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George Shangrow, *conductor*

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GEORGE SHANGROW, Music Director and Conductor of the Broadway Symphony and Seattle Chamber Singers, is a native of Seattle who founded the chorus (in 1968) and the orchestra (in 1978) in order to give Seattle area artists and audiences an opportunity to hear and perform great works of music. In addition to acclaimed performances of the classic repertoire for both chorus and orchestra, he has brought to Seattle world premieres of operas, choral works, and symphonies by Seattle's most gifted local composers. Mr. Shangrow has toured Europe as a conductor and keyboard artist; appeared as a guest conductor with the Seattle Symphony, Northwest Chamber Orchestra, and Eastern Texas University Opera; and lectures frequently for the Seattle Opera and Symphony. As Director of Music for University Unitarian Church, Mr. Shangrow is a leader in the performance of sacred music, and as the guiding producer of The Bach Year in Seattle (1985) he brought to our city the world's most extensive celebration of the music of J.S. Bach.

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THE BROADWAY SYMPHONY
GEORGE SHANGROW, CONDUCTOR

OCTOBER 4, 1987

KANE HALL

CONCERTO GROSSO No. 1 FOR STRING ORCHESTRA AND PIANO

ERNEST BLOCH
(1880-1959)

PRELUDE: ALLEGRO ENERGICO E PESANTE
DIRGE: ANDANTE MODERATO
PASTORAL AND RUSTIC DANCES: ASSAI LENTO; ALLEGRO

GEORGE SHANGROW, PIANO
GARY ANDERSON, THIRD MOVEMENT CONDUCTOR

CONCERTO FOR PIANO AND ORCHESTRA IN D MINOR, K. 466

WOLFGANG AMADEUS MOZART
(1756-1791)

ALLEGRO
ROMANZE
ALLEGRO ASSAI

ARTHUR BARNES, PIANO

INTERMISSION

SYMPHONY IN D MAJOR, No. 2, Op. 36

LUDWIG VAN BEETHOVEN
(1770-1827)

ADAGIO MOLTO; ALLEGRO CON BRIO
LARGHETTO
SCHERZO
ALLEGRO MOLTO

ARTHUR BARNES, piano soloist for Mozart's Piano Concerto No. 20, K. 466, is appearing for the fifth time with the Broadway Symphony. He appeared as a soloist in their very first season and has since performed with them works of Beethoven, Rachmaninoff and Prokofiev. Mr. Barnes did his doctoral studies at the University of Washington with Bela Siki, and for several years has been a member of the Fine Arts faculty at Seattle University.

ERNEST BLOCH - Concerto Grosso No. 1 for Piano and String Orchestra

Ernest Bloch was born into a Jewish family in Switzerland in 1880. The men in his family represented several generations of businessmen, mostly keepers of small specialty shops. Bloch's father was a clock merchant in Geneva whose hope had always been that his son would follow in his footsteps in the business world. However, the elder Bloch did not raise any objection when Ernest, while still in his teens, began pursuit of a musical career. The choice began to seem a poor one. After several years of study with prominent musical personalities in Europe (among them, Emile Jaques-Dalcroze of Eurhythmic fame), Bloch began submitting works to various musical organizations for consideration. He met with no success. At the age of twenty-two, he produced his first mature work, the Symphony in c-sharp minor. Even this significant work sparked no interest within the European musical community.

Strangely, it was not one of Bloch's short works that first attracted attention. It was his most ambitious work, an opera titled Macbeth, based on the Shakespeare tragedy. Not only was this the first of Bloch's works to be accepted by a European performing organization, the accepting organization was no less than the celebrated Opera Comique of Paris. The work was first performed in 1910 when Bloch was 30 years old. Reviews of the work were mixed, but the illustrious critic, Romain Rolland, liked the work and took it upon himself to research the c-minor symphony. He was so impressed that he made a special trip to Geneva to motivate Bloch. The symphony was not premiered until 1915, but Bloch had a champion, and the initial publicity generated by Rolland's support was enough to generate a growing audience for Bloch's music.

Bloch came to the United States in 1916 as the conductor of a touring group. The tour folded in bankruptcy leaving Bloch stranded in a foreign land. His compositions represented the early part of what is called the Jewish period of his music. It is this musical output that characterizes Bloch and by which he is best known, but his financial condition, despite the help of the American musical community and the income from some composition awards, was bleak.

In 1920 Bloch became director of the Cleveland Institute of Music. His young students there were eager to prove that the only way to produce effective "new" music was to break with all past traditions. Feeling challenged to disprove that theory, Bloch composed the Concerto Grosso No. 1 for String Orchestra and Piano in 1925. In it he utilizes an old and strict form and unveils a blatantly modern work in its use of melody, harmony, and rhythm.

