WINTER BAROQUE
SUNDAY, FEBRUARY 4, 2007 – 3:00 PM
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM

GEORGE FRIDERIC HANDEL (1685-1759)
Organ Concerto No. 11 in g minor, HWV 310
Staccato ma non troppo allegro
Andante larghetto e staccato
Menuet
Gavotte
Eunsung Kim, organ

ANTONIO VIVALDI (1678-1741)
Beatus Vir, Psalm 112 for Double Chorus and Double Orchestra, RV 597
I. Beatus vir – Allegro
II. Potens in terra – Allegro non molto
III. Gloria et divinitas – Allegro; Catherine Haight & Emily Lunde
IV. Exultet est in tenebris – Andante molto
V. Jucundus homo – Allegro; Catherine Haight & Eunsung Kim
VI. In memoria eastera – Andante molto
VII. Paratum cor elius – Allegro
VIII. Pecator providebit – Largo e spiccato; Howard Fankhauser
IX. Gloria Patri

– Intermission –

BRYAN JOHANSON (b. 1952)
THE UNDERDOGG for guitar and orchestra, for Michael Partington (world premiere)
Part I: The Gauntlet (Allegro agitato)
Part II: Six strings, a little wood and a prayer (Adagio calmato e molto mediativo)
Part III: Felix, Let’s Go! (Vivace assai)

FRANZ JOSEPH HAYDN (1732-1809)
Symphony No. 45 in f minor, “Farewell”
Allegro assai
Adagio
Menuet and Trio
Finale: Presto/Adagio

Please disconnect signal watches, pagers and cellular telephones. Thank you. Use of cameras and recording equipment is not permitted in the concert hall.

Orchestra Seattle / Seattle Chamber Singers
George Shangrow, Music Director
2006–2007 Season

BEETHOVEN BUZZ
IN TWO SPECTACULAR CONCERTS
Sunday, September 24 3:00PM
Sunday, October 15 3:00PM
The Five Piano Concerti
Choral Fantasia
Mark Salmon, piano

BACH CANTATAS
Sunday, November 5 3:00PM
JS Bach: Christ lag in Todesbanden, BWV 4
Ausz tiefer Not, BWV 38
Ein feste Berg I und unser Gott, BWV 80

MESSIAH
Sunday, December 3 3:00PM
Handel: Messiah

HOLIDAY
Monday, December 18 7:30PM Meiny Hall
• Keckley: Holiday Arrangements
Seasonal Carols

WINTER BAROQUE
Sunday, February 4 3:00PM
Johanson: Guitar Concerto—world premiere
Michael Partington, guitar

ORCHESTRAL INSPIRATION
Saturday, March 18 3:00PM
Sanders: Accordion Concerto No. 2—world premiere
Muri Allan Sanders, composer/accordionist

ST. MATTHEW PASSION
Good Friday, April 6 7:00PM
J.S. Bach: St Matthew Passion

CHORAL INSPIRATION
Sunday, May 6 3:00PM
Ten New Choral Works for Voice and Instruments
By Huntley Breyer
OSSCS commission—world premiere

Program Change: MASS IN TIME OF WAR
Sunday, June 10 7:00PM
Haydn, Mass in Time of War
Tchaikovsky: Symphony No. 5
Note: Program subject to change

All concerts are at First Free Methodist Church except Holiday.
For more information, call 206-662-5008 or visit our website, www.osscs.org.
Tickets may be ordered by phone 24 hours a day through Brown Paper Tickets, 1-800-838-3000, online at www.osscs.org or www.brownpapertickets.com, or at any Silver Platters Store.
Program Notes
George Frideric Handel: Organ Concerto in G minor, Op. 7 No. 5 (HWV 330):

Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. This work was completed on January 31, 1750, and first performed on March 18 of the same year. In addition to solo organ, the score calls for two oboes, bassoon, strings and continuo.

Between 1705 and 1738 Handel composed no fewer than 50 operas, during which time he became the undisputed master of Italian opera in London. Beginning in 1739, however, changing public tastes led the composer to devote his energies to another form: the oratorio. While earlier periods were much admired in the biblical storylines, sublime arias and dramatic choruses of these works, they did miss the virtuoso element that had been provided in Italian opera by the vocal pyrotechnics of male castrato soloists. Handel filled this void by displaying his own virtuoso keyboard skills between the acts of the oratorio, adding to the three-hour-plus lengths of the choral works themselves. (Perhaps a modern analogy might be a halftime performance during the Super Bowl?) Handel often composed new concertos for these occasions and in later years, when he would revive an older oratorio, the presence of a new organ concerto on the program would be prominently featured in concert advertising to help draw patrons to the box office.

