



*Once upon a time, in an emerald outpost nestled between misty bay and sleeping volcano, a Jedi conductor and his rebel band — using the ancient weapons of wood and brass — continue their brave quest to balance the Forces of the Ages. Armed with a vision and traveling at the speed of sound from the Renaissance through the Baroque, touching down in the Classics, toying with Romance, and bounding through the Contemporary Age with glee, they call their insurgency ...*

## Opening Gala: 1999-2000

ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS  
GEORGE SHANGROW, MUSIC DIRECTOR

*Come with us as we launch a season of Musical Marvels*

— Classical —  
KING FM 98.1

# OSSCS 1999-2000 Season

## Opening Gala

Sunday, October 24, 1999, 3:00 PM  
S. Mark Taper Foundation Auditorium  
Benaroya Hall

Mark Salman, *piano*

VAUGHAN WILLIAMS: *Serenade to Music*

R. THOMPSON: Symphony No. 2

BEETHOVEN: Piano Concerto No. 5 ("Emperor")

WILLIAMS: Suite from *Star Wars: The Phantom Menace*

## Winds, Strings and Glass

Friday, November 19, 1999, 8:00 PM

Illsley Ball Nordstrom Recital Hall  
Benaroya Hall

William Wilde Zeitler, *glass armonica*

STRAVINSKY: Symphonies of Wind Instruments (1920)

ELGAR: Serenade for Strings

ZEITLER: Tone Poem for Glass Armonica and Orchestra

HAYDN: Symphony No. 98 in B-flat Major

## Monteverdi Vespers

Sunday, December 5, 1999, 7:30 PM

St. James Cathedral

MONTEVERDI: *Vespro della Beata Vergine* (1610)

## Messiah

Saturday, December 18, 1999, 7:00 PM

University Christian Church

Sunday, December 19, 1999, 3:00 PM

Eastside Foursquare Church

HANDEL: *Messiah*

## Diverse Odes and Sundrie Ayres

Sunday, February 20, 2000, 3:00 PM

Illsley Ball Nordstrom Recital Hall  
Benaroya Hall

HANDEL: Concerto Grosso

GRAINGER: Folk song settings

PURCELL: *Ode for St. Cecilia's Day*

## B minor Mass

Friday, March 24, 2000, 8:00 PM

S. Mark Taper Foundation Auditorium  
Benaroya Hall

BACH: Mass in b minor, BWV 232

## Old Wine in New Bottles

Friday, April 28, 2000, 8:00 PM

Illsley Ball Nordstrom Recital Hall  
Benaroya Hall

Jeffrey Cohan, *flute*

STRAVINSKY: *Dumbarton Oaks Concerto*

RESPIGHI: *Ancient Airs and Dances* Suite No. 2

SHAKARIAN: Flute Concerto (2000)

R. STRAUSS: Divertimento after Couperin

## Elijah

Saturday, June 10, 2000, 8:00 PM

S. Mark Taper Foundation Auditorium  
Benaroya Hall

Anthony Brown, *baritone*

MENDELSSOHN: *Elijah*

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ORCHESTRA SEATTLE ■ SEATTLE CHAMBER SINGERS  
GEORGE SHANGROW, MUSIC DIRECTOR  
1999-2000 SEASON

# Opening Gala

Sunday, October 24, 1999 ■ 3:00 PM

S. Mark Taper Foundation Auditorium  
Benaroya Hall

Mark Salman, *piano*  
Orchestra Seattle  
Seattle Chamber Singers  
George Shangrow, *conductor*

RALPH VAUGHAN WILLIAMS  
1872-1958

*Serenade to Music*

Rebekkah Graves, *soprano*  
Shelley Whittingham, *mezzo-soprano*  
Stephen P. Wall, *tenor*  
Glenn Guhr, *baritone*

RANDALL THOMPSON  
1899-1984

Symphony No. 2 in e minor

*Allegro*  
*Largo*  
*Vivace*  
*Andante moderato – Allegro con spirito*

## INTERMISSION

LUDWIG VAN BEETHOVEN  
1770-1827

Piano Concerto No. 5 in E-flat Major,  
Op. 73 ("Emperor")

*Allegro*  
*Adagio un poco mosso –*  
*Rondo: Allegro*

Mark Salman, *piano*

JOHN WILLIAMS  
\*1932

Suite from *The Phantom Menace*

The Flag Parade  
Anakin's Theme  
The Adventures of Jar Jar  
Duel of the Fates

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



## PROGRAM NOTES

### RALPH VAUGHAN WILLIAMS *Serenade to Music*

Ralph (pronounced "Rafe") Vaughan Williams was born October 12, 1872, in Down Ampney, Gloucestershire, England, and died August 26, 1958, in London. The *Serenade to Music* was commissioned for a concert at Royal Albert Hall on October 5, 1938, conducted by Sir Henry Wood. In addition to chorus, the work is scored for 2 flutes (one doubling piccolo), oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle, bass drum, harp and strings.