The work is in four movements. The first, Prelude: Allegro energico e pesante, opens with a vigorous, accented theme which serves as the source of the rhythmic momentum which encompasses the entire movement. The second, Dirge: Andante moderato, uses a three-note motive which, through repetition conveys an aura of immense grief. The third movement, Pastoral: Assai lento; Allegro, provides a stark contrast in mood with the prior movement. A short and tender pastoral section is followed by a set of energetic rustic dances which are characterized by interesting modern harmonies. The work closes with a masterfully structured fugue in modern style, based on an epigrammatic fugue subject.

In the Concerto Grosso No. 1, as in most of his works written after 1923, Bloch had moved away from the Jewish musical idiom. As David Ewen would write:

"To all intents and purposes, then, Bloch abandoned Jewish music. But-and this is significant!-Jewish music had not abandoned him. The qualities that made his Jewish works unique and significant are contained in his later works: in the slow movements, the brooding mysticism that always has a religious quality; in the fast ones, the ferocity and passion in his rhythms and in the clipped phrases of his melodies. Thus, with inexorable logic, with conciseness, with high-minded purpose, his music passes from a spiritual revelation to intense drama."

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WOLFGANG AMADEUS MOZART - Concerto for Piano and Orchestra in d minor, K. 466

The Mehlgrube was a hall in Vienna which was very popular for concerts and balls during Mozart's time. The building would later become the Hotel Münch, but during Lent of 1785, it was the site of a series of subscription concerts sponsored by Mozart which, according to the accounts of his father, Leopold, proved to be a lucrative source of income for the family as well as a string of artistic triumphs for the young prodigy. The concert series netted Mozart some 559 florins, the equivalent of approximately \$275, a vast amount of money for the time.

It was during a concert at the Mehlgrube (German for "flour pit" - flour was stored in the basement of the building) on February 11, 1785 that the Concerto for Piano and Orchestra in d minor, K. 466 was premiered. Stories of Mozart's musical feats abound, and the premiere of this concerto provided yet another one. The young genius served as a soloist for the first performance, and history records that he performed the work not only without a rehearsal with the orchestra, but also without ever having played the final movement through for himself. Edward Holmes wrote of the feat; "If the idea of a concerto played without a single rehearsal or trial be surprising, how much more must it appear when we remember the quantity the player wrote, and the little time that his fingers, cramped and contracted by holding the pen, had to recover their wonted freedom and agility."

Between 1782 and 1786, Mozart wrote fifteen piano concerti, among which is the d minor. During the period Mozart had found ways of enlarging the scope of the concerto form, and the d minor serves as an exemplary model of such advancements.

One of the features Mozart brought to the concerto form was that of a more complete integration of the solo instrument with the orchestra. The first movement, Allegro, sets forth a mood of brooding, almost tragic unrest. The movement reveals a double exposition, with the orchestra rivaling the solo instrument for prominence. It is the piano, however, which takes each of the principal themes of the movement through a lengthy discourse, exploring the possibilities of impassioned expression in each.

The second movement, Romanze, is appropriately designated for in it, Mozart gives us a hint of the musical expression into which Beethoven would delve temporarily and Schumann would espouse as his ideal. Eric Blom would write, "He got over it again, of course: he had too much traditional artistic breeding and was too much a citizen of the civilized world in his tastes to grow for good into a German of the Sturm und Drang direction." The soloist and orchestra reverse roles in this movement, with the piano stating the two main themes before the orchestra but never relinquishing the expressive lead to the orchestra.

The finale, Allegro assai, is a traditional rondo form. The restlessness of the concerto is maintained through Mozart's retention of the minor mode, but elements of cheer enter with digressions to the major. Mozart seems to try to repudiate the cheer by returning to the minor, but finally gives in following the cadenza with a close in D Major. As Blom describes it, "After all, Mozart remembered this was a concerto, a piece meant to entertain. Feeling that he had done enough to startle his polite hearers with his most impassioned music, he relieved them at the end and let them go away emotionally relaxed." In the same fashion, he would relent and close his Don Giovanni in D Major after the brooding minor opening.

Leopold Mozart wrote of his son's first performance of the work, "Wolfgang played an excellent new concerto." Audiences to this work have echoed that sentiment ever since.



