SLAVIC MELODIES

SUNDAY, JUNE 5, 2009 – 3:00 PM
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM

ANTONÍN DVOŘÁK (1841-1904)
Czech Suite, Opus 39
1. Preludium-Pastorale
2. Polka
3. Sousedská-Minuetto
4. Romance-Romanza
5. Finale-Furiant

ROBERT KECHLEY (b. 1952)
Folk Song Suite – Part One
1. Arkansas Traveler
2. Petey Gray
3. Casey Jones
4. Ritseltote Rosseltyt
5. The Water Is Wide
6. The Erie Canal

— Intermission —

ROBERT KECHLEY (b. 1952)
Folk Song Suite – Part Two
1. Deep River, Peggy Kurtz, soprano
2. Londonderry Air
3. The Leather-Winged Bat
4. A Wayfarin’ Stranger
5. Wade in the Water

SERGEI RACHMANNINOFF (1873-1943)
Piano Concerto No. 2 in C minor, Opus 18
Moderato
Adagio sostenuto
Allegro scherzando
Mark Salmon, piano

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I'm going there to see my father,
I'm going there no more to roam;
I'm just a-goin' over Jordan,
I'm just a-goin' over home.

I know dark clouds will gather 'round me,
I know my way is rough and steep;
And beauteous fields lie just beyond me,
Where souls redeemed, there vigil keep.

I'm goin' there to meet my mother,
She said she meet me when I come;
I'm just a-goin' over Jordan,
I'm just a-goin' over home.

Wade in the Water
Wade in the water, wade in the water, children.
Wade in the water. God's gonna trouble the water.

Jordon's water is chilly and cold, God's gonna trouble the water.
It chills the body, but not the soul. God's gonna trouble the water.
I went to the water one day to pray, God's gonna trouble the water.
My soul get happy and I stayed all day, God's gonna trouble the water.
(Refrain)

Who are these children all dressed in red?
Must be the ones that Moses led.
Well out of the mountain came fire and smoke!
With fire mighty Jehovah spoke!
(Refrain)

Walkin' down the highway and the water's getting' low,
Walkin' down the highway with nowhere to go
If you find the way before I do
Tell all my friends I'm comin' too.
(Refrain)

ORCHESTRA SEATTLE

Violin
Sue Carpenter*
Sue Haughtery
Dean Descher
Laurel Decker
Stephen Hegge
Jason Hershey
March Ho
Fritz Klein

Cello
La Verne Chen
Mara Finkeltstein*
Karen Helseth
Christy Johnson
Erica Klein
Katie Sauter Messick

Viola
Deborah Daoost
Audrey Don
Sue Herrington
Jim Lurie
Katherine McWilliams*
Susan Stahl
Karoline Vass

Flute
Jenna Callisto
Shari Miller-Ho*

Oboe
David Barnes*
John Dimond

English Horn
John Dimond

Bass
Jo Hansen*
Ericka Kendall
Steven Messick

Clarinet
Alan Lawrence*
Stephen Noffsinger*

Trombone
Paul Bogataj
Moc Escobedo
David Holmes

Tuba
David Brewer

Harp
Naomi Kato

** concertmaster
* principal

SEATTLE CHAMBER SINGERS

Soprano
Hilary Anderson
Erika Chang
Kyla Deremer
Dana Durasoff
Jill Vraaakmo
Peggy Kurtz
Lila Woodruff May
Jana Music
Carol Sams
Nancy Shastean
Melissa Thirloway
Patricia Vetterlein

Alto
Sharon Agnew
Carolyn Cross Avery
Jane Blackwell
Ellen Kaisse
Loretta Knowles
Theodore Leitz
Laurie Medill
Julia Akoury Thiel

Tenor
Ronald Carson
Alvin Koon
Jon Lange
Thomas Nesbitt
Jerry Sams

Bass
Brian Box
Andrew Danichik
Michael Dunlap
Douglas Durasoff
Robert Kechley
Dennis Moore
Jeff Thirlaway
Richard Wyckoff

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PROGRAM NOTES

DVOŘÁK: Czech Suite

In the course of his almost fifty years of composing, Antonín Leopold Dvořák (September 8, 1841—May 1, 1904) completed nine symphonies, six symphonic poems, fifteen operas, several major choral works, three concertos, and numerous chamber works, including fourteen string quartets, in addition to many other compositions. Dvořák is celebrated for attractive melodies and his passion for folksongs, the latter of which was a crucial element in his composition. Dvořák, who was born in what is now Czech Republic, frequently used both folksongs and dances from Bohemia and Moravia in his music.

His first composition, written at the age of fifteen, was one such dance, a Polka, for piano. Notable examples of folk elements in Dvořák's music are found in his Slavonic Dances, Opus 46, for orchestra or piano four hands; three Slavonic Rhapsodies for orchestra, Opus 45; the Four Songs on Serbian Folk Poems, Opus 6; the twenty-three Moravian Dances (Opus 20, 32, and 38); and the four Piano Trio, Opus 19. Dvořák's Suite consists of six movements modeled after the dumka, a melancholy Czech ballad (hence the nickname Dumky Trio). Dvořák's interest in folk song and nationalism extended beyond his own European background, attested to by his Scottish Dances for piano, Opus 41; the Ninth Symphony, Opus 95, "From the New World"; the so-called "American" String Quartet and String Quintet (respectively Opera 96 and 97), and the cantata The American Flag, Opus 102, on a poem by Joseph Rodman Drake.

Dvořák's Czech Suite in D major, Opus 39, completed in 1879, is part of this trend in his composition. He wrote the Suite halfway through his career, and it is the ninety-third work in Jarník Burghauser's Dvořák catalogue (Burghauser made this catalogue because Dvořák's opus numbers are not reliable chronologically). Otakar Sourek, an editor of the new Dvořák edition, recently reviewed the Suite in the International Journal of Music, following Dvořák's recent editions for strings (Opus 42, 1875) and winds (Opus 44, 1878). The premiere of the Czech Suite took place on May 16, 1879, in Prague, approximately six weeks after Dvořák began work on it. The conductor was Adolf Čech, who had conducted the premiere of Dvořák's Piano Concerto, Opus 33, the previous year.

The Czech Suite consists of five movements: a Pastorale, a Polka, a Sousedská (Minuetto), a Romance, and a Funtant. Of these movements, only the first two are scored for identical combinations of instruments, demonstrating that Dvořák took special care with regard to orchestral color. The variety in instrumentation helps to give each movement its own individual character. The first, second, and fifth movements are in the key of D (either major or minor), providing tonal unity to the work as a whole.

