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ORCHESTRA SEATTLE • SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2001-2002 SEASON

Commedia dell’arte

Sunday, November 18, 2001 • 3:00 PM
Illsley Ball Nordstrom Recital Hall
Benaroya Hall
Brian Box, baritone • Judith Cohen, piano
Terri Richter, soprano • Peter Terry, tenor
Orchestra Seattle
George Shangrow, conductor • Justin Cole, conductor

WOLFGANG AMADEUS MOZART
1756-1791

Overture to The Marriage of Figaro, K. 492

IGOR STRAVINSKY
1882-1971

Pulcinella

Overture: Allegro moderato
Serenata: Larghetto
Scherzino: Allegro – Ancora poco meno –
Allegro assai – Allegro – Andante –
Presto – Allegro
Tarantella – Andantino – Allegro
Gavotta con due variazione – Vivo
Tempo di Menuetto – Allegro assai

Justin Cole, conductor • Terri Richter, soprano
Peter Terry, tenor • Brian Box, baritone

INTERMISSION

FRANCIS POULENCE
1899-1963

Le bal masqué

Préambule et Air de bravoure
Intermède
Malvina
Bagatelle
La Dame aveugle
Caprice

Brian Box, baritone • Judith Cohen, piano

WOLFGANG AMADEUS MOZART
1756-1791

Symphony No. 41 in C major, K. 551

Allegro vivace
Andante cantabile
Menuet: Allegretto
Molto allegro

Please disconnect signal watches, pagers and cellular telephones. Thank you. Use of cameras and recording equipment is not permitted in the concert hall.
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 national ensembles, including OSSCS, Blake Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound. He has performed with Rudolf Nureyev, singing Mahler's Songs of a Wayfarer to the accompaniment of the Ravel’s dance. Mr. Box has collaborated with OSSCS in such works as Bach's St. Matthew Passion, St. John Passion, and Christmas Oratorio, the world premieres of Huntley Beyer's St. Mark Passion and The Mass of Life and Death, and is featured on their recording of Handel's Messiah. The regional winner of San Francisco Opera's 1986 Merola Opera Program, he made his Seattle Opera debut as the Corporal in Donizetti's Don Pasquale. For Tacoma Opera, Mr. Box created the role of Franz in the world première of Carol Sama's The Pied Piper of Hamelin. He has also performed extensively with Seattle Opera's Education Program and Northwest Opera in the Schools. Later this season Mr. Box will join OSSCS for performances of Handel's Messiah and Israel in Egypt and Beethoven's Missa solemnis.

Pianist Judith Cohen began her keyboard career at the age of five and studied at the Chicago Musical College until the age of eighteen. She was First Prize winner in the 1984 Pacific International Piano Competition, prompting jury chairman Boney Nagy to call her "one of the five best pianists I have heard in the last fifteen years." In 1985, Ms. Cohen made her Community Concerts debut in Denver, Colorado, and performed with the Wisconsin Symphony and with the University of Wisconsin-Lake Geneva and Moncton, and her international debut with a recital in Mexico under the sponsorship of the Instituto Nacional de Bellas Artes. Critic Robert Somerell of the Mexico City Times called her "an artist of unusual talent well-equipped to command both her musicianship and stage presence." Since 1989, Judith Cohen has served as Artistic Director of the Governor's Chamber Music Series, planning and performing chamber music concerts throughout the Pacific Northwest. She has also appeared at the Abbey Bach Festival, the Second City Chamber Music Series, the Ernest Bloch Music Festival and the Mostly Nordic Chamber Music Series.

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Ms. Richter is equally at home singing concert repertoire. She has been featured at Benaroya Hall with the Northwest Chamber Orchestra in Handel's L'Allegro, il Penseroso ed il Moderato and with the Seattle Symphony in Schubert's Great Unfinished Symphony, and Beethoven's "Eroica" Symphony. With OSSCS, she has performed Handel's Brockes Passion, Bach's Christmas Oratorio, Mass in B minor, St. John Passion and D. Matthew Passion, and Monteverdi's 1610 Vespers. On April 6, 2002, she will join Orchestra Seattle and the Seattle Chamber Singers for Handel's Israel in Egypt. Ms. Richter recently released her first CD, Someone to Watch Over Me, recorded with the Northwest Sinfonia.

Tenor Peter Terry has performed on four continents, in seven countries, with opera companies, choral ensembles and symphony orchestras, including the Finnish Radio Orchestra and the San Diego Symphony. He premiered in Europe at Covent Garden in 1991, and in New York City at Carnegie Hall in 1993. Two years ago he sang two roles in a original opera commissioned by the Opera Theatre of St. Louis. He has recently moved to the Pacific Northwest and, his performance this season marks his first professional engagement in Seattle.