In 1738 Handel published a set of six organ concerti as his Op. 4, and the success of these prompted another set of six to be published (without opus number) in 1740, four of which were arrangements of concerti grossi from Handel's Op. 6. In 1761, two years after Handel's death, a third set of six (his Op. 7) appeared; some were original concerti, while the rest were fabricated by John Christopher Smith Jr. from other works in Handel's catalog.

The 6 minor concerto from this set (Op. 7, No. 3) was first performed in March 1750 during the premiere of Handel's oratorio Theodora at Covent Garden. The third movement, a minuet, was drawn from the overture for incidental music to Alceste, which Handel had composed the preceding December and January, before that performance's cancellations; he later worked the same music into another oratorio, Jephtha. A concluding gavotte, drawn from a Harlequin recorder sonata in G minor (Op. 5, No. 2; HWV 360), was added by Smith after the composer's death.

Antonio Vivaldi: Beatus Vir (Psalm 112), in C major, RV 597:

"Towards the end of the work" reported a traveler attending the Venetian carnival of 1725, "Vivaldi performed a solo accompaniment for the harpsichord, and at the end he added an improvised cadenza which quite confounded me, for such playing has never been heard before and can never be equalled. He placed his fingers but a half's breadth from the bridge, so that there was hardly room for the bow. He played thus for all four strings with imitative passages at incredible speed.

Everyone was astonished, but I cannot say that it captivated me because it was more skillfully executed than it was pleasant to hear."

The music of Italian composer and violin virtuoso, Antonio Vivaldi, born in Venice in 1678, faded into obscurity for nearly 200 years and was reviewed by his chief biographer, scholar of music. But since World War II, Vivaldi’s works have enjoyed huge worldwide success. His seemingly infinite compositional output (both in quantity and in variety of works) included over 500 concerti grossi and concertante works, approximately 30 concertos for solo instruments and strings; probably about 40 operas; around 90 sonatas; many sinfonias; and much chamber and sacred music. His most famous works are the Le Quattro Stagioni (Four Seasons) of 1723, a "tone poem" consisting of a set of four violin concertos, possibly inspired by the countryside surrounding Mantua, that depict in music nature’s moods as they shift throughout the year.

Vivaldi was the oldest of at least nine children born into a family headed by a barber-turned-professional-violinist who taught his son to play the violin and then toured Venice performing with the boy. Vivaldi trained for the priesthood, but, according to his own account, within a year of his ordination in 1703, he no longer wished to celebrate mass, possibly due to physical ailments that he described as a "lightness of spirit"—perhaps some form of asthma. It may be, however, that the red-haired Vivaldi, nicknamed il Prete Rosso, "The Red Priest," was feigning illness—he is said to have left the altar at times in order to write down a musical idea. In 1703 Vivaldi was appointed maestro di violino at the Pio Ospedale della Pietà, one of four "Foundling hospitals" in Venice, which were in fact homes, not only for orphaned, abandoned, and destitute girls, but also for the illegitimate daughters of noblemen and their numerous mistresses. This "orphanship" was generously endowed by the girls' "anonymous" fathers, and the young ladies were well educated and cared for, with the most musically talented being provided with special training; in fact, many of Vivaldi's more than 500 concertos were exercises that he would play with his accomplished students. Vivaldi was associated with the Ospedale, as teacher, orchestra conductor, composer, violinist, instrument buyer, director, and priest, until 1740, composing oratorios and concertos for weekly concerts, and establishing an international reputation. Vivaldi also composed and produced operas in Venice from 1713 on, and traveled to Rome, Mantua, and elsewhere to supervise his opera performances. About 1740, Vivaldi, in greatly strained circumstances due to his profligacy and the declining popularity of his music, traveled to Vienna. Here he died in July of 1741 in a house owned by the widow of a Viennese saddle-maker, and was buried in a simple pauper's grave at the Hospital Burghl Ground. Vivaldi seems to have been an unconventional and difficult man notorious for his vanity, quick temper, and obsession with money; in 1738 he was refused entry to Ferrara ostensibly because he declined to say Mass and because of his

Michael Partington is one of the most engaging of the new generation of concert player. Praise by Classical Music Magazine for his "lyricism, intensity and clear technical command," this award-winning British guitarist has performed internationally as a soloist and with ensembles to unanimous critical praise. Audiences praise his playing: Oscar Ghiglia, Elbl Eisk, Eduardo Fernandez, Manuel Barrueco and David Russell, who commented on his "exquisite good taste and fluid perfection." Partington received a performance degree from the University of Washington, where he was a Reichchen scholar and graduated magna cum laude, studying under Steven Novacek.

