



The
Broadway
Symphony

George Shangrow, *conductor*

The collaboration of the **BROADWAY SYMPHONY** and the **SEATTLE CHAMBER SINGERS** has become a respected musical force in the Pacific Northwest. This company of volunteer artists is dedicated to the presentation of exciting and polished musical performances. Each ensemble rehearses at University Unitarian Church, where they enjoy the status of artists-in-residence, and where they further develop their repertoire under 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, 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 artists and audiences a chance to hear and perform great works of music. In addition to acclaimed performances of the classical music 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, the Northwest Chamber Orchestra, and East 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.

Baritone **BRIAN BOX** is a native of Washington and received his Master of Music degree in vocal performance from Western Washington University. He recently performed *Songs of a Wayfarer* for a performance of Nureyev and Friends with the Oregon Symphony under the direction of Maestro Shangrow. Mr. Box has performed with the Broadway Symphony/Seattle Chamber Singers in such works as Bach's *Christmas Oratorio*, *Coffee Cantata*, *Peasant Cantata*, and *Hunting Cantata*. He has also sung for two years with Seattle Opera's Education Program, performing children's opera throughout the state.

The **Young Chang** is the official piano of the Broadway Symphony/Seattle Chamber Singers. They are provided for us by **Western Piano & Organ**, Young Chang's largest representative in the United States.

THE BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS

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THE BROADWAY SYMPHONY

George Shangrow, conductor

Sunday, March 13, 1988

Kane Hall

PROGRAM

Mufonia concertante

Franz Joseph Haydn

Allegro

Andante

Allegro con spirito

Lieder eines fahrenden Gesellen

Gustav Mahler

Wenn mein Schatz Hochzeit macht

Ging heut morgen ubers Feld

Ich hab' ein gluhend Messer

Die zwei blauen Augen von meinem Schatz

INTERMISSION

Symphony No. 3, "The Camp Meeting"

Charles Ives

"Old Folks Gatherin':" *Andante maestoso*

"Children's Day:" *Allegro*

"Communion:" *Largo*

King Stephen Overture

Ludwig Van Beethoven

)

PROGRAM NOTES

by
Gary Fladmoe

Franz Joseph Haydn - Sinfonia Concertante in B-Flat Major, Opus 84

The Sinfonia Concertante received its first performance on March 9, 1792 at the fourth of the Haydn-Salomon concerts. It is speculated that Salomon persuaded Haydn to write the work because of the popularity of the form as seen in the works of Ignaz Pleyel, Haydn's pupil, who had been enticed to come to London by a group called Professional Concerts. This group was engaged in a bitter rivalry with Salomon for pre-eminence among concert promoters in London.

Professional Concerts had decided that bringing Pleyel to London would be a counter-attraction to Haydn's popularity in London. The desired rivalry never developed. Pleyel arrived in London on December 23, 1791, dined with his former master a day later, and spent New Year's Eve with Haydn. Haydn, in a letter of January 17, 1792 wrote to Marianne von Genzinger in Vienna: "He (Pleyel) conducted himself from the time he got here with such modesty that he won my heart all over again; we see a great deal of each other, share laurels, and shall return home happy and contented." He went on to write of Pleyel's promise to bring out a new work at each of his concerts: "I stated in public that I would do as much. To keep my word and not let poor Salomon down, I have had to spend several sleepless nights." Hence, it was undoubtedly because Pleyel had presented a new Sinfonia Concertante for six instruments and orchestra on February 27 that Salomon was prompted to urge Haydn to write a similar work of his own.

Further credence is given to the above incident's role in motivating Haydn to compose a sinfonia concertante. A review of Pleyel's work published after the premier performance read: "The novelty of the evening was a Concertante by Pleyel, for six instruments. The subject extremely easy, airy and well calculated for the obligati of the different instruments which succeed each another - all varied with profound skill and producing the most delightful effects....Of....the Concertante it will be sufficiency of praise to say, that Haydn might own with honour these works of his Pupil. It was the triumph of both - the Master was there seemingly proud of his Work; the Scholar himself only second, was very sensibly affected by the applause."

The March 9 premiere of Haydn's venture into the form was so successful, a repeat performance was scheduled, due to audience demand, for the very next Salomon concert. First programmed as a "New Concerto M.S. for Violin, Violoncello, Oboe, and Bassoon by Haydn," the title was changed to Concertante for its second performance. It was also included in the repertoire for the Haydn/Salomon concerts in the 1794 concert season.

