MUSICAL FEAST
FRIDAY, JUNE 6, 2003 – 8:00 PM
MEANY HALL – UNIVERSITY OF WASHINGTON

Ronald Patterson, violin – Roxanna Patterson, viola
Catherine Haight, soprano – Brian Box, baritone
Muri Allen Sanders, accordion

ORCHESTRA SEATTLE
SEATTLE CHAMBER SINGERS
George Shangrow, conductor

JOHANNES BRAHMS (1833-1897)
Sinfonia concertante in E-flat major, K. 364

Allegro maestoso – Andante – Presto

Ronald Patterson, violin
Roxanna Patterson, viola

– Brief Intermission –

RALPH VAUGHAN WILLIAMS (1872-1958)
Dona nobis pacem

Lento – Allegro moderato – Reconciliation: Andantino –
Dirge for Two Veterans: Moderato alla Marcia: L’istesso tempo – Andante

Catherine Haight, soprano
Brian Box, baritone

– Brief Intermission –

MURL ALLEN SANDERS (1950*)
Accordian Concerto [WORLD PREMIERE PERFORMANCE]

Allegro – Andante – Motto allegro

Muri Allen Sanders, accordion

IRVING BERLIN (1888-1989) – GEORGE GERSHWIN (1898-1937) – COLE PORTER (1891-1964)
arr. ROBERT KECHLEY (1952*)
American Songbook Medley

“Cheek to Cheek” – “I Was Doing All Right” – “I Love Paris”

Muri Allen Sanders, keyboard, vocals and accordion

This list includes gifts received between August 1, 2002 and June 1, 2003. While every effort has been made to ensure a complete and accurate listing of our valued patrons, we apologize for any errors. To report an error or omission, please call 206-682-5208 or send an e-mail to osscs@osscs.org.
Johannes Brahms: Schaffe im mir, Op. 29 No. 2
Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. This work for a cappella chorus was completed in 1860 and published four years later.

Around 1860 Brahms composed three a cappella motets, settings of Lutheran religious texts that were in the words of Brahms biographer Malcolm MacDonald, the crowning achievement of "his painstakingly acquired skill in the "archaic" techniques of Renaissance polyphony."

Two of these motets (Es ist das Heil und Schaffe im mir, Op. 29) were published together as the composer's Op. 29, while the third (D Himmels Auf!, Op. 74) would remain unpublished until 1878, when it became part of Brahms' Op. 74.

Schaffe im mir, Op. 29 is divided into three brief sections, each corresponding to a verse from Psalm 51. The first movement, which dates back to 1837, is based on a canon by augmentation and cast in G major. The middle movement is a chromatic fugue in G minor, while the third and final movement concludes with a fugal section based on the motet's opening theme.

Wolfgang Amadeus Mozart: Sinfonia concertante in E-flat major, K. 364
Joannes Chrisostomus 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 1770 and Wolfgang Amadeus in 1777. Mozart probably composed this work in the summer of 1779. In addition to solo violin and viola, the score calls for pairs of oboes and horns plus string orchestra, with both violins and violas divided into sections.

In the midst of Mozart's miraculous collection of 27 piano concertos, five each for violin and horn, and solo concertos for flute, oboe, clarinet and bassoon, are seven works for two or more solo instruments and orchestra, all but one of which were composed in 1778 and 1779. In addition to the 1774 Concertone for two violins and orchestra, K. 174, there are two works that Mozart abandoned in midstream (because the performances for which they were intended were canceled), a Sinfonia concertante, K. 297b, for four wind instruments and orchestra that probably was in part composed by Mozart (but which has come down to us in a form of questionable authenticity), the Concerto for Flute and Harp, K. 297c, the remarkable Concerto for Two Flutes, K. 314a, and the present work, generally considered as the most significant composition Mozart produced in the year 1779.