Since moving to the USA he has received awards in several guitar, instrumental, and concert competitions. He has appeared throughout the USA, UK and Scandinavia in solo recital, with orchestra and in chamber ensembles. He has performed along the West Coast from Los Angeles to Vancouver, and in Idaho, Arizona, Texas and Virginia, including the first solo guitar recital at Seattle’s Benaroya Hall. Other US performances include the Shenandoah Valley Bach Festival, the Cascadia Festival, the Chelan Bach Fest, the Northwest Guitar Festival, the Portland Guitar Festival, Town Hall and Meany Theater in Seattle, Portland’s Lincoln Hall, Murphy Hall in Los Angeles, and Katz Hall in Phoenix. Concerts in England and Wales have included Blackheath Halls, St. Martin-in-the-Fields and St. James’, Piccadilly, in London; St. Mary-le-Castle, Hatfield; Bristol Music Club; Norwegian Church, Cadiff; Russell-Cotes Museum, Bournemouth; Brewery Arts Centre, Kendal; Trinity Arts Centre, Tunbridge Wells; Nottingham; Carlisle; Derby; and others. He has performed live on BBC Radio 3 in Tune, BBC Radio Bristol, stmg and BBC Wales and Great Western Radio in the UK, as well as at St. Paul Sunday on National Public Radio in the US; UKFM, KZAZ and KAIOS in Washington, JPR in Oregon, KJCT in Texas, and cable television in California and Washington. He has also performed with Alaska Seattle, Seattle Choral Company, Seattle Chamber Players, Seattle Creative Orchestra, Washnet Valley Symphony, Seattle New Music Ensemble, Seattle Symphony, English organist, Margaret Phillips, Grammy-winning soprano Carmen Petalon, and the Seattle Guitar Quartet. He has released four solo CDs for Rosewood Recordings.

Orchestra Seattle

Violin
Susan Carpenter
Lauren Daugherty
Michael Hunt
Fritz Klein
Natasha Lewis
Alex Malenfant
Gregor Nitschke
Stephen Provine
Janet Showalter
Natalie Tryphonas
Emmy Hoech Wiesinger

Oboe
David Barnes*
Tina Karr

Clarinet
Steve Nolfinger*
Alan Lawrence

Bassoon
Jeff Eldridge
Judith Lawrence*

Trumpet
David Cole*
Rabi Libah

Flute
Melissa Underhill
Tommy Kaminsky

Viola
Bridgette Dolf
Audrey Don
Sue Hering

Cello
James Lulie
Katherine McWilliams
Robert Sharang

Violin
Julie Reed
Annie Roberts
Valerie Ross
Matthew Wynn*

String Bass
Jo Hansen*
Steve Messick

Soprano
Liesel Van Cleef
Pat Vetterlein

Alto
Julia Alkouyr Thiel
Carolyn Cross Avery
Jane Blackwell
Carol Burleson
Ann Erickson
Deanna Flynn
Courtney Fuller
Jean-Marie Kent

Baritone
Theodore Letz

Tenor
Ron Carson
Alvin Eoon
Jazmyn Fant
Timothy Lunde
Thomas Nesbitt
Vic Royer, Jr.
Brian Russell
Jerry Sams

Horn
Barney Blough
Don Crevie

Trombone
Moc Escobedo*

Organ
Eunusung Kim*

Bass
Robert Kecskely*

Soprano
David Zapolsky

Bass
Greg Canova

Soprano
Dawny Danichnik

Soprano
Dorothy Starkoff

Soprano
Paddy McDonald

Soprano
Dennis Moore

Soprano
Jeff Thirioley

Soprano
Richard Woykoff
relationship with a contralto, a great many years his junior, who was his pupil and with whom he traveled. Composers such as Johann Quantz, who wrote on music very much, and a number of Vivaldi’s concerto were transcribed and arranged by Bach for keyboard instruments. Vivaldi’s music is characterized not only by boundless vitality and irresistible rhythmic drive, but also by a lovely "romantic" lyricism that stirs the heart. His importance as a composer lies chiefly in his bold and original concertos, whose place in the development of that highly significant musical form is central. But such vocal works as the Gloria, the Magnificat, and the psalm setting we present this afternoon also provide excellent examples of Vivaldi’s highly individual musical language.

