OURSOLOISTS
Internationally renowned pianist POVLAS STRAVINSKY. A Lithuanian native, began his musical career at age six at the Clurton School of Fine Arts in Vilnius. He made his debut with the Vilnius Symphony Orchestra, and followed two years later with a competition and scholarship to the prestigious Central School of Music in Moscow at 12, eventually earning the equivalent of a Ph.D. in piano performance from the famous Schlesinger Academy. Mr. Strovinsky has been principal soloist of the Lithuanian State Philharmonic, and Professor of Piano at the State Conservatory of Vilnius, He holds the title of “Honor Artist of Lithuania.” Mr. Strovinsky has played several recordings on the Melodiya label, and has regularly appeared on radio and television. He also plays extensively throughout Europe and the United States. He has lived in Seattle for the past several years and regularly performs and teaches in the greater Seattle area.

WESLEY ROGERS divides his busy singing career between opera and oratorio. Recent concert engagements have included performances of Mendelssohn’s Elijah in Bach, Bach’s Magnificat and St. Matthew Passion, Haydn’s Creation, Honnegar’s King David, Kurt Well’s Seven Deadly Sins, Monteverdi’s 1610 Vespers and the world premiere of Hopkins’ Traveling. Wesley appeared with the Seattle Choral Company, the Meridian Symphony, the Cascadian Chorale, the Bremerton Symphony, Orchestra Seattle and the Seattle Choral Angel Arts Concerts. In March, Wesley performed the role of Don in Handel’s Acis and Galatea with Santa Fe Pro Musica. On the operatic stage he was most recently seen in the role of Martin in Sun Valley Center for the Arts’ production of Copland’s The Tender Land. Summer 2002 found Wesley returning to the Lake Chelan Bach Festival where he performed the title role in Mozart’s Bastien und Bastienne. Wesley performed the role of Laurie in Mark Adanno’s Effie Winters at the Cabrillo Festival of Contemporary Music in Santa Cruz, California. Shortly after moving to the Pacific Northwest, Wesley made his Seattle Opera debut in 2001 as Mainop in Britten’s Billy Budd. He returned the next season as the Fourth Jew in Strauss’ Salome. Wesley has also performed roles with companies including Opera Memphis, Washington East Opera, Obsidian Opera, Seattle Community Outreach Productions, and the University of Washington Opera Theatre. He recently received a master's degree from the University of Washington.

Minneapolis-based soprano CARRIE HENNEMANN SHAW is one of the country’s emerging talents in contemporary and Baroque repertoire, collaborating with numerous vocal and instrumental ensembles, such as dol Niente (Chicago), Oregon East Symphony, the Bach Ensemble, Consortium Carissimi, Samplin-Sacchi Chamber Consort, the Los Angeles Bach Ensemble, Hong Kong, Bach Society of Minnesota, and the Devoted Septet. Carrie recently received a master’s degree in performance from the University of Chicago, studying with Tenor John De Hoan and working closely with Margo Garrett. This summer, Carrie will be heard in Houston, Chicago, Seattle, and Minneapolis, performing works by composers ranging from William Byrd to Giacomo Carissimi and Dimitri Shapovalov, whose new work for chamber ensemble, madrigal, and soprano solo, Prayer, she will premiere this spring in collaboration with Soprano Chamber Society.

Soprano KAYE KOFFORD began her singing career as a child in a large musical family. She began doing principal solo work in high school, earning the Presidential Scholarship for music from the University of Utah, studying with Marilyn Miller. She appeared with the Mormon Youth Symphony and Chorus for twenty years, was principal soloist for the First Presbyterian Church of Salt Lake City, and performed with the Salt Lake Symphony. Ms. Kofford maintained a vocal studio, directed high school musicals, and was a member of the Utah Opera Company for four years. Since moving to Washington in 2000, Ms. Kofford has performed with the Federal Way Symphony, Lyric Opera Northwest, the Bellevue Chamber Choir, and Orchestra Seattle and the Seattle Chamber Singers. She is also the director of her church’s choir.

Basses PADDY MCDONALD and ANDREW DANILOCHIK, fended JERRY SAM and Al LAURIE MIDDLE on how long tenure as chorus members and soloists with Orchestra Seattle and the Seattle Chamber Singers. Between them, they have more than 100 years of association with the Chamber Singers.

