

presents

BAROQUE CELEBRATION

SEATTLE METROPOLITAN CHAMBER ORCHESTRA
Geoffrey Larson, *Music Director*

featuring students of the
University of Washington Baroque Ensemble
Carole Terry and Thomas Harper, *Directors*

February 28, 2011

7:30 PM

Meany Theater

PROGRAM

MUSIC FOR THE ROYAL FIREWORKS, HWV 351 GEORG FRIEDRICH HÄNDEL (1685-1759)
Overture
Bourrée
La Paix
La Réjouissance
Minuet I and II

ORCHESTRAL SUITE NO. 2 IN B MINOR, BWV 1067 JOHANN SEBASTIAN BACH (1685-1750)
Overture
Rondeau
Sarabande
Bourrée I and II
Polonaise
Minuet
Badinerie

Hyun-Joo Juno Lee, *flute*

INTERMISSION

CONCERTO FOR TWO FLUTES IN C MAJOR, RV 533 ANTONIO VIVALDI (1678-1741)
Allegro Molto
Largo
Allegro

Meese Agrawal & Katherine Isbill, *flute*

CONCERTO FOR TWO VIOLINS IN D MINOR, BWV 1043 JOHANN SEBASTIAN BACH (1685-1750)
Vivace
Largo ma non tanto
Allegro

Duo Savoir Faire
Tyler Reilly & Nicola Reilly, *violin*

GEORG FRIEDRICH HÄNDEL: *MUSIC FOR THE ROYAL FIREWORKS*

If his *Water Music* of 1715-16 inaugurated Handel's stunningly successful association with the city of London, the *Music for the Royal Fireworks* confirmed forever the dominance of the German-born composer over the late Baroque period in Great Britain. Always a smooth political operator, Handel and his *Fireworks* scores aided in 1749 in the celebration of an unpopular peace treaty, a celebration which ended up burning down an elaborately-constructed wooden building brought on by the Ozymandian collapse of the king's bas-relief amid the soundings of the trumpet. Fireworks lit up the Thames, and the European powers were entering a brief period of peace, to be broken but six years later with the emergence of the Seven Years' War. Handel, in the meantime, would live until 1757, proud to be the master of the politics of spectacle of which Bach could only dream.

JOHANN SEBASTIAN BACH: *ORCHESTRAL SUITE NO. 2 IN B MINOR*

Quoting again from Paul Henry Lang: "No matter from what angle we approach Bach, tremendous obstacles block our way. The music lover is awe-struck when entering the great palaces of his works, the plan and design of which he can barely divine. He feels himself lost, because while he admires the geometric marvels of the severe architecture, he finds his whole being invaded by a tender poetry which emanates from the meticulously elaborated ornaments of the towering structures. But when he turns his attention to the source of this poetry he sees the walls and columns of an architecture whose order and logic seem to be unalterably constant. The critic is humbled by the unlimited resources and knowledge of the métier and searches feverishly for the outlets through which pour the broad stream of faith, longing, and exaltation." As a measure of Bach's total output, Lang's transcendental description of the composer's work fits. By the same token, however, when hearing the *Orchestral Suites*, their dance movements confined to taut and mobile forms, one is equally struck by what pleasant and good music it is. Bach was a man firmly attached to earthly pleasures (his twenty-one children were not divinely conceived, after all) and occasionally it may be sufficient to step away from the altar of worship that has been built up around the composer and simply enjoy his music. The *Second Orchestral Suite* probably dates from the years 1738-39 in Leipzig. Bach's imaginative and virtuosic writing for flute soloist makes this suite particularly strong, and it has remained a staple of the orchestral repertoire since its "re-discovery" by Felix Mendelssohn. The Suite opens with a series of dotted and grandiose flourishes, from which then unfurl a long contrapuntus; the overture is then followed by seven short and quite varied dance movements, further testimony both to Bach's versatility and the cult of stylized rhythms and related courtly dances that reached such remarkable heights during the Baroque era.

ANTONIO VIVALDI: *CONCERTO FOR TWO FLUTES IN C MAJOR*

Every so often an encounter with something pristine, a crescent of divinity, can shock us. We may wonder if, in the process of shouldering our way forward into the pixelated heat of modernity, we haven't all become Philistines. For students of music history, the feeling must arrive with greater frequency. Chained to the intellectual totalitarianism of the academic quarter system and often its demonic companion, Donald J. Grout's *History of Western Music*, the university music student simply must wonder where we went wrong. The vitality and intellectual largess of past masters is frozen in amber, like an insect whose only object remains to be dissected. What tragedy! Vivaldi's music, his concerti, his life force should arrive as a kind of shock. Paul Henry Lang shows his understanding of this in his 1941 *Music in Western Civilization*, a book simply too rich and capacious for our presently limited and half-tongued tastes. Lang really says everything that needs to be said regarding Vivaldi's concerti, of which the *Concerto for Two Flutes* is a sparkling example:

"...while his famous contemporary [Corelli] blazed new trails in the miniature world of the clavier, Vivaldi's flaming imagination drove him to the bountiful domain of ensemble music, and under his hands the concerto become a passionate fresco of dramatic contrasts. Yet this revolutionary artist, dramatically animated in his first movements and ardently sweeping in his finales, proved to be a lyric poet of pastoral tenderness in his dreamy sicilianos and other intimate slow movements, while a number of program concertos reveal a romanticist captivated by the sorcery of sonority and color. His daring temper forced him occasionally into extreme ventures, but his innate Italian sense of form stood guard over his fancy, safeguarding form and structure, which always remained essentially artistic and judicious."