The opening Pastorale, marked Allegro moderato, is reminiscent of Beethoven's Symphony of the same name (his Sixth, Opus 68) with regard to the flowy melody and (as in Beethoven's opening measures) the open fifths that unobtrusively ground the orchestration. The orchestration consists of pairs of oboes, bassoons, and horns, and the standard contingent of strings. In forging the brighter sounds of flutes, clarinets, and trumpets, Dvořák creates an appropriately mellow sonority for his pastoral scene. The lack of development in this brief movement contributes to its relaxed quality. The theme is stated and then repeated in different voices and with some variation, sometimes over an ostinato of two alternating notes a whole step apart. Dvořák thus captures the peace and calm of the idyllic countryside. As the movement proceeds, Dvořák adds countermelodies (one with syncopation) and even a second theme, and enriches the texture through increased activity in the different voices of the orchestra. The movement ends in a slower tempo (quasi Adagio). The orchestration then drops out once again and the movement ends as simply as it began.

The second movement is marked Allegretto grazioso and is divided into three parts: the Polka, the contrasting Trio section, and the Polka's restatement. The Polka is itself a tripartite structure, the first section of which is an eight measure phrase which is played twice through. The elegant theme, stated in the strings, is in the key of D minor, but with hints of the relative F major. The music flows continuously: the only cadence is at the moment of making the repeat, and even here the cadence is obscured by the forward movement. After two transitional measures, Dvořák comes to the second section of the Polka, which is in the previously hinted at key of F major and to which Dvořák adds the winds. While this section appears to be in binary form with each part repeated, its two halves are in fact the same musical material assigned to different voices. The only addition to the second half is a syncopated figure in the two horns. It is a credit to Dvořák's compositional skill that the second half sounds completely different from the first when thus reorchestrated and revolved; even with the internal repeats the material does not feel rehearsed. In the second half, Dvořák transitions back to D minor for the restatement of the first section of the Polka. The second statement differs from the first in that the winds are retained, thus enriching the sound. There is no repeat sign for the second eight measure phrase this time, and only its second half is restated. Dvořák extends the phrase into a coda, which briefly suggests D major. The music soon quietens down, and the Polka ends with fragments of the theme in the strings which Dvořák indicates should "die away" (the uses the indication mordo in the score) before ending on a D minor chord.

The Trio section is in D major, providing modal contrast to the somber Polka. The music is more playful in character, and in keeping with this Dvořák indicates a somewhat faster tempo (Poco piu mosso). The Trio is also a tripartite structure. Its first section, played softly throughout but with many added notes, opens with a lively melody in the first violins, accompanied by pizzicato (plucked) second violins and celli. In contrast to the smooth phrases of the Polka, the melody is comprised of two-note slurs figures. The first section fades away (there is a rare pop marking) and the music comes gently to rest. The repeat of the first section is thus unexpectedly abrupt, as is the beginning of the second section when the repeat is over. The second begins with the same figure as the first, but set a minor third lower and G major. Surprisingly, Dvořák then drops the bass line down by one half step (from A to A flat), establishing the dominant of D-flat major. The music never cadences in this key, however; instead, Dvořák changes the mode to D-flat minor. From here, only one more tone need be changed to reestablish the home

I learned my back up against an oak,
I thought it was a trusty tree,
But first it swayed and then it broke
As my false love did unto me

I place my hand upon a gentle rose,
I thought to find the sweetest flower,
I pricked my finger to the bone
And left the sweetest flower alone.

Oh, love is handsome, and love is fine,
Just like a jewel when first it is new,
But love grows old, and waxed cold,
And fades away like summer dew.

The Erle Canal

I've got a mule and her name is Sal
Fifteen miles on the Erle Canal
She's a good old worker and a good old pal
Fifteen miles on the Erle Canal

We've hauled some barges in our day
Filled with lumber, coal, and hay
And we know every inch of the way
From Albany to Buffalo

Refrain:
Low bridge, everybody down
Low bridge, 'cause we're coming to a town
And you'll always know your neighbor
And you'll always know your pal
If you've ever navigated on the Erle Canal

(From Old Man River)
You and me we sweet and strain
Body all achin' and wracked with pain
Tote short handle
Get a little drunk and you land in jail

(From Volga Boatmen Song)
Eh, uhh-nyem

(Refrain)
We'd better get along on your way, old gal
Fifteen miles on the Erle Canal
'Cause you can bet your life I'll never part with Sal
Fifteen miles on the Erle Canal

Set up there, mule, here comes a lock
We'll make Rome 'bout six o'clock
Just one more trip and back we'll go
Right back home to Buffalo

(Refrain)

Deep River

Deep river, my home is over Jordan.
Deep river, Lord, I want to cross over into campground. O don't you want to go to that gospel feast,
That promised land of peace?

Deep river, my home is over Jordan.
Deep river, Lord, I want to cross over into campground.

Refrain:
Wayfarin' Stranger

I'm just a poor wayfarin' stranger
A-travelin' through this world of woe;
And there's no sickness, toil nor danger
In that bright world to which I go.

Londonderry Air

My gentle harp, once more I wake
The sweetness of thy strumming strain
In tears our last farewells we saw
And now in tears we meet again.
Yet even then, while peace was singing,
Her halcyon song o'er land and sea,
Though joy and hope to others bringing,
She only brought new tears to thee.

Then who can ask for notes of pleasure,
My dropping hope, o' chords like thine?
Alas, the lark's gay morning measure
As ill would suit the swan's decline.
Or how shall I, who love, who bless thee,
Inoke thy breath for freedom's strains,
When e'en the wreaths in which I dress thee,
Are sadly mixed, half flowers, half chains.

Leather-winged Bar

"I said the little leatherwinged bat"'ll tell you the reason that The reason that I fly by night Is because I've lost my heart's delight."

Refrain:
Howdy cowdy dudle-dum day
Howdy cowdy dudle-dum day
Howdy cowdy dudle-dum day
Hey le-lee-lee-lee low

"I said the blackbird sittin' on a chair "Once my feathers were bright and fair.
The care to preen them I did lack So now I'm always dressed in black."

Refrain:
"I said the woodpecker sittin' on a fence "My sweetheart said that I was tense So I got a nail and
And ever since then my head's been red."

Refrain:
"I said the bluejay, away he flew "Love is a riddle without a clue, Love is up and love is down But love is the only game in town."

Refrain:
"I said the little turtle dove "The greatest gift is the gift of love, Love can soften all your woes, And love 'Il make you tingle right down to your toes."

Refrain:
Wayfarin' Stranger
TEXTS

The Arkansas Traveler

Oh, once upon a time in Arkansas, An old man sat in his little cabin door And fiddled at a tune that he liked to hear. A jolly old tune that he played away by ear. It was raining hard, but the fiddler didn't care, He saw away at the popular air, Though his rooftree leaked like a waterfall, That didn't seem to bother the man at all.

A traveler was riding by that day, And stopped to hear him a-practicing away; The cabin was a-float and their feet were wet, But still the old man didn't seem to fret. So the stranger said "Now the way it seems to me, You'd better mend your roof," said he. But the old man said as he played away, "I couldn't mend it now, it's a rainy day."

The traveler replied, "That's all quite true, But this, I think, is the thing to do; Get busy on a day that is fair and bright, Then patch the old roof till it's good and tight." But the old man kept on a-playing at his reel, And tapped the ground with his motherly heel. "Get along," said he, "for you give me a pain; My cabin never leaks when it doesn't rain."