Le bal masqué

Préambule et Air de bavoureuse Madame la Dauphine, fine, fine, fine, ne versera pas de larmes en qu'y a fait tirer les vifs du nez car l'amour meurtrier, avec son premier réveil, m'envoie à moi-même où elle est interne.

Quand un pâtre de Chine, Chine, Chine, Chine, l'envoie à son tour masquer, il va chez l'etranger ou bien chez sa voisine. Tous les pâtres de la Chine les aident épide; pour le faire, il faut un bon bouteille, laisser coupent les pieds.

Monsieur le Comte d'Artois est monté sur le toit
faire un compte d'aride, loin, toi, toi, et voir par la lucarne, pour voir si la lune est plus grosse que le roi.

Un meur r ve un car bonnet échoue contre la maison.
Chiquita de la gare d'or pour en faire des canons.

Mahina
Voilà qui équipera
Mediterranea ne quitte plus son éventail
depuis qu'elle est morte.
Elle se tient pleinement comme une valse tzigane;
sa voix est drôlement hardie;
près du glaçon on l'a rencontrée.
Diosors qu'elle morte du diable,
dans la rue on l'a rencontrée un peu.
Oh l'honnête animal elle eût si peu,fou.
Moi gourmande que gourmande,
elle était de sa main
apprisée de lettres et charges de cour.
C'est moi qui ai milité pour la cour.
Oh, en l'aurait vue à la méthode hussarde...}
Mahina, un Fantôme, que Dieu te garde!

La Dame aveugle
La Dame aveugle dont les yeux salissent choit ses mots,
elle ne parle à personne de ses maux.
Elle est en cheveux perruques à la mode,
elle porte des bijoux et des pierres rouges.
La dame gravée et aveugle dont les yeux salissent,
dont les dents pâlissent avec marguerites et interlignes.
Elle prend garde sur plis de sa robe de peluche,
et elle s'en va à la mode de chose de plus.
Et si je n'en mentionne pas son beau frère, c'est qu'il ce jeune homme n'est pas en honneur, car il est de l'ordre de l'aveugle qui rit, qu'il rit alors de beugue.
Ah! La dame aveugle.

Pilatte
Répétition presque de vieux automobiles,
lanterneuse, fièvre, un regagné son ron.
Par quoi faire un tour à mon palais arrivé en Paris,
la dame au longue miroir dans les chevilles.
Mon gilet quadrillé a dix, l'air étriqué
et mon chapeau sans forme saluant
Avant, c'est un placard qu'on a mis sur mon porte.
Dans ce loge tout sent la peau de chevre morte.

— Max Jacob

The Masked Ball

Preludio y Bravura Aria
Madama la Dauphine, fine, fine, fine,

she will not see that you may have made
to worm secrets out of her
for they have locked her
back home with her first-born,
back where she is intended.

And when a peasant in China, chin, chin, chin
wants some fresh bread,
he goes to the printer's
or his neighbor's, as bones, bones.

All the peasants in China
had watched them closely
just to see their face;
they cut out their feet.

Monsieur le Comte d'Artois
climbed up on the roof
to see what was on the skis, late, late, late,
and to see through the telescope, oops,
to see if the moon
is bigger than his finger.

A steamer and its cargo, go, go, go,
ran into the house.
Let us wash some goose-grease, ease, ease, ease,
to make cannons out of it.

Mahina
There is someone to scare you;
Madama la Dauphine go her fan no more
since she died.
Her pretty gloves are spangled with gold.
She sits round like a gypsy Waltz,
she cooks in a kitchen
in Wacos, near the doorstep where the walking-sticks are put...
She is said to be one of the Menthe de diabetes,
she is dead in that heavy scent that bent her nose forward.
Oh, worthy creature, so chaste and so sensible.
Less gourmet than gullible,
she was of weighty blood,
is a literature graduate and lecturer.
She was a doctor in the Olivia, Paris,
where when only to be tended cavalierly,
Mahina, an Phantom, may God keep you!

The Blind Lady

The blind lady with bloodshot eyes chooses her words.
She speaks to no one of her life.
She has hair like moss.
She wears jewelry and reddish precious stones.
The fat blind lady with bloodshot eyes,
Wears polite intern with margins and spaces.
She takes none of the crosses in her velvet dress
and lies and tells.

And if it do not mention her brother-in-law,
that is because young man is not respected here
because he gets drunk and makes the blind lady drunk
and she laughs and then bellows.
Ah, blind lady.

