**ORCHESTRAL SPECTACULAR**

**SUNDAY, MARCH 18, 2007 – 7:00 PM**
**FIRST FREE METHODIST CHURCH**

**ORCHESTRA SEATTLE**
**Conductor: George Shangrow**

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### PROGRAM

**IGOR STRAVINSKY (1882-1971) - Agon**
(1957)

**I. Pas de quatre; Double Pas de quatre; Triple Pas de quatre**

**II. Prelude; First Pas de trois: Sarabande-Step; Gaillarde; Coda**

**Interlude; Second Pas de trois: Bransle Double; Simple Bransle Gay; Bransle Double**

**IV. Interlude; Pas de deux; Coda; Four Dances; Four Trios**

**MURL ALLEN SANDERS**
(b. 1950)

**Accordian Concerto #2**

**Poco allegro**

**Andante**

**Klezmer, let’s go!**

**Muriel Allen Sanders, accordion**

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**ANTEON DVORAK (1841-1904)**

**SYMPHONY No. 9, “From the New World”, Opus 95**

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**ADAGIO—ALLEGRO MOLTO LARGO**

**Scherzo: Molto Vivace**

**Allegro con fuoco**

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

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**IN MEMORIAM**

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- Rev. Julie Dismo Koch
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Dvorak: Symphony No. 9. "From the New World." In September 1892, Antonin Dvorak arrived in New York to take up the post of Director of the National Conservatory of Music. One of his first jobs was to judge the prizes for a composition competition: the patron of the conservatory had put up $4,000 in prize money for six classes of composition. Dvorak found much talent, "mostly in the German school, but here and there another spirit, other thoughts, other coloring — in short, Native American music." 

Quite what made him think he was hearing the influence of Native American music is doubtful. He certainly had very little chance to hear any Native American music before he began sketching a new symphony in January 1893. Work on it occupied him for about five months, and he completed the work on 25th May.

The title page is interesting: written in both Czech and English it says "From the New World" (Symphony No. 9), Opus 95. The "9" was later copied out and "9," substituted, only to be crossed out in turn. Dvorak seems to have been oddly unsure as to how many symphonies he had written! The confusion was made worse when Dvorak's first four symphonies were lost, and for most of the early 20th century the New World Symphony was known as number 5.

The first performance was given at a concert of the New York Philharmonic-Symphony Society in the Carnegie Hall on 26 December 1893. Dvorak wrote to his publisher "The success was enormous; the newspapers say no composer has ever before had such a triumph. I was ready to go back to the best New York public and the people applauded so much that I had to thank them from the box like a king."

Though it is often assumed that Native American and African-American music is in the New World, most of the tunes are clearly influenced by folk music generally, being short, simple and memorable. The exception is the famous tune in the second movement, the "Godeye" or "Marshes of Montana" tune. Dvorak said that the second and third movements were influenced by Henry Longfellow's epic poem "The Song of Hiawatha." This poem presents a highly romanticised view of native American Indian life, a million miles removed from the brutal reality of their oppression at the time.

After a slow introduction the first movement has three main tunes: the bold opening horn call, the folksy tune heard later on flutes and clarinets, and a happy melody on the solo flute. The whole opening section is repeated before a development of all three themes in increasing complexity and excitement leads to a repeat of the opening theme. The slow movement, after a solemn procession of chords lowers the key from E to D-flat, introduces the famous tune on cor anglais. (If only Dvorak had received royalties every time this tune has been used in an advertisement...) A long central section includes references to two of the themes from the first movement, and moves with a presto march of the cor anglais theme and the opening chord sequence.

The scherzo is a vigorous dance, whose tunes sound very Czech (or Bohemian). It is a typical Dvorak scherzo with short, punchy sections. The music is of the scherzo trio section, this movement, too, is haunted by the ghost of the first movement, a reference made explicit in the coda.

The finale sweeps along with great energy, built on the bold theme proclaimed by horns and trombones. A calm second theme on solo clarinet offers contrast, and then Dvorak includes references to several themes from his earlier movement as he builds the symphony to its powerful and dramatic conclusion.