Peter Gray

Once on a time there lived a man, his name was Peter Gray; He lived down way in that there town Called Penn-syl-va-ri-a. (Refrain)

Refrain:
Blow ye winds of morning, Blow ye winds of morning, Blow, blow, blow.

Now Peter fell in love with all a nice young pretty girl, The first two letters of her name were Lucy, Annie. Pearl. (Refrain)

Refrain:
Blow ye winds of morning, Blow ye winds of morning, Blow, blow, blow.

Then just as they were about to wed her father did say no; And consequently she was sent away from the Oh-i-o. (Refrain)

Refrain:
When Peter heard his love was lost, he knew not what to say, He'd half a mind to jump into the Susquehanna-i-a. (Refrain)

Refrain:
Instead he traveled west out way to find gold where it lay; But outlawed shot him dead way down in Ca-li-for-ni-a. (Refrain)

Refrain:
When Lucy-Annie heard the news, she straightway took to bed, And never did get up again until she di-ed. (Refrain)

Refrain:
You fathers all a warning take,each one has a girl; And think upon poor Peter Gray and Lucy, Annie, Pearl. (Refrain)

Casey Jones

Come all you rounders that want to hear The story of a great engineer Casey Jones was that rounders name On a big eight-wheeler, boys, he won his fame. (Refrain)

Refrain:
Casey Jones mounted to his cabin Casey Jones, with his orders in his hand Casey Jones mounted to his cabin And he took his farewell trip to the promised land.

The caller called Casey at half-past four, He kissed his wife at the station door, He kept his engine running and was workin' double time But his good and faithful engine wasn't doin' so fine. (Refrain)

Refrain:
His saw his boiler was leakin' and the drivers were numb And the engines and the bearings they were all out of plumb Well, Casey's locomotive ran right off the track And Casey hit the river with an awful whack. (Refrain)

Risselty Rosseltty

I married a wife in the month of June Risselty rosselty now now now I carried her off by the light of the moon (Refrain)

Refrain:
A-Risselty rosselty hey don dosselly Nicelitty necklety retrosumaquility Willabyy wallaby now now now.

She combed her hair but once a year Risselty rosselty now now now (Refrain)

Refrain:
She swept but once a year the floor Risselty rosselty now now now (Refrain)

Refrain:
Her brooms were much too dear, she swore (Refrain)

Refrain:
She chummed the butter in Dad's old boot Risselty rosselty now now now (Refrain)

Refrain:
And for a dasher she used her foot (Refrain)

Refrain:
The butter came out aisselity gray Risselty rosselty now now now (Refrain)

Refrain:
The cheese took legs and ran away (Refrain)

Refrain:
The Water is Wide (Refrain)

The water is wide, I cannot get o'er And neither have I wings to fly, Give me a boat that can carry two, And both shall row, my love and I.

key of D major (as the bass slides back up to A natural), and after a passage of harmonic digression the first section is restated. At this point one would expect a repeat back to the second section, but Dvořák decides instead that his clever harmonic tricks are to be heard only once. At this point the Polka is restored as before (although Dvořák does not specify whether or not the repeats are to be taken the second time through), and the movement comes to a quiet end.

The third movement, Sousedská, is in B-flat major and marked Allegro giusto. A sousedská (which means "neighboring") is a moderate couple-dance of Czech folk origin in triple time which, according to John Tyrrell's article in the Grove Dictionary of Music and Musicians, is related to the milrose (hence the alternate parenthetical title Minuetto at the head of the movement), and often had a ceremonial function at wedding dances. This movement is scored for pairs of flutes, clarinets, and bassoons in addition to the strings. Like the Polka, it opens with an eight-measure phrase that is repeated. The first half of this phrase is played by two clarinets and two bassoons, which are then answered by the strings. Following the repeat, the music arrives on a D major chord in an evaded cadence (where Dvořák accidentally has slipped back into the key of the previous two movements. This is the first of the Sousedská's many harmonic surprises. The music passes through D minor to F major, the key of the next section. The next section of the movement is in simple binary form with the expected repeats of both parts. Though it starts in F major it somehow ends up in G major, and is followed by a transitional passage built around a diminished seventh chord (an unstable harmony). The G in the bass, on which a dominant-ninth chord is built, seems to establish C minor, but before any cadence Dvořák moves the bass down to F, seeming to establish B-flat minor. From here it is not far to the B-flat major with which the movement opened, and the opening theme is restated. New material follows, during which the music returns to the minor mode it has so recently left. After passing through the relative D-flat major, Dvořák restores the opening theme in F major. He threatens to return to the minor mode for the theme's final statement in the home key, but the theme arrives safely in the major, beneath a countersubject in the violins. The following coda exploits the low register of the flutes, and near the end briefly looks back to the destabilizing dominant-ninth chord heard earlier in the movement.

The following Romance is in G major and marked Andante con moto. It is in 5/8, triple meter, with each beat subdivided into three. As a result, the music is gently flowing throughout and maintains a sense of calm (at one point Dvořák writes molto tranquillo in the score). This movement is scored for pairs of flutes, oboes, bassoons, and horns, one English horn (which may also be played on Bassett horn), and strings. Because of Dvořák's chromaticism and modal mixture (that is, hinting at the minor mode in the context of the major), the theme and counterpoints are tinged with melancholy. Like the Pastoral, the Romance is largely built around one theme, although other thematic material does appear and there is more development of the theme than in the first movement. Dvořák again demonstrates his skill as an instrumental composer, exploiting the timbres of the orchestra so that the music maintains its interest despite largely consisting of the same thematic material.

For the final movement, Dvořák returns to the home key of D, this time in the minor. In the tradition of Beethoven, the final movement uses the largest instrumental ensemble of the five: all of the woodwinds save the English horn, the two horns, strings, and two trumpets and timpani that up to this point have been silent. The movement is marked Presto and is in triple time, and is a Furlant, which literally means "a proud, swaggering, concetted manner." According to Tyrrell's Grove article, this is a dance for couples. Characteristic of such a dance, syncopations, often create the effect of hemiolia (switching back and forth between two meters) and shifting accents, and on these points Dvořák does not disappoint, as is immediately apparent in the second-beat accents in the opening theme. The form of the movement is essentially a Rondo (in which contrasting episodes occur between statements of the same theme). The first section consists, once more, of several statements of the theme in different voices, and the music frequently suggests the major mode. The music fades away and quietly segues into the first contrasting section, in which the primary theme is stated in the major mode and without off-beat accents. The timpani and trumpets make their first entrance, however, and a great crescendo and return to the minor mode lead into the first restatement of the primary section. From this point, Dvořák begins to develop his theme as one may expect to find in the development section of a sonata movement. He even hints at fugal writing. Also notable in this section is a passage in which all of the violins are instructed to play a figure on their top two strings with the E string always left open and with several open A's, a sound reminiscent of fiddle music and contributing to the folk-like nature of the piece.