Caprice

Crippled member of old peers,
the anchorite, also, has gone back to his nest again.
By my beard, I am old for Paris,
The angle of your house gets into my ankles.
My patterned waistcoat, they say, has an El Dorado look
and my bowler hat does not go well with that.
They have put a notice on my door.
In this house everything reminds of the skin of a dead goat.

— Translation by Keith Anderson
PROGRAM NOTES

WOLFGANG AMADEUS MOZART
Overture to The Marriage of Figaro, K. 492

Joannes Christostomus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791, in Vienna. He began calling himself Wolfgang Amadeus around 1777 and Wolfgang Amadeus in 1779. Mozart began work on The Marriage of Figaro in late 1778, completing the bulk of the opera in early 1786. The overture, however, was composed only days before the work was completed, on May 1, 1786 at Vienna's Burgtheater; it is scored for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, timpani and strings.

Unlike so many overtures, which feature a hodgepodge of "hit tunes" from the opera or attempt to tell the story of the opera in microcosm, this one does not. In fact, it is replete with musical ideas that were not even utilized in the opera itself. Perhaps Mozart was fearful of adding too much to his libretto in the form of overtures that would overshadow the opera.

Arias are most familiar with this music through the concert suite Straviinsky later prepared (omitting all but two vocal numbers, adding a new one for orchestra alone) or from the suite Italiana (a transcription for violin and piano of six numbers from the ballet). The score of the overture, in which the orchestra starts with the first movement of the ballet, is scored for two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

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Melody and bass lines of his source material untouched, he gave the music his own unique stamp by elongating or shortening phrases, occasionally adding an extra beat, and through his imaginative orchestration. Bruckner employed a rich and varied orchestra with no percussion (in fact, virtually the same ensemble for which Mozart composed his Jupiter symphony), Stravinsky made use of all manner of instrumental effects, from string glissandi to the percussive sounds of the xylophone that can be heard. All these effects add to the score's sense of dissonance and disorientation in the 18th century.

Audiences are most familiar with this music through the concert suite Stravinsky later prepared (omitting all but two vocal numbers, which he recorded for his orchestra alone) or from the Suite Italienne, a transcription for violin and piano of six numbers from the ballet. Of the score’s 18 numbers, the suite uses the first five and last five, along with the Tarantella movement, creating one of the few versions to have had local passage you will hear this afternoon. The text of the arias (drawn from various operas and a cantata by Pergolesi) have little or nothing to do with the action of the ballet — in fact, they are taken from the version in Pergolesi’s opera to the orchestra so that they are not identified with the characters on stage.

FRANCIS POULENC

La bal masqué

Poulenc was born in Paris on January 7, 1899; he died on January 30, 1963, in Paris. His secular cantata La bal masqué, setting poems drawn from the work of Max Jacob, was composed in early 1912 and first performed on February 25 of that year. In addition to its solo baritone, it is scored for oboe, clarinet, bassoon, trumpet, timpani, a piano, a large percussion battery, violin and cello.

A piano prodigy, Francis Poulenc studied piano with Ricardo Vibles as a young man, but learned composition “almost by accident” through a series of studies that he was afraid of being influenced by a teacher. I read a lot of music and greatly pondered musical aesthetics.” He numbered his four favorite composers as Bach, Mozart, Satie and Stravinsky, and retained his original passion from the Parisian music hall and sacred music, his compositions balance wit and irony with lyrical Mozartean elegance.

Poulenc composed much chamber music in the early and late stages of his career. He exhibited a special affinity for wind instruments, and his vocal catalog — including Ravel’s “La Noce” — is one of the most well-known works in the repertoire. In 1922 he wrote his second piano concerto, a work that is often performed at events such as festivals and concerts.

**WOLFGANG AMADEUS MOZART**

Symphony No. 41 in C major, K. 551

Mozart composed this work, his final symphony, during the summer of 1788, completing it on August 17, 1788. It is one of the most prominent works of the Classical era.

Although Mozart's final symphony is popularly known as the “Jupiter,” the nickname was given to it; it is based on a theme by Johann Salomon, the impresario who brought Haydn to London. And it is not known why Mozart composed any of his last three symphonies. It may have been for fun, a form of novelty that never materialized due to lack of ticket sales, or Mozart may have intended them as a set. The summer of 1788 he was indeed financially strained and therefore could not afford to import the best musicians for this performance. Mozart had no reason to believe that he would not write a Symphony No. 42 (or, for that matter, a Symphony No. 102).