—the composer

PROGRAM NOTES

Stravinsky: Agon Igor Stravinsky's landmark ballet movement to such a profound degree that his musical presence still resonates on ballet stages around the world. The first official score for the Paris premiere, written between 1909 and 1913 - The Firebird, Petrouchka, and especially The Rite of Spring (see below) - changed the world of dance and music. It is a witty, prankish music for dancers with those ground-breaking works, either. Rêver, followed, as did les Noces, Chant du Rossignol, and Pulcinella, all within a decade. Evidently something in that group of small, music-hating friends - his Histoire du soldat was originally conceived as a piece to be performed on a portable, flatted stage - dancing was still on his mind. Here, the score is for only seven instruments and three voices, also included a dancer.

The 1928 score, Apollo (Apollon Musagète), was a turning point in Agon泙's composition, collaborating with dancers as he builds the symphony to its powerful and dramatic conclusion.

—Peter Brien

Join us for the rest of our 2006-2007 Season!

ST. MATTHEW PASSION

Good Friday April 6 7:00PM

J.S. Bach: St Matthew Passion

CHORAL INSPIRATION

Sunday May 6 3:00PM

J.S. Bach: Double Violin Concerto

Music by Schütz and Rosenmüller

Ten New Choral Works for Voice and Instruments

By Huntley Beyer

OSCSS commission — world premiere

Program Change:

MASS IN TIME OF WAR

Thursday June 7 7:00PM

Haydn: Mass in Time of War

Tchaikovsky: Symphony No. 5

Note: Program subject to change

All concerts are at First Freethink Methodist Church, 3200 Third Ave W. Seattle.

Tickets prices: General $20; Student (12+): $15, Student (18+): $10, Youth (7-17) one free with each paid ticket. For more information call 206-682-5205 or visit our website, www.fristfreethink.org/tickets.

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SANDERS: Accordio Concerto #2

Accordio Concerto #2 reflects many of my "world music" influences and shows off the orchestra and chorus in a number of different styles and moods while maintaining a distinctly American perspective. I continue my quest to integrate modern American music into the symphony orchestra and mainstage operas.

The inspiration in Concerto #2 incorporates drums and percussion in all three movements to help define the style and propel the orchestra and chorus. The second movement of Concerto #2 reflects some of the emotional turmoil present in my life and the world at large while writing it. My choice was an "off-balance" tone, a feeling of being out of step and changing meters, usually an offbeat临时 and tempi. The three main themes of this movement represent some frustration, anger and urgency giving way to some bittersweet tenuously maintained. The final movement of Concerto #2 reflects some of the emotional turmoil present in my life and the world at large while writing it. My choice was an "off-balance" tone, a feeling of being out of step and changing meters, usually an offbeat临时 and tempi. The three main themes of this movement represent some frustration, anger and urgency giving way to some bittersweet tenuously maintained.
room for improvisation and interaction between the accordion and the orchestra.

The final movement is a klezmer-inspired scherzo, although with darker emotional overtones. AABA repeating 2/4 opening the piece migrates to a 7/8 section reminiscent of the middle eastern and Indian music. Following an accordion cadence, the drums and accordion have an improvised interplay that leads back to the original klezmer theme to the conclusion.

Accordions are a natural choice for a solo instrument with symphony orchestra. Its sound production, the free vibrating metal reed, makes it a hybrid instrument with woodwind and brass characteristics. I particularly like the accordion's tonal flexibility and its expressive possibilities through dynamics, articulation and sound color. The blend with violins truly excites me and it works well with all the other instruments. In time, various cultures and countries have been meeting and hearing many of the best players and have been thrilled by their performances.

-Peter Brien

Join us for the rest of our 2006-2007 Season!