Vaughan Williams' *Serenade to Music* is a most literal example of "occasional music." Not only was it written for a very specific event (at the behest of Sir Henry Wood, to celebrate his fiftieth anniversary as a conductor) but also for very specific musical forces: Wood had asked that the work contain a part for each of sixteen singers with whom he had been associated during his long career. Vaughan Williams turned this restriction from a liability to an asset, tailoring each solo phrase to the specific vocal qualities of one of the soloists; he even included the corresponding initials of each singer in the score next to the part they were to sing. Choral episodes, achieved by the sixteen singers in ensemble, were interspersed with the solo lines. (The composer facilitated further performances by indicating in the score that the piece could be performed by as few as four solo singers with chorus — as we do this afternoon, or by chorus with orchestra, or even by orchestra alone.)

Yet the *Serenade to Music* far exceeds the limited purposes for which it was created. It is, not unlike Henry Purcell's *Ode for St. Cecilia's Day*, a celebration of the art of music itself. The work has been described as "unique among Vaughan Williams' works. Perhaps the most inviting and accessible of all his major scores, it is meltingly euphonious, even in a conservative harmonic context." Indeed, Sergei Rachmaninov, who had played his second piano concerto on the same program as the *Serenade's* premiere, later told Wood that he had never before been so moved by a piece of music.

For his text, Vaughan Williams chose a passage from the closing scene of Shakespeare's *Merchant of Venice*, where the characters Lorenzo, Jessica, Nerissa and Portia speak eloquently in praise of music. The composer sets this verse not as a dramatic episode, but rather dispenses the text as he sees fit to various combinations of singers or the entire ensemble.

Please see the following page for the text of this work.

### RANDALL THOMPSON *Symphony No. 2 in e minor*

Ira Randall Thompson was born April 21, 1899 in New York City, and died on July 9, 1984, in Boston. He composed his *Symphony No. 2 in Gstaad, Switzerland*, between July 1930 and September 1931. Howard Hanson conducted the premiere with the Rochester Philharmonic on March 24, 1932. The symphony is scored for three each of flutes (one doubling piccolo), oboes (one doubling English horn), clarinets and bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, cymbals, and strings.

Although he is now best remembered for his choral music, it was Randall Thompson's *Symphony No. 2* that put him on the map as a composer. Thompson provided the following remarks about this work:

It is based on no program, either literary or spiritual. It is not cyclical. I wanted to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness.

I have used the ordinary full orchestra by threes. I have not used all the instruments in every movement. Limiting the percussion to cymbals and kettledrums [timpani] may seem to be a curious

twist for a contemporary composer. I have been sparing in my use of percussive punctuation in an attempt to make the music itself intrinsically rhythmic. The kettledrums are used only in the first two movements; the cymbals only in the last two. The orchestra is greatly reduced in the second movement. The brass in the scherzo is limited to horns and one trumpet. The trombones and tuba are employed only in the last movement.

The symphony is dedicated to my wife.

An analysis follows:

I. *Allegro*, e minor, 2/4 time. The principal theme is announced immediately by the horns, *forte*, and answered by the trumpets. From this motive is derived a series of rhythmic figures which form the *toccata*-like background of the entire movement. The subsidiary theme (g minor, oboes, English horn and bassoon) is of a more reticent nature, but the violoncellos accompany it in a persistent rhythm.

The development section begins quietly, and forms a gradual *crescendo*, at the apex of which the first theme returns in an ominous *fortissimo* against a counter-rhythm on the kettledrums. A more extended transition leads to a sinister presentation of the second theme (c minor, muted trumpets answered by bassoons and clarinets antiphonally). At the close, a major version of the second theme in augmentation is sounded *fortissimo* by the horns and trumpets against the continuous pulse of the strings. The movement subsides, apparently to end in the major. An abrupt minor chord brings it to a close.

