SUMMER FESTIVAL III

SATURDAY, AUGUST 24, 2002 8:00 PM
ILSLEY BALL NORDSTROM RECITAL HALL
BENA ROYA HALL

MARK SALMAN, piano
GEORGE SHANGROW, piano
Members of ORCHESTRA SEATTLE

MARK SALMAN, piano
GEORGE SHANGROW, piano

WOLFGANG AMADEUS MOZART (1756-1791)
Sonata in F major for Piano, Four Hands, K. 497

WOLFGANG AMADEUS MOZART
Quintet for Piano and Winds in E-flat major, K. 452

LARGO – Allegro moderato
LAGHETTO
Rondò: Allegretto

George Shangrow, Shannon Hill, Alan Lawrence, Barony Blough, Judith Lawrence

WOLFGANG AMADEUS MOZART
Plano Sonata No. 12 in F major, K. 332

WOLFGANG AMADEUS MOZART
Plano Quartet in G minor, K. 478

WOLFGANG AMADEUS MOZART

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Use of cameras and recording equipment is not permitted in the concert hall.
WOLFGANG AMADEI MOZART
Sonata in F major for Piano, Four Hands, K. 497

Joannes Christosophus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died in Paris on May 5, 1791. He began calling himself Wolfgang Amadei around 1770 and Wolfgang Amadé in 1777. Mozart composed this sonata in the summer of 1786.

As a young child Mozart would often play piano duets with his sister, Nannerl, and over the course of his career he composed more than 30 piano sonatas, both four-hand sonatas and works for two pianos.

The F major sonata, K. 497, is one of three pieces Mozart wrote in Vienna in the summer of 1786 for the household entertainment of the Jacquin family. Mozart had become acquainted with Nikolaus Joseph von Jacquin, a distinguished botanist and chemistry professor, through his Masonic lodge. Jacquin’s children, Gottfried and Franziska, were both musically talented and Francisco, then 17, was an exceptionally more talented piano student — it is for him that he composed his Piano Trio in G major (K. 496), the Kegelstatt Trio (K. 498) for clarinet, viola and piano, and this remarkable four-hand piano sonata.

Quintet for Piano and Winds, K. 452
Mozart completed this quintet on March 21, 1784, one day before its premiere at Vienna’s Burgtheater. If no music from Mozart’s pen other than this quintet had survived his death, wind players would still count him among the great compositors of all time. No one has written a piece for this combination before, and no one has written a piece as good as — although Beethoven came closest with his Op. 16 quintet, also in E-flat major and closely patterned after Mozart. Mozart too was not high of this composition, writing to his father: “I myself consider it the best thing I have written in my life. I wish you could have heard it, and how beautifully it was performed, though to tell the truth I greatly tired from all the playing by the end. It reflects no small credit on me that my audience did not in any degree share the fatigue.” Although there were many masterpieces yet to come, by this point Mozart had written nearly all of his symphonies, sonatas and more than half of his piano concertos. One of the highlights of this ranking above all of his other achievements places it in a rarified company.

Written in March of 1784, the quintet was premiered on a memorable concert on April 1 of that year that also included the premiere of the Piano Concerto No. 16 and the first performance of his opera Idomeneo. It was a fitting climax to his year as the local opulent above all his other achievements places it in a rarified company.

An opening Largo that passes brief phrases between the piano and the various wind leads to an Allegro moderato with two subjects and some sparkling passagework for the clarinet. The second theme, a major Largo, is in the Cepheus String Quartet for eight years. After earning a Master’s degree in Applied Physics he moved to the Northwest, where he works for Microsoft’s International Marketing division.
Hailed as a "heroic virtuoso," pianist Mark Salzman's performances have been described as "powerful," "dramatic," "wildly imaginative," and "touchingly lyrical." Of his performances, the author stated, "there are probably only five or six pianists in the world who can play it [a perfecto]."

Mr. Salzman is perhaps best known for his expertise on Beethoven, having performed the complete cycle of thirty-two piano sonatas on both coasts. With his New York performance of the sonatas in 1990-91, Mr. Salzman joined the ranks of the handful of master pianists to perform the complete cycle — and at the age of twenty-eight, he was one of the youngest.

