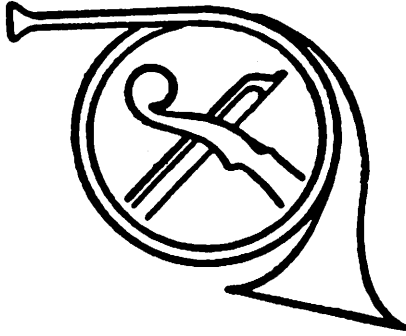


# THE BROADWAY SYMPHONY

George Shangrow, *conductor*

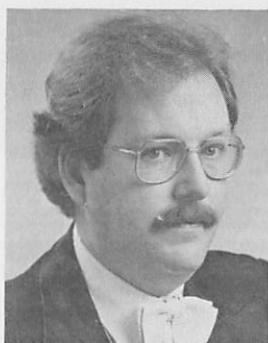


February 16, 1986  
3:00 p.m.

*Meany Hall*  
*University of Washington*

## THE BROADWAY SYMPHONY/ SEATTLE CHAMBER SINGERS

The collaboration of the **Broadway Symphony/Seattle Chamber Singers** has become a respected and unique musical force in the Pacific Northwest. This company of volunteer artists is dedicated to the presentation of exciting and well polished musical performances. Each ensemble rehearses weekly at the University Unitarian Church, where they have status as artists in residence, and where they further develop musical skills and repertoire under the direction of conductor George Shangrow. Membership is by audition, and general auditions for vacant positions are held every August and September. On several occasions each season smaller ensembles are formed from the main ensembles for the performance of chamber music. Especially important to the Broadway Symphony/Seattle Chamber Singers is the support and presentation of local performing artists and the work of local composers.



**GEORGE SHANGROW** is the Music Director and conductor of the Broadway Symphony and Seattle Chamber Singers. Having founded the Singers in 1968 and the orchestra in 1978, he has brought both groups to enjoy respected national and international reputations. Mr. Shangrow was the creative force behind these organizations' BACH YEAR celebration, having planned each of the 31 concerts, gathered together the performers, and performed in most of them as either conductor or harpsichordist. In addition to his work with the BS/SCS, George Shangrow is Director of Music at the University Unitarian Church in Seattle. Under his leadership the church and its music program have become recognized as a place for fine musical presentations. He also lectures frequently for the Women's University Club and Seattle Opera's Preview Program, and has participated in the regional conventions of the American Choral Directors Association and American Guild of Organists. Several of Seattle's professional performing ensembles have had Mr. Shangrow appear as guest conductor, and he frequently is asked to adjudicate student and professional competitions.

# PROGRAM

**Concerto for Piano and  
Orchestra in A minor (1868) . . . . .Edvard Grieg**

*Allegro molto moderato*

*Adagio*

*Allegro moderato molto e marcato*

**Kumja Oh, piano**

**Symphony No. 6 in B minor  
(Pathétique) (1893) . . . . .Peter Ilyitch Tchaikovsky**

*Adagio; Allegro non troppo*

*Allegro con grazia*

*Allegro molto vivace*

*Adagio lamentoso*

## INTERMISSION

**And Death is No Evil (1985) . . . . .David P. Jones**

*Moriturus*

*Suppose in Perfect Reason*

*There, on the Darkened Deathbed*

*Rockferns*

*Night*

**Carol Sams, soprano  
World Premiere Performance**

Preparation of materials for "And Death Is No Evil" was made possible, in part, by a fellowship from the Washington State Arts Commission.

"Moriturus" used by permission of Norma Millay. "There on the Darkened Deathbed" used by permission of Macmillan Publishing Co. (New York). "Rockferns" used by permission of Faber and Faber Publishing Co. (London). "Night" used by permission of Garth and Donnen Jeffers.

Special Guest Artist **KUMJA OH** is the winner of the 1985 Broadway Symphony Concerto Competition. This appearance with the Symphony was a part of her first prize award. Born in Seoul, Korea, Ms. Oh won many piano competitions as a child. During her studies in piano at the Seoul National University she won first prize in the Horugel National Competition for College Students. In 1983 Ms. Oh began her graduate studies in piano with Mr. Neal O'Doan at the University of Washington. As a scholarship student and a teaching assistant she completed her Master of Music degree in 1985, and currently continues her studies in the University's DMA program. She was also the winner of the Marylhurst Concerto Competition in Lake Oswego, Oregon.