II. *Largo*, C major, 4/4 time. The violins play a warm, quiet melody against *pizzicato* chords in the violoncellos. A contrasting melody is sung by the oboe. The movement is not long, but its mood is concentrated. It ends imply, on a C major chord with lowered seventh.

III. *Vivace*, 7/4 time. *Scherzo* with trio. The first section begins in g minor and ends in d minor. The trio (*Capriccioso*, 6/8 and 9/8 time) progresses from B major to G major. The first section returns transposed. Now beginning in c minor and ending in g minor, it serves as a kind of extended "subdominant answer" to its former presentation. There is a short coda making intensified use of material from the trio.

IV. *Andante moderato* — *Allegro con spirito* — *Largamente*, E major. The slow sections which begin and end this movement serve to frame the *Allegro*, a modified rondo.

The theme of the *Allegro* is a diminution of the theme of the first and last sections. The *Largamente* employs for the first time the full sonorities of the orchestra in a sustained assertion of the principal melody.

The symphony would go on to win great acclaim — it received over 500 performances worldwide in the decade immediately following its premiere. Yet in later years, the very accessibility that afforded the work its instant popularity grew unfashionable to a musical establishment increasingly enamored with serialism and the *avant garde*. Despite the recent revival of interest in Thompson and his contemporaries, this jewel of American symphonic music remains unknown to the vast majority of musicians and audiences and is rarely heard in concert.

For a 1968 performance by Leonard Bernstein and the New York Philharmonic (which was subsequently recorded and has recently been reissued on CD), Edward Downes provided the following appreciation of the work for the Philharmonic program book:

Randall Thompson's Second Symphony dates — but how deliciously it dates! With what grace its

melodies can sing! With what dexterity the rhythms of the first movement evolve from one another, and all from the faintly jazzy opening theme. With what a steady pulse the long line of the slow movement flows from its very opening phrase. For some reason, perhaps the *pizzicato* accompaniment of the violin melody, the *Largo* irresistibly recalls (to this listener) the popular Air from Bach's D major Orchestral Suite. And when Mr. Thompson's melody blossoms into counterpoint, additional Baroque slow movements come to mind with their seemingly endless inter-arching curves of song.

How infectious is the underplayed humor of the *Scherzo* with its jaunty refrain and its capricious middle section. The movement ends with a sort of musical wisecrack, reminding us that the original meaning of *scherzo* is "joke."

Although weightier matters are broached in the introduction and coda to the last movement, the lively syncopations of its principal sections recall an old-fashioned American cakewalk.

In this extraordinarily ingratiating score he achieved the very rare distinction of being popular without being shallow. The Second Symphony seems almost an illustration of this belief that "a composer's first responsibility is...to write music that will reach and move the hearts of its listeners in his own day."

### LUDWIG VAN BEETHOVEN *Piano Concerto No. 5 in E-flat Major, Op. 73*

Beethoven was born in Bonn in December of 1770, and died in Vienna on March 26, 1827. He composed his fifth piano concerto in Vienna in 1809, dedicating it to Archduke Rudolph. Friedrich Schneider played the first performance with the Gewandhaus Orchestra of Leipzig on November 28, 1811. In addition to the solo piano, the concerto is scored for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, timpani, and strings.

No one knows for certain how Beethoven's final piano concerto came to be known as the "Emperor." Although an oft-repeated story attributes the nickname to a French cavalry officer at the first Vienna performance who rose to his feet and shouted "*C'est l'empereur*," it is more likely the invention of a publisher in search of a catchy title.

Certainly Beethoven was not responsible for the appellation. Although he had originally intended to dedicate his earlier *Eroica* Symphony (also in Beethoven's "heroic" key of E-flat) to Napoleon, he tore up the title page in disgust when the French general declared himself Emperor. By the time Beethoven was at work on his fifth piano concerto, Napoleon's armies were invading Vienna — and the increasingly deaf composer was forced to bury his head under pillows to save what little remained of his hearing from the constant military bombardment.

The concerto itself is conceived on a grand scale, and is unlike anything that had come before. (Glenn Gould called it a "symphony with obligatory piano," and indeed, the work is longer than Beethoven's earlier Fifth Symphony.) The mammoth opening movement begins not with an orchestral introduction, but with solo piano passages separated by bold chords from the orchestra. Instead of the expected first and second subject, Beethoven presents no fewer than five separate themes that will each be developed and recapitulated. At the place usually reserved for a *cadenza*, the composer instructs the soloist in the score not to play one, but to "attack" the following passage.