Mozart was of course an excellent violinist, but he actually preferred to play the viola when playing chamber music. Mozart likely composed the Sinfonia concertante with the intention that he play the viola part. The work contains two interesting features: First, the viola section of the orchestra is divided into two parts (like the viola section almost always is), lending a richer sonority to the orchestral sound in the middle register. Second, Mozart actually wrote the solo viola part in D major, instructing the soloist to tune his or her instrument up a half-step so that it would sound in E-flat. The composer likely intended this to lend a brighter edge to the viola's tone, allowing it to compete on more equal terms with the solo violin, but most modern violinists cringe at the thought of putting such a strain on their fragile instruments and simply play the work in E-flat.

Mozart's Sinfonia concertante is in the standard three movements. A strident opening Allegro maestoso is followed by an Andante that brings to mind an instrumental arrangement of a love duet from one of the composer's comic operas; cadenzas for both of these movements were supplied by the composer. The final Presto concludes the work in high spirits.

**RALPH VAUGHAN WILLIAMS**

Dona nobis pacem

Ralph (pronounced "Rafe") Vaughan Williams was born October 12, 1872, in Down Ampney, Gloucestershire, England, and died August 26, 1958, in London. His Dona nobis pacem was premiered at Huddersfield Town Hall on October 2, 1936, by the Huddersfield Choral Society with the Hallé Orchestra conducted by Albert Coates. In addition to sopranos and baritone soloists and chorus, the work is scored for 3 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (side drums, tenor drum, triangle, tambourine, cymbals, bass drum, tam-tam, glockenspiel and bells), harp and strings.

English composers have always shown a special affinity for setting the text of American poet Walt Whitman and Ralph Vaughan Williams was certainly no exception, as evidenced by his Sea Symphony and this Dona nobis pacem, a cantata he composed for the centenary of the Huddersfield Choral Society. Something of a deterrent to Britten's War Requiem, the Dona nobis pacem presented an appeal for peace when war was looming on England's horizon.

The cantata is in six movements, played without pause. In the brief opening section the solo soprano pleads "Dona nobis pacem" — "Grant us peace" — a cry that will be repeated at regular intervals throughout the work. In the second movement, a setting of Whitman's "Dirge for Two Veterans," which provides the text for a restless call to arms. By contrast the "Reconciliation" that follows is a beautiful, heart-wrenching depiction of the impact of war the individual. Next comes the elegiac "Dirge for Two Veterans," which recalls Whitman's song of "After Death" speech before moving to a wide-ranging sequence of Biblical quotations. The closing pages of the work are dominated by an optimistic plea for peace and the cantata ends quietly with the soprano returning for a final "Dona nobis pacem" supported by a cappella chorus.

**SPECIAL OFFER!**
Order by June 30 and receive an additional complimentary ticket to the opening concert of the 2003-2004 season on September 25, 2003 with each season ticket you purchase.
A native of Washington, baritone BRIAN BOX received his Master's degree in vocal performance from Western Washington University in 1985. Mr. Box performed frequently with many Northwest ensembles, including OSSSC, Seattle Choral Company, Seattle Pro Musica, Bellevue Chamber Chorus, and Choir of the Sound, and has performed with Rudolf Nureyev, singing Mahler's "Songs of a Wayfarer" to Nureyev's dance. He has collaborated with OSSSC in such works as Bach's "St. Matthew Passion," St. John Passion, and Christmas Oratorio, the world premieres of Hunterly Beyer's "St. Mark Passion" and "The Mass of Life and Death," and is featured on the OSSCS 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 Corporal in Donizetti's "Lucia di Lammermoor" for Tacoma Opera. Mr. Box created the role of Franz in Carol Sams' "The Pied Piper of Hamelin." He has also performed extensively with Seattle Opera's Education Program and Northwest Opera in the Schools.

Soprano CATHERINE HAIGHT is well known to Seattle audiences for her performances of Baroque music. She is an accomplished performer of the oratorio repertoire, including all of the major works of Handel and Bach, as well as music by Vivaldi, Purcell, Mozart, Haydn, Beethoven, Brahms and others. Ms. Haight has been a guest soloist with the Pacific Northwest Ballet in the production of Carmen Buzanica, traveling with them to Australia to perform as part of the Melbourne Festival in 1995, and to the Kennedy Center for three performances in 1996. Her recent recordings include "Ave Maria" with an orchestra for the Pacific Northwest; Ohr's "Carmen Buzanica with Seattle Choral Company, and Handel's Messiah with OSSCS under the direction of George Shangrow.