The music fades into the next section, a contrasting episode again in D major in which the new material has elements of the primary theme within it. It is here that Dvořák heavily employs the hemiolia characteristic of the Furlant by creating the feeling of bars and beats in the 3/4 time signature. After a loud passage from the full orchestra marked grandioso, the music once again fades away into the next section, the second restatement of the primary theme which now begins exactly as it first appeared. This presentation is necessarily recaptulad. Dvořák follows this, after another quiet and sparingly scored transitional passage, with a long coda based on the primary theme. The use of modal mixture here is more striking than anywhere else in the piece. Dvořák weaves the drama until the music arrives at a series of sharp tuttis punctuated by silence. Following this, Dvořák indicates that the music should get faster, and almost immediately afterward, slow back down, before an appropriately furious ending with powerful timpani rolls. It looks like the major mode will win out, but in the final intense moments the music ultimately establishes the minor before ending on unison D, an effect more powerful than any minor chord. 

Notes by Andrew Kohler
The concert's closing movement begins in a somewhat ominously martial mood in the major key of the previous movement and moves to the minor. A passing pianistic storm interrupts the vigorous rhythms and introduces the movement's main theme, a fragment of which forms the basis of the first movement’s opening theme. The oboes and English horn period is quickly followed by a solo piano, the solo piano, a tune that became so popular that, forty years after its composition, "big band vandals" (commentator Roger Dettmer's phrase) purloined it, provided it, with a text and performed it, uncharacteristically, with great success. (Over Simhah's famous "Full Moon and Empty Arms"
"Full Moon and Empty Arms" ("Full Moon and empty arms; the moon is there for us to share, but where are you? A night like this could weave a meaning and every kiss could start a dream for two. Full Moon and Empty Arms; moon; moon to wish upon; then next full moon, if my one wish comes true, my empty arms will be filled with you")

The lovers’ tryst is disrupted by a rumble of tympanic thunder, a trembling of triplets from the piano punctuated by the orchestra's pizzicato interjections, and a shimmer of cymbals that leads to a disputatious tossing about by piano and orchestra, sometimes imitatively, of various thematic elements in the movement's central section. The first and second themes are then recapitulated, with the flutes and violins, and then the piano, serenading one another. Another thematic material from the opening of the movement reappears before a fountain of notes rises from the piano and the lovers join in an ecstatic re-

Reflexing back to his earlier time in Russia, Rachmaninoff's cadencing coda solves the movement with a glittering c major assurance that this story will indeed have a happy ending!

The last in a lengthy line of "keyboard-composers" extending from Bach to Ravel to Copland, and the enigmatic singing of the strong and somewhat somber first theme by the strings while a torrent of piano arpeggios pours from the sonic sky. The solo piano soon presents the brighter and more lyrical subsidiary theme—she grieves at the separation. It is the first as they take shelter from the rain and begin to engage in the animated discussion, employing motifs from both themes played in various keys and painted in different instrumental colors, that constitutes the movement's brass-led development (middle section). The orchestra takes up the movement's main theme as the recapitulation (third section) begins, the piano accompanying it with a forceful march-like theme that evolved during the development. A fragment of the second theme, and the lovers' conversation continues into the coda (concluding section), becoming somewhat agitated as the movement ends with the emphatic restatement of its first theme's initial three notes.

The strings introduce the second movement with chords that gently lead the sonority from shadow c minor into the dreamy glow of E major. As sunbeams begin to sparkle on the gently-rising pool of the piano’s music, one of the soloists (solo flute following by secondo) valiantly carves the waterside to sing the movement’s lucidly romantic theme "sweetly and always expressively.

"The piano and orchestra continue to sigh and whisper together, their talk becoming more energetic as they exchange thematic statements. The strings finally begin to stir. A swiftness of gusty emotion sweeps through the piano part before the strings reprise the movement’s theme, and the lovers walk away into the twilight as the piano bids the orchestra good-night.

RACHMANINOFF: Piano Concerto No. 2 in c minor, Op. 18

This concerto was composed between the summer of 1900 and April of 1901. The second and third movements, written prior to the first movement, were presented with the composer as soloist on October 15, 1900, at one of the Prison Charity Concerts organized by Princess Ievgen in Moscow in connection with a prisoners’ aid society, while the complete work was premiered by O. Dejerni&amp;©, again with Rachmaninoff as soloist, on November 9, 1901, in Moscow. The great Moscow newspaper, Novoe Vremia, praised the young and very successful Alexander Siloti, a student of Franz Liszt, conducting. The work is scored for 2 flutes, 2 oboes, 2 clarinets in B-flat (Mvt. I) and (Mvt. II and III), 2 bassoons, 4 horns in F, 2 trumpets in B-flat, 3 trombones, timpani, bass drum, cymbals, solo piano, and strings.

Ollie Downes provides the following description of the riveting intensity of a 1955 New York piano recital by the man described by Igor Stravinsky as a "six-and-a-half-foot scowl."

"The bell rings and a very tall, spare, grave gentleman, in afternoon garb of irropprecaichable correctness and sobriety, steps without smiling upon the stage. He seats himself at the piano and plays. He does not smile once through the whole occasion. In no gesture or parade. All that he communicates says with two wrists and ten fingers, without the raising of an eyebrow. The performance is one of kind sovereign over mere superficial digital gymnastics. So it has always been with Rachmaninoff, and so it will be for the years to come. It is his fine tribute to art."

Sergei Rachmaninoff, Russian virtuoso pianist, romantic composer, and acclaimed conductor ("I have suffered three hares," he once said), "Can I be certain that I have captured one of the four children of the two artists as the amateur pianists. He received his first piano instruction from his mother when he was four, but it was his paternal grandfather who brought a teacher from Saint Petersburg to instruct him. This teacher stayed until, in order to settle their debts, the family had to sell their home and move to St. Petersburg. The young musician studied piano, harmony, and counterpoint, and showed great facility in composition as well, producing a one-act opera, for which he was awarded the Great Gold Medal (awarded previously to only two composers), his Piano Concerto No. 1, and a set of piano preludes (1893) that gained the world-famous Preludes in C-sharp minor. The endless public fascination with and ceaseless requests for this piece at Rachmaninoff’s performances became a source of considerable irritation for the composer, who regretted that this four-minute youthful work seemed to overshadow all his mature and substantial compositions, and he would ask, "Oh, must I?" when an expectant audience would clamor for its playing as an encore. In 1899, Rachmaninoff, a piano soloist, conducted a recording with the world-famous Preludes in C-sharp minor, his first major composition; its 1897 premiere, conducted by a probably inebriated Alexander Glazunov, was cacophonous and critic Cesar Cui commented: "If there were at any time a perfect performance of a Rachmaninoff work, such a performance as the one of the Preludes..."