JOHANN SEBASTIAN BACH: *CONCERTO FOR TWO VIOLINS*

J. S. Bach seemed to reserve his most majestic violin writing for the tonality of d minor. His affinity for this key was evidenced most famously in his Partita No. 2 for Solo Violin, the multi-movement dance suite crowned by the famous Chaconne. The Concerto for Two Violins is more fleet, and is not particularly innovative in form or even genre -- but its melodic inventiveness and spiritual candor elevate it into an immortal class of Bach's already classic works. The charging and propulsive rhythms of the first movement lead into an aria of compound meter, and conclude with a rhythmic finale, written as a kind of *Gesellschaftsmusik* in which virtuosity is also demanded of the ensemble.

Flutist **Hyun-Joo Juno Lee** was born in Seoul, Korea and began studying the piano at six and the flute at the age of eleven. While studying at Seoul Arts High School, Ms. Lee moved to Germany and was admitted to the Bachelor Program at the Hochschule Fur Musik in Mannheim at age sixteen. At the Hochschule Fur Musik Munich she began her graduate studies and graduated with highest honors. After studying in Germany, she received her Master of Music degree at the Manhattan School of Music in New York and went on to earn an Artist Diploma at Yale University. Her performance career began with a successful solo debut at age twelve with the Seoul Philharmonic, subsequently appearing as soloist with the Janackova Philharmonic Ostrava (the Czech Republic) and KBS Symphony Orchestra (Korea). Also, she performed as principal in symphony orchestra concerts such as Yehudi Menuhin's LIVE MUSIC NOW with the Munich Orchestra (Germany) conducted by Zubin Mehta. She has received numerous prizes around the world, including the Most Promising Performer Prize in the 6th Jean-Pierre Rampal International Flute Competition (Paris, France), and was awarded the prize for NEWCOMER OF THE YEAR from The Korea Music Association. Most recently, she won the second prize in the Alexander and Buono International Flute Competition (New York, USA). She has served as a faculty member at Chung Ang University, Chugye Arts University (Seoul, Korea) and Chungnam National University (Daejun, Korea). Ms. Lee is a current Doctoral Candidate at the University of Washington.

Meese Agrawal, a flute student of Donna Shin, is currently in the first year of her Masters of Music degree at the University of Washington. She was principal of the University Wind Ensemble and the University Symphony Orchestra at the University of Puget Sound where she completed her Bachelors of Music degree in Flute Performance. Ms Agrawal has performed concertos with the University of Washington Symphony Orchestra in 2011 and the University of Puget Sound Symphony Orchestra in 2007. Ms Agrawal was principal flute of the National Small College Intercollegiate Band of 2007 under the direction of Frank Tichelli. She was also selected to participate in the Rome Festival Orchestra in the summer of 2006 as well as the Burgos Chamber Music Festival in Spain the summer of 2007. She spent the summers of 2002-2005 attending the Marrowstone Music Festival where she served as principal and piccolo of the Festival Orchestra. Ms Agrawal has performed in master classes for Amy Porter, Jill Felber, Leone Buyse, Marianne Gedigian, Marina Piccinini and Bradley Garner.

Flutist **Katherine Isbill** is currently a Doctoral Candidate at the University of Washington majoring in flute performance. Active as a performer, Isbill has performed in many concerts with various orchestras and wind ensembles including the ensembles at the University of Washington and the University of Georgia. Additionally, she has participated in numerous performances with the Gwinnett Ballet Orchestra and the Augusta Symphony Orchestra as well as in solo recitals. She was selected as a finalist for the Atlanta Flute Club's Young Artist Competition. Committed to music education, Isbill was awarded a scholarship from the Georgia Music Educators' Association for Future Music Educators and was the lead teacher for the University of Georgia Community Music School's Early Childhood Music Workshop. Originally from Lawrenceville, Georgia, Isbill earned a Bachelors Degree in Music Education and a Masters Degree in Flute Performance from the University of Georgia.