Violist RONALD PATTERSON, the Ruth Sutton Waters Endowed Professor at the University of Washington School of Music since 1993, was a student of Jascha Heifetz, Eudice Shapiro, and Michael Campolinsky. He has concertized extensively in the United States and Europe since the age of 11, performing 45 works (including six world premières) in more than 150 solo performances. Mr. Patterson has been acclaimed for his "skill, authority and imagination" by the New York Times. From 1986 to 1990, he was concertmaster of the Monte Carlo, Houston, Denver, and Miami symphonies, the St. Louis Little Symphony and the Los Angeles Chamber Orchestra. He was a founder and Associate Professor of the Shepherd School of Music at Rice University, Assistant Professor at Washington University, as well as on the faculty of Stetson University, MacMurray College and the University of Miami. Mr. Patterson has recorded for CBS, Etoile, Vox, Ante Aeternum, Virgin Classics, Serafino, Phillips, and EMI. A five time First Prize Winner of the Coleman Chamber Music Competition, he has performed chamber music with some of the greatest musicians of our time, including such inspirations as Elizabeth Enz, and Stefan Moschoyiannis.

In 1990 he was named Officier de l'Ordre du Merite Culturel, one of the Principality of Monaco's highest honors. Mr. Patterson is currently Chairman of the Strings Division at the University of Washington School of Music and teaches violin, chamber music and orchestral studies.

Violist ROXANNA PATTERSON began her professional career at age 16 as a member of the Fort Worth Symphony and the Fort Worth Opera Orchestra. She later attended the Shepherd School of Music at Rice University. In 1977, she was invited to play in the Houston Symphony, Houston Opera Orchestra and served as concertmaster of the Houston Ballet Orchestra. Her teachers included Ronald Patterson, Lyzide Shapiro, Wayne Cruse and Karen Tuttle. In 1979, she moved to Monte Carlo with her husband, Ronald Patterson. There she changed from violin to viola and the couple formed the unique violin/viola ensemble Duo Patterson. A chamber music enthusiast, Ms. Patterson has performed extensively in this capacity. She has also appeared in recital and as soloist with orchestras in France, Italy, Germany, England, Switzerland, Czechoslovakia, and the United States. In 1981 she received the First Special Award from the Princess Grace Foundation and was recently decorated by Prince Rainier of Monaco with Chevalier de l'Ordre du Merite Culturel. Ms. Patterson has recorded for the Ante Aeternum, CBS, and Vox labels, and has appeared on European and American television.

Accordionist MURL ALLEN SANDERS is a modern concert and recording artist who plays pop, rock, zydeco, country, jazz, blues and various ethnic styles on piano accordion. His versatility has led him to be in demand as a freelance musician for concerts, festivals, bands and radio commercials as well as sideman work on many CD projects in the Pacific Northwest. Mr. Sanders also leads his own band, does solo work, composes, teaches and arranges music, sings, plays piano, harmonica, Hammond B3 and electronic keyboards. He has worked with such diverse artists as Chuck Berry, Etta James, Lesley Gore, Peter Duchin, Theodore Bikeli and a host of regional luminaries. Mr. Sanders' latest recording, Can You Dance To It, features original tunes in a lively danceable mix of styles he calls "zyfusico" including pop, zydeco, rock, country and blues influences. His unique, readily identifiable style on accordion sets him apart from other modern players. Mr. Sanders' earliest accordion influence was Stan Fresno, a local children's television personality, accordionist and comedian in the late 50's and early 60's who is still active in Seattle and who inspired hundreds of kids to play accordion. The Lawrence Walk Show also imparted accordion music in his brain at an early age. (Some may be unwilling to admit this, but Myron Roof was his hero when he was six.) Asking for his first accordionist instructor, Leo Furman, he had only one truly influential accordionist coach, Doug Middendorf in Seattle. However, his musical education has included (and still includes) many wonderful and colorful musicians and instructors: John Witten, Jerome Gray, George Peckham, Terry Moore, Dave Peck and Barbara Lundquist most notably. Mr. Sanders has a B.A. in music education from the University of Washington.