The Sinfonia Concertante is a work in three movements in the central key of B-flat Major, a favorite key of Haydn's for many of his later works. It was also regarded as a novelty to write for trumpets and drums in the key of B-flat Major. The French musical writer, Marc Vignal, points out that Mozart never did, and he (Vignal) could only recall a single symphony of Michael Haydn that employed that scoring practice in the key of B-flat.

The first movement, Allegro, counterposes two elements, a supple tune heard at the beginning of the work and contrasted with a series of energetic outbursts. A cadenza leads into the close of the movement. The second movement, Andante, is a duet in F Major, first for violin and bassoon and then for oboe and 'cello, all over a pizzicato accompaniment in the strings.

The finale, Allegro con spirito, has barely begun when the solo violin interrupts with

a recitative-like passage, a dramatic effect which Haydn had used in his early works and which Beethoven used in the Ninth Symphony. The principal theme soon returns and, after its development, is again interrupted by the recitative idea as a pointer to the grand close.

Charles Ives - Symphony No. 3, "The Camp Meeting"

As this writer has mentioned on a prior occasion, scholars will probably continue to debate whether Charles Ives was a musical genius or simply a successful insurance man who dabbled in musical things, succeeding, because of his uniqueness, in creating the illusion of greatness. That debate may never be settled, but in the meantime, audiences continue to enjoy and respect his music.

In an essay on Emerson, Ives possibly summed up his own artistic view when he wrote: "His (Emerson's) underlying plan of work seems based on the large unity of a series of particular aspects of a subject rather than on the continuity of its expression. As thoughts surge to his mind, he fills the heavens with them, crowds them in, if necessary, but seldom arranges them along the ground first."

One hallmark of the music of Ives is its ability to capture or recreate in sound life experiences, many of which included actual music. Hence, the musical quotation became a prominent device. Every type of musical source material was fair game for Ives, as was every kind of performance. He seemed to delight in the sounds created by mix-ups, mistakes, wrong notes, and out-of-tune playing of amateur musicians, regarding it to be as "substantial" and "musical" as the perfection of professional musicians. In his instructions to his copyist for "The Fourth of July," the third of his New England Holidays, Ives warned, "Mr. Price: please don't try to make things nice! All the wrong notes are right. Just copy as I have - I want it that way....Mr. Price: Band stuff - they didn't always play right & together & and was as good either way."

When his Three Places in New England was first performed and the conductor, Nicolas Slonimsky, apologized for the ragged performance, Ives responded, "Just like a town meeting - every man for himself. Wonderful how it came out."

Ives wrote four symphonies, the first in 1896 and the last between 1910 and 1916. The most famous is the Third Symphony, subtitled "The Camp Meeting." Ives worked on the piece between 1901 and 1912, and it is generally believed to have been completed in 1904. It was not heard for more than forty years after its completion when Lou Harrison conducted the premier in New York City on April 5, 1946. That performance met with critical acclaim. The work was so respected that it not only received the New York Music Critics Circle award for 1946, it was also awarded the Pulitzer Prize for music.

The inspiration for the work, and hence its subtitle, came out of Ives' experiences at camp meetings which were popular in Danbury, Connecticut, where Ives grew up. The work features hymn tune quotations throughout. In the first movement, *Andante maestoso*, the hymn "O For a Thousand Tongues" highlights the movement in a grand fugal treatment.

In the second movement, *Largo*, Ives explained that his intention was to depict a game played by children at the camp meeting while their elders are listening to the Holy Word. The finale, *Allegro*, uses "Just Am I" as its principal theme.

The use of cross rhythms, unusual progressions, and unorthodox tonalities long before it became a norm for avant-garde musical expression made the Ives Third Symphony stylistically remarkable. Just how unique the man was is perhaps best summed up by Virgil Thomson when he wrote that Ives "makes up his music out of whole cloth at home. He invents his own aesthetic. When his works turns out to be not unplayable technically, it often gives a useful kick in the pants to the professional tradition. The music of...Charles Ives did that very vigorously indeed."

Ludwig van Beethoven - Overture to "King Stephen", Opus 117

A year after completing the overture to "Egmont" in 1810, Ludwig van Beethoven received a commission for the composition of a large amount of music for the stage. A new theater was to be opened in Pest, Hungary late in 1811. Beethoven, upon receiving the offer in the spring of 1811, accepted the commission and set to work. The dramatist, Kotzebue, had been commissioned to write new theatrical works for the opening and sent a packet of the plays to Beethoven. Kotzebue had evidently worked quickly to complete his commissions. The drama commission had originally been offered to Collin who turned it down, citing the short notice given to complete the requested dramas.