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LUDWIG VAN BEETHOVEN - Symphony in D Major, No. 2, Op. 36

Given the circumstances of his life at the time (the winter of 1802-03), it is probably remarkable that Beethoven could have written his second symphony at all. The deafness which would eventually become total had become a "roaring in the ears" and was steadily increasing. Added to his troubles was a severe case of colic. He sought the advice of many physicians and tried a multitude of supposedly curative measures, including hot baths, cold baths, pills of every description, herbs, various nostrums, and an equally varied assortment of cure-alls.

Not only was his health suffering, but his love life took a severe turn. Beethoven was hit with the news that Giuletta Guicciardi, one of his pupils with whom he had fallen in love and to whom he had proposed marriage, had married one Count Gallenberg. This seeming rejection by the "little minx" of 17 left Beethoven in the deepest state of despair. His correspondence at the time indicates that suicide was a consideration.

During this time, one of Beethoven's physicians suggested that all the composer really needed was a period of rest in the country. Willing to try anything that might bring an improvement to either his physical or emotional state, Beethoven went to Heiligenstadt, a peaceful little village near Vienna, where a mineral spring, supposedly blessed by St. Severinus, was rumored to have wondrous healing powers.

The sojourn in the country didn't cure his physical ailments, but Beethoven's emotional health seemed to rebound, and the expression of joy that is reflected in his second symphony of truly surprising considering the context from which it came. Marion M. Scott made the following comments on the second symphony for the Master Musicians Series:

"Beethoven had walked the meadows of Heiligenstadt and his mind had roamed the Elysian Fields of music before he passed into the valley of the shadow of death. But just before the path had gone down, he had seen, as sometimes happens in mountain regions, across the near gulf and intervening ranges, a radiant vision of distant mountains on the horizon - he had seen Joy. He has left us that vision in the passages of his D Major Symphony which prefigures the Choral Symphony that was to come. He saw that vision because 'he always held his head high even when in pain.'"

As he did in his first symphony, Beethoven chose to open the second symphony with a slow introduction, Adagio molto. In this case, however, the introduction is much longer, and although it is patterned after the slow symphonic introduction of Haydn, the hints of romantic elements are present. The introduction gives the listener the first suggestion of the yet-to-come ninth symphony. The slow introduction is followed by the body of the buoyant first movement, Allegro con brio which centers around themes filled with cheerful energy.

The second movement, Larghetto, shows Beethoven's melodic gift at its richest. The movement has been described as one of the most luxurious in all of music.

The ninth symphony is presaged again in the third movement, Scherzo. It is significant to note the use of the term Scherzo as opposed to the traditional menuetto. It is the trio section of the movement that has been suggested as a prediction of the trio to the Scherzo of the ninth symphony.

The finale, Allegro molto, is a humorous rondo, but it has prompted some interesting contrasting opinions. Berlioz described the movement as "a second scherzo in two time, and its playfulness has perhaps something still more delicate, more piquant." On the other hand, a musical writer named Spazier found the finale to be a "gross monster, a pierced dragon which will not die, and even in losing its blood, wild with rage, still deals vain but furious blows with his tail, stiffened by the last agony." Final say in the matter belongs to the listener.

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

Masterworks – New and Old

October 4, 3:00pm

MOZART

Piano Concerto No. 24

Arthur Barnes, piano

BEETHOVEN

Symphony No. 2

BLOCH

Concerto Grosso

Kane Hall

University of Washington

November 17, 8:00pm

CAROL SAMS

Myths of Creation

A World Premiere!

Meany Hall

University of Washington

December 4, 8:00pm

December 6, 3:00pm

VAUGHAN WILLIAMS

Hodie

St. Alphonsus Church

5816-15th Northwest

January 31, 3:00pm

MOZART

Symphony No. 29

STRAVINSKY

Apollon Musagete

TCHAIKOVSKY

Symphony No. 5

Kane Hall

University of Washington

February 20, 8:00pm

POULENC

Mass for A Capella Choir

University Unitarian Church

6556-35th Northeast

March 13, 3:00pm

BEETHOVEN

King Stephen Overture

HAYDN

Sinfonia Concertante, Op. 84

IVES

Symphony No. 3 "The Camp Meeting"

HUNTLEY BEYER

News for a Day

A World Premiere!

Kane Hall

University of Washington

May 15, 8:00pm

MOZART

Symphony No. 36 "Linz"

ROBERT KECHLEY

Symphony No. 2

A World Premiere!

HOLST

First Suite in Eb for Band

Kane Hall

University of Washington

June 5, 8:00pm

SCHUBERT

Mass in Eb

VAUGHAN WILLIAMS

Flos campi

Kane Hall

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Seasonal Celebrations

December 18, 8:00pm

December 20, 3:00pm

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Good Friday

April 1, 7:00pm

J.S. BACH

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