MURL ALLEN SANDERS Accordion Concerto No. 1 Murl Allen Sanders was born in 1950 and currently resides in Seattle. His accordion concerto was commissioned by George Shangrow and Seattle Orchestra, with funding from the Mayor's Office of Arts and Cultural Affairs (formerly the Seattle Arts Commission). This evening marks the work's first performance. In addition to solo accordion, the score calls for pairs of woodwinds, trumpets, horns and trombones, and string orchestra.

The commissioning of this concerto for accordion and orchestra is the result of a long-term association between OSSSC music director George Shangrow and Murl Allen Sanders, and Maestro Shangrow's high regard for Mr. Sanders’ exceptional skills on an instrument rarely heard as a solo instrument in orchestral concerts. An accomplished vocalist performer as well as a talented instrumental artist, Murl Allen Sanders sang in the Seattle Chamber Singers during the early days of the ensemble and composed several choral works premiered by the Chamber Singers. (Additional biographical information about the composer, who serves as the soloist for this first performance of his accordion concerto, may be found elsewhere in this program.) Mr. Sanders has kindly provided the following comments about his new composition:

"I draw from my eclectic influences and utilize jazz and rock harmonics and rhythms as well as some ethnic styles I love like tango, tarantella and chorinho. The piece contains improvisation for the soloist in Seattle and who movements as part of the interplay with the orchestra. I hoped to create a piece that is fun and playful for the orchestra, enjoyable for the audience and a showcase for my unique accordion style. Other accordionists would hopefully derive pleasure from playing it as well and I have made revisions for other players who are not improvisers."

The concerto is in three movements, the first of which is a Brazilian tango that may bring to mind the brandenborn works of Astor Piazzolla. The composer describes the slower central movement as a "rock anthem," while conductor George Shangrow has termed the finale an "Italian wedding turned ominous."

IRVING BERLIN — GEORGE GERSHWIN — COLE PORTER arr. ROBERT KECHLEY American Songbook Medley

The orchestral arrangement of these well-known standards was arranged especially for this evening's concert by Seattle composer Robert Kechley. The score calls for pairs of woodwinds, 4 horns, 2 trumpets, 3 trombones, tuba, trap drum set, and strings.

To further showcase Murl Allen Sanders' eclectic and wide-ranging talents on this program, OSSSC music director George Shangrow requested Seattle composer Robert Kechley to prepare an orchestral medley of three American song standards featured on Mr. Sanders' solo piano album "New Romance and Doin' All Right".

The medley opens with Irving Berlin's "Cheek to Cheek," first introduced in Berlin's store for the 1935 Fred Astaire-Ginger Rogers film Top Hat. Next comes "I was Doing All Right," from the 1936 film The Goldwyn Follies, with music and lyrics by George and Ira Gershwin. The medley concludes with the Edith Piaf tune "La vie en rose" in preparation for the final selection, Cole Porter's "I Love Paris" from the 1935 musical Can-Can."
**BRAHMS**

Schaff in mir, Gott, ein nein Herz; und gib mir einen neuen gewissen Geist.

Verweif mich nicht von deinem Angesehe; und nimm dein heiligen Geist nicht von mir.

Tröste mich wieder mit deiner Hilfe; und der freudige Geist erhalte mich.

~ **Psalms 51:10-12**

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**VAUGHAN WILLIAMS**

*Dona nobis pacem*

*Arranged with Oxford University Press, Inc., 45 Madison Avenue, New York, NY 10016*

*Agnus Dei qui tollis pecata mundi*

*Dona nobis pacem.*

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Beati beatum—Blow bugles! blow! Through the windows—through the doors—burst like a ruthless force, Into the solemn church, and scatter the congregation; Into the school where the scholar is studying; Leave not the bridegroom quiet—no happiness must he have now with his bride, Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain, So fierce you whirr and pound you drums—so shrill you bugles blow.