Join George Shongrow and a group of music-loving friends in a cruise aboard Holland America’s Westerdam on the seven-night cruise around the Panama Canal and South America late this Summer. The seven-night cruise aboard Holland America’s Westerdam departs from Seattle, Washington, on August 31 and returns to Seattle, Departure is Sunday, August 31 and we return the following Sunday, September 7. For more information, please call the Hawaiian Passage, call at Sitka, Juneau, Ketchikan, and Victoria, and visit Glacier Bay. Included with this majestic cruise is a shore excursion for every port, including a full day in the Panamanian Canal. These feature lively discussions, musical examples, and food. For more information, call Jeannette Ashman at (206) 241-7144 or toll-free at 1-800-317-7144 for more information. Printed from $99.

GEORG PHILIPP TELEMANN
Born March 14, 1681, Germany; died June 25, 1767, Hamburg
Tafelmusik (or Musique de Table), Production II, Overture
The Overture (Suite) from the second set of pieces, or “production,” of Telemann’s “Branquet Music,” published in 1734 and consists of six movements (i.e., prelude, chorale, string and continuo (instruments, often a cello or bassoon and a harmonika, that play through a piece and provide the music’s harmonic framework). Tafelmusik (“table-music”) was performed during official and private dinners, elaborate feasts, and various outdoor events during the 17th and early 18th century when a host desired to feed his guests but had not enough guests to fill the halls as well. Tafelmusik or Musique de Table (“Table Music”), as the German Baroque composer George Philipp Telemann, is perhaps his most celebrated music collection, and is frequently considered the predecessor to the L’Orchestre Baroque of Johann Sebastian Bach, both sets of pieces providing forceful demonstrations of their composers’ superlative compositional skills and musical creativity in writing in a variety of musical genres for a diversity of instruments. Tafelmusik, many pieces remarkable in their form complexity and imaginative use of instrumentation. A sonata “productions” each open with an “ouverture-suite” for a seven-part instrumental ensemble; continues with a “quartet” for three treble instruments and continuo, a seven-part concerto, a five-part sonata for two violins and continuo, a four-part sonata for a solo instrument with continuo; and ends with a “suite” for the same instrumental forces and in the same key as the opening movement. Telemann employed for his Overture from Production II of Tafelmusik, in D major, consists of a three-section overture followed by four “airs” in differing meters, moods, and tempos. These pieces are designed to entertain and delight performers and listeners alike, and illustrate their composer’s motto: “Give every instrument what suits it so that the player is glad, and you will be satisfied.”

When he was about 10, Telemann began to the wonders of music, and had composed his first piece by the age of 12. His musical education continued through the years, however, and to keep him from pursuing an “unworthy” career in music, the boy’s mother took away all of his instruments and sent him to a school where he would find a more promising way of earning a living. Telemann, however, continued to explore music and to compose on his own, learning to play the recorder, oboe, violin, viola da gamba, flute, oboe, chalumeau (a single-reed wind instrument, the forerunner of the clarinet), double bass, and trombone.

1701, Telemann entered Leipzig University to study law, perhaps to please his mother, but it was not long thereafter that he founded a 40-member collegium musicum to perform his music. He served as director of Leipzig’s opera house and close of one of its churches, and was later appointed as a leader of the singers at the court in Eisenach, where he became acquainted with Johann Sebastian Bach and was godfather to Bach’s second son, Carl Philipp Emanuel. In 1721, Telemann became the musical director of the five chief churches in Hamburg, a position he held for 23 years. In 1745, he was appointed one of two cantors for each Sunday in addition to writing other sacred music for special occasions, taught singing and music theory, and directed another active collegiate musicum. In 1752 he began to publish and sell his own music, and in his own right. He also began to write about all this same time; his second wife, with whom he had sired eight children, had an affair and is said to have poisoned his wife’s lover. He later married his wife’s garrambone gambling debts, but the composer’s friend came to his assistance and collected enough money to pay off his debts. When the prestigious position of Cantor of St. Thomas’ Church in Leipzig became vacant in 1722, Telemann applied and received the appointment of the city’s council; he declared the appointment to be made to him, and after securing an increase in pay for his position in Hamburg. (The cantor’s position was next offered to Christoph Graupner, another excellent German harpsichordist/composer, who also declined it, and it was only then that “third-choice candidate” J. S. Bach took on the cantorship!) In about 1740, after enjoying a long, relatively lucrative, and hugely productive musical career, Telemann turned his attention from composition to writing the theoretical treatises. His eyesight, however, began to deteriorate in his later years. It is known that he was blind in his right eye, and led to a reduction in the volume of his output around 1762, he continued to write until his death, of a “severe chest sickness,” at the advanced age of 86.

