WINTER BAROQUE
SUNDAY, JANUARY 18, 2004 – 3:00 PM
TOWN HALL

ORCHESTRA SEATTLE
George Shangrow, conductor

HENRY PURCELL (1659-1695)
Fantasia: Three Parts Upon a Ground, Z. 731
Fritz Klein, Stephen Provine, Susan Carpenter, violins — Robert Kechley, harpsichord — Julie Reed, cello

GEORG FREDERIC HANDEL (1685-1759)
Concerto Grosso in D major, Op. 6 No. 5
(Largo)—Allegro — Presto — Largo — Allegro — Menuet

JOHANN SEBASTIAN BACH (1685-1750)
Am Abend aber desselben Sabbats, BWV 42

Sinfonia
Re_dimensions: Am Abend aber desselben Sabbats
Aria: Wo zwei und dreif verschmitzt sind
Duet: Herz£z nicht, a £½uftefe klein
Re_dimensions: Man kann hieron ein &chöf Exem£l sehen
Aria: Jesus ist ein Schild der Seinen
Chorale: Verf£h uns Frieden gnädiglich

Catherine Haight, soprano — Kathryn Weid, mezzo-soprano
Howard Fankhauser, tenor — Michael Drumheller, baritone

— Intemission —

GEORG FREDERIC HANDEL (1685-1759)
Concerto Grosso in B-flat major, Op. 3 No. 2

Vivace—Grave — Largo — Allegro — [Menuett] — [Cavatina]

IGOR STRAVINSKY (1882-1971)
Danses concertantes

Marche—Introduction
Pas d'action: Con moto
Theme varié: Lento
Variation I: Allegretto
Variation II: Scherando
Variation III: Andantino
Variation IV: Tempio giusto
Pas de deux
Marche—Conclusion

This list includes gifts received between August 1, 2002 and January 15, 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.
HENRY PURCELL
Fantasia: Three Parts Upon a Ground, Z. 731

Henry Purcell was born in London around 1659 and died there on November 26, 1695. This Fantasia was written around 1680 and scored for three viols (or recorders) and continuo.

Purcell is famous for his chaconnes even if that isn’t what he called them. A chaconne is a piece in slow triple meter with a ground bass—that is, a bass line that consists of the same short phrase repeated over and over again. Some of Purcell’s chaconnes, such as this Fantasia, were intended to be performed as individual works, while others were parts of larger pieces. Purcell’s most famous chaconne is “Dido’s Lament” from Dido and Aeneas, which has an unusually chromatic bass line.

This Fantasia, by contrast, has a very simple “ground”; just six notes, all the same length. In fact, if you take the familiar eight-note ground bass from Pachelbel’s Canon and remove the sixth and seventh notes, you have the Fantasia’s ground bass, which gets repeated 28 times. Not all of the repetitions are in the bass line; Purcell is kind enough to briefly allow the cellist to play something more interesting while the ground is assigned to the violins.

Part of what makes this Fantasia such wonderful music is the incredibly intricate counterpoint among the violins. The logic of the melodic lines sometimes results in very surprising harmonic clashes. If you are not familiar with much of Purcell’s music, these clashes may sound like wrong notes, but they add spice to a remarkable musical feast.

—Fritz Klein

GEORG FRIDERICH HANDEL
Concerto Grosso in D major, Op. 6 No. 5

Georg Friderich Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. The 12 concerti of his Op. 6 were composed in just over a month, in a single burst of energy during the fall of 1739. Handel began work on this D major concerto on October 8 and finished it two days later. The work is scored for a concerto consisting of two violins and cello, along with string orchestra and continuo.

At the end of his life, the Italian composer Arcangelo Corelli prepared his classic set of 12 concerti grossi for publication; they were printed in 1700, shortly after Corelli’s death, as his Op. 6. Each of these dozen works was scored for strings, with solo parts for two violins and a cello. In 1739, Handel explicitly paid tribute to Corelli, with his own great set of 12 concerti, also Op. 6. While Corelli’s concerti were refined through years of performances, Handel’s set was produced in about five weeks: either Handel’s Muse was particularly strong, or his creditors especially anxious to be paid!

Handel was able to work so fast in part because several of the concerto movements were recycled from works for other forces (and in some cases from music by other composers). The set of concerti was sold by subscription for a fee of two guineas; Handel attracted over 100 interested musicians and members of the aristocracy.

Following Corelli’s example, Handel employed a concertino group of two violins and a cello in the bulk of his own Op. 6 set, the one exception being the seventh concerto (grand concerto).