During the 1997-98 season he repeated the Beethoven Cycle in Seattle, co-sponsored by OSSCS, Sherman Clay Pianos and KING-FM. The performances were repeated in a series of fifteen live broadcasts on KING-FM and in a second cycle in the northwest, heard by a listening audience of 125,000. An upcoming project is to record the Beethoven sonatas on CD, and his book of commentary and analysis on the Beethoven Sonatas is forthcoming.

Mr. Salzman also regularly presents series of recitals devoted to explorations of the music for piano, often featuring neglected masterpieces, and has performed in Europe and Asia as well as in the United States. In the 1997-98 season, Mr. Salzman performed in the People's Republic of China; his appearances included solo recitals, duo with cellist Rajan Krishnaswami and master classes. In 1995 he performed a two concert series in Seattle, "The Unexpected Piano," and in 1991-92 he presented "Three Centuries of Pianist's Choral Works" in recitals in New York. Mr. Salzman is a co-founder of the Delmarva Piano Festival in Rehoboth Beach, Delaware.

Mr. Salzman's artistry can be heard on a critically praised Titan Records CD (featuring works by Alkan, Beethoven, and Liszt) and with Rajan Krishnaswami in American Intervene, a CD on the Ambassador label (featuring music for cello and piano). Upcoming recording projects include CDs of Beethoven sonatas and a concert recording with the Northwest Symphony Orchestra in Seattle and Christophe Chagnard. His account of his meetings with and playing of Vladimir Horowitz appears in David Dubal's book, Evenings with Horowitz.

As a winner of the Young Musician's Award, he was presented in his debut recital in 1989 at Carnegie's Weill Recital Hall, which included the New York premiere of three Liszt works. Since then, he has become known for his original artistry, commanding virtuosity, and engaging personality. He has appeared in concert at Carnegie Hall and Alice Tully Hall in New York City, and has been the subject of profiles in the New York Times and Kick magazine.

His numerous radio and television appearances include National Public Radio's Young Arts Foundation, KING-FM and KUOW in Seattle, and KPBX in Portland, as well as Connecticut Cablevision.

Mark Salzman is a native of Connecticut, where he began his studies at the age of eight and made his recital debut at age eleven. A graduate of the Juilliard School, he studied with Richard Fabre and Josef Raif and also counts David Dubal as a significant influence. In 1990, he attended the Massachusetts Institute of Technology for two years, where he concentrated on chamber music and composition, studying with the noted composer John Harbison.

Mr. Salzman first appeared with Orchestra Seattle in January of 1995, performing Beethoven's Piano Concerto No. 1, and has since joined the orchestra for works of Poulenc and Stravinsky, Beethoven's Emperor Concerto, and Brahms' Piano Concerto No. 2.

Pianist GEORGE SHANGROW is founder and music director of Orchestra Seattle and the Seattle Chamber Singers. (Please turn to the inside back cover of the program for Mr. Shangrow's biographical information.)

BARNETE BLOUGH studied horn with Richard Jensen at Central Washington University and with Christopher Leuba. In addition to his orchestral and chamber music activities, he is music director of the Pacific Chamber Ensemble and assistant conductor of the Lake Union Chamber Orchestra.

A graduate of Washington State University, SHANNON HILL has served as principal oboist of Orchestra Seattle since 1998. She also performs regularly with ensembles throughout the Pacific Northwest, including Tacoma Opera and the Bellevue Philharmonic.

A graduate of Western Washington University, cellist TRACI NOOKEVELAND is in demand as a freelance cellist with ensembles throughout the Pacific Northwest. She also frequently performs with her husband, a jazz bassist, as the Bottom Line Duo.

FISCH KLEIN studied violin with Vilem Sokol, in addition to being a mathematician and a mountaineer, he is a founder member of the Grilling String Quartet, and has served as co-concertmaster of Orchestra Seattle since 1983.