The comparatively brief slow movement is cast in B major — the key furthest removed from E-flat, but one foreshadowed enharmonically by an extended C-flat major episode in the development section of the first movement. Rather than reaching a formal conclusion, Beethoven uses a device he first employed in the

*Appassionata* piano sonata, linking the slow movement to the finale without pause. Woodwinds and horns intone a unison B natural, then sink a half step to B-flat. While the horns sustain a B-flat pedal, the piano muses about an E-flat major triad, forming the tune that will become the recurring melody of the final movement. The solo piano introduces this syncopated 6/8 tune, which launches the rondo finale (in palindromic A-B-A-C-A-B-A form).

While Beethoven would live for another 18 years, he would not complete another concerto. (Later sketches for a sixth piano concerto in D major were abandoned midstream.) Certainly his loss of hearing was a contributing factor, but perhaps, having reinvented the concerto form itself, he decided to turn his sights to transforming other musical forms (most notably a decade and a half later with his Symphony No. 9).

## JOHN WILLIAMS

### Suite from *Star Wars: The Phantom Menace*

John Towner Williams was born February 8, 1932 in New York. He currently resides in Los Angeles. The music for *The Phantom Menace* was written between October 1998 and January 1999. The composer recorded the entire score with the London Symphony Orchestra in February of this year, later preparing this concert suite. The first public performance of "The Flag Parade" and "Duel of the Fates" was given by the Boston Pops Orchestra and Tanglewood Festival Chorus under the direction of the composer on May 26, 1999 in Boston's Symphony Hall; "Anakin's Theme" was premiered two days later. The concert suite is scored for chorus and an orchestra consisting of: three each of flutes (one doubling piccolo and alto flute), oboes (one doubling English horn), clarinets (one doubling E-flat and bass clarinet), and bassoons (one doubling contrabassoon); four each of horns, trumpets and trombones; tuba; timpani, large percussion battery, piano (doubling celeste), harp and strings.

There is perhaps no living composer less in need of an introduction than John Williams. Any moviegoer of the past quarter century is sure to recognize his signature themes from some of the most popular films of all time.

Despite his long association with film scoring and his 15-year tenure as conductor of the Boston Pops (he now holds the position of Conductor Laureate), Williams has throughout his career written serious-minded music for the concert stage, including a well-crafted *Essay for Strings* (1965), a dissonant Sinfonietta for wind ensemble (1968), and a 1966 symphony performed by André Previn in Houston and London. After an early, experimental flute concerto (1969) he composed a more conventional violin concerto, which has been performed around the country and has most recently been taken up by Gil Shaham. In the past decade and a half Williams has turned out many more works in this form, including a 1985 tuba concerto, a 1991 clarinet concerto, a 1994 cello concerto for Yo-Yo Ma, a 1995 bassoon concerto (*The Five Sacred Trees*) commissioned by the New York Philharmonic, and a 1996 trumpet concerto for the Cleveland Orchestra. His most recent concert works include a ravishing song cycle for soprano and orchestra, *Seven for Luck*, set to the poetry of Rita Dove, and for *Seiji*, a 25th anniversary present for Seiji Ozawa and the Boston Symphony.

Yet, as Williams is quick to point out, more people will hear his music to the latest blockbuster film on opening day than will ever hear any of his more abstract music for the concert hall. The son of a jazz drummer, John Williams was born in New York and moved to Los Angeles with his family in 1948, when his father took a job as a percussionist at Columbia Studios. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School where he studied piano with Madame Rosina Lhevinne, before again moving to Los Angeles, where he began his career in the film studios as a pianist. He went on to write music for many television programs

in the 1960s, winning two Emmys, and broke into films scoring low-budget dramas and silly comedy films. After breakthrough dramatic scores for movies such as *The Reivers* (1969) and *Images* (1972), he scored *The Sugarland Express* (1974), the first feature film by a young director named Steven Spielberg; the following year they scared an entire nation with *Jaws*, and Williams has gone on to score all but one of Spielberg's films, including *Close Encounters of the Third Kind*, *Raiders of the Lost Ark*, *E.T.*, *Schindler's List* and *Saving Private Ryan*. Spielberg in turn introduced Williams to George Lucas, who asked him to score *Star Wars* in 1977; he has since composed music for all of the sequels: *The Empire Strikes Back* (1980), *Return of the Jedi* (1983) and, most recently, *The Phantom Menace* (1999).