For the outer movements of his D major concerto, Handel recycled the three-part overture from his recently completed Ode for St. Cecilia’s Day — although it in turn had borrowed material from a set of keyboard pieces, Concertomendia musicalis, by the (now relatively obscure) Austrian composer Gottlieb Muffat (1690-1770). Today this would likely bring about litigation, but in Handel’s time (long before any copyright or intellectual property law was on the books) it was fairly standard practice. This is not the only instance in which Handel borrowed from Muffat; another is the overture to the oratorio Theodora.

The first two sections of the Ode for St. Cecilia’s Day overture begin the concerto grosso in the style of a French overture: a slow, regal opening dominated by dotted-rhythm figures, answered by a fast fugal section. Handel made few substantive changes when adapting these two movements, although the solo phrases given to obbl in the Ode are here transferred to the string concertino.

Ordinarily a slow movement would come next for contrast, but in this instance Handel instead follows the fugue with an even faster Presto in 3/8 time, featuring racing sixteenth notes answered by humorous staccato outbursts. For the ensuing Largo in 3/2 time, the key shifts to D minor, and the solo parts are passed between the solo violino and the full orchestra. The key returns to D major for another spirited Allegro, the theme of which was borrowed from a Scarlatti keyboard sonata. The concerto concludes with a graceful minuet, drawn verbatim from the closing pages of the Ode for St. Cecilia’s Day overture.

JOHANN SEBASTIAN BACH
Am Abend aber desselben Sabbats, BWV 42

Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. This cantata was composed in 1725 and first performed on April 8 of that year in Leipzig, under the direction of the composer. In addition to four vocal soloists, the work is scored for two oboes, bassoon, string orchestra and continuo.

In 1723 Bach was offered a job as Cantor and Director of Music at St. Thomas’ Church and Choir School in Leipzig, a position he would hold until his death in 1750. As part of his duties, Bach was to provide music for each Sunday’s church service, as well various feast days. Bach thus set about composing a five-year cycle of cantatas, amounting to 60 cantatas a year, for a total of 300 works of an average duration of 25 minutes. While some of his contemporaries composed an equal or greater number of cantatas, what makes Bach’s feat so remarkable is that he accomplished it in five years, producing on average more than one cantata a week during that period (on top of all of his other duties as a performer, teacher and choir director)—not to mention that the works are of such uniformly high quality.

The sinfonia of BWV 42 is likely the opening movement of a lost concerto grosso for two oboes, bassoon and string
orchestra with continuo. Cast in D major, the sinfonia follows an ABA form; the B section ushers in a lovely cantabile melody before developing the material of the opening.

The G major alto aria, which follows a brief recitative, may be derived from the same concerto as the sinfonia. Also in ABA form, the A section seems to make time stand still as the soloist sings the well-known phrase, “whenever two or three are gathered in my name,” which may explain why Bach chose a concerto for three instruments (two oboes, plus a bassoon) as the basis for this particular cantata.

Next comes a unique choral setting, for soprano and tenor over a highly chromatic continuo figure; the work concludes with a more conventional recitative, aria and chorale.

GEORGE FREDERIC HANDEL
Concerto Grosso in B-flat major, Op. 3 No. 2

The six concetti of Handel’s Op. 3 were assembled from earlier works and published in 1734. This concerto is scored for 2 oboes, bassoon, strings and continuo.

Like some of the composer’s Op. 6 concerti, those found in Handel’s Op. 3 were assembled from earlier works, but in this instance it was the London publisher John Walsh who compiled and published them—without Handel’s permission. In the case of Op. 3 No. 2, the first and third movements come from Handel’s Brockes Passion, while the second movement is likely the slow movement of an oboe concerto. A stately minuet and a stylized gavotte round out the work.

VIOLIN
Licia Carlson
Susan Carpenter
Lauren Daugherty
Stacey Dye
Stephen Hegg
Jason Hershey
Fritz Klein*
Pam Kummert
Stephen Provine*
Nicola Shangrow
Janet Showalter
Kenna Smith-Shangrow

VIOLA
Deborah Daoust
Audrey Don
Katherine McWilliams*
Karine Vass
Sam Williams

CELLO
Pat Lyon
Julie Reed*
Matthew Wyant*

BASS
Jo Hansen
Chris Simison*

FLUTE
Shari Müller-Ho

OBOE
John Dimond
Brent Hages*

CLARINET
Gary Oules

BASSOON
Jeff Eldridge

HORN
Don Crevie*

TRUMPET
David Cole

TROMBONE
Moc Escobedo

TIMPANI
Daniel Oie

HARP
Robert Kechley

ST. MATTHEW PASSION
GOOD FRIDAY, APRIL 9, 2004 – 7:30 PM – BENAROYA HALL
BACH St. Matthew Passion, BWV 244

SEASON FINALE
SUNDAY, MAY 16, 2004 – 3:00 PM – TOWN HALL
Michael Partington, guitar – Brian Chin, trumpet