JOHANN SEBASTIAN BACH
Born March 21, 1685, Eisenach, Germany; died July 28, 1750, Leipzig, Germany
Keyboard Concerto No. 1 in d minor, BWV 1052

This concerto, for harpsichord and string orchestra, with the keyboard part played this afternoon on the piano, was probably transcribed by Bach from one of his own violin concertos between 1753 and 1755, and was given its final form after 1735. J. S. Bach, probably the finest and certainly one of the most revered composers of all time, was born into a family that had produced church and town-band musicians for over 150 years. Orphaned at ten, he was raised by an older brother who was an organist, and taught him to play the clavichord. Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At 23, he became church organist and chamber musician of the Duke of Weimar, and during his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the prince of Anhalt-Cöthen, producing suites, concertos for various instruments, and the ultimate transcriptions of keyboard music. In 1720, Maria Barbara, Bach’s wife and the mother of his seven children, died, and the composer soon married Anna Magdalena Krüger and remained married, had five more children, and understood woman, and who provided her rate with thirteen more children.

In 1723, when he was 38, Bach took the position of Cantor of St. Thomas’ Church in Leipzig, one of the most important
musical posts in Germany. He taught at the choir school and served as music director, composer, choirmaster, and organist of St. Thomas' Church. In this post, Bach produced monumental music. The master work was the St. John Passion, which he composed in the case of his large family and circle of friends, and the tasks of a very busy professional life. He also continued struggling with the officials of town, school, and church, and was never satisfied that they were dealing with perhaps the greatest musical genius ever born. The composer described himself as living "amidst continual vexation, envy, and persecution..." but he remained in Leipzig for 27 years, until he died, and he suffered a stroke followed by a raging fever. At his death at the age of 65, he left a small worldly estate, but bequeathed an unfillable wealth of musical treasures to succeeding generations.

The keyboard concerto (an instrumental work, usually consisting of contrasting movements in a fast-slow-fast arrangement, in which the solo keyboard instrument "competes" or "converses" with, or is accompanied by, the orchestra) as a musical form might not have been invented by Bach, but he was among the earliest to compose substantial works of this type and to explore their exciting possibilities. It was he, who, in the Fifth Brandenburg Concerto, first gave the harpsichord a starring solo role in an orchestral work. While he was cantor of St. Thomas' Church in Leipzig, Bach composed not only church music but also works for the Leipzig Collegium Musicum, an association of professional musicians and university students founded by Telemann around 1704 (see above). Bach's older sons were active in the Collegium, which was not only available for church performances, but which also offered an enthusiastic audience in local coffee houses and coffee gardens (Leipzig's populace seems to have been as powerfully addicted to the brew as Seattle's is today!). Bach became the director of this group in 1729, and began to transcribe for it numerous solo concertos for violin and for oboe, thus producing a series of concertos for one or more harpsichords with orchestra.