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Beati beatum—Blow bugles! blow! Over the traffic of cities—over the rumble of wheels in the streets; Are beds prepared for the sleepers at night in the houses? No sleepers must sleep in those beds, No bargainers' bargains by day—Would they continue? Would the talkers be talking? would the singer attempt to sing? Then rattle quicker, heavier drums—you bugles wilder blow.

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Beati beatum—Blow bugles! blow! Make no parley—stop for no expostulation; Mind not the timid—mind not the weeper or prayer; Mind not the old man beseeching the young man; Let not the child’s voice be heard, nor the mother’s entreaties; Make even the trestles to shake the dead, where they lie awaiting the hearse, So strong you thump 0 terrible drums—so loud you bugles blow.

~ *Walt Whitman*

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**Dirge for Two Veterans**

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking,
Down a new-made double grave.

Lot the moon ascending!
Up from the east, the silvery round moon,
Beautiful over the house tops, ghastly, phantom moon, Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they’re flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirling,
And every blow of the great comitative drums,
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o’er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom movies illumined,
’Tis some mother’s large, transparent face,
In heaven brighter growing.

O strong dead-march, you please me!
O moon immense, with your silvery face you soothe me!
O my soldiers twain O my veterans, passing to burial What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.

~ *Walt Whitman*

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The Angel of Death has been abroad throughout the land; you may almost hear the beating of his wings. There is no one as of old...to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

~ *John Bright*

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We looked for peace, but no good came; and for a time of health, and behold trouble!

The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land...and those that dwell therein...

The harvest is past, the summer is ended, and we are not saved...

Is there no balm in Gilead? is there no physician there? Why then is not the health of the daughter of my people recovered?

~ *Jeremiah 8:15-22*

O man greatly beloved, fear not: peace be unto thee, be strong, yea, be strong.

~ *Daniel 10:19*

The glory of this latter house shall be greater than of the former...and in this place will I give peace.

~ *Haggai 2:9*

Nation shall not lift up sword against nation, neither shall they learn war any more.

And none shall make them afraid, neither shall the sword go through their land.

Mercy and truth are met together; righteousness and peace have kissed each other.

Truth shall spring out of the earth, and righteousness shall look down from heaven.

Open to me the gates of righteousness, I will go into them.

Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth.

And it shall come, that I will gather all nations and tongues.

And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.

For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain forever.

Glory to God in the highest, and on earth peace, good-will toward men.

BRAHMS

Schaffe in mir, Gott, Op. 29 No. 2

Schaffe in mir, Gott, ein nein Herz;
und gib mir einen neuen gewissen Geist.

Verwirf mich nicht von deinem Angesicht;
und nimm dir heiligen Geist nicht von mir.

Tröste mich wieder mit deiner Hilfe;
und der freudige Geist erhalte mich.

Create in me a clean heart, O God;
and renew a right spirit within me.

Cast me not away from thy presence;
and take not thy holy spirit from me.

Restore unto me the joy of thy salvation;
and uphold me with thy free spirit.

—Psalm 51:10-12

VAUGHAN WILLIAMS

Dona nobis pacem

by arrangement with Oxford University Press, Inc., 12 Madison Avenue, New York, N.Y., 10016

Agnus Dei, quæ tollis peccata mundi
Dona nobis pacem.

Beat! beat drums!—Blow bugles! blow!
Through the windows—through the doors—burst like a ruthless force,
Into the solenn church, and scatter the congregation;
Into the school where the scholar is studying;
Leave not the bridgegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirl and pound you drums—so shill you bugles blow.

Beat! beat drums!—Blow bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses? No sleepers must sleep in those beds,
No bargainers' bargains by day—Would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums—you bugles wilder blow.

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Make no parley—stop for no expostulation;
Mind not the timid—mind not the weaker or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearse,
So strong you thump 0 terrible drums—so loud you bugles blow.

—Walt Whitman

Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly wash again, and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies, white-faced and still, in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin.

—Walt Whitman

Dirge for Two Veterans

The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking,
Down a new-made double grave.