COPLAND In the Beginning
RODRIGO Concierto de Aranjuez
ROBERT KECHLEY Trumpet Concerto – WORLD PREMIERE

MOZART Symphony No. 40 in G minor, K. 550
Soprano CATHERINE HAIGHT is a favorite of Seattle audiences, having performed with a variety of Northwest musical groups over the past fifteen years. In June of 2003 she was privileged to appear as a soloist along with Jane Eaglen and Vinson Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Haight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff's *Carmina Burana* for over ten years and these performances have taken her to the Kennedy Center, and Melbourne, Australia, where she received glowing reviews. Ms. Haight is especially familiar with the Baroque repertoire, having performed most of the major works of Bach and Handel, but she is equally at home with the composers of the Classical and Romantic eras. A frequent performer with OSSCS, she has made three recordings, including *Messiah* with OSSCS and conductor George Shangrow. Ms. Haight is a member of the voice faculty at Seattle Pacific University.

Mezzo-soprano KATHRYN WELD has made a name for herself as a gifted and versatile concert singer. As an early music specialist, she has been a featured soloist with such ensembles as the Philharmonia Baroque, under the direction of Nicholas McGegan, Music at St. John's in New York, the Magnificat Baroque Orchestra in San Francisco, and the Portland Baroque Orchestra, with whom she was heard in a live NPR broadcast of *Messiah*. Ms. Weld made her Carnegie Hall debut to critical acclaim in a performance of Bach's Mass in B minor. She has also made two solo appearances with the New York Philharmonic, one with Charles Dutoit conducting de Falla's *Three-Cornered Hat*, and the other under Kurt Masur's baton in *Peer Gynt*. In Munich, she appeared as a soloist with the Bayerischen Rundfunkchor (Bavarian Radio Choir), the Consortium Musicum of Munich, and the Munich Baroque Orchestra, among others. In the Northwest, she has also appeared with the Oregon Symphony, the Northwest Chamber Orchestra, Seattle Pro Musica, and many others, including numerous performances with OSSCS.

Tenor HOWARD FANKHAUSER is a frequent soloist with ensembles throughout the Northwest, including OSSCS, Northwest Sinfonietta, Northwest Chamber Orchestra, Seattle Youth Symphony, Early Music Guild, Lake Chelan Bach Feste, Tacoma Symphony, Bremerton Symphony, Everett Symphony, Opus 7, Choral Arts Northwest, Tacoma City Ballet, Everett Chorale and Cascadian Chorale. He has been heard in numerous performances with OSSCS, including Handel's *Hercules, Theodora, Israel in Egypt* and *Messiah*, Mozart's *Requiem*, Haydn's *Creation* and Bach's Mass in B minor. Other recent performances have included Haydn's *Lord Nelson Mass* with the Portland Symphonic Choir, and Britten's *Abraham and Isaac* and *St. Nicolas* with Opus 7; he will be heard with OSSCS on February 15 in Carol Sams' *The Earthmakers*, and with other ensembles in Mendelssohn's *Elijah* and Mozart's *Coronation Mass*. His solo CD, *The Cathedral Tenor*, has been reviewed by the *Seattle Times*, who noted that "Fankhauser's beautiful, unforskied sound and his superb sense of musical style make his singing a consistent pleasure." Mr. Fankhauser is Cathedral Soloist at St. James Cathedral.

Baritone MICHAEL DRUMHELLER is originally from Richland, Washington. He has performed with the Boston Lyric Opera, Cleveland Orchestra, Pittsburgh Symphony, Philadelphia Philharmonic, Vocal Arts Northwest and many other groups, and is a frequent soloist in the Seattle area. His diverse musical background includes playing timpani in orchestras and singing and drumming in rock bands. Mr. Drumheller holds a Master's Degree in Voice from Boston University School for the Arts, as well as Bachelor and Master of Science degrees from MIT.

Conductor and Music Director GEORGE SHANGROW founded the Seattle Chamber Singers in 1969 and Orchestra Seattle in 1979. A musician with a broad range of skills, Mr. Shangrow studied conducting, Baroque performance practice, harpsichord, and composition at the University of Washington. He began his professional conducting career at age 18 and has appeared as guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, Tacoma Opera, Rudolf Nureyev and Friends, East Texas University Opera, Oregon Symphony and the Sapporo (Japan) Symphony. He has conducted world premieres of six operas and numerous other orchestral and choral works. Mr. Shangrow is a frequent lecturer throughout the Northwest 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 Cohen-Shangrow Duo with flutist Jeffrey Cohen. 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 such as El Trio Grande, the Kronos Quartet, Northwest Chamber Orchestra, and the Seattle Symphony.

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—English translation © Z. Philip Ambrose

http://www.uvm.edu/~classics/faculty/bach

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Sinfonia
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Pas de deux
Marche—Conclusion

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