Vivaldi’s setting of the 12th psalm, Beatus Vir, might have been written for performance at the Basilica di San Marco in Venice because, where its multiple choir lofts, polyphonic works were frequently performed at sacred functions. A double concerto, double choir, 2 ob abs, 2 organs, double strings and continuo. It consists of nine varied movements, most of which are separated by repetitions of the text of the first verse of Psalm 122, "Benedict Ye Figures," structure two of the sections thus total fourteen. An opening double concerto is followed by a duet for the basses of the two choirs (a rather unusual texture). The first appearance of the unifying "Beatus vir" refrain leads to a flowing duet in which two solo sopranos echo one another. After the return of the refrain, another energetic double concerto leads to a brilliant soprano solo with a rapidly running accompaniment. The movement that follows the third appearance of the refrain is a "romantic" trio for the lower voices of the first chorus written in an imitative texture. In the movement that follows the fourth presentation of the refrain, the two choirs respond to one another by turns at first and finally combine to form a single choir. The vocal virtuosity of the tenor soloist is featured in the succeeding movement, and the final reappearance of the choral refrain leads to the contredanse "Gloria patri" for the combined choirs that concludes this finely crafted and fully satisfying work.

—notes for Vivaldi by Loreletta Knowles

Bryan Johnson: The Underdog for guitar and orchestra

Everybody loves an underdog. There is something about the little guy winning, the horse nobody thought would amount to anything coming from behind to take it in a photo finish, the loser team getting it together and winning the big game, the down-and-out boxer who gets a little shot, the invisible worker who stands up against "the man" for their rights. History, too, has handed us some of our choicest underdogs. Moses vs. Pharaoh, David vs. Goliath, Daniel in the lions den, the 300 Spartans at Thermopylae, Henry V and his puny English army at Agincourt.

The underdog theme is at the heart of many musical compositions from operas to chamber works to solo and concertos to symphonies and, of course, the music of Vivaldi. And, as you think about it, the guitar is the most unlikely of adversaries to square off with an orchestra. In many ways the guitar concerto is the ultimate underdog relationship.

How in the world is that little wooden box of air going to match its resources against those of an orchestra of any size? The whole idea of a guitar concerto was considered so impossible for a very long time. The idea was first thought of by Antonio Neufeld and later continued by his student, Cipriano de Rore. Although these first concerto manuscripts were lost, the ideas that they represented were not. In the late eighteenth century, Scarlatti's "Sonata da Camera" for guitar and harpsichord was performed in London, a forerunner to the modern guitar concerto. In the early nineteenth century, the guitar was used in chamber music and duet writing. In the mid-nineteenth century, the guitar began to be used in solo concertos and solo recitals. The first modern guitar concerto was composed by Domenico Balissari and was premiered in 1822. However, it was not until the early twentieth century that the guitar began to gain recognition as a solo instrument. The first major composer to write a guitar concerto was the Spanish composer Samuel Barber. His "Concerto for the Guitar and Orchestra" was premiered in 1965. Since then, the guitar has continued to gain in popularity and has been featured in a number of concertos by composers such as Heitor Villa-Lobos, Bruckner, and Respighi.

The last movement returns to a F-sharp minor, and one senses urgency rather than the wit generally found in a Haydn finales. Just as this appears to be moving toward a coda, the music stops short—the tempo slows to Adagio and the key returns to the A major of the symphony’s second movement. Here, one by one, individual players are given a farewell solo, after which the symphony ("the fugue that never was") appears in their parts. By the time two violist soloists are left on stage, Haydn has finally worked his way back to F-sharp major.

—notes for Handel & Haydn by Jeff Eldridge

**Biographies**

**Eunssung Kim** is the organist of St. Alphonans Parish in Seattle. She earned bachelor and master of music degrees in organ performance from Presbyterian College and Theological Seminary in Seoul, Korea, and a second master of music in organ performance from Westminster Choir College in New Jersey, where she studied with Professor Ken Cowan. She is currently pursuing a Doctor of Musical Arts degree in organ performance at the University of Washington, where she studies with Dr. Carol Teye. Eunssung Kim has been a recipient of the Brehmien scholar's award for academic excellence since 2000. Kim also serves as organist at St. Paul's United Church of Christ and University Singers, and is the accompanist of Women's choir at UW.

Soprano CATHERINE HIGHT 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 Vince Cole as a part of the gala program that officially opened McCaw Hall, Seattle's new opera house. Ms. Hight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Off's "Carminia" and "Die Schlosserin" for the past 10 years and these performances have taken her to the Kennedy Center and Melbourne, Australia, where she received glowing reviews. Ms. Hight 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, her most recent collaboration with the festival was a performance of Messiah two weeks ago. She has made three recordings, including Messiah, with OSSCs and conductor George Shangrow. Ms. Hight is a member of the voice faculty at Seattle Pacific University.