Lot the moon ascending!
Up from the east, the silvery round moon,
Beautiful over the house tops, ghostly, phantom moon,
Immense and silent moon.

I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whining,
And every blow of the great convulsive drums,
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quits has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buying,
The sorrowful vast phantom moves illuminated,
Tis some mother's large, transparent face,
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O strong dead-march, you please me!
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The moon gives you light,
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The Angel of Death has been abroad throughout the land;
you may almost hear the beating of his wings. There is no one as old...to sprinkle with blood the lintel and the two side-posts of our doors, that he may spare and pass on.

—John Bright

Dona nobis pacem.

We looked for peace, but no good came; and for a time of health, and behold trouble!
The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land...and those that dwell therein...
The harvest is past, the summer is ended, and we are not saved...
Is there no balm in Gilead? is there no physician there?
Why then is not the health of the daughter of my people recovered?
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O man greatly beloved, fear not: peace be unto thee, be strong, yea, be strong.
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Nation shall not lift up sword against nation, neither shall they learn war any more.
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Truth shall spring out of the earth, and righteousness shall look down from heaven.
Open to me the gates of righteousness, I will go into them.
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And it shall come, that I will gather all nations and tongues.
And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations.
For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain forever.
Glory to God in the highest, and on earth peace, good-will toward men.


Dona nobis pacem.
Muri Allen Sanders

**Accordion Concerto No. 1**

Muri Allen Sanders was born in 1950 and currently resides in Seattle. His accordion concerto was commissioned by George Shangrow and Orchestra Seattle, with funding from the Mayor’s Office of Arts and Cultural Affairs (formerly the Seattle Arts Commission). This evening marks the work’s first performance. In addition to solo accordion, the score calls for pairs of woodwinds, trumpets, horns and trombones, and string orchestra.

The commissioning of this concerto for accordion and orchestra is the result of a longterm association between OSSCS music director George Shangrow and Muri Allen Sanders, and Maestro Shangrow’s high regard for Mr. Sanders’ exceptional skills on an instrument rarely heard as a solo instrument in orchestral concerts. An accomplished vocal performer as well as a talented instrumental artist, Muri Allen Sanders sang in the Seattle Chamber Singers during the early days of the ensemble and composed several choral works premiered by the Chamber Singers. (Additional biographical information about the composer, who serves as the soloist for this first performance of his accordion concerto, may be found elsewhere in this program.) Mr. Sanders has kindly provided the following comments about his new composition:

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**IRVING BERLIN — GEORGE GERSHWIN — COLE PORTER**

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The orchestral arrangement of these well-known standards was prepared especially for this evening’s concert by Seattle composer Robert Kechy. The score calls for pairs of woodwinds, 4 horns, 2 trumpets, 3 trombones, tuba, trap drum set, and strings.

To further showcase Muri Allen Sanders’ eclectic and wide-ranging talents on this program, OSSCS music director George Shangrow requested Seattle composer Robert Kechy to prepare an orchestral medley of three American song standards featured on Mr. Sanders’ solo piano album *New Romance and Doin’ All Right*.

Johannes Brahms

Schaff' e in mir, Op. 29 No. 2

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. This model for a cappella choir was completed in 1860 and published four years later.

Around 1860 Brahms composed three a cappella motets, settings of Lutheran religious texts that were, in the words of Brahms biographer Malcolm MacDonald, the crowning achievement of "his painstakingly acquired skill in the "archaic" techniques of Renaissance polyphony." Two of these motets (Es ist das Heil) Schaffe in mir, Op. 29) were published together as the composer's Op. 29, while the third (D'Herland, redit die Himmeln auf) would remain unpublished until 1878, when it became part of Brahms' Op. 74.

Schaffe in mir, Op. 29 is divided into three brief sections, each corresponding to a verse from Psalm 51. The first movement, which dates back to 1857, is based on a canon by augmentation and cast in G major. The middle movement is a chromatic fugue in G minor, while the third and final movement concludes with a fugal section based on the motet's opening theme.