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

CHORAL INSPIRATION
Sunday May 6 3:00PM
J.S. Bach: Double Violin Concerto
Music by Schütz and Rosenmüller
Ten New Choral Works for Voice and Instruments
By Huntley Beyer
OSSCG commission—world premiere

Program Change:
MUSIC IN TIME OF SEPARATION
June 25, 6:00PM
Haydn: Mass in Time of War

Tschalkovsky: Symphony No. 5
Note: Program subject to change

All concerts are at First Freethought Church, 3200 Third Ave W, Seattle.
Ticket prices: General $20, Senior (62+) $15, Student (18-), $10, Youth (7-17) one fee with each paid ticket. For more information call 206-682-5208 or visit our website, www.choralinspiration.org.
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PROGRAM NOTES

Stravinsky: Agon
Igor Stravinsky invigorated ballet music to such a profound degree that his musical presence still resonates on ballet stages today and forever changed the world of dance and modern music. The first performance of this piece for orchestra, written between 1909 and 1953 – The Firebird, Petrushka, and especially The Rite of Spring (see below) – changed the world of dance and modern music. The concert will feature works by three of these ground-breaking works, either, Rêver, followed, as did Les Noces, Chant du rossignol, and Pulcinella, all within a decade. Even the famous Dance of the Small Mammal Chorister group – his Histoire du soldat was originally conceived as a piece to be performed on a portable, flattened stage – dancing was still on his mind. His Histoire, his only seven instruments and three voices, also included a dancer.

The 1928 score, Apollo (Apollo Musagète), was a turning point in Stravinsky’s compositional style. Allying modernist ideas to his 1920s concert pieces, the work’s epigraph sets the stage for the modernist techniques in his later works and for the 21st century. The Apollo’s world premiere at the Library of Congress, Balanchine and Stravinsky would collaborate again on ballets inspired by two more Greek themes: Orpheus (1947) and Agon (1957).

In Greek drama, the agon was a moment of deliberation, or a contest, between two characters or competing ideas, sometimes also taking the form of a debate between a single character and the chorus. No literal program or story guided Stravinsky as he wrote the music for Agon – he was striving to create a work of music that he fervently spoke about – a piece in a clever, idiomatic, and totally unique way, it became a dialogue between old and new. Indeed, his musical inspiration came from the French court as far as the world’s largest ensemble of orchestral and percussion instruments as well as the world’s greatest orchestra. Just as the Apollo’s world premiere at the Library of Congress, Balanchine and Stravinsky would collaborate again on ballets inspired by two more Greek themes: Orpheus (1947) and Agon (1957).

In addition to the tonal vs. atonal opposition, Stravinsky also allows for the orchestra to create a dialogue: his choice of instruments is quintessential, both the contrasts between old and new. Strings and a single mandolin – instruments with Renaissance origins – are juxtaposed against the traditional contemporary-sounding ensemble on wind, brass, and percussion.

The ballet itself, choreographed by Balanchine, was considered such a work that we call it to be a “high-water mark” in American ballet. The Library of Congress performing Arts Division website describes the “Pas de deux,” a dance originally created for Diana Adams and Arthur Mitchell that begins the fourth section of Agon, as “one of the defining moments of mid-20th century ballet.”

In a letter to Stravinsky, dance impresario Lincoln Kirstein, who also founded Lincoln Center, commented on this label for the scenario: a dance is the greatest the world has ever seen, the music was called the tune, and the dances which began quite simply in the 20th century took flight in the 20th and exploded.” At a 1996 revival by Houston Ballet, Helmut and Helga Schmid, Alwin Nikolais described the movement: “eye-appealing, with official angularity, unexpected forms, well defined and twisted bodies, as dancers responded to the [often] disjointed passage music for this contemporary armor that could be called ‘cool,’ Agon is all in one. We want to make this music...” The piece is a fascinating and thought-provoking contemporary composition that this evening is a topic of conversation.
Orchestra Seattle 2007
George Shangrow, Music Director and Conductor