One of the Pacific Northwest's premier mezzo-sopranos, EMMANUEL LUNDE is a Seattle native who has sung extensively with many of the region's finest choral groups, including Seattle Symphony Orchestra, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Chorale of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Luna also performs regularly with the Pacific Northwest Ballet in their Chorale Arts, "Giselle" and "A Midsummer Night's Dream" and on Seattle Opera's preview concerts. Her repertoire runs the gamut from early music to Classical and contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach Passions and numerous works of Handel's oratorios, including Messiah, which she has recorded with OSSCS.

**HOWARD FISCHHAUSER**, tenor, is a frequent soloist with OSSCS, throughout the Northwest, including Orchestra Seattle and Seattle Chamber Singers, Northwest Sinfonietta, Northwest Chamber Orchestra, Seattle Youth Symphony, The Early Music, The Tacoma Symphony Chorale, Oregon Chorale, Everett Symphony, and Tacoma City Ballet. He was heard with OSSCS in last season's performance of Vaughan Williams' Hodie, and in performances of the Rachmaninoff All-Night Vespers with Vocal Arts Ensemble, St. James Cathedral, and in the Carter Family Marinette operettas production of The Tragedy of Tragedy, or, The Life and Death of Tom. Among this season's performances, Mr. Fischhauser has been heard in the Britten St. Nicolas Cantata, with Opus and the Mozart Requiem and the Gala New Year's Eve concert at St James Cathedral. In March he will be heard in performances of Off's Caminii Buxerana with Cascade Symphony and Choir of the Sound and in the Spring in concert with Opus 7 in a work, on the Civil War on poetry of Carl Sandberg (being composed by Northwest composer John Muheislen).

His solo and choral performances have received critical acclaim: "Fischhauser's beautiful, unforced sound and his superb sense of musical style made his singing a consistent pleasure." (Melinda Bargon, The Seattle Times)

He is Cathedral Choral Soloist at St. James Cathedral, Seattle, WA.

Award-winning composer BRYAN JOHNSON takes inspiration from sources as varied as poets Sappho and Samuel Beckett, medieval mysticism, ancient Roman history, and the grain of his personal experience. A native of Portland, Oregon, Johnson is an artist rooted in the Pacific Northwest and intent on communicating the textures of Oregon in his music. Performances, recorded and published nationally and internationally, Johnson's work has won major awards from The St. Paul Chamber Orchestra, The Aspen Music Festival, The Kennedy Center, UCLA and the Esxtrogen International Guitar Festival. Johnson has studied composition with Charles Jones and Pullitzer Prize-winning composer William Bolcom. Johnson's catalogue of over eighty compositions features three seasons performed by the Seattle Symphony, numerous chamber works, song cycles and choral works, as well as compositions for solo instruments. In recent years he has focused a major portion of his creative energy on writing chamber music for the guitar.

A prominent guitarist and recording artist, Johnson studied with Alirio Diaz, Christopher Parkening and Michael Lorimer. He has performed with orchestras, chamber music groups, and in solo recitals throughout The United States and Canada.

Mr. Johnson is a Professor of Music at Portland State University, was selected PSU's successful guitar studies program and the Guitar Recital Series as "tritified" in 1977. Johnson is a part of popular Portland Guitar Festival, which he organizes annually. Johnson lives in Portland with his wife Victoria and their daughter Molly.
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Vivaldi’s setting of the 12th psalm, Beatus Vir, might have been written for performance at the Basilica di San Marco in Venice because, where its number of choir lofts, polyphonic works were frequently performed for important social events. In Venice, double chorus, 2 oboes, 2 organs, double cello and violin sections thus total fourteen. An opening double chorus is followed by a duet for the basses of the two choirs (a rather unusual texture). The first appearance of the unifying “Beatus vir” refrain leads to a florid duet in which two solo sopranos echo one another. After the return of the refrain, another energetic double chorus leads to a brilliant soprano solo with a rapidly running accompaniment. The movement that follows the third appearance of the Beatus vir motif for the lower voices of the first chorus written in an imitative texture. In the movement the fourth presentation of the refrain, the two choruses respond to one another by turns at first and finally combine to form a single choir. The vocal virtuosity of the tenor soloist is featured in the succeeding movement, and the final reappearance of the choral refrain leads to the contrapuntal “Gloria patri” for the combined choirs that concludes this finely crafted and fully satisfying work.