To stop the discursive discourse of the Russian Orthodox Church’s objection to his marrying his cousin, Natalia, Rachmaninoff wrote his celebrated letter to the patriarch (Tolotsky commented on one of Rachmaninoff’s pieces: "Tell me, does anybody need music like that?") and, with the encouragement of his musically talented cousin, a concert pianist, and teacher. He was propelled into a conducting career when the Moscow Private Russian Opera hired him as assistant conductor for the 1897-98 season; he developed excellent skills intuitively, receiving praise during a visit to London in 1899 when The Times wrote of his style: "His command was supreme; his method, quietness ideal.

Rachmaninoff (Rachmaninoff) himself remarked that it takes great strength to be quiet.

To the end of 1899, a psychoanalyst, Dr. Nikolai Nekrasov, a close relative of the composer, had received a remarkable attention in Moscow by curing various nervous ailments through hypnotic suggestion, and Rachmaninoff was encouraged to consult him. It is said that, during the first few months of 1900, he went daily to the Nekrasov institute, and was given a chair the doctor's apartment, the words: "You will begin to write your concert... You will work with great facility... The concert will be of an excellent quality... This process of autosuggestion was sufficient to convince Rachmaninoff, and, before leaving for New York the following summer, Rachmaninoff was restored to "cheerfulness of spirit, energy, a desire to work, and confidence in his abilities.

The second and third movements of the Piano Concerto No. 2 in c minor (dedicated to Dr. Nikolai Nekrasov) are somewhat moderate in performation and probably the best-loved concerto in the Western repertoire, were completed by the autumn of 1900, and Rachmaninoff premiered them in December. Their warm reception encouraged his confidence, and he gave the complete concerto’s first performance, which was a great (and confidence-building) success, in November 1901. Rachmaninoff was further cheered when, in 1902, after an engagement last spring, he allowed his wife to join him on tour, having used his family's military connections to circumvent the church's prohibitions.

From this time until the 1917 Russian Revolution whipped his life and world into chaos, Rachmaninov successfully led his conducted, composed, and performed, but, his beloved estate at Ivanova, where he did most of his composing, having been looted and vandalized and public performances curtailed, he and his wife retired to their rented villa in the Ukraine and opened a small open stage just before Christmas of 1917. He took with him into life-long exile only some sketches of his own compositions and two orchestral scores.

In late 1918, after spending a year giving concerts in Scandinavia, Rachmaninoff left Oslo for New York, hoping that
RACHMANINOFF: Piano Concerto No. 2 in c minor, Op. 18

This concerto was composed between the summer of 1900 and April of 1901. The second and third movements, written prior to the full concerto, were presented with the composer as soloist on December 15, 1901, at one of the Tchaikovsky's Symphony Hall. The concerto was a huge success, and Rachmaninoff would certainly gain first prize for his [first] symphony, so devils are the discords he has dished up before us.

After the horrific reception of this symphony, two emotionally crushing visits to writers Loie Fuller and Sarah Bernhardt did not help. Tatyana Alexander Slobod, a student of Franz Liszt, conducting.

The work is scored for 2 flutes, 2 oboes, 2 clarinets in B-flat (Mvt. I) and (Mvts. II and III), 2 bassoons, 4 horns in F, 2 trumpets in B-flat, 3 trombones, timpani, bass drum, cymbals, solo piano, and strings.

Oliv Downs provides the following description of the riveting intensity of 1935 New York piano recital by the man described by Igor Stravinsky as "a six-and-a-half-foot scowl."

"The bell rings and a very tall, spare, grave gentleman, in afternoon garb of irreproachable correctness and sobriety, steps without smiling upon the stage. He seats himself at the piano and plays. He does not smile once through the whole occasion. In no gesture or act does projects. All that he communicates he says with two twits and ten fingers, without the raising of an eyebrow. The performance is one of the most profound overviews in the field of digital gymnastics. So it has always been with Rachmaninoff, and so it will be for the years to come. It is his fine tribute to art."

Sergei Rachmaninoff, Russian virtuoso pianist, romantic composer, and acclaimed conductor ("I have wondered three hours," he once said; "Can I be certain that I have captured one of the six children of the two artists as the masterpieces? He received his first piano instruction from his mother when he was four, but it was his paternal grandfather who brought a teacher from Saint Petersburg to instruct him. His first teacher stayed for only three years, in order to settle their debts, the family had to sell their home and move to St. Petersburg. The young musician studied piano, harmony, and counterpoint, and showed great facility in composition, as well as producing a one-act opera, for which he was awarded the Great Gold Medal (awarded previously to only two composers), his Piano Concerto No. 1, and a set of piano pieces (1898) that met with world-famous Prelude in c-sharp minor. The endless public fascination with and ceaseless requests for this piece at Rachmaninoff's performances became a source of considerable irritation for the composer, who regretted this four-minute youthful work seemed to overshadow all his mature and substantial compositions, and he would ask, "Oh, must I?" when an expectant audience would clamor for its playing as an encore.

In 1896, Rachmaninoff married Natalia Ivanovna, his first major composition; its 1897 premiere, conducted by a probably inebriated Alexander Glazunov, was calamitous; and critic Czar Cui commented: "If there were no Rachmaninoff, how much better Rachmaninoff would certainly gain first prize for his [first] symphony, so devils are the discords he has dished up before us." After the horrific reception of this symphony, two emotionally crushing visits to writers Loie Fuller and Sarah Bernhardt did not help. Tatyana Alexander Slobod, a student of Franz Liszt, conducting.

The first and second movements are recapitulated, with the flutes and violins, and then the piano, serenading one another. The first as they take shelter from the rain and begin to engage in the animated discussion, employing motifs from both themes played in various keys and painted in different instrumental colors, that constitutes the movement's brassy-hued development (middle section). The orchestra takes up the movement's main theme as the recapitulation (third section) begins, the piano accompanying it with a forceful march-like theme that evolved during the development. A second main theme, and the lovers' conversation continues into the coda (concluding section), becoming somewhat agitated as the movement ends with the emphatic restatement of its first theme's initial three notes.

The strings introduce the second movement with chords that gently lead the tonality from shadowy c minor into the dreamy glow of E major. As sunbeams begin to sparkle on the gently-rising pool of the piano's music, one of the lovers (solo flute followed by bassoon) pauses by the water's edge to sing the movement's luxuriously romantic theme "sweetly and always expressively." The piano and orchestra continue to sigh and whisper together, their talk becoming more energetic as they exchange thematic comments, but the strings begin to stir. A swirling gust of emotion sweeps through the piano part before the strings reprise the movement's theme, and the lovers walk away into the twilight as the piano bids the orchestra good-night.

Notes by Lorette Knowles
TEXTS

The Arkansas Traveler

Oh, once upon a time in Arkansas, An old man sat in his little cabin door And fiddled at a tune that he liked to hear, A jolly old tune that he played by ear.
But it was raining hard, but the fiddler didn’t care, He sawed away at the popular air, Though his roof was leaky like a waterfall, That didn’t seem to bother the man at all.