Beethoven must have worked equally quickly. Within three weeks of accepting the commission, he had completed nineteen works, some of which were of considerable length. He had worked in ill health and under the impression that the opening was to be on October 1 of 1811. He sent his completed works to Pest on the 13th of September. It turned out to be plenty of time. The new theater did not open until February of 1812.

The gala opening of the new theater featured the performance of three of Kotzebue's dramas. The first, described as the Prologue, was entitled "King Stephen" or "Hungary's First Benefactor." The second, entitled "The elevation of Pest to be a Royal Sanctuary" was a replacement piece for a drama that turned out to be politically sensitive at the time. The final play was called an Epilogue and was entitled "The Ruins of Athens."

The report of the opening as published in Vienna on February 19, 1812 read, "The newly built Royal Municipal Theatre in Pest, having been completed with the utmost splendour, was opened ceremoniously on the 9th February. The opening performance, graced by tasteful external and internal lighting, commenced with a new Prologue with choruses... the conclusion was an Epilogue with songs and choruses... The Prologue and Epilogue were written specially for this occasion, upon request, by the celebrated dramatic poet Herr von Kotzebue, and were set to music by our praiseworthy composer van Beethoven. the audience was extremely large, and the applause general."

The overture to "King Stephan" and the overture and incidental music to "The Ruins of Athens" survive to the present day, but their success can hardly be described as overwhelming. Only the "Turkish March" from "The Ruins of Athens" and the two overtures were published during Beethoven's time. He later sold the two overtures to the Philharmonic Society of London as new works, so disappointing the Society that they instructed their agent, "for God's sake, don't buy anything from Beethoven!"

The drama of "King Stephan" celebrates the role that King Stephan I played in Hungarian history and then transfers that celebration to praise of Maria Theresa and the Emperor Franz. Beethoven's overture is festive and celebrative in its tone. The tempo changes give it form - slow, fast, slow, fast - with the musical materials of each opening section returning with the later changes of tempo. The mood is light and festive, leaving the listener in a similar state.

Gustav Mahler - Lieder eines fahrenden Gesellen (Songs of a Wayfarer)

In 1875 Gustav Mahler travelled to Vienna to attend the Conservatory. Upon graduation, he embarked on a career as a conductor, leading orchestras for theaters and opera companies in small towns throughout Europe. As his reputation grew, he advanced to more prestigious appointments, coming at length to the leading opera houses in such cities as Prague, Leipzig, and Budapest. In 1897, Mahler became the maestro at the Vienna Court Opera. He conducted there with dictatorial control, but after ten years under Mahler's leadership, the Vienna Court Opera had been elevated to the pinnacle among Europe's opera companies.

Mahler's sojourn in Vienna brought him to the podium of the Vienna Philharmonic. He proved himself as skilled with the symphonic repertoire as he had with the opera literature. Along with the acclaim he received for his interpretive artistry also grew his reputation for unbending opinions of how works should be interpreted. His quest for perfection in performance often left him frustrated. It was frustration over what he

viewed as continual compromise of artistic standards that led him to resign from the Vienna Court Opera in 1907. In January of 1908, Mahler made his debut in America, conducting at the Metropolitan Opera on New Year's Day. The following year he became the principal conductor of the New York Philharmonic, a position he held along with his post at the Metropolitan Opera. The pressure, probably mostly self-imposed by his lofty standards, brought Mahler to the point of collapse in 1911. He left his conducting duties for treatment in Paris, but he knew the end had come and at his own request, returned to Vienna where he died on May 18, 1911.

Mahler has been described as continually suffering from *Weltschmerz*. Ewen, in writing about Mahler's emotional involvement with music, has said that Mahler "used tones to probe the meaning of life and death, to uncover the mysteries of nature. He was, it is true, often bombastic and prolix, often extravagant in his emotional outpourings. But he was also capable of nobility and grandeur of thought, profundity of concept, and intensity of emotion. Thus his greatest symphonies, while uneven in quality, are always a rewarding esthetic and emotional experience."

Mahler tended to approach all of his music as a symphonist, and he has been described as the last neo-Romantic in the form. He favors the orchestra as a medium of expression and the structures he devises are vast, allowing him to fill the vastness with his personal feelings, questionings, doubts, and struggles with spiritual problems. It is significant that his principal works involve the orchestra. He wrote nine symphonies and a series of well-known song cycles for solo voice and orchestra. The Songs of A Wayfarer is one such cycle and is the first major work he composed, writing the cycle between 1883 and 1885.

