement has been thought by some to be a lament of sailors lost at sea - Vivaldi provided no program, however. Perhaps there is an element of tragedy in the third movement. Vivaldi mixes phrases of two, three, four and five notes to keep the listener unsettled and off balance, indicative of the continuing storm.

CARLO FARINA

Capriccio stravaganza

Farina was born in Mantua around 1604 and died in Vienna in 1659. Capriccio stravaganza was published in Dresden in 1627; the work is heard here in an edition by the American composer and conductor Gunther Schuller (b. 1925). It is scored for four-part string orchestra and harpsichord.

The Capriccio stravaganza is a truly unusual and arresting piece for its time. It is an example of the 17th century's interest in stringing a line of ideas designed to be amusing or humorous. In this piece Farina imitates cats, dogs, roosters, marching soldiers, trumpets and a Spanish guitarist, as well as an organist getting lost in an attempt to improvise. He also makes fun of compositional practices and instruments of his day. The seemingly unrelated ideas are held together by a recurring canzone that returns at regular intervals.

It is stunning for its modernity in terms of dissonance and string techniques. Farina asks the orchestra to play col legno (playing the strings with the wood of their bow) and sul ponticello (playing as close to the bridge as possible). Both of these effects have seen their share of scholarly debate and composition criticisms. The effect is truly startling when one considers what was the everyday fare during Farina's time. The end of the piece is also remarkable for the eight measures of rest that are indicated - in all parts! This is reminiscent of the silences of several 20th century composers, most notably John Cage.

JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 5 in D major, BWV 1050

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 copied in 1722, and dedicated to the Margrave of Brandenburg on March 24, 1721. BWV 1050 is likely the last of the six works to have been composed. Bach probably was the harpsichord soloist in the first performance at Cöthen. The work is scored for solo flute, violin and harpsichord with string orchestra.

The starting music form in the concerto grosso form, alternating between concertino and ritornello (the full orchestra momenta) themes and textures and a binary form to the movement. Gradually, however, the harpsichord begins to dominate and eventually the orchestra and two other soloists drop out while the harpsichord plays a difficult extended cadenza. In the concerto grosso style this piece ends up bordering on a solo concerto for keyboard. The second part of the binary form is marked by the well-prepared return of the opening ritornello theme in the original key (D major).

The middle movement is played by the three soloists without the harpsichord, the harpsichord playing two passages and a continuo-style accompaniment of the flute and violin. The last movement takes the form of a round binary fugue (a name that is a bit of a misnomer). It turns out that this form is an interesting intermediary between the Baroque fugue form and the later sonata form used by Mozart and Haydn. The movement starts with a fugal entracte group, then an episode, and then another entracte group - the piece is constructed normally there would be no left hand, however the movement could also be considered the "exposition" of a sonata form. A "development" ensues and is eventually "recapitulated" with a final entrance group (the rounding of the binary form). Despite a formal layout that gives a nod to the coming Classical era the movement still sounds primarily folk.
**Summer Baroque**  
*August 25, 2001 - 8:00 PM*  
Illesly Ball Nordstrom Recital Hall • Benaroya Hall

Svend Ranning, violin • George Shangrow, harpsichord
Shari Müller-Ho, flute • Emily Lunde, mezzo-soprano
Stephen Wall, tenor • Brian Box, baritone

**Orchestra Seattle**  
**Seattle Chamber Singers**  
**Justin Cole, conductor**  

**Antonio Vivaldi**

1678-1741

Violin Concerto in E flat major, RV 253  
*(La tempesta di mare)*

Presto – Largo – Presto

Svend Ranning, violin

**Carlo Farina**

1704-1639

Capriccio stravagante

**Johann Sebastian Bach**

1685-1750

Brandenburg Concerto No. 5 in D major, BWV 1050  
Allegro
Affettuoso
Allegro
Shari Müller-Ho, flute
Svend Ranning, violin
George Shangrow, harpsichord

**Intermission**

**Arcangelo Corelli**

1653-1713

Concerto Grosso in B flat major, Op. 6 No. 11  
Preludio: Andante Largo  
Allemanda: Allegro  
Adagio – Andante Largo  
Sarabanda: Largo  
Giga: Vivace

**Johann Sebastian Bach**

1685-1750

Erfreut euch, ihr Herzen, BWV 66  
Emily Lunde, mezzo-soprano  
Stephen Wall, tenor  
Brian Box, baritone

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**OSSCS 2001-2002 Season**

**Brahms Festival**  
*October 21, 2001 - 3:00 PM*  
S. Mark Taper Foundation Auditorium  
Benaroya Hall

Orchestra Seattle • Seattle Chamber Singers  
Mark Salmon, piano

**Brahms:** Piano Concerto No. 2 in B flat major, Op. 83  
**Brahms:** Ein deutsches Requiem, Op. 45

The 2001-2002 season opens with a pair of masterpieces by Johannes Brahms. Mark Salmon, who thrilled OSSCS audiences two seasons ago with Beethoven’s Emperor concerto, returns in Brahms’ epic Concerto No. 2. For his German Requiem, Brahms carefully selected biblical passages that capture the universal human experience, creating a work that is not so much a lament for the dead as it is a consolation to those left behind.

