Winter Baroque
Sunday, January 20, 2002 • 3:00 PM
Illsley Ball Nordstrom Recital Hall
Benaroya Hall
Jeffrey Cohan, flute
Orchestra Seattle
Justin Cole, conductor
George Shangrow, conductor and harpsichord

HENRY PURCELL
Suit from The Gordian Knot United, Z. 597
Overture
Air – Rondau minuet
Air – Jig
Chaconne
Air – Minuet

CARL PHILIPP EMANUEL BACH
Flute Concerto in D minor, H. 426
Allegro
Un poco andante
Allegro di moto
Jeffrey Cohan, flute

INTERMISSION

GEORGE FRIDERIC HANDEL
Concerto Grosso in E minor, Op. 6 No. 3
Larghetto
Andante
Allegro
Polonaise: Andante
Allegro ma non troppo
Justin Cole, conductor

JOHANN SEBASTIAN BACH
Brandenburg Concerto No. 3 in G major, BWV 1043
[Allegro] – Adagio –
Allegro

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

HENRY PURCELL

Suites from The Gordian Knot Unfied, Z. 597

Henry Purcell was born in London around 1659 and died there on November 21, 1695. His incidental music for The Gordian Knot United was composed in 1691 and is scored for string orchestra.

James King’s II General Agreement referred to Henry Purcell as “the Orpheus Britannicus...a greater musical genius England never had before...or since.” He was one of the most admired and influential genius of the period, he ranks among the finest musicians of the Baroque period, and among the greatest of all English composers. Purcell excelled in every musical field he entered, composing music of all genres, from sacred concertos, secular cantatas, full anthems, verse anthems, and other sacred music; and secular songs, chamber music, and keyboard pieces. He was exceptionally skilled at understanding the English language, and some of his solo songs and duets are remarkably examples of dramatic declaration. He employed to particularly fine effect the ground bass, in which every variation is sung by three voices or four parts in a triadic design. This is seen in his famous bass note as (in the Evening Hymn and Dido’s famous final lament, “When I am Laid in Earth.”) It is unfortunate that his music is heard relatively rarely today, though Dido and Aeneas, his operatic masterpiece written in 1689 for a fashionable girls’ school, remains to this day the earliest English opera that is regularly staged.

The son of a musician, Henry Purcell was already writing music by the age of six. He became known as the Chapels Royal in 1668, and studied composition with John Blow, whom he succeeded in 1679 as organist of Westminster Abbey. At 21, Purcell composed for Charles II the first of his welcome songs and became the greatest musician, a genre in which he became particularly proficient. In 1682 he became one of the organists of the Chapel Royal, where he also sang in the choir. Purcell was later appointed organ maker to the king’s personal instrument. He died on St. Cecilia’s eve, 1695, probably of tuberculosis.

During the last five years of his life, Purcell composed incidental music for no fewer than 40 Restoration plays. While some of these productions must have only an odd song or two, many benefited rich and famous collections of airs and dances. Purcell would compose some of his finest instrumental music for the theater; the famous tune Benjamin Britten appropriated for The Young Person’s Guide to the Orchestra, comes from Purcell’s 1695 incidental music for Abdelazar.

The play The Gordian Knot United has been performed with remarkable success since its first performance in 1691. It was a great success and is still being performed today. It was also the last of Purcell’s operas, and it was a great success. It was performed for the first time at the Royal Opera House, Covent Garden, on November 21, 1695.

CARL PHILIP EMANUEL BACH

Flute Concerto in D minor, H. 426

Emanuel Bach was born on Weimar on March 8, 1714 and died in Hamburg on December 14, 1788. His D minor flute concerto exists in a variety of incarnations, the earliest of which may have been composed around 1747; the version performed this afternoon is based on a version for a flute, strings and harpsichord.

Of Johann Sebastian Bach’s twenty children, four became composers: Wilhelm Friedemann (1710-1784), Carl Philipp Emanuel (1714-1788), Johann Christoph Friedh (1732-1795), and Johann Christian with the aim of becoming a lawyer. However, Carl Philipp Emanuel became well-known figures of the Classical period in music.

Emanuel was the fifth (although only third surviving) of the six children of J. S. Bach and his first wife, Maria Barbara Bach. In 1724 at the age of nine, Emanuel attended the Thomasschule in Leipzig, where his father had taken up the post of Kantor. Although he was a talented keyboard player, Emanuel attended the University of Frankfurt a.M. with the aim of becoming a lawyer, and later, he eventually moved to Bremen and became a student. However, Emanuel took up a position among the music establishment of Prince Frederick (later Frederick the Great) of Prussia.

Emanuel was a fiery and passionate man, and his tyrannical father forbade his musical activities; Frederick’s flute lessons from Johann Joachim Quantz were conducted with the utmost secrecy. However, when Frederick was established as the king of Prussia, he was able to enjoy a certain degree of freedom from his father and he began to assemble an impressive musical establishment that included members of his family’s household as well as Emanuel and Quantz as Emanuel Bach. Frederick ascended to the throne in 1740 and his court musical establishment became, for a time, the center of German musical life. Emanuel’s main duties at the court were supervising the harpsichord and organ departments while he played the flute. Despite the prestige of the position, there were certain dissatisfaction: for the nearly thirty years that Emanuel was not paid, he was also unreported for eating with the other court musicians. The king’s chamber music concerts were supervised by Quantz, and even though Bach composed a number of works for flute (including some beautiful flute concerti), Emanuel clearly preferred performing the works of Quantz.

Emanuel applied for posts in other cities over the years; finally, Frederick gave him permission to go to Hamburg, where Emanuel succeeded his father as director of the Hamburg Telemann church and took up residence there. Fresh from the church music for that city. He remained in Hamburg until his death, at the age of seventy-five, from a pulmonary complaint.

As a composer, Emanuel is considered an important exponent of the Empfindsam Stil, which, loosely translated, means "sensitive style." This was characterized by an emphasis on nuance and on the expression of several sentiments within a movement (avoiding both the Baroque use of a single "afford" and the extremes of passion and drama).

Emanuel wrote a great deal of keyboard music, including many keyboard suites and sonatas (his greatest favorites include "German Fantasias" and his "Dutch" clavichord; his last few keyboard sonatas, however, were written for the fortepiano, the predecessor of the modern piano. Bach’s chamber works also includes orchestral concerti such as his "Abduction of the Surprised" sonatas for violin and piano, trios, 22 Passacaglias, and many canons and odes. He also wrote many songs that were priced in their
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HENRY PURCELL
1659-1695
Suite from The Gordan Knot United, Z. 597
Overture
Air – Rondeau minuet
Air – Jig
Chaconne
Air – Minuet

CARL PHILIPP EMANUEL BACH
1714-1788
Flute Concerto in D minor, H. 426
Allegro
Un poco andante
Allegro di molto
Jeffrey Cohan, flute

INTERMISSION

GEORGE FRIEDRICH HANDEL
1685-1759
Concerto Grosso in E minor, Op. 6 No. 3
Larghetto
Andante
Allegro
Polonaise: Andante
Allegro ma non troppo
Justin Cole, conductor

JOHANN SEBASTIAN BACH
1685-1750
Brandenburg Concerto No. 3 in G major,
BWV 1048
[Allegro] – Adagio –
Allegro

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