A traveler was riding by that day, And stopped to hear him—a-practicing away; The cabin was a-float and their feet were wet, But still the old man didn’t seem to fret. So the stranger said “Now the way it seems to me, You’d better mend your roof,” said he.

But the old man said as he played away, ‘Coudn’t mend it now, it’s a rainy day.”

The traveler replied, “That’s all quite true, But this, I think, is the thing to do; Get busy on a day that is fair and bright, Then patch the old roof till it’s good and tight.”

But the old man kept on a-praying at his reel, And tapped the ground with his guitar heel. “Get along,” said he, “for you give me a pain; My cabin never leaks when it doesn’t rain.”

Peter Gray

Once on a time there lived a man, his name was Peter Gray; He lived way down in that there town Called Penn-syl-van-ia.

Refrain:
Blow ye winds of morning, Blow ye winds yeigh-o,
Blow ye winds of morning, Blow, blow, blow.

Now Peter fell in love all with a nice young pretty girl, The first two letters of her name were Lucy, Annie, Pearl.

(Refrain)

Just as they were about to wed her father did say no; And consequently she was sent away to the Oh-oh-o.

(Refrain)

When Peter heard his love was lost, he knew not what to say; He’d half a mind to jump into the Susquehanna.

(Refrain)

Instead he traveled out west to find gold where it lay; But outlaws shot him dead way down in Ca-lifornia.

(Refrain)

When Lucy-Annie heard the news, she straightway took to bed, And never did get up again until she di-ed.

(Refrain)

You fathers all a warning take,each one as has a girl; And think upon poor Peter Gray, Lucy, Annie, Pearl.

(Refrain)

Casey Jones

Come all you rounders that want to hear The story of a great engineer Casey Jones was that rounders name On a big eight-wheeler, boys, he won his fame.

Refrain:
Casey Jones mounted to his cabin Casey Jones, with his orders in his hand Casey Jones mounted to his cabin And he took his farewell trip to the promised land.

The caller called Casey at half-past four, He kissed his wife at the station door, He kept his engine running and was workin’ double time But his good and faithful engine wasn’t doin’ so fine.

(Refrain)

His saw his boiler was leakin’ and the drivers were numb And the engines and the bearings they were all out of plumb Well, Casey’s locomotive ran right off the track And Casey hit the river with an awful whack.

(Refrain)

Risselty Rosseltly

I married a wife in the month of June Risselty rosseltly now now now I carried her off by the light of the moon

Refrain:
A-Risselty rosseltly hey don dosseltty Nicelittle nacketly retrosquamquility Wibaby wallyaby now now now.

She combed her hair but once a year Risselty rosseltly now now now With every rake she gave a tear

(Refrain)

She swep out but once a year the floor Risselty rosseltly now now now Her brooms were much too dear, she swore

(Refrain)

She chimed the butcher in Dad’s old boot Risselty rosseltly now now now And for a dasher she used her foot

(Refrain)

The butter came out a grisselty gray Risselty rosseltly now now now The cheese took legs and ran away

(Refrain)

The Water is Wide

The water is wide, I cannot get o’er And never have I wings to fly, Give me a boat that can carry two, And both shall row, my love and I.

key of D major (as the bass slides back up to A natural), and after a passage of harmonic digression the first section is restated. At this point one would expect a repeat back to the second section, but Dvořák decides instead that his clever harmonic tricks are to be heard only once. At this point the Polka is restated as before (although Dvořák does not specify whether or not the repeats are to be taken the second time through), and the movement comes to a quiet end.

The third movement, Soušedská, is in B-flat major and marked Allegro giusto. A sousedzská idiom (which means "neighboring") is a moderate couple-dance of Czech folk origin in triple time which, according to John Tyrrell’s article in the Grove Dictionary of Music and Musicians, is related to the minuet (as the alternate parenthesis title Minuetto at the head of the movement), and often had a ceremonial function at wedding dances. This movement is scored for pairs of flutes, clarinets, and bassoons in addition to the strings. Like the Polka, it opens with an eight-measure phrase that is repeated. The first half of this phrase is played by two clarinets and two bassoons, which are then answered by the strings. Following the repeat, the music arrives on D major and modulates to B-flat (an evaded cadence, given that Dvořák accidentally has slipped back into the key of the previous two movements. This is the first of the Soušedská’s many harmonic surprises. The music passes through D minor to F major, the key of the next section.

The last section of the movement is in simple binary form with the expected repeats of both parts. Though it starts in F major it somehow ends up in G major, and is followed by a transitional passage built around a diminished seventh chord (an unstable harmony). The G in the bass, on which a dominant-ninth chord is built, seems to establish C minor, but before any cadence Dvořák moves the bass down to F, seeming to establish B-flat minor. From here it is not far to the B-flat major with which the movement opened, and the opening theme is restated. New material follows, during which the music returns to the minor mode it has so recently left. After passing through the relative D-flat major, Dvořák restores the opening theme in F major. He threatens to return to the minor mode for the theme’s final statement in the home key, but the theme arrives safely in the major, beneath a counterstatement in the violins. The following coda exploits the low register of the flutes, and near the end briefly looks back to the destabilizing dominant-ninth chord heard earlier in the movement.

The following Romance is in G major and marked Andante con moto. It is in 3/4 time, triple meter, with each beat subdivided into three. As a result, the music is gently flowing throughout and maintains a sense of calm (at one point Dvořák writes molto tranquillo in the score). This movement is scored for pairs of flutes, oboes, bassoons, and horns, one English horn (which may also be played on Bassett horn), and strings. Because of Dvořák’s chromaticism and modal mixture (that is, hinting at the minor mode in the context of the major), the theme and countertheme are tinged with melancholy. Like the Pastoral, the Romance is largely built around one theme, although other thematic material does appear and there is more development of the theme than in the first movement. Dvořák again demonstrates his skill as an instrumental composer, exploiting the timbres of the orchestra so that the music maintains its interest despite largely consisting of the same thematic material.

For the final movement, Dvořák returns to the home key of D, this time in the minor. In the tradition of Beethoven, the final movement uses the largest instrumental ensemble of the five: all of the woodwinds save the English horn, the two horns, strings, and two trumpets and timpani that up to this point have been silent. The movement is marked Presto and is in triple time, and is a Furlan, which literally means “a proud, swaggering, conceited man.” According to Tyrrell’s Grove article, this is also a dance for couples. Characteristic of this dance are syncopations, often creating the effect of hemiolas (switching back and forth between two meters) and shifting accents, and on these points Dvořák does not disappoint, as is immediately apparent in the second-beat accents in the opening theme. The form of the movement is essentially a Rondo (in which contrasting episodes occur between statements of a main theme). The first section consists, once more, of several statements of the theme in different voices, and the music frequently suggests the major mode. The music fades away and quietly segues into the first contrasting section, in which the primary theme is stated in the major mode and without off-beat accents. The timpani and trumpets make their first entrance, however, and a great crescendo and return to the minor mode lead into the first restatement of the primary section. From this point on, it is the most “Czech” music Dvořák begins to develop his theme as one may expect to find in the development section of a sonata movement. He even hints at fugal writing. Also notable in this section is a passage in which all of the violins are instructed to play a figure on their top two strings with the E string always left open and with several open A’s, a sound reminiscent of fiddle music and contributing to the folk-like nature of the piece.