The four-movement concert suite drawn from the score for *The Phantom Menace* begins with "The Flag Parade," which in the film accompanies a procession prior to the first great set-piece, the Pod Race. The scene is clearly an homage to the famous chariot race from *Ben-Hur*, and Williams makes a nod to composer Miklós Rózsa's "Parade of the Charioteers" from that film with the triplet-driven brass fanfares that open the work. A d minor march for horns follows, with a second strain for woodwinds and strings. Although in the film (and on the soundtrack album) this segment is relatively brief, Williams expanded it for this concert suite, adding a central development section and an exciting coda after the recapitulation.

Next follows "Anakin's Theme," the principal new character motif presented in the film, scored predominantly for strings, harp and solo woodwinds. While on the surface it appears to be, in Williams' words, "the sweetest and most innocent thing you've ever heard," below the surface it is built on a harmonically unstable 12-tone row. The coda includes "adumbrations" of the familiar "Imperial March" from the earlier *Star Wars* films, a musical foreshadowing that this innocent child will grow up to be none other than Darth Vader.

Drawn from five separate sections of the film score, "The Adventures of Jar Jar" opens with an ominous *ostinato*-driven march for the Trade Federation ships threatening the planet Naboo. Oboe and tuba introduce Jar Jar's theme, a quirky melody identified with the film's computer-animated supporting character, Jar Jar Binks. Balletic music for his humorous escapades follows, leading to a playful rendition of Anakin's theme, which draws the movement to a close.

For the climactic light saber battle between the evil Darth Maul and Jedi Knights Qui-Gon Jinn and Obi-Wan Kenobi, Williams opted to feature full chorus in a major way for the first time in a *Star Wars* film. Concerning the text of "Duel of the Fates," the composer provides the following note in the score:

For the text of this piece, I have used a portion of the old Celtic poem "The Battle of the Trees," which I discovered in a translation by Robert Graves which appears in his great book *The White Goddess*. I was captivated by the stanza "Under the tongue root a fight most dread, while another rages behind in the head." This seemed to me to be mystical and ritualistic and very appropriate to accompany the great sword fight in the film. For translation into a language that would be cryptic and obscure, I first tried Celtic and Greek, before finally, with the help of a scholar from Harvard, settling on Sanskrit. I felt this beautiful old language contained vowel sounds that would be very effective for chorus. I've used single words and syllables which never quite complete the stanza, but which suggest its meaning in a way complete enough for my musical purposes.

Although the "Duel of the Fates" material is heard throughout the final section of the film in a variety of guises, both choral and instrumental, the version for chorus and full orchestra which concludes this concert suite comes from the film's end title sequence.

— Jeff Eldridge

## LIBRETTO

### Serenade to Music

#### Lorenzo

How sweet the moonlight sleeps upon this bank!  
Here will we sit, and let the sounds of music  
Creep in our ears:

soft stillness and the night  
Become the touches of sweet harmony.  
Look, how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb that thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins;  
Such harmony is in immortal souls;  
But, whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.  
Come, ho! and wake Diana with a hymn:  
With sweetest touches pierce your mistress' ear,  
And draw her home with music.

#### Jessica

I am never merry when I hear sweet music.

#### Lorenzo

The reason is, your spirits are attentive:  
The man that hath no music in himself,  
Nor is not mov'd with concord of sweet sound  
Is fit for treason, stratagems and spoils;  
The motions of his spirit are as dull as night,  
And his affections dark as Erebus:  
Let no such man be trusted!  
Music! Hark!

#### Nerissa

It is your music of the house.

#### Portia

Methinks it sounds much sweeter than by day.

#### Nerissa

Silence bestows that virtue on it.

#### Portia

How many things by season season'd are  
To their right praise and true perfection!  
Peace, ho! The moon sleeps with Endymion,  
And would not be awak'd.

(Soft stillness and the night  
Become the touches of sweet harmony.)

— William Shakespeare

*The Merchant of Venice*, Act V, Scene I

### "Duel of the Fates"

#### from *Star Wars: The Phantom Menace*

Korah Mahtah Korah Rahtahmah

Korah Rahtahmah Yoodhah Korah  
Korah Syahdho Rahtahmah Daanyah  
Korah Keelah Daanyah  
Nyohah Keelah Korah Rahtahmah  
Syadho Keelah Korah Rahtahmah  
Korah Daanyah Korah Rahtahmah

(Korah Mahtah...)

