



**THE
BROADWAY
SYMPHONY**

George Shangrow, conductor

PRESENTS

**THE
BROADWAY
POPS!**

with special guests:

MICHELE McBRIDE, SOPRANO
BOYD SCHLAEFER, BARITONE

SUNDAY, MAY 17, 3:00 PM
KANE HALL, UW



THE BROADWAY SYMPHONY
George Shangrow, conductor

presents

THE BROADWAY POPS
with special guest artists

Michele McBride, soprano Boyd Schlaefter, baritone

Sunday, May 17, 1987

Kane Hall

"Peer Gynt" Suite No. 1, Op. 46

Edvard Grieg
(1843-1907)

Morning
Death of Aase
Anitra's Dance
In the Hall of the Mountain King

Dunque io son (sung in English)
fr. "The Barber of Seville"

Gioacchino Rossini
(1792-1868)

O Du mein Holder Abendstern
fr. "Tannhäuser"

Richard Wagner
(1813-1883)

Au Bruit de la Guerre (sung in English)
fr. "The Daughter of the Regiment"

Gaetano Donizetti
(1797-1848)

Vltáva (The Moldau)
fr. "Má Vlast" ("My Fatherland")

Bedrich Smetana
(1824-1884)

INTERMISSION

The Desert Song
fr. "The Desert Song"

Sigmund Romberg
(1887-1951)

Thine Alone
fr. "Eileen"

Victor Herbert
(1859-1924)

Will You Remember (Sweetheart)
fr. "Maytime"

Sigmund Romberg

My Hero
fr. "The Chocolate Soldier"

Oscar Straus
(1870-1954)

Theme

arr. Tom Dzielkowski

I Could Have Danced All Night
fr. "My Fair Lady"

Lerner & Loewe

Soliloquy
fr. "Carousel"

Rodgers & Hammerstein

Almost Like Being in Love
fr. "Brigadoon"

Lerner & Loewe

People Will Say We're in Love
fr. "Oklahoma"

Rodgers & Hammerstein

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Edvard Grieg - "Peer Gynt," Suite No. 1, Op. 46

Like Bedrich Smetana, Edvard Grieg is most noted as a composer of nationalistic music. His love for his native Norway was transformed into a musical idiom which, in a sense, came to be Norwegian music. In other words, the nationalistic expression in Grieg's music was also his personal expression.

Grieg's composition of the "Peer Gynt" music almost never came to be. When asked by the great dramatist and fellow Norwegian, Ibsen, to compose incidental music for Ibsen's satire, "Peer Gynt," Grieg was inclined to turn down the opportunity. However, Grieg needed the share of "400 specie dollars" which Ibsen was going to ask for the play and had agreed to share equally with Grieg.

As he began to work on the music, Grieg harbored deep reservations about his own temperament in relation to the drama. Ibsen seemed to be deeply belittling his own people, and Grieg resented that attitude. He also began to believe that the drama did not lend itself well to musical settings. It is ironic that his music for "Peer Gynt" would establish Grieg's reputation throughout the world, prompting the composer to confess after Ibsen's death:

"Many Norwegians formerly believed, as I myself did, that Peer Gynt represents only an exceptional type. Unhappily it has been shown in the last years how shockingly true to life the poet sketched that national character. Ibsen exposed a dangerous side of our whole people mercilessly. For that reason it is that he stands in such bad odor in our country politically."

Grieg's music for "Peer Gynt" is heard today in two orchestral suites. It is the first of these which is presented on today's program. Grieg provides a summary of the action in a preface to the score of the second suite:

"Peer Gynt, the only son of poor peasants, is drawn by the poet as a character of a morbidly developed fancy and a prey to megalomania. In his youth, he has many wild adventures - comes, for instance to a peasants' wedding where he carries off the bride up to the mountain peaks. Here he leaves her to roam about with wild cowherd girls. He then enters the kingdom of the mountain king, whose daughter falls in love with him and dances to him. But he laughs at the dance and the droll music, whereupon the enraged mountain folk want to kill him. But he succeeds in escaping and wanders to foreign countries, among others to Morocco, where he appears as a prophet and is greeted by Arab girls. After many wonderful guidings of Fate he at last returns as an old man, after suffering shipwreck on his way to his home as poor as he left it. Here the sweetheart of his youth, Solveig, who has stayed true to him all these years, meets him, and his weary head at last finds rest in her lap."

The music of the first of the two suites centers around the story up to Peer Gynt's adventures in the mountain kingdom. The first movement, Allegro pastorale, is subtitled "Morning." The second movement, Andante doloroso, depicts the death of Aase, Peer Gynt's mother. It may also symbolize the apparent death of the earth with the onset of winter. The third movement, tempo di mazurka and subtitled "Anitra's Dance" is the seductive dance of the daughter of a Bedouin chief with whom Peer Gynt elopes. The suite closes with the famous "In the Hall of the Mountain King," a lively Alla marcia e molto marcato.

The drama was a rousing success for Grieg. Its first performance was in 1876, some two years after he had begun work on the score, but it was performed thirty-six times in the first year alone, all with the inclusion of Grieg's incidental music. John Macy would describe "Peer Gynt" as "a fantastic satire not only on the nation, but upon universal human nature. It is a classic that belongs to the world."