Some of Bach's harpsichord concertos are derived from other composers' works, but the Concerto in d minor is almost certainly by Bach, adapted from a lost violin concerto of his Cöthen period (around 1720). The first and second movements of this concerto, as performed by Sinfonia and Chorus in his Cantata 146, while the first movement also serves as the opening Sinfonia of his Cantata 188, and it was probably sometime after these works were written (approximately 1728) that the d minor harpsichord concerto, one of Bach's best-known, came into being. A powerful, passionate piece that strongly influenced the later development of its genre, it can be thought of as a musical "conversation," sometimes animated and sometimes deeply thoughtful, in which varying motivic/ thematic "topics" are discussed and passed from one participant to another and back again. Present throughout are five themes, developed, combined, and recombined. The jaggedly-leaping main theme of the first movement, one of Bach's most familiar, is introduced by soloist and orchestra in unison forms and forms the foundation of this dynamic, driving allegro. From the music of the opening measures flows most of the material from which the entire movement is molded, the soloist's interludes displaying a remarkable array of virtuosic devices that Bach adapted to the keyboard from the original violin concerto. The dramatic g-minor adagio is built upon a widely-wandering bass pattern, stated by the orchestra and then repeated, that is reminiscent of "The people that walked in darkness" from Handel's Messiah.

Above this sings the keyboard's lavishly-decorated and highly expressive "aria." The vigorous, galloping allegro in triple meter that closes the concerto begins with a descending-then-rising theme, followed by a series of repeated figures and other fragments of this theme, including a small down-then-up motif made up of two sixteen-notes followed by an eight-note, leap-down and leap-up from part to part in each of the two remaining episodes. The energetic allegro ends with a final statement of the full opening theme as the musical companions conclude their conversation.

The harpsichord and the piano, though both keyboard instruments, differ significantly in mechanical action, sound, and playing technique, and a concerto for harpsichord is not the same piece when the solo part is played on the piano. The listener hears not only the instrument's different tone color, but becomes aware of musical motifs, lines, accents, rhythmic patterns, contrapuntal devices, etc., that might not have been noticeable before. One aspect of Bach's greatness lies in the fact that the glory and beauty of his music continue to energize the listener, however the instrument upon which it is performed might change through a century.

FELIX MENDELSSOHN
Born, February 3, 1809 in Hamburg; Died, November 4, 1847 in Leipzig Sinfonia No. 12 in G minor

Among the celebrated child prodigies of Western music, the young Jacob Ludwig Felix Mendelssohn-Bartholdy remains pre-eminent to this day, arguably equalled only by Wolfgang Amadeus Mozart. Felix was born in 1809 to Abraham and Lea Mendelssohn, and was the grandson of Moses Mendelssohn, who had broken through the stiflingly, self-imposed isolation of the Jewish ghetto in Berlin to become a scholar, and remained a strong advocate for Jewish cultural and religious tolerance. Abraham and Lea Mendelssohn made sure that their children were given a first-rate education by employing esteemed tutors in subjects from painting to mathematics to history.

When he was only fifteen, Felix Mendelssohn's impressive youthful output already included numerous works from many different musical genres, including chamber music, several concerti, and four comic operas, the first of which was staged and performed on the composer's twelfth birthday. Felix continued to hear his works played when Abraham and Lea organized performances of their son's music in their home. Among these many youthful compositions are the sinfonias, twelve complete works and an additional single movement, scored for string ensemble (although No. 8 was also rescored for full orchestra). These works received their first performances in the Mendelssohn home, probably by a string quartet with piano accompaniment. Mendelssohn's C minor Symphony of 1824 also bears the appellation Sinfonia in its first manuscript, but for its publication (as Opus 11) the young composer called it his First Symphony.

When Mendelssohn made a catalogue of his works in 1844 (three years before his death), he relegated most of his sinfonias to "childhood works," but Nos. 10 and 12 (along with the single movement in C minor) are listed with other works composed between 1823 and 1824. As Sinfonia No. 12 in G minor have been treated to an incredible spectacle! According to the stage directions, "while a symphony is playing, a machine descends, so large it fills all the space from the frontispiece of the stage.] the further part of the house, and fixes itself beside two ladders of clouds to the floor. In its four acts, there are several fragments, representing the Palaces of the Gods and Goddesses... The whole object is terminated with a glowing cloud, on which is a Chair of State, all of gold, the Sun breaking through the cloud, and making a glory about it: as this descends, there rises from under the stage a pleasant prospect of a noble garden, consisting of fountains, and orange trees set in large vases... The Dancers place themselves on every stage in the machine; the Singers range themselves about the stage." Dioclesian's premiere took place at the theater in Dorset Garden, the leading center of operatic production in London during the last quarter of the seventeenth century. It "gratified the expectation of Court and City," and even conjured up some controversy: the post-John Dryden furnished the work with a characteristically abrasive Prologue, which criticized, among other matters, the useless expense of King William's military adventures in Ireland in such lines as, "when will our Losses war to be wise!" The Prologue was suppressed on one performance, but Dioclesian's overall success convinced Purcell to publish the full score, which contains a Dedication written by Dryden: "Music and poetry have ever evoked our learned Sisters, which, walking hand in hand, support each other. As poetry is the harmony of words, so Music is that of notes; and as poetry is a Ripe above prose and Chymistry, so is Music the exaltation of poetry. Both of them may exist apart, but sure they are most excellent when they are joined, because nothing is then wanting to either of their Perfections." Similarly, performers and audience are also most excellent when they are joined in savoring the perfections of the works that we are pleased to present, and may all of our joys be full this afternoon!