The music fades into the next section, a contrasting episode again in D major in which the new material has elements of the primary theme within it. It is here that Dvořák heavily employs the hemiolas characteristic of the Furlan by creating the feel of bars of the 3/4 time flavor. After a loud passage from the full orchestra marked grandioso, the music once again fades away into the next section, the second restatement of the primary theme which now begins exactly as it first appeared, the line of an incisive countermelody. After a loud passage through the full orchestra, the main theme returns, but in a slightly different guise, with several notes deleted and a passage through the violins.

Notes by Andrew Kohler
PROGRAM NOTES

DVÔÁK: Czech Suite

In the course of his almost fifty years of composing, Antonín Leopold Dvořák (September 8, 1841—May 1, 1904) completed nine symphonies, six symphonic poems, fifteen operas, several major choral works, three concertos, and numerous chamber works, including fourteen string quartets, in addition to many other compositions. Dvořák is celebrated for attractive melodies and his passion for folk songs, the latter of which was a crucial element in his composition. Dvořák, who was born in what is now Czech Republic, frequently used both folk songs and dances from Bohemia and Moravia in his music.

His first composition, written at the age of fifteen, was one such dance, a Polka, for piano. Notable examples of folk elements in Dvořák’s music are found in his Slavonic Dances, Opus 46, for orchestra or piano four hands; three Slavonic Rhapsodies for orchestra, Opus 45; the Four Songs on Serbian Folk Poems, Opus 6; the twenty-three Moravian Dvorts (Opus 20, 32, and 38); and the four Piano Trio, Opus 90. Dvořák consists of six movements modeled after the dumka, a melancholy Czech ballad (hence the nickname Dumky Trio). Dvořák’s interest in folk song and nationalism extended beyond his own European background, attested to by his Scottish Dances for piano, Opus 41; the Ninth Symphony, Opus 95, “From the New World”; the so-called “American” String Quartet and String Quintet (respectively Opera 96 and 97), and the cantata The Americanflag, Opus 102, on a poem by Joseph Rodman Drake.

Dvořák’s Czech Suite in D major, Opus 39, completed in 1879, is part of this trend in his composition. He wrote the Suite halfway through his career, and it is the ninety-third work in Jarmír Burghaus’s Dvořák catalogue (Burghaus made this catalogue because Dvořák’s opus numbers are not reliable chronologically). Otakar Sourek, an editor of the new Dvořák edition, reports that the Suite initially was conceived as a serenade, following Dvořák’s recent serenades for strings (Opus 22, 1875) and winds (Opus 44, 1878). The premiere of the Czech Suite took place on May 16, 1879, in Prague, approximately six weeks after Dvořák began work on it. The conductor was Adolf Čech, who had conducted the premiere of Dvořák’s Piano Concerto, Opus 33, the previous year.

The Czech Suite consists of five movements: a Pastoral, a Polka, a Souředská (Minuetto), a Romance, and a Furtiv. Of these movements, only the first two are scored for identical combinations of instruments, demonstrating that Dvořák took special care with regard to orchestral color. The variety in instrumentiation helps to give each movement its own individual character. The first, second, and fifth movements are in the key of D (either major or minor), providing tonal unity to the work as a whole.

The opening Pastoral, marked Allegro moderato, is reminiscent of Beethoven’s Symphony of the same name (his Sixth, Opus 68) with regard to the flowing melody and (as in Beethoven’s opening measures) the open fifths that unobtrusively ground the orchestration consists of pairs of oboes, bassoons, and horns, and the standard contingent of strings. In forgoing the brighter sounds of flutes, clarinets, and trumpets, Dvořák creates an appropriately mellow sonority for his pastoral scene. The lack of development in this brief movement contributes to its relaxed quality. The theme is stated and then repeated in different voices and with some variation, sometimes over an ostinato of one or two alternating notes a whole step apart. Dvořák thus captures the peace and calm of the idyllic countryside. As the movement proceeds, Dvořák adds counterlines (one with syncopation) and even a second theme, and enriches the texture through increased activity in the different voices of the orchestra. The movement ends in a slower tempo (quasi Andante). The orchestra rests once again and the movement ends as simply as it began.

The second movement is marked Allegretto grazioso and is divided into three parts: the Polka, the contrasting Trio section, and the Polka’srestatement. The Polka is itself a trilattice structure, the first section of which is an eight measure phrase which is played twice through. The elegant theme, stated in the strings, is in the key of D minor, but with hints of the relative F major. The music flows continuously: the only cadence is at the moment of making the repeat, and even here the cadence is obscured by the forward movement. After two transitional measures, Dvořák comes to the second section of the Polka, which is in the previously hinted at key of F major and to which Dvořák adds the winds. While this section appears to be in binary form with each part repeated, its two halves are in fact the same musical material assigned to different voices. The only addition to the second half is a syncopated figure in the two horns. It is a credit to Dvořák’s compositional skill that the second half sounds completely different from the first when thus reorchestrated and revoluted; even with the internal repeats the material does not feel rehearsed. In the second half, Dvořák transitions back to D minor for the restatement of the first section of the Polka. The second statement differs from the first in that the winds are retained, thus enriching the sound. There is no repeat sign for the second eight measure phrase this time, and only its second half is restated. Dvořák extends the phrase into a coda, which briefly suggests D major. The music soon quietens down, and the Polka ends with fragments of the theme in the strings which Dvořák indicates should “die away” (it uses the indication morendo in the score) before ending on a D minor chord.

The Trio section is in D major, providing modal contrast to the somber Polka. The music is more playful in character, and in keeping with this Dvořák indicates a somewhat faster tempo (Poco più mosso). The Trio is also a tripartite structure. Its first section, played softly throughout but with many accepted notes opens with a lively melody in the first violins, accompanied by pizzicato (plucked) second violins and celli. In contrast to the smooth phrases of the Polka, the melody is comprised of two-note slur figures. The first section fades away (there is a rare pop marking) and the music comes gently to rest. The repeat of the first section is thus unexpectedly abrupt, as is the beginning of the second section when the repeat is over. The second begins with the same figure as the first, but sets it to D minor and G major. Surprisingly, Dvořák then drops the bass line down by one half step (from A to Aflat), establishing the dominant of D-flat major. The music never cadences in this key, however; instead, Dvořák changes the mode to D-flat minor. From here, only one more tone need be changed to reestablish the home

I leaned my back up against an oak,
I thought it was a sturdy tree,
But first it swayed and then it broke
As my false love did unto me

I place my hand upon a gentle rose,
I thought to find the sweetest flower,
I pricked my finger to the bone
And left the sweetest flower alone.