**Commedia dell’arte**  
*November 18, 2001 - 3:00 PM*  
Illesly Ball Nordstrom Recital Hall  
Benaroya Hall

Orchestra Seattle  
Brian Box, baritone  
Joel Saltzman, piano

**Stravinsky:** Pulcinella (complete ballet)  
**Poulenc:** Le bol mangé  
**Vallar:** Piano Concerto  
**Mozart:** Symphony No. 41 in C major (Jupiter), K. 551

Stravinsky’s tuneful Pulcinella, a ballet on themes by the 18th-century Italian composer Pergolesi and his contemporaries, shares the stage with a witty song cycle for baritone and chamber ensemble by Francis Poulenc and a piano concerto from the pen of Seattle composer John Vierall. Rounding out this orchestral concert is Mozart’s last (and perhaps greatest) symphony – the Jupiter.

**Messiah**  
*December 22, 2001 - 7:00 PM*  
Meany Hall

Orchestra Seattle • Seattle Chamber Singers  
**Handel:** Messiah

Not long before he composed his Jupiter Symphony, Mozart was commissioned by the Viennese noblemen Baron von Swieten to make up-to-date arrangements of several Handel oratorios, including Messiah. While leaving the basic structure of the work intact, Mozart thoroughly reinterpreted the music (adding parts for flutes, clarinet, horn and trombones). You won’t want to miss this new look at a holiday favorite!

Artists and repertoire are subject to change.

2001-2002 season tickets, as well as single tickets to all performances, are now on sale.

To order, visit [www.ossscs.org](http://www.ossscs.org) or call 206-682-5208.

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**Winter Baroque**

*Sunday, January 20, 2002 - 3:00 PM*  
Illesly Ball Nordstrom Recital Hall  
Benaroya Hall

Orchestra Seattle • Jeffrey Cohan, flute

**Handel:** Concerto Grosso in E minor, Op. 6 No. 3  
**C. P. E. Bach:** Concerto for Flute in D major, H. 426  
**Purcell:** Suite from The Gordian Knot Untied, Z. 597  
**J. S. Bach:** Brandenburg Concerto No. 3 in G major, BWV 1048

The twelve works that comprise Handel’s Opus 6 are considered to be at the pinnacle of the Baroque concerto genre form, while J. S. Bach’s third Brandenburg Concerto almost single-handedly reinvents it. This program of music for string orchestra and harpsichord also includes a concerto by one of Bach’s talented sons (featuring flutist Jeffrey Cohan) and a suite of incidental music by Englishman Henry Purcell.

**A Concert of Love and Romance**  
*Friday, February 15, 2002 - 8:00 PM*  
Meany Hall

Orchestra Seattle • Seattle Chamber Singers  
**Barber:** Adagio for Strings  
**Kechley:** Friol Deeds  
**Haydn:** Symphony No. 73 in D major (La chasse)

A perfect way to celebrate Valentine’s weekend, this concert opens with Samuel Barber’s hauntingly beautiful Adagio for Strings and concludes with Franz Joseph Haydn’s Hunt Symphony, so called for the hunting-horn tune used in its exuberent finale. The centerpiece of the program is Seattle composer Robert Kechley’s tour de force for a capella double concerto and eight soloists, Friol Deeds.

**Israel in Egypt**

*Saturday, April 6, 2002 - 8:00 PM*  
Meany Hall

Orchestra Seattle • Seattle Chamber Singers  
**Handel:** Israel in Egypt

Second only to Messiah in popularity, Israel in Egypt ranks among Handel’s greatest oratorios. Detailing the Israelites’ flight from Egypt, the work makes prominent use of a double chorus and contains some of the composer’s most vividly descriptive music: buzzing flies, hopping frogs, the patter of rain and the boom of thunder.

**Missa Solemnis**

*Sunday, May 19, 2002 - 3:00 PM*  
S. Mark Taper Foundation Auditorium  
Benaroya Hall

Orchestra Seattle • Seattle Chamber Singers  
Columbia Choirs Vocal Ensemble • Woodinville HS Concert Choir

**Beethoven:** Missa solemnis, Op. 123

Beethoven devoted nearly four years of his life to the creation of his greatest choral work, this monumental Mass in D major. Making great demands upon both the chorus and a quartet of vocal soloists, its five movements contain passages of exquisite beauty and moments of glorious celebration rivaling anything found in Beethoven’s more familiar Ninth Symphony.