SEATTLE CHAMBER SINGERS

SOPRANO
Ekka Chang
Crisa Cugini
Kyla DeRenne
Cinda Freece
Kiki Hood
Kaye Kofford
Jill Krieger
Ula Woodruff May
Jana Music
Nancy Shasteen
Patricio Veltelin

ALTO
Sharon Agnew
Julia Akoury-Thiel
Carolyn Avery
Jane Blackwell
Brooke Cassell
Ann Eckson
Ellen Kohn
Lorellete Knowles
Theodora Letz
Laurie Medill
Anne Thompson

ORCHESTRA SEATTLE

VIOLIN
Lisa Heckadon
Stephen Hegg
Sue Herling
Maria Hunt
Fritz Klein**
Jim Lurie
Mark Lutz
Avron Meadows
Susan Owens
Stephen Provine*

VIOLA
Lauren Dougherty
Beatrice Doll

CELLO
Arnie Roberts
Patricia Lyon
Katie Sauter Messick
Matthew Wynant*

STRING BASS
Jo Hansen*
Steve Messick

CONTRA BASS
David Barnes*
John Dimond

BASS
Stephen Brody
Andrew Danklich
Paddy McDonald
Dennis Moore
Jeff Thrilow
Richard Wyckoff

ENGLISH HORN
Tanaka Kan

TROMPET
David Cole
Janet Young**

HARP
Robert Ketchell

*Lives in Seattle
**Principal, Concertmaster
The Maquette in Diciolan

Diciolan (The Prophetess, or The History of Diciolan), a "semi-opera" written in 1690, is scored for oboes, bassoon, trumpets, strings, continuo, and drums. It was first performed in Augsburg in 1690 at the Queen's Theatre, Dorset Garden, London.

King James II's Attorney General referred to Henry Purcell as "the Orpheus Britannicus... a greater musical genius than any who have flourished in this nation, and ranks among the highest musical baronets of our time,..."

The work was first performed in Augsburg in 1690 at the Queen's Theatre, Dorset Garden, London.

The libretto for Diciolan, a tragicomic semi-opera in five acts about Roman politics and the conflict between love and duty for which Henry Purcell composed the music, was adapted by Thomas Betterton, actor, manager, and "Sir Courtly of the United (Theater) Company, from the 1622 play, The Prophets, by John Fletcher and Philip Massinger. The play was in turn based very loosely on the career of Diciolan, Emperor of Rome from 284 to 305, who was not considered a Christian. The play is set in China, and the story concerns two commoners who fall in love and are separated by the emperor's decadence. It was the most popular work during the next several decades.

Purcell's music was much admired in its own time, and is still enjoyed today. His music has been performed by orchestras and ensembles around the world, and is often performed in concerts and operas. His music is known for its emotional depth and technical skill, and has been praised for its beauty and expressiveness.

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HENRY PURCELL
Born September 10, 1659, Westminster; died November 21, 1695, Westminster

The Masque in Dioclesian
Dioclesian (The Prophetess, or The History of Dioclesian), a "semi-opera" written in 1690, is scored for oboes, bassoon, trumpets, strings, continuo, and voices. The work was first performed in July of 1690 at the Queen's Theatre, Dorset Garden, London.

