



Monday, June 4, 2018, 7:30pm
Chapel Performance Space
Good Shepherd Center
Seattle

Orca Concert Series

presents

English Quintets

with

Kokopelli

Jennifer Caine Provine and Liza Zurlinden, Violins
Laura Renz, Viola - Rajan Krishnaswami, 'Cello
Sean Osborn, Clarinet

Program

Samuel Coleridge-Taylor (1875-1912)

Quintet in f-sharp minor, Op. 10, for Clarinet and Strings - 30:00

- I. Allegro energico
- II. Larghetto affetuoso
- III. Scherzo: Allegro leggiero
- IV. Finale: Allegro agitato

Sean Osborn (b. 1966)

Quintet for Clarinet and Strings, "The Beatles" (2004) - 18:00

- I. Marcato
- II. Freely, Wistfully
- III. Chaos
- IV. Slowly and creepily, Fast

intermission

Sir Arthur Bliss (1891-1975)

Quintet for Clarinet and Strings (1932) - 26:00

- I. Moderato
- II. Allegro molto
- III. Adagietto espressivo
- IV. Allegro energico

Samuel Coleridge-Taylor was born in Holborn, London, to Alice Hare Martin, an English woman, and Dr. Daniel Peter Hughes Taylor, a Creole from Sierra Leone, of mixed European and African descent. He was named after the poet Samuel Taylor Coleridge, and the American composer Coleridge-Taylor Perkinson was, in turn, named after him. He was a prolific and well-respected composer with a fascinating pedigree and a varied, but brief, life. His music resembles that of the composers he admired: Grieg, Stanford (his teacher), and Dvorak. He researched the music of West Africa and American Negro Spiritual to form his own version of a nationalistic "African" style that includes syncopated rhythm, and harmonies that would later come to be known as "blues-y."

First performed in London in 1895, the similarities of his *Clarinet Quintet* to Dvořák's American works is apparent from the beginning, most likely because they both have roots in African Music. Its composition was prompted by Stanford's comment to the effect that after Brahms produced his Clarinet Quintet no one would be able to compose another that did not show Brahms's influence. Coleridge-Taylor took this as a challenge and Stanford, on examining the result, remarked, 'you've done it, me boy!'. The tempo direction of first movement, *Allegro energico*, encapsulates the mood. The principal subject is launched by a forceful, thrusting figure on the cello's C string accompanied by syncopated viola and pizzicato violins; the 6/4 meter allows Coleridge-Taylor an almost infinite variety of rhythmic freedoms and flexibilities. The *Larghetto affettuoso* is beautiful, open-air music, the principal theme having the qualities of a lullabye, and provides a fine example of the composer's love for irregular phrase-lengths. The *Scherzo* has a double time-signature - 3/4 and 9/8 - and at the heart of the movement is the interplay between the division of the beat into twos and three, which we hear again in the *Bliss*. The finale, *Allegro agitato*, begins with a driving rhythmic germ leavened by a Scotch snap. Near the end, a moment of stasis ushers in a fond reminiscence of the *Larghetto*, after which the coda, marked *Vivace* and now in F sharp major, whips up excitement to a rousing finish.

Sean Osborn's *Beatles* Quintet was commissioned in 2004 by the Cornish College of the Arts for a celebration of the 40th Anniversary of the Beatles' arrival in America. Using parts of 23 different songs motivically, like Haydn or Brahms might, the quintet is more than a medley. The use of fugues, counterpoint, ostinati, and deconstructions are just some of the compositional techniques that Osborn uses to drive this quintet to encompass as much of the Beatles' energy, wit, and lyricism as he can.

Sir Arthur Edward Drummond Bliss was born in suburban London, and educated at Cambridge and the Royal College of Music. After serving in the Army in WWI, he became somewhat of an avant-garde *enfant terrible*, before settling into the neo-romanticism exemplified by his *Clarinet Quintet*. The brief first movement opens with a clarinet theme of great leaps and complex harmony, made no less complex by the layering of suspended and anticipated chords evident with each added voice. Parallel thirds dominate the harmonic landscape in all movements, including the lively *scherzo* second movement, also featuring complex and varying meters, and shifting between triple and duple meters. The pastoral "slow" movement rarely achieves actual slowness, and brings to full flowering the expressive qualities began in the first movement. The finale begins by switching, like the Coleridge-Taylor, between 6/8 and 3/4 until Bliss quickly abandons the alternation to spend the bulk of the movement in both meters simultaneously.