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The underdog theme is at the heart of many musical compositions and drama of any genre. The lone soloist taking on the combined forces of the symphony orchestra. And, when you think about it, the guitar is the most unlikely of divas to squirm off with an orchestra. In many ways the guitar concerto is the ultimate underdog relationship.

How in the world is that little wooden box of air going to match its resources against those of an orchestra of any size? The 手指, as John Cage once quipped, is the instrument’s music very much, but a number of Vivaldi’s concertos were transcribed and arranged by Bach for keyboard instruments. Vivaldi’s music is characterized not only by boundless vitality and irresistible rhythmic drive, but also by a lovely “romantic” lyricism that stirs the heart. His importance as a composer lies chiefly in his bold and original concertos, whose place in the development of that highly significant musical form is central. But such vocal works as the Gloria, the Magnificat, and the psalm setting we present this afternoon also provide excellent examples of Vivaldi’s highly individual musical language.

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The last movement reverts to F-sharp minor, and one senses urgency rather than the wit generally found in a Haydn finale. Just as things appear to be moving toward a coda, the symphony music stops short—the tempo slows to Adagio and the key returns to the A major of the symphony’s second movement. Here, one by one, individual players are given a farewell solo, after which the “quasi appassionato” (as suggested in the score) appears in their parts. By the time two violists are left on stage, Haydn has finally worked his way back to F-sharp major.

—notes for Handel & Haydn by Jeff Eldridge

BIographies

EUNSSING KIM is the organist of St. Alphonsus Parish in Seattle. She earned bachelor and master of music degrees in organ performance from Presbyterian College and Theological Seminary in Seoul, Korea, and a second master of music in organ performance from Westminster Choir College in New Jersey, where she studied with Professor Ken Cowan. She is currently pursuing a Doctor of Musical Arts degree in organ performance at the University of Washington, where she studies with Dr. Carol Terry. Eunssing Kim has been a recipient of the Brechemin scholar’s award for academic excellence since 2004. Kim is also a member of the International Chamber Organists Association, Portland, and University Singers, and is the accompanist of Women’s choir at UW.

Soprano CATHERINE HIGHT 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 Vince Cole as a part of the gala program that officially opened McCaw Hall, Seattle’s new opera house. Ms. Hight has been a featured soloist with Pacific Northwest Ballet in their productions of Carl Orff’s Carmina Burana over the past ten years and these performances have taken her to the Kennedy Center and Melbourne, Australia, where she received glowing reviews. Ms. Hight 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, her most recent collaboration with the orchestra was Messiah in Anchorage two weeks ago. She has made three recordings, including Messiah, with OSSCS and conductor George Shangrow. Ms. Hight is a member of the voice faculty at Seattle Pacific University.

One of the Pacific Northwest’s premier mezzo-sopranos, EMMANUEL LINDE is a Seattle native who has sung extensively with many of today’s finest ensembles, including Seattle Symphony Orchestra, OSSCS, Northwest Sinfonietta, Seattle Choral Company, Choir of the Sound, Everett Symphony and Walla Walla Symphony. Ms. Linde also performs regularly with the Pacific Northwest Ballet in their Choo’s Balls, Nutcracker and A Midsummer Night’s Dream and on Seattle Opera’s preview concerts. Her repertoire runs the gamut from early music to Classical and contemporary works. She has a special affinity for music of the Baroque period, having performed both of the great Bach passions as well as the Fantasias of Handel’s oratorios, including Messiah, which she has recorded with OSSCS.

HOWARD PANSHAUSER, tenor, is a frequent soloist with OSSCS, as well as throughout the Northwest, including Orchestra Seattle and Seattle Chamber Singers, Northwest Sinfonietta, Northwest Chamber Orchestra, Seattle Youth Symphony, The Early Music, The Tacoma Symphony, Cincinnati Union, Choral Arts, Everett Symphony, and Tacoma City Ballet. He was heard with OSSCS in last season’s performance of Vaughan Williams’ Hodie, and in performances of the Rachmaninoff All-Night Vespers with MOSAIC Choral Arts, The Mary Depleum of St. James Cathedral, and in the Carter Family Marionettes opera production of The Tragedy of Tragedies, or, The Life and Death of Tom. Among this season’s performances, Mr. Fankhauser has been heard in the Britten St. Nicolas Cantata, with Opusy and the Mozart Requiem and the Galà New Year’s Eve concert at St James Cathedral. In March he will be heard in performances of Off’s Carmina Burana with Cascade Symphony and Choir of the Sound and the Spring in Concert with Opus 7 in a work on the Civil War poetry of Carl Sandberg (being composed by Northwest composer John Muheleisen).