King James II's Attorney General referred to Henry Purcell as "the Orpheus Britannicus ... a greater musical genius by far than any French composer," and his contemporaries recognized him as the best English composer of the time. Purcell excelled in every musical form of his day: anthems, operas, masques, incidental music for plays, and songs, both secular and sacred.

The work depicts the triumph of good over evil, with Dioclesian defeating the Emperor of the East and restoring peace to the Roman Empire. The masque was performed at the court of King James II, who was at the time the ruler of England.

The masque was the first English opera to be performed in England, and it was a great success. It was performed at the court of King James II, who was at the time the ruler of England. The work was a major success, and it helped to establish the English operatic tradition.

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Above this sings the keyboard's lavishly-decorated and highly expressive "iris." The vigorous, galloping allegro in triple meter that closes the concerto begins with a descending-then-rising theme, and a series of repeats against the last two fragments of this theme, including a small down-then-up motif made up of two sixteen-note motifs by an eighth-, quarter- and a dotted quarter-note from part to part, and against the same two fragments of the theme. The energetic allegro ends with a final statement of the full opening theme as the musical companions conclude their conversation.

The harpsichord and the piano, though both keyboard instruments, differ significantly in mechanical action, sound, and playing technique, and therefore a concerto for harpsichord is not the same piece when the solo part is played on the piano. The listener hears not only the instrument's different tone color, but also various musical motifs, lines, accents, rhythmic patterns, contrapuntal devices, etc., that might not have been noticeable before. One aspect of Bach's greatness lies in the fact that the glory and beauty of his music continue to enchant the listener, however the instruments upon which it is performed might change through centuries.

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Born, February 3, 1809 in Hamburg; Died, November 4, 1847 in Leipzig
Sinfonia No. 12 in G minor

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SOPRANO
Enka Chang
Crisa Cugini
Kylo DeRember
Cinda Fresso
Kimi Hood
Kaye Kolterd
Jill L. Lubin
Uga Woodruff May
Jano Music
Nancy Shannon
Patricia Velturin

ALTOS
Sharon Agnew
Julia Akooy-Thiel
Carolyn Avery
Jane Blackwell
Brooke Cassell
Ann Bickson
Ellen Cohan
Lorelita Knowles
Theoira Letz
Laurie Medd
Annie Thompson

TENORS
Ron Carson
Andrew Kohler
Alvin Kroon
Jon Lange
Timothy Lunde
Tom Nesbitt
Vict Roy
Jerry Sams

BASS
Stephen Brody
Andrew Danklich
Paddo McDonald
Dennis Moore
Jeff Thiloway
Richard Wofford

NOTES BY LORELIITA KNOWLES

ORCHESTRA SEATTLE

VIOLIN
Lisa Beckadon
Stephen Hegg
Sue Herling
Maria Hunt
Fritz Kleff
Jim Lurie
Mark Lutz
Avron Madek
Susan Ovens
Stephen Provine

VIOLA
Lauren Dougherty
Beatrice Dolf
Katherine McWilliams
Ello Wallace

CELLO
Annie Roberts
Patricia Lyon
Kalle Sauter Messick
Matthew Wynn

STRING BASS
Jo Hansen
Steve Messick

OBRE
David Barnes
John Dimond

ENGLISH HORN
Takao Kan

BASSOON
Jeff Bridgke

TRUMPET
David Cole
Janet Young

HARSCHPORD
Robert Kechley

* principal ** concertmaster

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OUR SOLOISTS
Internationally renowned pianist POVIAS STRAVINSKY, a Lithuanian native, began his musical career at age six at the Clurmont School of Fine Arts in Vilnius. He made his debut with the Vilnius Symphony Orchestra, and won second place in the prestigious Central School of Music in Moscow at 12, eventually earning the equivalent of a Ph.D. in piano performance from the famous Schmirlberg Conservatory. Mr. Stravinsky has been principal soloist of the Lithuanian State Philharmonic, and Professor of Piano at the State Conservatory of Vilnius. He holds the title of “Honored Artist of Lithuania.” Mr. Stravinsky has studied several recordings on the Melodia label, and has regularly appeared on radio and television. He also plays extensively throughout Europe and the United States. He has lived in Seattle for the past several years and regularly performs and teaches in the greater Seattle area.