The Orca Concert Series is run by:



a 501(c)(3) non-profit, registered in Washington State

We believe ALL people deserve access to great music.

To achieve this goal, we produce events with free or reduced-price tickets.

We need **your help** keeping ticket prices low, so EVERYONE can have access to great music from great performers and composers.

Please consider a tax-deductible donation today.

We would like to thank our Donors and Partners

Reed Level (\$0-499)

Thank you on website and programs

Anonymous

Ward Drennan

David and Sharon Frank

Chuck and Marilyn Hanna-Myrick

Frank Kowalsky

Maya Leites

Brenda Sullivan

Tina and Chad Urso-McDaniel

Jett Jones

Jayne Marquess

Instrument Level (\$5000+)

Private Performance

Partners/Sponsors

Kennelly Keys Music

Ted Brown Music

Lohff & Pfeiffer

D'Addario

Eastman Music Company

Backun Musical Services

Conn-Selmer

Buffet Crampon

Ligature Level (\$500-999)

Exclusive Access to Rehearsals and Performances

Paul and Kim Petrucelly

Mouthpiece Level (\$1000-4999)

Special Event and Artist Access

4Culture

In-Kind

Seattle Pacific University

Phillip Chance/Elite Sound Services

Board

Sean Osborn, President/Treasurer

Heather Bentley

Mary Kantor, Vice President/Secretary

Florie Rothenberg

Susan Telford

info@clarinettissimo.org - 206-368-7091

for more information, to volunteer, or to join our board.

Kokopelli was formed in 2012 when five musicians from diverse backgrounds decided to explore a classic repertoire that is new to most audiences. From Brahms to the Beatles, Mozart to modern, Kokopelli has music for everyone. Having performed with such diverse ensembles as the Berlin Philharmonic, Lucerne Festival, Metropolitan Opera, Volta Piano Trio, Pacific Northwest Ballet, Marlboro Music Festival, Philadelphia Orchestra, and other fine groups, these five musicians each bring a special skill set to this quintet.

Orca Concert Series Director **Sean Osborn** has traveled the world as soloist and chamber musician, and during his eleven years with the Metropolitan Opera Orchestra. He has also appeared as guest principal clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony, and the American Symphony Orchestra. The New York Times dubbed him "...an excellent clarinetist," the Boston Globe called him "...a miracle," and Gramophone "...a master." With over forty concertos in his repertoire, Sean has also recorded dozens of CDs for London, Deutsche Grammophon, Sony, Albany, and others, as well as premiering works by Philip Glass, John Adams, John Corigliano, Chen Yi, and Jennifer Higdon to name a few. He has performed at many festivals including Marlboro, Seattle Chamber Music, Aspen, Zagreb Biennale, Pacific Rims, and Colorado. Sean has received grants from many organizations, including the NEA and the Aaron Copland Fund. He is also an award-winning composer whose works have been played by the London Philharmonic Orchestra, and members of the New York Philharmonic, Metropolitan Opera, Marlboro Music Festival, and the Los Angeles Philharmonic among others. As an educator, he has presented over 100 master classes around the world, developed many multi-media educational series, and served on the faculty of the University of Washington and the Cornish College of the Arts.

Violinist **Jennifer Caine Provine** was a first prize winner of the Yamaha Music Foundation of Europe Competition and recipient of several awards and grants including the Royal College of Music's Isolde Menges Prize for solo Bach. She has concertized throughout the U.S. and Europe in venues including the Phillips Collection, Weill Recital Hall at Carnegie Hall, and the Glinka Philharmonic Hall in St. Petersburg, Russia. Jennifer is Associate Concertmaster of the Pacific Northwest Ballet Orchestra, and violinist of the Volta Piano Trio (formerly Icicle Creek Piano Trio), with whom she has performed extensively throughout the Northwest and abroad, been heard on national radio stations, and recorded two discs on the Con Brio label to critical acclaim. She was assistant director and resident violinist at the Icicle Creek Music Center from 2007-2010. Jennifer regularly appears on several Northwest chamber music series, and performs frequently with the Seattle Symphony. She is a graduate of Harvard University with a B.A. in Music and Slavic Languages and Literatures, and holds Masters Degrees from the Royal College of Music (London) and Oxford University.