His solo CD, The Cathedral Tenor, has received critical acclaim: “Fankhauser’s beautiful, unfocused sound and his superb sense of musical style making his singing a consistent pleasure.” (Melinda Bargreen, The Seattle Times) He is Cathedral Soloist at St. James Cathedral, Seattle, Wa.

Award-winning composer BRYAN JOHNSON takes inspiration from sources as varied as poets Sappho and Samuel Beckett, medieval hagiography, ancient Roman history, and the grain of his personal experience. A native of Portland, Oregon, Johnson is an artist rooted in the Pacific Northwest and intent on communicating the textures of Oregon in his music. Performed, recorded and published nationally and internationally, Johnson’s work has won major awards from the St. Paul Chamber Orchestra, the Aspen Music Festival, the Kennedy Center, UCLA and the Estorgonom International Guitar Festival. Johnson’s studied composition with Charles Jones and Pullitzer Prize-winning composer William Bolcom, Johnson’s catalogue of over eighty compositions features three full-length operas; numerous chamber works, songs cycles and choral works, as well as compositions for solo instruments. In recent years he has focused a major portion of his creative energy on writing chamber music with了我的 librettist.

A prominent guitarist and recording artist, Johnson studied with Alliro Diaz, Christopher Parkening and Michael Lorimer. He has performed with orchestras, chamber music groups, and in solo recitals throughout the United States and Canada.

Johnson is a Professor of Music at Portland State University, where he developed PSU’s successful guitar studies program and the Guitar Recital Series as well as the Northwest Guitar Festival, a popular Portland Guitar Festival, which he organizes annually. Johnson lives in Portland with his wife Victoria and their daughter Molly.
Everyone was astonished, but I cannot say that I captivated it because it was more skillfully executed than it was pleasant to hear.

The music of Italian composer and violin virtuoso, Antonio Vivaldi, born in Venice in 1678, faded into obscurity for nearly 200 years. His music was reviewed by his contemporary scholarship. But since World War II, Vivaldi's works have enjoyed huge worldwide success. His seemingly infinite compositional output (both in quantity and in variety of works) includes over 500 concertos, pieces for solo instruments and strings; probably about 40 operas; around 90 sonatas; many sinfonias; and much chamber and sacred music. His most famous work is the Le Quattro Stagioni (The Four Seasons) of 1723, a "tone poem" consisting of a set of four violin concertos, possibly inspired by the countryside surrounding Mantua, that depict in music nature's moods as they shift throughout the year.

Vivaldi was the oldest of at least nine children born into a family headed by a barber-turner-professional-violinist who taught his son to play the violin and then toured Venice performing with the boy. Vivaldi trained for the priesthood, but, according to his own account, within a year of his ordination in 1703, he no longer wished to celebrate mass, possibly due to physical ailments. He described himself as "a tightness in his body"—perhaps some form of asthma. It may be, however, that the red-haired Vivaldi, nicknamed Il Prete Rosso, "The Red Priest," was feigning illness—he said he left the altar at one time to write down a musical idea. In 1703 Vivaldi was appointed maestro di violino at the Pio Ospedale della Pietà, one of four "foundling hospitals" in Venice, which were in fact homes, not only for orphans, abandoned, and destitute girls, but also for the illegitimate daughters of noblemen and their numerous mistresses. This "orphanship" was generously endowed by the girls' "anonymous" fathers, and the young ladies were well educated and cared for, with the most musically talented being provided with special training; in fact, many of Vivaldi's more than 500 concertos were exercises that he would play with his accomplished students. Vivaldi was associated with the Ospedale, as teacher, orchestral conductor, composer, instrument buyer, director, and priest, until 1740, composing oratorios and concertos for weekly concerts, and establishing an international reputation. Vivaldi also composed and produced operas in Venice from 1723 on, and traveled to Rome, Mantua, and elsewhere to supervise his operas' performances. About 1740, Vivaldi, in greatly straightened circumstances due to his profligacy and the declining popularity of his music, traveled to Vienna. Here he died in July of 1741 in a house owned by the widow of a Viennese saddle-maker, and was buried in a simple pauper's grave at the Hospital Burial Ground.