A Washington composer, **DAVID P. JONES** is the recipient of a 1985 Artist Fellowship from the Washington State Arts Commission. Having studied at the New England Conservatory of Music and the University of Washington, he has been a finalist for two years in a row in the St. Paul Chamber Orchestra Composition Competition. His works have been performed across the country by several orchestras and ensembles, including the St. Paul Chamber Orchestra and the Seattle Symphony. The Contemporary Record Society will be releasing the premiere recording of his works later this year. Mr. Jones is also the current president of the Washington Composers Forum.

Soprano **CAROL SAMS** has been a regularly featured soloist with the Broadway Symphony/Seattle Chamber Singers. In addition to her work as a singer, she is a composer of merit and public success. She has had works performed by the Seattle Symphony, the Northwest Boychoir, and opera companies in Juneau and Los Angeles. Dr. Sams received her musical education at Mills College and the University of Washington, and has taught at Seattle Community College and the University of Washington. The Broadway Symphony/Seattle Chamber Singers will be co-sponsoring world premiere of two of Dr. Sams' one-act comic operas on March 23rd and 24th at the Broadway Performance Hall.

## **PROGRAM NOTES**

### **CONCERTO FOR PIANO AND ORCHESTRA IN A MINOR** by Edvard Grieg

The Grieg piano concerto has captured the affection of classical music lovers in a manner that few other works have achieved. It is a perennial favorite of concerto audiences and is probably the best selling recorded work ever.

The concerto was dedicated to pianist Edmund Neupert, who premiered the work in Copenhagen on April 3, 1869. Neupert wrote to Grieg concerning the

# THE BROADWAY SYMPHONY

George Shangrow, *conductor*

*The Broadway Symphony has the policy of regular rotation for orchestral seating. Therefore, our personnel are listed alphabetically in each section.*

## **Violin I**

Susanna Fetter  
Christopher Gonvers  
Fritz Klein, *concertmaster*  
Diane Lange  
Robin Petzold  
Phyllis Rowe  
Janet Showalter  
Kenna Smith  
Rebecca Soukup

## **Violin II**

Karen Beemster  
Pam Carson  
Alice Leighton  
Eileen Lusk, *principal*  
Avron Maletzky  
Timothy Prior  
Barbara Solowan  
Myrnie Van Kempen

## **Viola**

Beatrice Dolf  
Rose Lange  
Katherine McWilliams  
Robert Shangrow  
Katrina Sharples  
Sam Williams, *principal*  
Nancy Winder

## **'Cello**

Gary Anderson, *principal*  
Rosemary Berner  
Vera Groom  
Rebecca Parker  
Julie Wheeler

## **Bass**

David Couch, *principal*  
Jo Foster  
Allan Goldman  
Connie van Winkle

## **Flute**

Erin Adair, *co-principal*  
Janeen Shigley, *co-principal*

## **Piccolo/Third Flute**

Laura Werner

## **Oboe**

Huntley Beyer, *co-principal*  
Shannon Hill, *co-principal*

## **English Horn/Third Oboe**

Gail Coughran

## **Clarinet**

Gary Oules, *principal*  
Jerome Vinikow

## **Bass Clarinet**

John Mettler

## **Bassoon**

Daniel Hershman, *co-principal*  
Paul Rafanell, *co-principal*

## **Horn**

Maurice Cary, *principal*  
Laurie Heidt  
Cynthia Jefferson  
Anita Stokes

## **Trumpet**

William Berry  
Gary Fladmoe  
David Hansler, *principal*

## **Trombone**

Charles Arndt  
William Irving, *principal*  
Steve Sommer

## **Tuba**

David Brewer

## **Timpani**

Daniel Oie

## **Percussion**

Michael Clark  
Matthew Kocmierski

## **Piano**

Robert Schilperort

# MORE GREAT MUSIC

by the Broadway Symphony and Seattle Chamber Singers  
to be performed for your enjoyment

February 23 — **The Art of Fugue**  
Broadway Performance Hall, 8 pm — \$7.50

March 9 — The Mozart **“Requiem”** and Poulenc **“Gloria”**  
Meany Hall, 3 pm — \$8.00