Oh, love is handsome, and love is fine,
Just like a jewel when first it is new,
But love grows old, and waxed cold,
And fades away like summer dew.

The Erie Canal

I’ve got a mule and her name is Sal
Fifteen miles on the Erie Canal
She’s a good old worker and a good pal
Fifteen miles on the Erie Canal
We’ve hauled some barges in our day
Filled with lumber, coal, and hay
And we know every inch of the way
From Albany to Buffalo

Refrain:
Low bridge, everybody down
Low bridge, cause we’re coming to a town
And you’ll always know your neighbor
And you’ll always know your pal
If you’ve ever navigated on the Erie Canal

(From Old Man River)
You and me we sweet and strain
Body all achin’ and wracked with pain
Tote short honors
Get a little drunk and you land in jail

(From Volga Boatmen Song) Ee, eet-nym

Refrain:
We’d better get along on our way, old gal
Fifteen miles on the Erie Canal
Cause you can bet your life I’ll never part with Sal
Fifteen miles on the Erie Canal
Get up there, mule, here comes a lock
We’ll make Rome ‘bout six o’clock
Just one more trip and back we’ll go
Right back home to Buffalo

(Refrain)

Deep River

Deep river, my home is over Jordan.
Deep river, Lord, I want to cross over into campground.
O don’t you want to go to that gospel feast,
That promised land over Jordan?
Deep river, my home is over Jordan.
Deep river, Lord, I want to cross over into campground.

Londonderry Air

My gentle harp, once more I awaken
The sweetness of thy trembling strain
In tears our last farewell was taken
And now in tears we meet again.
Yet even then, while peace was singing,
Her halcyon song of’er land and sea,
Though joy and hope to others bringing,
She only brought new tears to thee.

Then who can ask for notes of pleasure,
My drooping heart, from chords like thine?
Alas, the lark’s gay morning measure
As ill would suit the swan’s decline.
Or how shall I, who love, who bless thee,
Invoke thy breath for freedom’s strains.
When en the wreaths in which I dress thee,
Are sadly mixed, half flowers, half chains.

Aluminum Band

"I said the little leather-winged bat
‘Till you tell me the reason that The reason that I fly by night
Is because I’ve lost my heart’s delight."

(Refrain)

Howdy cowboy diddle-dum-day
Howdy cowboy diddle-dum-day
Howdy cowboy diddle-dum-day
Hey lea-le-lea-le-le low

"I said the blackbird sittin’ on a chair
Once my feathers were bright and fair.
The care to preen them I did lack
So now I’m always dressed in black."

(Refrain)

"I said the woodpecker sittin’ on a fence
“My sweetheart said that I was tense
So I got mad and
And ever since then my head’s been red."

(Refrain)

"I said the bluejay, away he flew
“Love is a riddle without a clue,
Love is up and love is down
But love is the only game in town."

(Refrain)

"I said the little turtle dove
“The greatest gift is the gift of love,
Love can soften all your woes,
And love ‘I make tingle right down to your toes.”

(Refrain)

Wayfarin’ Stranger

I’m just a poor wayfarin’ stranger
A-travelin’ through this world of woe,
And there’s no sickness, tol nor danger
In that bright world to which I go."
SLAVIC MELODIES
SUNDAY, JUNE 5, 2009 – 3:00 PM
FIRST FREE METHODIST CHURCH

ORCHESTRA SEATTLE and the SEATTLE CHAMBER SINGERS
George Shangrow, conductor

PROGRAM
ANTONÍN DVOŘÁK (1841-1904)
Czech Suite, Opus 39
1. Preludium-Pastorale
2. Polka
3. Sousedská-Minuetto
4. Romance-Romanza
5. Finale-Furiant

ROBERT KECHLEY (b. 1952)
Folk Song Suite – Part One
1. Arkansas Traveler
2. Peter Gray
3. Casey Jones
4. Riselty Rosselee
5. The Water is Wide
6. The Erie Canal

— Intermission —

ROBERT KECHLEY (b. 1952)
Folk Song Suite – Part Two
1. Deep River, Peggy Kurtz, soprano
2. Londonerry Air
3. The Leather-Winged Bat
4. A Wayfarin’ Stranger
5. Wade in the Water

SERGEI RACHMANINOFF (1873-1943)
Piano Concerto No. 2 in c minor, Opus 18
Moderato
Adagio sostenuto
Allegro scherzando
Mark Salmon, piano

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

Mark Salman

Mark Salman is a native of Connecticut, where he began his studies at the age of eight. Since making his recital debut at eleven, he has been a frequent performer as a recitalist, chamber musician and soloist with orchestras throughout the United States. A graduate of the Juilliard School, he studied with Richard Fabre and Josef Raieff, and also counts David Dubal as a significant influence. He previously attended the Massachusetts Institute of Technology for two years, where he concentrated on chamber music and composition, studying with the noted composer, John Harbison.

He has performed in Carnegie Hall and Alice Tully Hall in New York City as well as on WNCN, WQXR and Classic KING-FM radio, and has been the subject of profiles in the New York Times and Kick magazine. In October 1989 he was presented in his New York debut recital at Carnegie's Weill Recital Hall, which included the New York premieres of three Liszt works.

Mr. Salman achieved a musical milestone during the 1990-91 concert season when he performed the cycle of 32 Beethoven piano sonatas in a series of eight recitals in New York City. At the age of 28, he became one of the youngest artists to join the ranks of the handful of master pianists who have played the complete cycle. His first CD, featuring the music of Beethoven, Alkan, and Liszt was released in the spring of 1994 on Titanic Records. Mark relocated to Seattle in the summer of that year. He performed the Beethoven Sonata Cycle at Shorecrest Performing Arts Center in 1996-97 under the sponsorship of Orchestra Seattle.

Mr. Salman has been described as “a brilliant musical mind” and “a born public performer” by David Dubal, author of “The Art of the Piano” and “Evenings with Horowitz”. One of the few pianists of his generation to avoid competitions, he has opted instead to concentrate on his development as a pianist and musician. He is presenting a series of recitals each year which encompass rarely heard masterpieces as well as the staples of the repertoire.

Robert Kechley

Robert Kechley is a Seattle-born composer, arranger, performer and accompanist. His compositions, including two symphonies, choral works, and chamber pieces, have been commissioned and performed by Orchestra Seattle, Seattle Chamber Singers, The George Shangrow Chorale, Masterworks Choral Ensemble, the Northwest Chamber Orchestra, Bethany Lutheran Church of Seattle, Seattle Bach Choir, Tamara Calkins, Peter Mack, Brian Chin, the Seattle Symphony, and the Northwest Boy choir.

He has also produced a large array of choral and instrumental arrangements ranging from folksongs and spirituals to orchestrations of Bach and Mahler. He is a graduate of the University of Washington, where he studied harpsichord with Silvia Kind and composition with Ken Benshoof, Robert Suderberg, William O. Smith and others. He is currently director of music at East Shore Unitarian Church and joins Orchestra Seattle regularly at the harpsichord.
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