WESLEY ROGERS divides his busy singing career between opera and oratorio. Recent concert engagements include performances of Mendelssohn’s Elijah at the Bach Festival in Mexico City’s Magnificat and St. Matthew Passion, Haydn’s Creation, Honegger’s King David, Kurt Weill’s Seven Deadly Sins, Monteverdi’s 1610 Vespers and the world premiere of Honegger’s Job. Mr. Rogers appeared with the Seattle Choral Company, the Meridian Symphony, the Cascadia Chorale, the Bremerton Symphony, Orchestra Seattle and the Seattle Choral Jewels Arts Concerts. In March 2003, Wesley performed the role of Donn in Handel’s Acis and Galatea at Santa Fe Opera. On the operatic stage he was most recently seen in the role of Martin in Sun Valley Center for the Arts’ production of Copland’s The Tender Land. Summer 2002 found Wesley returning to the Lake Chelan Bach Festival where he performed the role of tenor in Mozart’s Basilia and Bastienota. He performed the role of Laurie in Mark Adamo’s Little Women at the Cabrillo Festival of Contemporary Music in Santa Cruz, California. Shortly after moving to the Pacific NW, Wesley made his Seattle Opera debut in 2001 as Maitop in Britten’s Billy Budd. He returned the next season as the Fourth Jew in Strauss’ Salome. Wesley has also performed roles with companies including Opera Memphis, Washington East Opera, Obsidian Opera, Seattle Community Outreach Productions, and the University of Washington Opera Theatre. He recently received his B.Mus degree from the University of Washington.

Minneapolis-based soprano CARRIE HENNEKIN SHAW is one of the country’s emerging talents in contemporary and Baroque repertoire, collaborating with numerous vocal and instrumental ensembles, such as dal Niente (Chicago), Oregon East Symphony, the Red Ensemble, Consortium Carissimi, Sapphirine Chamber Consort, the Lachowsky Consort of Viola (Houston), Bach Society of Minnesota, and the Deviolated Septet. Carré recently received her master’s degree in performance from the University of Chicago, studying with tenor Jon De Hoan and working closely with Margo Garrett. This season, Carré will be heard in Houston, Chicago, Seattle, and Minneapolis. Her choral work was performed by composers ranging from William Byrd to Giacomo Carissimi and Dimitri Shapovalov, whose new work for chamber ensemble, male choir, and soprano solo, Prayer, the will premiere this spring in collaboration with Sapphirine Chamber Consort.

Soprano KAYE KOFFER began her singing career as a child in a large musical family. She began doing principal solo work in high school, earning the Presidential Scholarship for music from the University of Utah, studying with Marilyn Miller. She appeared in the Mormon Youth Symphony and Chorus for twenty years, was principal soloist for the First Presbyterian Church of Salt Lake City, and performed with Salt Lake Opera. Ms. Koffen maintained a vocal studio, directed high school musicals, and was a member of the Utah Opera Company for four years. Since moving to Washington in 2000, Ms. Koffen has been involved with the Federal Way Symphony, Lyric Opera Northwest, the Bellevue Chamber Choir and Orchestra Seattle and the Seattle Chamber Singers. She is also the director of her church choir.

Basses PADDY MCDONALD and ANDREW DANILICH, tenor JERRY SAMS, and Alto LAURIE MIDDLE are all very long time members of the Seattle Symphony and the Seattle Chamber Singers. Together, they have more than 150 years of association with the Chamber Singers.

GEORG PHILIPP TELEMANN
Born March 14, 1681, Germany; died June 25, 1767, Hamburg
Tafelmusik (or Musique de Table), Production II, Overture
The Overture (Suite) from the second set of pieces, or "production," of Telemann’s "Banquet Music," published in 1735, consists of a series of dances for large orchestra, trumpets, strings, and continuo (instruments, often a cello or bassoon and a harpsichord, that play throughout to provide the music’s harmonic framework.)