April 26, 8 pm and April 27, 3 pm —  
Beethoven's **Symphony No. 8** and Handel's **Water Music**  
Kane Hall — \$8.00

May 10, 8 pm and May 11, 3 pm —  
**An A Cappella Choral Recital** with music of Haydn, Brahms, Wolf  
University Unitarian Church — \$8.00

June 1 — **An American Extravaganza:** works of Gershwin,  
Bernstein, Copland  
Meany Hall, 3 pm — \$8.00

*For tickets and additional information phone*

**THE BROADWAY SYMPHONY/  
SEATTLE CHAMBER SINGERS**

**547-0427**

or write to us at 2115 North 42nd Street, Seattle, Washington 98103

**35% OFF**  
**Current Bestsellers**

Includes both hardbound and paperback. Fiction.  
Nonfiction. Advice. How-to, etc. We discount  
selected bestsellers at 35% off the publisher's  
list price. Use your bankcards. Park free. Shop  
Thursdays 'til 9:00 PM.

**University Book Store**

4326 University Way N.E. • 634-3400.

premiere, "On Saturday your divine Concerto resounded in the great hall of the Casino. The triumph I achieved was tremendous. Even as early as the cadenza in the first movement the public broke into a real storm. The three dangerous critics, Gade, Rubinstein, and Hartmann, sat in the stalls and applauded with all their might. I am to send you greetings from Rubinstein and say that he is astounded to have heard a composition of such genius. He would like to make your acquaintance."

The concerto achieved wide fame, and Franz Liszt asked to review the work. He found it a splendid composition and offered Grieg advice on the orchestration along with his personal approval of the work. Such an endorsement from one of the keyboard giants of all time helped to establish the concerto firmly in the repertory as well as in the hearts and minds of listeners around the world.

Autobiographical suggestions seem to abound in the work. The concerto hints strongly at the flame of youth being driven by some deep rush of emotion. It reveals a love of nature and intense emotionalism. The slow movement displays the intimacy of a hymn, and folklike melodies appear with a frequency reflective of Grieg's preoccupation with his native Norway.

The concerto is fresh and striking in the way its many themes are manipulated and contrasted. The first movement, *Allegro molto moderato*, opens the concerto. A drum roll against sustained low brass gives way to a brief cadenza for the piano, which in turn is followed by the woodwinds and horns announcing the well known, marchlike principal theme of the movement. The soloist develops the theme and takes up secondary themes which are imitated in the flute and clarinet. The trumpet states the second theme which the piano in turn develops and accelerates. The development continues in an elaborately orchestrated passage against arpeggiated piano figures. A return to the principal theme leads to the cadenza, and the movement closes on a brief coda.

The second movement, *Adagio*, features muted strings, woodwinds, and horns presenting a hymnlike theme. The piano almost trails along with the ornamental passages embellishing the theme, while the strings provide harmonic support. The movement builds to a full statement of the theme by the orchestra and piano.

The second gives way immediately to the third movement, *Allegro moderato molto e marcato*. It is a rondo based on five themes. The first is a folklike passage in the piano with string accompaniment. In the second theme, the piano adopts a bravura style only to end in chromatic lyricism. The piano sets the marchlike tone of the third theme. Piano and orchestra combine forces for the fourth theme, yielding to the flute and clarinet which set up the fifth theme for the piano with cello accompaniment. The work closes with a coda in which the fifth theme is elevated majestically, pitting the brass against the piano and the remainder of the orchestra.

In closing, the best analysis of Grieg's appeal may come from Christen Jul. He wrote, "It so happened that the very national idiom in which he expressed himself was also his own personal idiom. The more he sang about his land, the more truly he spoke of himself. The more local his endeavor, the more universal his appeal. That is why his music has greatness and originality as well."

## **SYMPHONY NO. 6 IN B MINOR (PATHETIQUE) by Peter Ilyitch Tchaikovsky**

The events surrounding the composition of Tchaikovsky's sixth symphony contain all the dramatic elements of a literary mystery, making it a most interesting work apart from its musical message.

To begin with, it could very well have been the composer's seventh symphony instead of his sixth. Tchaikovsky had visited America in 1891, and during his return voyage from America that spring he composed the first draft of a new symphony. Throughout his life he had experienced periods of deep depression, during which he felt grave doubts about his creative ability. By late 1892 he was again plagued by self-doubt and depression about his new work. He tore up the manuscripts, claiming it to be void of interest.

