



The Broadway Chamber Symphony

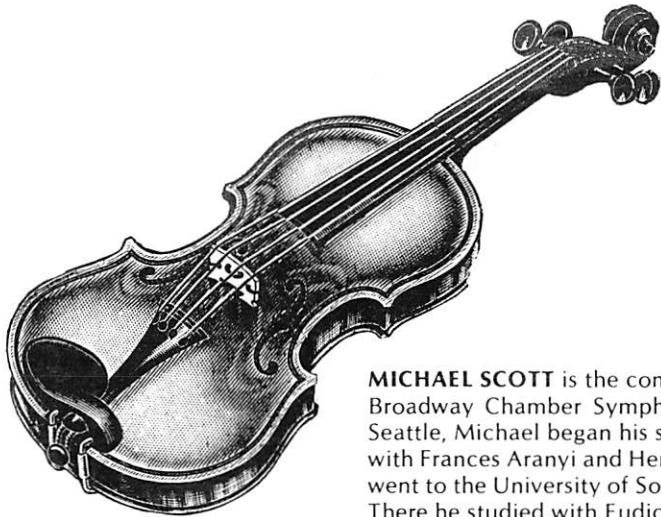
George Shangrow
conductor

April 30, 8:00 pm
University Unitarian Church

May 2, 8:00 pm
Roethke Auditorium, Kane Hall, U.W.

May 8, 8:00 pm
Broadway Performance Hall

SOLO ARTISTS



MICHAEL SCOTT is the concertmaster of the Broadway Chamber Symphony. A native of Seattle, Michael began his study of the violin with Frances Aranyi and Henry Siegl and then went to the University of Southern California. There he studied with Eudice Shapiro, and he graduated with a Master of Arts degree in violin performance. While in Los Angeles, he taught music at City College and performed as a free-lance artist. In 1978 Michael returned to Seattle and that year accepted the position of concertmaster with the BCS.

MAURICE CARY plays principal horn in the Broadway Chamber Symphony. He is a graduate of Western Washington University and the United States Navy School of Music. Maurice is an active performer, having been formerly the principal horn with the Highline Symphony and played with the Bellevue and Seattle Philharmonic Orchestras. In 1980 he participated in a special summer workshop for the International Horn Society at Indiana University. This is Maurice Cary's second season with the BCS. He is presently studying with Kathleen Farner.



— PROGRAM —

Pavanne, Op. 52 Gabriel Faure

Concerto for Violin and Orchestra, No. 1 in g minor,
Op. 26 Max Bruch
Michael Scott, violin

INTERMISSION

Concerto for Horn and Orchestra, No. 3
in E-flat Major, K. 447 W.A. Mozart
Maurice Cary, horn

Variations on a Theme by Joseph Haydn
in B-flat Major, Op. 56A Johannes Brahms

Program Notes

by
Gary Fladmoe

Gabriel Faure — Pavane, Op. 59

While discussing the music of Gabriel Faure, Aaron Copland, the distinguished American composer, has written: "It is not difficult to see why Faure's example was inspiring to a generation of composers who were quickly tiring of impressionism. They easily overlooked the fact that Faure had his roots in the romantic movement, because his was a pre-Wagnerian brand of romanticism — delicate, reserved, and aristocratic. Moreover, no matter what its derivation may have been, it possessed all the earmarks of the French temperament: harmonic sensitivity, impeccable taste, classic restraint, and a love of clear lines and well-made proportions."

The pavane was a slow and stately court dance of Italian origin. It appeared frequently in the early dance suites, paired, as was customary, with another dance, often the galliard. The dance was popular in France as well as Italy, hence Faure's interest in the form. It is a duple meter dance, usually in 4/4 time, and most frequently has three sections.

It is significant that the French also liked the form because it was the French, most notably Faure and Ravel, who gave us the pavaues most recognized today. Although the form was at its height in Baroque times, these two composers made exquisite use of it in modern music. Ravel in his famous *Pavane pour une Infante defunte*, and Faure in the work you hear this evening.