Michael Partington is one of the most engaging of the new generation of concert players. Praised by Classical Music Review as "lyricism, intensity and clear technical command," this award-winning British guitarist has performed internationally as a soloist and with ensembles to unanimous critical praise. Audiences are greeted with Oscar Ghiglia, Elliot Fisk, Eduardo Fernandez, Manuel Barrueco and David Russell, who commented on his "exquisite good taste and fluid perfection." Partington received a performance degree from the University of Washington, where he was a Bachelors scholar and graduated magna cum laude, studying under Steven Novacek. Since moving to the USA he has received awards in several guitar, instrumental, and concerto competitions. He has appeared throughout the USA, UK and Scandinavia in solo recital, with orchestra and in chamber ensembles.

**Program Notes**

George Frideric Handel: Organ Concerto in G minor, Op. 7 No. 5 (HWV 310):

Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. This work was completed on January 31, 1750, and first performed on March 16 of the same year. In addition to solo organ, it makes use of two oboes, bassoon, strings and continuo.

Between 1705 and 1718 Handel composed no fewer than 50 operas, during which time he became the undisputed master of Italian opera in London. Beginning in 1739, however, changing public tastes led the composer to devote his energies to another form: the oratorio. While audiences had much to admire in the biblical storylines, sublime arias and dramatic choruses of these works, they did miss the virtuoso element that had been provided in Italian opera by the vocal pyrotechnics of male castrato soloists. Handel filled the void by displaying his own virtuoso keyboard skills between the acts of the oratorio, adding to the three-hour-plus lengths of the chore works themselves. (Perhaps a modern analogy might be a halftime performance during the Super Bowl.) Handel often composed new concertos for these occasions and in later years, when he would rewrite an oratorio, the presence of a new organ concerto on the program would be prominently featured in concert advertising to help draw patrons to the box office.

In 1738 Handel published a set of six organ concerti as his Op. 4, and the success of these prompted another set of six to be published (without opus number) in 1740, four of which were arrangements of concerti grossi from Handel's Op. 6. In 1761, two years after Handel's death, a third set of six (his Op. 7) appeared; some were original concerti, while the rest were fabricated by John Christopher Smith Jr. from other works in Handel's catalog.

The 6 minor concerto from this set (Op. 2, No. 3) was first performed in 1750 during the premiere of Handel's oratorio Theodora at Covent Garden. The third movement, a minuet, was drawn from the overture for incidental music to Alceste, which Handel had composed the preceding December and January, before that play's performances were canceled; he later worked the same music into another oratorio, Jephtha. A concluding gavotte, written from a Handel recorder sonata in G minor (Op. 1, No. 2; HWV 460), was added by Smith after the composer's death.

Antonio Vivaldi: Beatus Vir (Psalm 112), in C major, RV 597:

"Towards the end of the work" reported a traveler attending the Venetian carnival of 1721, "Vivaldi performed a solo concerto accompanied by continuo and at the end he added an improvised cadenza which quite confounded me, for such playing has never been heard before and can never be equalled. He placed his fingers but a hair's breadth from the bridge, so that there was hardly room for the bow. He played thus for all four strings with imitative passages at incredible speed."
WINTER BAROQUE
SUNDAY, FEBRUARY 4, 2007 – 3:00 PM
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM

GEORGE FRIDERIC HANDEL (1685-1759)
Organ Concerto No. 11 in G minor, HWV 310
Staccato ma non troppo allegro
Andante larghetto e staccato
Menuet
Gavotte
Ensung Kim, organ

ANTONIO VIVALDI (1678-1741)
Beatus Vir, Psalm 112 for Double Chorus and Double Orchestra, RV 597
I. Beatus vir – Allegro
II. Potens in terra – Allegro non molto
III. Gloria et divinitas – Allegro; Catherine Haight & Emily Lunde
IV. Exultet in tenebris – Andante molto
V. Jucundus homo – Allegro; Catherine Haight & Ensung Kim
VI. In memoria aeterna – Andante molto
VII. Paratum cor elius – Allegro
VIII. Pecator videbit – Largo e spiccato; Howard Fankhauser
IX. Gloria Pati

– Intermission –

BRYAN JOHANSON (b. 1952)
THE UNDERDOG for guitar and orchestra, for Michael Partington (world premiere)
Part I: The Gauntlet (Allegro agitato)
Part II: Six strings, a little wood and a prayer (Adagio calmatato e molto meditativo)
Part III: Felix, Let’s Go! (Vivace assai)

FRANZ JOSEPH HAYDN (1732-1809)
Symphony No. 45 in F# minor, “Farewell”
Allegro assai
Adagio
Menuet and Trio
Finale: Presto/Adagio

Please disconnect signal watches, pagers and cellular telephones. Thank you.
Use of cameras and recording equipment is not permitted in the concert hall.