-Gary Fladmoe

Bedrich Smetana - Symphonic Poem "Vltava" (The Moldau) from the Cycle "Ma Vlast"
(My Fatherland)

"Two springs pour forth in the shade of the Bohemian Forest, one warm and gushing, the other cold and peaceful. Their waves, gayly flowing over rocky beds, join and glisten in the rays of the morning sun. The forest brook, hastening on, becomes the river Vltava (The Moldau). Coursing through Bohemia's valleys, it grows into a mighty stream. Through thick woods it flows, as the gay sounds of the hunt and the notes of the hunter's horn are heard ever nearer. It flows through grass-grown pastures and lowlands where a wedding feast is being celebrated with song and dance. At night wood and water nymphs revel in its sparkling waves. Reflected on its surface are fortresses and castles - witnesses of bygone days of nightly splendor and the vanished glory of fighting times. At the St. John Rapids the stream races ahead, winding through the cataracts, hewing out a path with its foaming waves through the rocky chasm into the broad river bed - finally, flowing on in majestic peace toward Prague and welcomed by time-honored Vysehrad. Then it vanishes far beyond the poet's gaze."

Bedrich Smetana chose the above words to preface his symphonic poem "Vltava" (The Moldau), one of six such works in a cycle of patriotic homage to his native Bohemia. In that cycle, entitled "Ma Vlast" (My Fatherland), Smetana embodied what he believed to be the beauty, glory, and history of his land and did so in a way that few if any composers of nationalistic music have ever done.

There is cruel irony in the composition of what turned out to be regarded as Smetana's greatest musical accomplishment. The composer never heard a note of it performed, having gone totally deaf on the very day the first notes of inspiration came to him! Smetana wrote of that occasion: "One night I listened with great pleasure to Leo Delibes' opera 'Le Roi l'a dit'. When I returned home after the last act, I sat at the piano and improvised for an hour on whatever came into my head. The following morning I was stone deaf." That was in 1874. He would live for nearly ten more years in absolute deafness, dying in great physical pain in an insane asylum in 1884.

An 1882 performance of the entire cycle, "Ma Vlast," turned into a patriotic rally. Smetana was in attendance, although totally deaf and both physically and mentally broken. After the final poem "Blanik," was performed, the audience erupted in an emotional outpouring of patriotism and homage to Smetana. They showered him with wreaths, shook his hand, and kissed him, leaving him happy in the knowledge that he had succeeded in making others happy.

Smetana's own analytic description of "The Moldau" as quoted above tells the listener the entire course of events as depicted by the music. It is interesting to note that the work stirs the patriotic feelings of Zionist Jews as well as the Czechs. The melody used in the Jewish national anthem, "Hatikvah," stems from the same Czech folk song used by Smetana in his river theme. The Hebrew poet, Naphtali Herz Imber, wrote the verses in 1878, and Samuel Cohen, a pioneer settler in Rishon Le Zion, Palestine, adapted the song to them.

Paul Stefan perhaps summed up what Smetana brought to the musical world when he wrote:

"His music sings to us today of the Bohemia of old - its woods, and cultivated plains, its villages, its romantic hills and old legends, its great past and even its future. It is all one great pageant of song and dance - dancing to native rhythms of astounding variety, singing to melodies of a unique beauty."

-Gary Fladmoe

Theme from "Perry Mason"

You are peering into a Los Angeles courtroom. The scene may appear peaceful, but there's an unmistakable tension charging the air as the violins trill ominously. Perhaps it's a natural side effect of the high levels of nitrous oxides in the city's atmosphere. The camera narrows its wide angle down to a somewhat corpulent but luxuriously outfitted attorney with large rolling eyes checking out the post-depression architecture. An enigmatic smile breaks across the broad visage as the trombones belt out the ostinato bass line. Is he contemplating the curly auricles of the D.A., the 'high fashion' apparel of his trusted secretary, Della, or perhaps the latest of Paul Drake's elegant sport-coats?

Suddenly we're on the streets of Los Angeles, just opposite the building which houses Perry Mason's office. The soft syncopated ternary beat of the first variation mirrors the smooth operation of the 430 cubic inch powerplant in Perry's light-hued 1963 Lincoln Continental "suicide door" convertible as he pulls up with our ubiquitous friend, Della. The unorthodox cadence seems to leave unresolved the question of what the couple may have been up to before the top came down.

A slender blonde woman emerges from a 1964 Ford taxicab at the entrance to the Sahara Tahoe (now the "High Sierra") as the second variation commences with its accentuated cha cha rhythms. Little do we know, as she proceeds into the casino, that she is involved in an elaborate counterfeit chip scam.

An unexpected change of heart on the part of a reputed mobster has a musically turbulent result as we move into the closing credits as they appear against a backdrop of three volumes entitled "Corpus Juris Secundum." They may actually be cleverly disguised technical service manuals for Perry's collection of Lincoln convertibles, most notably those with chrome-tipped tailfins. Meanwhile, Della and the guys retreat to Perry's chambers for a session of coffee and sandwiches.

-Tom Dziekonski

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