Wolfgang Amadeus Mozart

Sinfonia concertante in E-flat major, K. 364

Joannes Christophorus Wolfgang Gottlieb Mozart was born in Salzburg on January 27, 1756, and died on December 5, 1791. The five-year-old Mozart began calling himself Wolfgang Amadeus around 1770 and Wolfgang Amadeus in 1777. Mozart probably composed this work in the summer of 1779. In addition to solo violin and viola, the score calls for pairs of oboes and horns plus string orchestra, with both violins and violas divided into two sections.

In the midst of Mozart's miraculous collection of 27 piano concertos, five each for violin and horn, and solo concertos for flute, oboe, clarinet and bassoon, are seven works for two or more solo instruments and orchestra, all but one of which were composed in 1778 and 1779. In addition to the 1774 concerto for two violins and orchestra, K. 182, there are two works that Mozart abandoned in midstream (because the performances for which they were intended were canceled), a Sinfonia concertante, K. 297b, for four wind instruments and orchestra that probably was in part composed by Mozart (but which has come down to us in a form of questionable authenticity), the concerto for flute and harp, K. 297c, the remarkable concerto for Two Pianos, K. 316a, and the present work, generally considered as the most significant composition Mozart produced in the year 1779.

Mozart was of course an excellent violinist, but he actually preferred to play the viola when playing chamber music. Mozart likely composed the Sinfonia concertante with the intention that he play the viola part. The work contains two interesting features: First, the viola section of the orchestra is divided into two parts (like the violin section almost always is), lending a richer sonority to the orchestral sound in the middle register. Second, Mozart actually wrote the solo viola part in D major, instructing the soloist to tune his or her instrument up a half-step so that it would sound in E-flat. The composer likely intended this to lend a brighter edge to the viola's tone, allowing it to compete on more equal terms with the solo violin, but most modern violists cringe at the thought of putting such a strain on their fragile instruments and simply play the work in E-flat.

Mozart's Sinfonia concertante is in the standard three movements. A stately opening Allegro maestoso is followed by an Andante that brings to mind an instrumental arrangement of a love duet from one of the composer's comic operas; cadenzas for both of these movements were supplied by the composer. The final Presto concludes the work in high spirits.

Ralph Vaughan Williams

Donna nobis pacem

Ralph (pronounced "Rafe") Vaughan Williams was born October 12, 1872, in Down Ampney, Gloucestershire, England, and died August 26, 1958. His Donna nobis pacem was premiered at Huddersfield Town Hall on October 2, 1936 by the Huddersfield Choral Society with the Hallé Orchestra conducted by Albert Coates. In addition to soprano and baritone soloists and chorus, the work is scored for 3 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (side drum, tenor drum, triangle, tambourine, cymbals, bass drum, tam-tam, glockenspiel and bells), harp and strings.

English composers have always shown a special affinity for setting the text of American poet Walt Whitman and Ralph Vaughan Williams was certainly no exception, as evidenced by his Sea Symphony and this Donna nobis pacem, a cantata he composed for the centenary of the Huddersfield Choral Society. Something of a precursor to Britten's War Requiem, the Donna nobis pacem presented an appeal for peace when war was looming on England's horizon.

The cantata is in six movements, played without pause. In the brief opening section the solo soprano5 plead s "Donna nobis pacem" - "Grant us peace" - a cry that will be repeated at regular intervals throughout the work. In the second movement, a solo tenor sings "The War is Over," which provides the text for a ruthless call to arms. By contrast the "Reconciliation" that follows is a beautiful, heart-wrenching depiction of the impact of war on the individual. Next comes the elegiac "Dirge for Two Veterans," which had actually been composed by Vaughan Williams a quarter century earlier but had never been published or performed before its incorporation into this work. A transitional passage follows, in which the solo baritone recalls John Bright's famous "Agnus Dei" speech before moving to a wide-ranging sequence of Biblical quotations. The closing pages of the work are dominated by an optimistic plea for peace and the cantata ends quietly with the soprano returning for a final "Donna nobis pacem" supported by a cappella chorus.

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Sinfonia concertante in E-flat major, K. 364

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Ronald Patterson, violin
Roxanna Patterson, viola

Brief Intemission –

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