## Mark Salman

Hailed as a "heroic virtuoso," Mark Salman's performances have been described as "powerful," "dramatic," "wildly imaginative," and "touchingly lyrical"; of his performance of Beethoven's *Hammerklavier* sonata one authority stated, "there are probably only five or six pianists in the world who can play [it] as perfectly." Mr. Salman is perhaps best known for his expertise on Beethoven, having performed the complete cycle of thirty-two piano sonatas on both coasts. With his New York performances of the sonatas in 1990-91, Mr. Salman joined the ranks of a handful of master pianists to perform the complete cycle – and at the age of twenty-eight, he was one of the youngest. During the 1996-97 season he repeated the Beethoven cycle in Seattle, in a series co-sponsored by Orchestra Seattle, Sherman Clay Pianos and KING-FM. The performances were repeated in a series of eighteen live broadcasts on KING, the first broadcast performance of the cycle in the Northwest, heard by an audience of 125,000. An upcoming project is to record the Beethoven sonatas on CD; his book of commentary and analysis on the Beethoven sonatas is also forthcoming.

Mr. Salman recently received the honor of being named a "Steinway Artist" by Steinway and Sons, joining the roster of noted pianists who have been so recognized.

Mr. Salman also regularly presents series of recitals devoted to explorations of the music for piano, often featuring neglected masterpieces, and has performed in Europe and Asia as well as in the United States.

In the 1997-98 season, Mr. Salman performed in the Peoples' Republic of China; his appearances included solo recitals, duos with cellist Rajan Krishnaswami, and master classes. In 1995 he performed a two concert series in Seattle, "The Unexpected Piano," and in 1991-92 presented "Three Centuries of Piano Music," three recitals in New York. Mr. Salman is a co-founder of the Delmarva Piano Festival in Rehoboth Beach, Delaware, which recently completed its seventh season. Other recent engagements include solo recitals in the United States and Canada and appearances with the Olympia Symphony, Orchestra Seattle and the Northwest Sinfonietta.

As a winner of the Young Musician's Award, he was presented in his New York debut recital in 1989 at Carnegie's Weill Recital Hall, which included the New York premieres of three Liszt works. Since then, he has become known for his original artistry, commanding virtuosity, and encyclopedic repertoire. He has performed in Carnegie Hall and Alice Tully Hall in New York

City, and has been the subject of profiles in the *New York Times* and *Kick* magazine. His numerous radio and television appearances include broadcasts on WNCN and WQXR radio in New York, KING-FM and KUOW in Seattle, and KBPS in Portland, as well as on Connecticut Cablevision.

Mr. Salman's artistry can be heard on a critically praised Titanic Records CD featuring compositions of Alkan, Beethoven and Liszt. Upcoming recording projects include CDs of Beethoven sonatas, as well as a concerto recording with the Northwest Sinfonietta under the direction of Christophe Chagnard. His account of his meetings with and playing for Vladimir Horowitz appears in David Dubal's book, *Evenings with Horowitz*.

Mr. Salman is a native of Connecticut, where he began his studies at the age of eight and made his recital debut at eleven. 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.

## Orchestra Seattle

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## Seattle Chamber Singers

<b>Soprano</b> Barbara Anderson Wendy Borton Kerstin Bruce Sue Cobb Crissa Cugini Kyla DeRemer Susan Dier Dana Durasoff Cinda Freece Vivian Greene Kiki Hood Daniella Kim Lorelette Knowles	<b>Jill Kraakmo</b> Nancy Lewis Paula Rimmer Terri Schoedel Nancy Shasteen Liesel Van Cleeff  <b>Alto</b> Sharon Agnew Julia Akoury-Thiel Carolyn Avery Cheryl Blackburn Jane Blackwell Shireen Deboo	<b>Penny Deputy</b> Laura Dooley Deanna Fryhle Christine Hackenberger Susan Maloff Adrienne McCoy Suzi Means Laurie Medill Patricia Rice Nancy Robinson Debra Schilling Nedra Slauson Annie Thompson Kristin Zimmerman	<b>Tenor</b> Alex Chun Ralph Cobb Steve Gorringer Alvin Kroon Jon Lange Daniel Lee Timothy Lunde Thomas Nesbitt Vic Royer Jerry Sams David Zapolsky	<b>Bass</b> Greg Canova Andrew Danilchick Douglas Durasoff Peter Henry Rob Kline Dennis Wilson Moore Philip Rohrbough John Stenseth Richard Wyckoff  <b>Assistant Conductor</b> Carol Sams
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