By February of 1893, however, Tchaikovsky was deeply committed to another symphony. That same month he would write to his brother Anatol, "I am now wholly occupied with the new work . . . and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony which I certainly shall not tear up."

One day later he wrote Davidow to reiterate his joy with the new work and to raise the mystery of its programmatic elements, which Tchaikovsky would not reveal. "Let them guess it who can," was his challenge regarding the program. It was and is a mystery never to be solved. The best guesses suggest that it has something to do with a vision of impending death, a view supported by reminiscences of many of Tchaikovsky's conversations during much of his life. It would seem, however, a vision of the human condition more than of personal destiny. Tchaikovsky's friend Kashkin believed it highly logical "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance, rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks, rather, of a lamentation *large et souffrance inconnue*, and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky's, in which we hear 'the ground whirl of the perished leaves of hope,' still remains the most profoundly stirring of his works."

The subtitle "Pathetique" was the result of some tea table musings between Tchaikovsky and a friend named Modeste. Tchaikovsky was expressing regret that he had not titled the symphony, feeling that "No. 6" by itself was a very "lonely" appellation. Modeste first suggested "Tragic," but Tchaikovsky was not pleased by the choice. As Modeste stepped outside the room, "Pathetique" came to mind. He returned and suggested it to Tchaikovsky who embraced it wholeheartedly and penned it on the score in Modeste's presence.



The music itself is some of Tchaikovsky's best known and most loved. The structure is in four movements. The first, *Adagio; Allegro non troppo*, opens somberly, and as the music unfolds, listeners will recognize one of the composer's most famous melodies. The second movement, *Allegro con grazia*, is a delightful departure into 5/4 meter with a fluidity which makes the irregularity of the meter invisible to the listener. The third movement, *Allegro molto vivace*, is marchlike and most energetic, and again another of Tchaikovsky's famous tunes.

The finale, *Adagio lamentoso*, represents a departure from more traditional rousing final movements. There is no crashing climax to bring the audience to an ovation. It is rather the culmination of pathos which the title suggests. The composer had lingering doubts about the movement, and after the premiere of the symphony, even suggested destroying the Finale and composing a new one. In spite of the doubt, however, Tchaikovsky held to the belief that he never had nor never would compose a greater symphony. In the end, he kept the original Finale. The modern music world is thankful he did.

*Notes by Gary Fladmoe*

## AND DEATH IS NO EVIL

by David P. Jones

"And Death Is No Evil" takes its title from the last line of the final poem by Robinson Jeffers, and was composed during March-September 1985. All five of the poems deal with death, either directly or symbolically. The work is not intended to be overly morbid or melancholy, though. Several different ideas about death are expressed by the five poets. Some of the thoughts and images (as in "Rockferns" and parts of "Moriturus") are even humorous and witty. "Night," although it comes at the end of the cycle, was the first song to be composed. Shortly before I began work on that song, I had moved from Seattle to a rather rural location on Bainbridge Island. One night I took a walk and was overwhelmed by both the clammy and fear I experienced at being so far away from any street lights, neon signs or other signs of "civilized" life. The blackness and quiet was total. Upon returning from this walk I picked up the anthology of poetry I had been reading in search of texts for this work. The first poem I came across was "Night" by Robinson Jeffers. At that moment, I knew that I had found the text I had been looking for. From there, the rest of the poems seemed to fall into place. Although many different ideas and attitudes are expressed throughout the five poems, I have arranged them so that there is a general sense of progression through various stages: death as a bitter enemy, death as the ultimate absence of free will, death as a sad but inevitable void, death as the liberator of the soul, and finally, a calm acceptance of death. The first and last songs are the longest, each one taking up about one-third of the total work. The middle three songs are much shorter. "Moriturus," "Night," and "Suppose in Perfect Reason" use the full orchestra, while "There on the Darkened Deathbed" is scored for brass, strings, and tympani and "Rockferns" uses only woodwinds, piano, and percussion. Tonight's performance is the world premiere.

*Notes by the Composer*

# **Your Ticket to Entertainment**

**The Broadway Symphony  
and the  
Seattle Chamber Singers**

**547-0427**

If you are not currently on our mailing list and would like to receive notices of our upcoming events, please sign the guest register in the lobby.