Clarinetist ALAN LAWRENCE, a member of Orchestra Seattle since 1995, is a graduate of Wichita State University and the Cincinnati CollegeConservatory of Music. He has a studio privately with him and is on the faculty at the University of Illinois, and with Joseph Allard at the New England Conservatory of Music.

Bassoonist JUDITH LAWRENCE is a graduate of the Cincinnati CollegeConservatory of Music and Boston University. She has a studio privately with him and is on the faculty at the University of Illinois, and with Joseph Allard at the New England Conservatory of Music.

Violist HANS OLSON joined Orchestra Seattle during the 2001-2002 season. Born and raised in Sweden, he studied violin with Alois Kney and the major Larghetto from Cephes String Quartet for eight years. After earning a Master's degree in Applied Physics he moved to the Northwest, where he works for Microsoft's International Marketing Division.

WOLFGANG AMADEUS MOZART
Sonata in F major for Piano, Four Hands, K. 497

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The F major sonata, K. 497, is one of three pieces Mozart wrote in Vienna in the summer of 1786 for the household entertainment of the Jacquin family. Mozart had become acquainted with Nicolaus Joseph von Jacquin, a distinguished botanist and chemistry professor, through his Masonic lodge. Jacquin’s children, Gottfried and Franziska, were both musically talented and Franziska, then 17, played C major sonata for more talented piano students. It is for her that he composed his Piano Trio in G major (K. 496), the Kegelstatt Trio (K. 498) for clarinet, viola and piano, and this remarkable four-hand piano sonata.

Quintet for Piano and Winds, K. 452
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If no music from Mozart's pen other than this quintet had survived his death, wind players would still count him among the greatest of all time. No one had written a piece for this combination before, and no one has written a piece as good since — although Beethoven came closest with his Op. 16 quintet, also in E-flat major and closely patterned after Mozart. Mozart too sought highly of this composition, writing to his father: "I myself consider it the best thing I have written in my life. I wish you could have heard it, and how beautifully it was performed, though to tell the truth I grew rather tired from all the playing by the end. It reflects no small credit on me that my audience did not in any degree share the fatigue."

Although there were many masterpieces yet to come, by this point Mozart had written nearly all of his symphonies and more than half of his piano concertos. His ranking of this quintet above all of his other achievements places it in rarified company.

Written in March of 1784, the quintet was premiered on a remarkable concert on April 1 of that year that also included the premiere of the Piano Concerto No. 16 and the first performance of the opera La Clemenza di Tito. This event is marked in the Archive of Musical History as the first to include a new work by a living composer at its opening.

An opening Largo that passes brief phrases between the piano and the various wind players leads to an Allegro moderato with two subjects and some sparkling passages for the wind quartet. The first theme, in simple ABA form, the finale in E-flat takes liberties with the traditional rondo form and includes a written-out "cadenza in tempo" for all five instruments.
SUMMER FESTIVAL III
SATURDAY, AUGUST 24, 2002 8:00 PM ILLSLEY BALL NORDSTROM RECITAL HALL
BENAROYA HALL

Mark Salmon, piano
George Shangraw, piano
Members of ORCHESTRA SEATTLE
Shannon Hill, oboe
Alan Lawrence, clarinet
Barney Blough, horn
Judith Lawrence, bassoon

WOLFGANG AMADEUS MOZART (1756-1791)
Sonata in F major for Piano, Four Hands, K. 497

Adagio – Allegro di molto
Andante
Allegro
Mark Salmon, George Shangraw

WOLFGANG AMADEUS MOZART

Quintet for Piano and Winds in E-flat major, K. 452

Largo – Allegro moderato
Larghetto
Rondò: Allegretto

George Shangraw, Shannon Hill, Alan Lawrence, Barney Blough, Judith Lawrence

— Intermission —

WOLFGANG AMADEUS MOZART

Plano Sonata No. 12 in F major, K. 332

Allegro
Adagio
Allegro assai
Mark Salmon

WOLFGANG AMADEUS MOZART

Plano Quartet in G minor, K. 478

Allegro
Andante
Rondò: Allegro
Mark Salmon, Fritz Klein, Håkan Olsson, Traci Hoveskeland

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