Because of their scope, Mahler's song cycles have often been depicted as symphonies for solo voice and orchestra. Songs of a Wayfarer fit that mold nicely. The set of four songs which comprise the cycle are entitled, "Wenn mein Schatz Hochzeit macht," "Ging heut morgen übers Feld," "Ich hab' ein glühend Messer," and lastly, "Die zwei blauen Augen von meinem Schatz." The songs are based on Mahler's own poetry, and the theme of the cycle was inspired by a love affair Mahler had with a woman named Johanna Richter. The music of the cycle also figured prominently in his First Symphony. A melodic passage from the second song serves as the principal theme of the opening movement of the symphony. A refrain from the fourth song appears in the slow movement. And other thematic material from throughout the cycle appears in the first and last movements of the symphony. Mahler would utilize this practice in later symphonies by incorporating melodies from his other song cycles into them.

Although much of Mahler's music was often imposing in structure and required massive forces to perform. The Songs of a Wayfarer is delightfully simple and straightforward, possibly reflecting the joys of romance from a time in the composer's life when emotions were simple and his lifestyle uncomplicated.

Lieder eines fahrenden Gesellen

(Words: Gustav Mahler)

When my sweetheart has her wedding,
 Has her merry wedding,
 I have my day of mourning.
 I go into my little room.
 Dark little room,
 Weep, weep for my sweetheart,
 For my dear sweetheart!
 Flower of blue, flower of blue,
 Do not wither, do not wither!
 Sweet bird, sweet bird,
 You are singing on the green heath.
 Ah, how fair the world is!
 Cheep! Cheep!
 Do not sing! Do not flower!
 Spring is over now!
 All singing is done with.
 At evening when I go to sleep,
 I think of my sorrow,
 Of my sorrow.

Lieder eines fahrenden Gesellen

(Texte: Gustav Mahler)

1. Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
 Fröhliche Hochzeit macht,
 Hab' ich meinen traurigen Tag!
 Geh' ich in mein Kämmerlein,
 Dunkles Kämmerlein,
 Weine, wein' um meinen Schatz,
 Um meinen lieben Schatz!
 Blümlein blau! Blümlein blau!
 Verdorre nicht! Verdorre nicht!
 Vöglein süß, Vöglein süß,
 Du singst auf grüner Heide,
 Ach, wie ist die Welt so schön!
 Ziküü! Ziküü!
 Singet nicht! Blühet nicht!
 Lenz ist ja vorbei!
 Alles Singen ist nun aus
 Des Abends, wenn ich schlafen geh',
 Denk' ich an mein Leide,
 An mein Leide!

I walked this morning over the fields;
 Dew still hung on the grass;
 The merry chaffinch spoke to me:
 "Hi, you! Is that right? Good morning! Isn't it?
 You there! Isn't it a lovely world?
 Tweet-tweet! Sharp and sweet!
 How I love the world!"
 Also the bluebell in the meadow
 — cheerful, kind creature —
 With its bells went ting-ting,
 And rang a morning greeting for me:
 "Isn't it a lovely world?
 Ting-ting! Pretty thing!
 How I love the world!
 Hey-ho!"
 Then in the sunshine
 The world suddenly began to glitter;

All things took on sound and colour
 in the sunshine.
 Flowers and birds, both great and small!
 "Good day, isn't it a lovely world?
 Hey, you, isn't that right?"
 Well, is my luck too starting now?
 No, no, indeed I think
 Nothing can ever blossom for me!

I have a gleaming knife,
 A knife in my breast.
 O grief! It cuts so deep
 Into every joy and every pleasure.
 What a bad guest it is!
 It is never quiet.
 Never stops,
 Neither by day nor by night
 When I sleep.
 O grief!
 When I look into the sky,
 I see two blue eyes standing there.
 O grief! When I walk in the yellow fields,
 Far away I see that fair hair
 Waving in the wind.
 O grief!
 When I start out of a dream
 And hear her silver laughter pealing,
 O grief!
 I wish I were lying on a black bier,
 Never to open my eyes again.

My sweetheart's two blue eyes
 have sent me into the wide world.
 Then I had to bid farewell
 To the place I love best.
 O blue eyes, why did you look at me?
 Now pain and grief are with me for ever.
 I went out in the quiet night
 Far over the dark heath.
 Nobody said Goodbye to me.