Tafelmusik ("table-music") was performed during official and private dinners, elaborate feasts, and various outdoor events during the 17th and 18th century when a host desired to feed not only the bodily appetite but the soul as well. Tafelmusik ou Musique de Table ("table music"), by the German Baroque composer George Philipp Telemann, is perhaps his most cultivated music collection, and is frequently considered to be the epitome of 18th century Brandenburg Concertos of Johann Sebastian Bach, both sets of pieces providing forceful demonstrations of their composers’ superlative compositional skills and musical creativity in writing in a variety of musical genres for a diversity of instruments. Tafelmusik, in many pieces remarkable in their formal complexity and imaginative use of instrumentation and "productions": each opens with an "ouverture-suite" for a various instrument ensemble, followed by a "quintaur" for three treble instruments and continuo, a seven-part concerto, a solo sonata for two instruments and continuo, a solo sonata for a solo instrument with continuo; and with a "suite" for the same keyboard instrument in history, at least in terms of surviving substantial works (Guinness Book of World Records) has more than 800 compositions, and more recent studies indicate that he wrote only over 3,000. Gigli, among others, has written that Philipp Telemann was a contemporary of Antonio Vivaldi, J. S. Bach, and G. F. Handel. While Bach is now generally considered the greatest composer, Telemann was a more famous musician in his day.

When he was about 10, Telemann began to the wonders of music, and had composed his first piece by the age of 12. His musical studies with his father, a church organist, however, and to keep him from pursuing an "unworthy" career in music, the boy’s mother took away all of his instruments and sent him to a nunnery where she thought he would find a more promising way of earning a living. Telemann, however, continued to explore music and to compose on his own, learning to play the recorder, oboe, violin, and harpsichord (a single-reed wind instrument, the forerunner of the clarinet), double bass, and bassoon.

In 1710, Telemann entered Leipzig University to study law, perhaps to please his mother, but it was not long thereafter that he founded a 40-member collegium musicum to perform his music. He served as director of Leipzig’s opera house and cantor of one of its churches, and was later appointed as a leader of the singers at the court in Eisenach, where he became acquainted with Johann Sebastian Bach and was godfather to Bach’s second son, Carl Philipp Emanuel. In 1721, Telemann became the musical director of the five chief churches in Hamburg, a position he held for two cantates for each Sunday in addition to writing other sacred music for special occasions, taught singing and music theory, and directed another active collegium musicum. In 1723 he began to publish and sell his own works, and in 1724 he began to write at about this same time; his second wife, with whom he had sired eight children, had an affair and is said to have brought him to his knees in repentance. His wife, who had brought his daughter to Canada, made sure that her daughter, Elizabeth, took the German harpsichordist/composer, who also declined it, and it was only then that “third-choice candidate” J. S. Bach took on the cantorship! In about 1740, after enjoying a long, relatively lucrative, and hugely productive musical career, Telemann turned his attention from composition to writing of the theoretical treatises. His insight, however, began to deteriorate in his last years. After one of his music students reduced the volume of his output around 1802, he continued to write until his death, of a “severe chest sickness,” at the advanced age of 86.

JOHANN SEBASTIAN BACH
Born March 21, 1685, Eisenach, Germany; died July 28, 1750, Leipzig, Germany
Keyboard Concerto No. 1 in d minor, BWV 1052
This concerto, for harpsichord and string orchestra, with the keyboard part played this afternoon on the piano, was probably transcribed by Bach from one of his own violin concerts between 1753 and 1755, and was given its final form after 1735.

J. S. Bach, probably the finest and certainly one of the most revered composers of all time, was born into a family that had produced church town-band musicians for over 150 years. Orphaned at ten, he was raised by an older brother who was an organist, and taught himself to play the violin and music. Bach began his professional career at 18, when he was appointed organist at a church in Arnstadt. At 23, he became court organist and chambermusic director for Duke Leopold of Saxe-Weimar, and during his nine years in this post (1708-1717), he gained fame as an organ virtuoso and composer. From 1717 to 1723, Bach served the Prince of Anhalt-Cöthen, producing suites, concertos for various instruments, and an amount of keyboard music. In 1720, Maria Barbara, Bach’s wife and the mother of his seven children, died, and the composer soon married Anna Magdalena Kegel, adding two more children, and to all intents and purposes, no longer needed his wife’s understanding and wife, who had provided her mate with three more children.

In 1723, when he was 38, Bach took the position of Cantor of St. Thomas’ Church in Leipzig, one of the most important