Violinist **Liza Zurlinden**, a native of San Francisco, enjoys a career rich with chamber music, orchestral playing and teaching. She is a recent transplant to Seattle, and is thrilled to have made this beautiful city her home! Ms. Zurlinden has been a longtime member of the New Century Chamber Orchestra in San Francisco, and is a former member of the grammy-nominated, self-conducted chamber orchestra, A Far Cry, in Boston. Ms. Zurlinden has performed regularly with the Orchestra of St. Luke's in New York, Boston Modern Orchestra Project, Pacific Northwest Ballet and the Seattle Symphony. She enjoys local collaborations with Byron Schenkman and Friends, Simple Measures, Spectrum Dance Theater and Beta Sounds, and maintains a private teaching studio. Ms. Zurlinden holds degrees from the University of Michigan, Rice University and SUNY Purchase.

Violist **Laura Renz** is a member of the Pacific Northwest Ballet orchestra, and also performs regularly with the Seattle Symphony and Seattle Opera. Before moving to Seattle, Ms. Renz has held positions in the San Antonio Symphony, the Austin Symphony, and the IRIS Chamber Orchestra. Ms. Renz is an avid chamber musician, participating in the Juilliard String Quartet Seminar, a residency in Lake Wales, FL, and the Focus Festival as a member of the Vaux String Quartet. She has also performed at the Walla Walla Chamber Music Festival and with Simple Measures, among other groups. Ms. Renz participated in the New York String Orchestra Seminar, the Sarasota Chamber Music Festival, the Kneisel Hall Chamber Music Festival, and was a fellow at the Aspen Music Festival. She is a graduate, summa cum laude, of the University of Michigan, and the Juilliard School, where she studied with Samuel Rhodes.

Juilliard graduate and Fulbright Fellow **Rajan Krishnaswami** has toured nationally and internationally as recitalist and soloist with orchestra. He has also performed with the Berlin Philharmonic, Seattle Symphony, and Seattle Opera. Chamber music being his first love, in 2005 he founded Simple Measures, an innovative Chamber Music Series in the Puget Sound, WA area. His CD of new music for cello and piano, American Interweave, on the Ambassador label with his long time duo collaborator Mark Salman, includes two works that he commissioned. Equally devoted to the arts of teaching and performing, he is well established as an important learning resource for serious cellists, both student and professional. He has been on the cello faculty of the University of Washington, and Cornish College of the Arts.

North Corner Chamber Orchestra

Seattle's conductorless orchestra

"Best Beethoven's 1st Symphony I ever heard live."

- Gavin Borchert, The Seattle Weekly



2018/19 Season

Photo: Rosemary Dai Ross

Witness NOCCO's electrifying fifth concert season Saturdays at 2 pm & Sundays at 7:30 pm!

October 27/28 • December 15/16 • February 23/24 • April 27/28

NOCCO's fifth season features dynamic programming including works by Bach, Milhaud, Von Bayreuth, Stravinsky and more. Season features soloists Sean Osborn, Steven Morgan, & Byron Schenkman and our finale concert will showcase a commissioned work by Wayne Horvitz. Come take part in this unique concert experience with Seattle's conductorless chamber orchestra!

To learn more about our programs and venues, please visit www.nocco.org
Ticket details can be found on our website.



"This is clearly a group of which to take note." - Philippa Kiraly, City Arts Magazine

Orca Concert Series 2018-19 Season

October 6-7

Clarinetissimo Festival

National Symphony Orchestra

Clarinetist Eugene Mondie



November 24

Trio Pathétique

Oregon Symphony Orchestra

Bassoonist Carin Miller Packwood

Piano star Byron Schenkman



March 20

American Quintets

Seattle Symphony Orchestra

and Pacific Northwest Ballet

Musicians

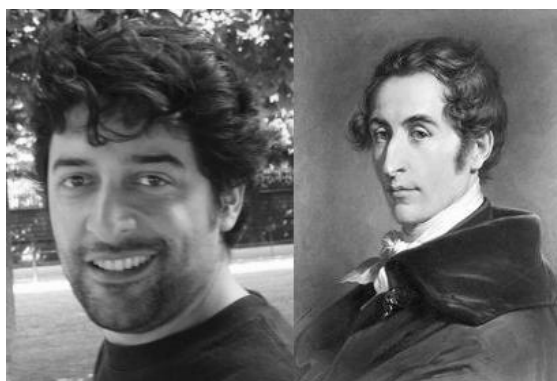


May 21

From Germany to Mexico

Music of Ramos and Weber

featuring Kokopelli



www.orcamusic.org