Violins
Sue Carpenter
Lauren Daugherty
Dean Drescher^
Stacey Dye
Stephanie Endy
Sue Herring
Manchung Ho
Fritz Klein, concertmaster
Mark Lutz
Avron Maletzky
Gregor Nitsche
Susan Ovens
Stephen Provine*
Tyler Reilly^
Betsy Robertson
Theo Schaad
Nicola Shangrow
Janet Showalter
Kenna Smith-Shangrow
Neill Warfield^

String Bass
Jo Hansen*
Ericka Kendall^*^
Kevin McCarthy
Steve Messick

Electric Bass
Robert Shangrow

Flute/Piccolo
Virginia Knight^*
Shari Muller-Ho*
Melissa Underhill

Oboe
David Barnes*
John Dimond

English Horn
Taina Karr

Clarinet
Alan Lawrence
Steven Noffsinger

Bass Clarinet
Margy Newton^*

Bassoon
Jeff Eldridge
Judith Lawrence

Horn
Barney Blough
Don Crevie
Laurie Heidt
Jim Hendrickson

Trumpet
Bob Gale^*
Rabi Lahiri*
Gary Roberts^*
Janet Young

Trombone
Paul Bogataj
Cuauhtemoc Escobeda*
David Holmes

Tuba
David Brewer

Timpani
Dan Oie

Percussion
Kathie Flood^*

Drum Set and Percussion
Will Dowd^*

Harp
Naomi Kato

Piano
Tim Anderson

Mandolin
Alan Jacobson^*

*Principal
^Guests of Orchestra Seattle.
We are most grateful for their joining us for this afternoon's concert.
ORCHESTRAL SPECTACULAR

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FREE FIRST METHODIST CHURCH

ORCHESTRA SEATTLE
George Shangrow, conductor

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IV. Interlude; Pas de deux; Coda; Four Dances; Four Trios

MURL ALLEN SANDERS (b. 1950)
Accordian Concerto #2

Poco allegro
Andante
Kleizer, let's go!
Murl Allen Sanders, accordion

INTERMISSION

ANTONIN DVORAK (1841-1904)
SYMPHONY No. 9, "From the New World", Opus 95

Adagio—Allegro Molto
Largo
Scherzo: Molto Vivace
Allegro con fuoco

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Christine Mola

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Byron Orkist
Susan Payne
Michael Peden

Richard & Joan Reel
Eric & Karen Richter
Lester & Barbara Roberts
Lorna & Louis Robles
Joan Scott
Kevin & Marie Silk
Amy Slaston & Brian Rappaport
Valerie Ann Taylor
Robert Thompson Kathleen Turner & John Wedgwood
Gertrude Vohe
Susan Welch
Stephen Wils
Judith Wirth
Frank & Gail Wolf
Douglas & Susan Woods

PANIS BISIO [$10-$49]
Julia Arche
James & Ina Apalas
Rachel Bard
Benjamin Bogun
Bob Bortz
Catherine & Michael Brase
Clayton & Dori Cook
Susan Dan
Emily Easton
Thomas & Bessie Fuller
Mara Gunt
Anne Marie Hackettenber
Barbara Harman
Anne Haugan
Gerald & Dale Haws
Nanaito Hing
Martha Minter
Judith Howard
Cynthia Johnson
Chris McFarlane
Dave McGuire
Mary Meierson
Lucy Menkes
Diana Miller
Carol Miehle
Greg Paine & Lor McCanney
Margery Perry
Dann & Elizabeth Pond
William & Lois Proctor
Lawrence & Lisa Reed
Jean Adena Rickett
Marni Rocker
Barbara Satch
Carol Scott
Missie Singletary
Daniel Sherby
Dick Startz
Sharon & Charlotte Suslowe
Carlos Vega & Gema de Soto
Oscar & Christine Wicket
James & Donna Weller
Julie White
Shannon Wolf
Sue Wong
Albano Youngblood

GIFTS IN HONOR OF
Wendy Bolomey
Vera Clark
Anna Roberts England
Clare & Ailene Engard
Nancy Mazzola

IN MEMORIAM

Debra Ensenbach
Rev. Julie Dorman Koch
Roy & Loblie Stephens