Goodbye! My fellows were love and pain!
 On the street stands a linden tree;
 There for the first time I found repose in sleep.
 Under the linden tree, that snowed
 Down its blossoms on me,
 Till I did not know what life was doing;
 All, all was well again,
 All, all — love and pain,
 And world and dream!

2. Ging heut morgen übers Feld

Ging heut morgen übers Feld,
 Tau noch auf den Gräsern hing;
 Sprach zu mir der lust'ge Fink:
 „Ei du! Gelt? Guten Morgen! Ei gelt?
 Du! Wird's nicht eine schöne Welt?
 Zink! Zink! Schön und flink!
 Wie mir doch die Welt gefällt!“
 Auch die Glockenblum' am Feld
 Hat mir lustig, guter Ding',
 Mit den Glöckchen, klinge, kling,
 Ihren Morgengruß geschellt:
 „Wird's nicht eine schöne Welt?
 Kling, kling! Schönes Ding!
 Wie mir doch die Welt gefällt!
 Heia!“
 Und da fing im Sonnenschein
 Gleich die Welt zu funkeln an;

Alles Ton und Farbe gewann
 Im Sonnenschein!
 Blum' und Vogel, groß und klein!
 „Guten Tag, ist's nicht eine schöne Welt?
 Ei du, gelt? Schöne Welt?“
 Nun fangt auch mein Glück wohl an?
 Nein, nein, das, ich mein',
 Mir nimmer blühen kann!

3. Ich hab' ein glühend Messer

Ich hab' ein glühend' Messer,
 Ein Messer in meiner Brust,
 O weh! Das schneid't so tief
 In jede Freud' und jede Lust.
 Ach, was ist das für ein böser Gast!
 Nimmer hält er Ruh',
 Nimmer hält er Rast,
 Nicht bei Tag, noch bei Nacht,
 Wenn ich schlief.
 O Weh!
 Wenn ich in den Himmel seh',
 Seh' ich zwei blaue Augen stehn.
 O Weh! Wenn ich im gelben Felde geh',
 Seh' ich von fern das blonde Haar
 Im Winde wehn.
 O Weh!
 Wenn ich aus dem Traum auffahr'
 Und höre klingen ihr silbern' Lachen,
 O Weh!
 Ich wollt', ich läg auf der schwarzen Bahr',
 Könnst' nimmer die Augen aufmachen!

4. Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem Schatz,
 Die haben mich in die weite Welt geschickt.
 Da muß ich Abschied nehmen
 Vom allerliebsten Platz!
 O Augen blau, warum habt ihr mich angeblickt?
 Nun hab' ich ewig Leid und Grämen.
 Ich bin ausgegangen in stiller Nacht
 Wohl über die dunkle Heide.
 Hat mir niemand Ade gesagt.

Ade! Mein Gesell' war Lieb' und Leide!
 Auf der Straße steht ein Lindenbaum,
 Da hab' ich zum ersten Mal im Schlaf geruht!
 Unter dem Lindenbaum, der hat
 Seine Blüten über mich geschneit,
 Da wußt' ich nicht, wie das Leben tut,
 War alles, alles wieder gut!
 Alles! Alles, Lieb und Leid
 Und Welt und Traum!

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Sandy Schlee
Lisa Schulz
Marilyn Sharp
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Eugene Smith
Wilma Sproul
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Betty Strahlau
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Fred & Edith Terrill
Judy Thayer
Laura Thesanvitz
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Sara Throckmorton
Grace Tracy
Harley Tuck
Carl Uhlman
Dan Uhlman
John Urbach
Meg Voedisch
Mark & Insook Webber
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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.

1988
The Broadway Symphony
and
The Seattle Chamber Singers

George Shangrow, Conductor

- Apr. 1: J. S. Bach's *St. John Passion*
7:00 pm Meany Hall, UW
- Apr. 10: Bach's Music from the Court at Kothen II
2:00 pm Olympic 4 Seasons Hotel
- May 8: Bach's Music from the Court at Kothen III
2:00 pm Olympic 4 Seasons Hotel
- May 15: Orchestral works by Mozart, Holst, Robert Kechley
8:00 pm Kane Hall, UW
- Jun. 5: Schubert *Mass in E-Flat*
Vaughan Williams *Flos Campi*
8:00 pm Kane Hall, UW

For concert details and ticket information call 547-0427