Faure's *Pavane* is both compared and confused with the Ravel work. They are both somewhat elegaic in nature, but Faure employed very different harmonic and melodic treatments, including the use of an optional chorus. Premiered in Paris in 1888, the Pavane is built around a single basic theme stated by solo flute near the beginning. Scored for woodwinds and horns in pairs plus strings, the Pavane is built around a single basic theme stated by solo flute near the beginning. Scored for woodwinds and horns in pairs plus strings, the Pavane demonstrates fully the French affinity for the form and the interesting artistic product they could produce within its boundaries.

Max Bruch — Concerto for Violin and Orchestra in g minor, No. 1, Op. 26

Like Mendelssohn before him and Brahms after him, Bruch would enlist the aid of a violinist in arriving at his finished product, a concerto for violin and orchestra. As this writer has noted on previous occasions, it was not unusual for a composer to seek the advice of an artist performer about technical matters in writing for the artist's instrument. Bruch, like Brahms, sought the help of Joseph Joachim. Bruch began sketches of the work as early as 1857 and then did not give his full attention to the concerto until 1865. The illness of Johann Naret-Koning, who was to give the first performance caused the premiere to be postponed twice. Finally with Otto von Konigslow as a last-minute substitute, the work was premiered in April of 1866. The work did not strike the composer as satisfactory. Thus, in the summer of 1866, Bruch sent the work to Joachim for his advice and criticism. Joachim suggested some changes. Bruch combined them with some ideas he had been considering and rewrote the concerto. Joachim gave the first performance in October of 1867 with Bruch conducting. The work was published later in the same year and was, in its publication, dedicated to Joachim.

The work opens with an introductory section which is unrelated to any other part of the concerto. Incorporation of this section a departure from conventional concerto form, was one of several features of the work which made Bruch reluctant to call it a concerto. Unifying elements are present, however. The violin states the first theme over a string tremolo following the introductory section. The solo instrument also introduces the second theme. Then following a long development, there is a return to the opening passages. These lead to a transition to the second movement.

This slow movement has been called "a melodic glory of the nineteenth century," largely because of one of three principal themes which combine to give the movement its form. The listener will recognize it as the main thematic device with the other themes as secondary and contrasting.

Another prelude-like passage introduces the rhythmic martial theme of the finale. The orchestra then introduces a lyrical second theme. The thematic material is given extended development before the brilliant coda which concludes the work.

As Leopold Auer has written of the concertos for violin which Bruch wrote: "From the standpoint of the violinist who plays in public they (the concertos) are artistic Declarations of Independence; they are the eloquent and inspiring documents which supply the proof that Bruch freed himself from all mechanical fetters."

Wolfgang Amadeus Mozart — Concerto for Horn and Orchestra, No. 3 in E^b Major, K. 447

Even the most sophisticated of musical observers have been known to distinguish between the four concertos for horn of Wolfgang Amadeus Mozart on the basis of the differences between their final rondo movements and any commitment to identification of which concerto is being performed hinges upon hearing the first statement of the rondo theme. It is not that the concertos are so similar that distinctions are difficult so much as the similarities in their final movements as forms make discriminating among them an easier task.

There is some doubt concerning the dating of the concerto called No. 3. Kochel places it in 1783, but Saint-Fox dates it 1788. It seems to be a more seriously expressive work than the other Mozart horn concertos, and it is more technically demanding than the others. It seems to represent the peak of Mozart's development among the four concertos, and a strong case might be made for listing it as his fourth concerto rather than his third.

The first movement begins in a fashion which resembles the beginning of Concerto No. 1, K. 412. But the musical language seems to express a more dramatic content. The harmony is more compacted, and the style suggests that of Mozart's stage works.

The second movement is a Romanza, an instrumental composition in the style of a romantic song. The melodic material seems to have been created especially for the horn, resulting in a perfect blend of timbre and lyricism.

The finale, a rondo, features a sprightly theme which is heard in several statements punctuated by digressionary subsidiary themes. It is interesting to note that the second section of the movement utilizes a rhythmic variation of the Romanza theme giving a mildly disturbing contrast to the traditional chase music of the hunting horn.