The themes of the opening movement are not as instantly memorable as in many other great Mozart works; they are for the most part translated genres of Classical symphonic writing that are transformed into orchestration by Mozart’s sheer genius. There is one exception: near the very end of the exposition, Mozart introduces a playful theme that quotes a concert aria, “Un bacio di mano,” K. 541, which he had written earlier the same year for use in Anfossi’s opera Le gelose fortunate. The slow movement features a lovely theme introduced by muted strings and adored by thirty-second-note figurations in strings and solo windwoods. When Haydn heard Mozart of his death three and a half years later, it was this movement that he quoted in his own Symphony No. 98 (performed by Orchestra Seattle in 1999).

By comparison with the other movements of this work, the elegant minuet section stands out; although it is distinguished by a downward-moving chromatic theme, it is indistinguishable from the other movements of the concert overture.

The finale begins with these four notes, shifted down to start on the tonic (C-D-F-E) and rounded out with a tag to make a complete theme. It is one of five motives that are quickly introduced and then combined in counterpoint and which Mozart applies in a manner of manner of figure development. Six years earlier he had had the music of Bach, and more recently he had been attracting the interest of various Handel orchestras (including the Berliner Philharmoniker). The final movement is not at all the product of earlier classical forms, but is a brilliant style of Baroque polyphony and Classical symphonic writing. The codas feature a proper fugue, as all five themes combined in exhilarating fashion.

**ORCHESTRA SEATTLE**

**Viole**

Viola

Dajana Akrapovic

Licia Carlson

Lauren Daugherty

Stefan von Marzi

Fritz Klei

Natalia Lewis

Elisabeth Hedges

Mark Lutz

Avram Maltesky

Leif-Geir Pedersen

Stephanie Poulin

Theo Schaad

Johanna Schwartz

Kenna Smith-Shangraw

**Bass**

Beatrice Delf

Deborah Daoust

McKenzia McWilliams

Timothy Treadwell

Parkhill Sinha

Megan Lyden

Shari Miller-Ho

Colleen Oboe

Jo Hanser*

Steven Messick

Chris Simon

Flute

Clarinet

Alan Lawrence

Gary Oues

Alon Anjir

Trombone

Marc Escobedo

Percussion

Daniel Olé

**Piano**

Christopher Abraham

Jennifer Crowder

Laurie Heidt

* **conductor**

**principal**

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Ms. Richter is equally at home singing concert repertoire. She has been featured at Benaroya Hall with the Northwest Chamber Orchestra in Handel’s L’Allegro, il Penseroso, ed il Moderato and with the Seattle Symphony in excerpts from the Handel operas. She has performed in a variety of performances with Deens Taylor’s Opera Pacific and the Seattle Opera’s Die Fledermaus. She has also appeared with the Spokane Symphony, Fort Collins Symphony, Walla Walla Symphony, BellePAIR Philharmonic, Pacific Northwest Ballet, Northfield Symphony, and Bremerton Symphony. With OSSCS, she has performed Handel’s Brockes Passion, Bach’s Christmas Oratorio, Mass in B minor, St. John Passion and D. Matthew Passion, and Monteverdi’s 1610 Vespers. On April 6, 2002, she will join Orchestra Seattle and the Seattle Chamber Singers for Handel’s Israel in Egypt. Ms. Richter recently released her first CD, Someone to Watch Over Me, recorded with the Northwest Sinfonia.

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Mr. Terry is a graduate of The University of Arizona and has studied with Isabel Jimenez. He has performed in the Pacific Northwest and the performance on his first professional engagement in Seattle.
**PATRONS**

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- Reif Spencer
- Jim & Cynthia van de Even
- Irene White

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- Linda Bond & David Zapolko
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- Bill & Dena Cumming
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Orchestra Seattle
George Shangrow, conductor • Justin Cole, conductor

WOLFGANG AMADÉ MOZART
1756-1791

Overture to The Marriage of Figaro, K. 492

IGOR STRAVINSKY
1882-1971

Pulcinella
Overture: Allegro moderato
Serenata: Larghetto
Scherzino: Allegro – Ancora poco meno –
Allegro assai – Allegro – Andante –
Presto – Allegro
Tarantella – Andantino – Allegro
Gavotta con due variazione – Vivo
Tempo di Menuetto – Allegro assai

Justin Cole, conductor • Terri Richter, soprano
Peter Terry, tenor • Brian Box, baritone

INTERMISSION

FRANCIS POULENC
1899-1963

Le bal masqué
Préambule et Air de bravoure
Intermède
Malvina
Baguette
La Dame aveugle
Caprice

Brian Box, baritone • Judith Cohen, piano

WOLFGANG AMADÉ MOZART
1756-1791

Symphony No. 41 in C major, K. 551

Allegro vivace
Andante cantabile
Minuet: Allegretto
Molto allegro

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Use of cameras and recording equipment is not permitted in the concert hall.