Tyler Reilly started the violin at age nine, quickly taking the Olympia classical music scene by storm. As a young musician he traveled to Europe to play and compete. At the age of 17, he entered the Cleveland Young Artists Institute and won the esteemed position of concertmaster. He played at the Spoleto Opera Festival and won praise from notable international conductors and musicians. Accepted at the top music

schools in the country, he chose to study with James Buswell at the New England Conservatory in Boston. Eager to expand his musical knowledge, Tyler helped local Grammy award nominee Modest Mouse with their “Moon Over Antarctica” recording, providing lush and memorable string tracks. He has also collaborated with Yes, Rickie Lee Jones, Sarah Brightman, Moody Blues, and new Olympia sensation The Misery Whip. A consummate violinist, Tyler is also comfortable with Cuban music and jazz, through work with Victor Janusz and Greta Matassa. Tyler has also had the experience of working with top film industry icons such as Elmer Bernstein in Edward Norton's recent movie *Keeping the Faith*, and with director Robert Townsend's Showtime movie *Holiday Heart*, produced by Robert DeNiro. Tyler has worked on many ad campaigns including a Sun Microsystems segment which ran during the 2000 Super Bowl. Tyler has also played with the Seattle Symphony, Pacific Northwest Ballet, Auburn Symphony, Federal Way Symphony, and has appeared on both KING FM and KUOW. A musician in high demand, he also performs with Trio con Brio. Tyler performs on a rare 1868 Sebastian Vuillaume.

Nicola Reilly started the violin in Seattle at age seven. She traveled to play and compete in Austria and Germany at the age of 13 and South Korea and Japan at the age of 14. She studied with Edward Seferian at the University of Puget Sound where she founded a string quartet, The Four Muses, and helped cultivate their chamber music program. She won the prestigious Davis Summer Research Grant and traveled to the Basque region to study the works of Juan Crisóstomo de Arriaga, the subject of her honors award winning thesis. She graduated with top honors in Music and Spanish Literature. After graduation, Nicola formed the local group, The Bella Trio, which was cited as The Top Wedding Ensemble in 2006 by The Knot. Nicola has performed with the Seattle Chamber Music Society, for live shows at Book-It Repertory Theater, and improvised scores for the Seattle International Film Festival. A powerful studio musician, Nicola has recorded with Sky Cries Mary, Mastodon, Sarah Shannon, John Nelson, and is a frequent collaborator with Jupiter Studios in Seattle. She performs regularly with Northwest Sinfonietta and the Bellevue Philharmonic. She performed solo improvised violin with the New York based literary project, The Moth, at Town Hall in Seattle, featuring such notable writers as David Guterson, Dan Savage, and Jonathan Ames. She plays on a 2002 David Van Zandt violin modeled after the Guarneri del Gesù.

A native of Seattle, conductor **Geoffrey Larson** is the founding Music Director of the Seattle Metropolitan Chamber Orchestra. *The Gathering Note* and *Classical KING FM* have hailed Larson as one of Seattle's foremost young conductors. Larson was named a Fellow at the Bard Conductors Institute as the course's youngest member in 2007, and was personally selected by George Hurst to be one of four conductors to participate in master classes at London's Royal Academy of Music in 2008. He counts Peter Erös, George Hurst, Harold Farberman, Alastair Willis, Christian Knapp, Raphael Jimenez, Wolfgang Harrer, Denise Ham, Robert Houlihan, and Rodolfo Saglimbeni among his teachers in conducting. As a clarinetist, Larson holds a degree from Michigan State University where he was a student of Caroline Hartig. He has given performances with ensembles such as the Seattle Modern Orchestra, Saratoga Chamber Orchestra, and Greater Lansing Symphony Orchestra. He has performed in Michigan, Texas, Oregon, Illinois, and Washington, including a radio broadcast on Seattle's *KING FM*. He has also given solo performances in Kanazawa, Japan and Vienna, Austria, and currently performs on clarinet with the Sakura Winds, an award-winning woodwind quintet.

Program notes by A. Cathcart

SMCO Presents
MASTERS OF THE THEATER

Egmont Overture, BEETHOVEN
from A MIDSUMMER NIGHT'S DREAM: Overture, Nocturne, and Scherzo, MENDELSSOHN
Pulcinella Suite, STRAVINSKY

Friday, April 29, 2011, 7:30 PM, Daniels Recital Hall

SEATTLE METROPOLITAN CHAMBER ORCHESTRA

Violin

Mitchell Drury, *Concertmaster*
Andrew Sumitani
Rochelle Nguyen
Matt Wu
Christine Prindle
Katy Balatero
Constance Shepherd (Handel)

Viola

Jessica Winter
Romaric Pokorny

Cello

Jennifer Ellison
Adam Cathcart

Bass

Trevor Bortins
Adrian Swan

Oboe

Robert Knoll
Chris Aagaard
Kazune Tsukioka

Bassoon

Jordan Lucke
Bridget Savage

French Horn

Devin Beecher
Elizabeth Jantzen
Nathan Rengstorf

Trumpet

Erik Reed
Josh Gailey
Nicole Harreld

Timpani

Brian Pfeifer

Harpichord

Ahra Yoo (Handel)
Laura Ouimette (Bach Suite)
Susanna Valleau (Vivaldi)
Kyujin Choi (Bach Concerto)

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