Johannes Brahms — Variations on a Theme by Joseph Haydn in B^b Major, Op. 56A

The “Haydn Variations” as they are more commonly known represent the first major orchestral composition of Brahms. The work has an interesting background. The version you hear tonight is one of two settings Brahms wrote. The other, a setting for two pianos, was written in the same year, 1873. The existence of the two versions has provided musicologists with some opportunity for entertaining speculation about which work was written first. The opus numbers would suggest that the orchestral version (Op. 56A) precedes the piano version (Op. 56B). However, the piano version was published first and was first performed nearly three months prior to the orchestral version.

The origin of the “theme” allows for yet more speculation. Brahms became aware of the theme when, in the fall of 1870, an acquaintance named Karl Ferdinand Pohl presented him with the manuscript of Haydn’s “Divertimento with the Chorale St. Antoni” for him to peruse. Brahms assumed the theme to be original with Haydn although some scholars suggest that because Haydn chose to title it, the theme was probably borrowed by Haydn as well. Whatever its origin, the theme served as the second movement to the Haydn work and the core of the brilliant set of variations which Brahms constructed from it.

The theme is announced in the woodwind choir with string accompaniment. It represents a somewhat unusual break from classical tradition in that the phrase length is *five* measures instead of the more common four, a constant of design which Brahms kept throughout the set of variations.

The variations themselves represent an exploration of every known type of variation. Numbering eight in all, the variations gradually depart more and more from the theme. There are examples of variation which are merely elaborations of the theme with it still possible to hum the theme against the variations. There are more remote “character variations” in which the theme is obscured completely by some stylistic device. The finale resorts to a Baroque variation form, the *passacaglia*, to draw the work to a striking close. The variations reveal Brahms at his most rhythmically complex best while displaying flawless attention to musical craftsmanship.

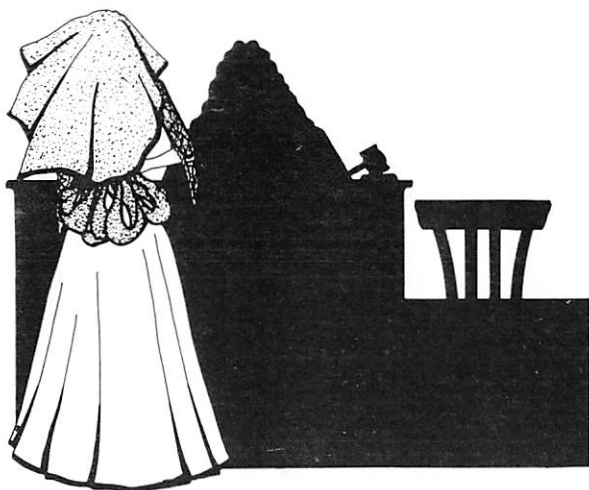


Seattle Chamber Singers

George Shangrow, conductor

PRESENTS

Gilbert & Sullivan's **Trial by Jury**



May 23 8:00 pm
University Unitarian Church

May 25 8:00 pm
Broadway Performance Hall

*Call 324-0453 for tickets, or write
SCS: 318 10th E., Seattle 98102*

THE BROADWAY CHAMBER SYMPHONY

George Shangrow, *conductor*

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Michael Scott, concertmaster
Beth Schmidt
Rebecca Soukup
Eileen Lusk
Fritz Klein
Phyllis Rowe
Avron Maletsky
Sandra Sinner

Violin II

Pamela Carson, principal
Donna Weller
Dean Dresher
Jacqueline Cedarholm
Ellen Ziotz
Jane Crigler
Marcia McElwain
Karen KoFoed

Viola

Sam Williams, principal
Beatrice Dolf
Suzanne Ruff
Robert Shangrow
Katherine McWilliams
Shari Peterson
Stephanie Read

Cello

Kara Hunnicutt, principal
Ron Welch
Joyce Barnum
Rebecca Beyer
Rosemary Berner

Bass

Christine Howell, principal
Walter Barnum

Flute

Janeen Shigley, principal
Carol Wollenberg

Oboe

Shannon Hill, principal
Huntley Beyer

Clarinet

Gary Oules, principal
Lawrence Wilkenson

Bassoon

Dan Kerlee, principal
David Stangland

Contrabassoon

Herbert Hamilton

Trumpet

Gary Fladmoe, principal
Douglas Bergt

French Horn

Maurice Cary, principal
Anita Stokes
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