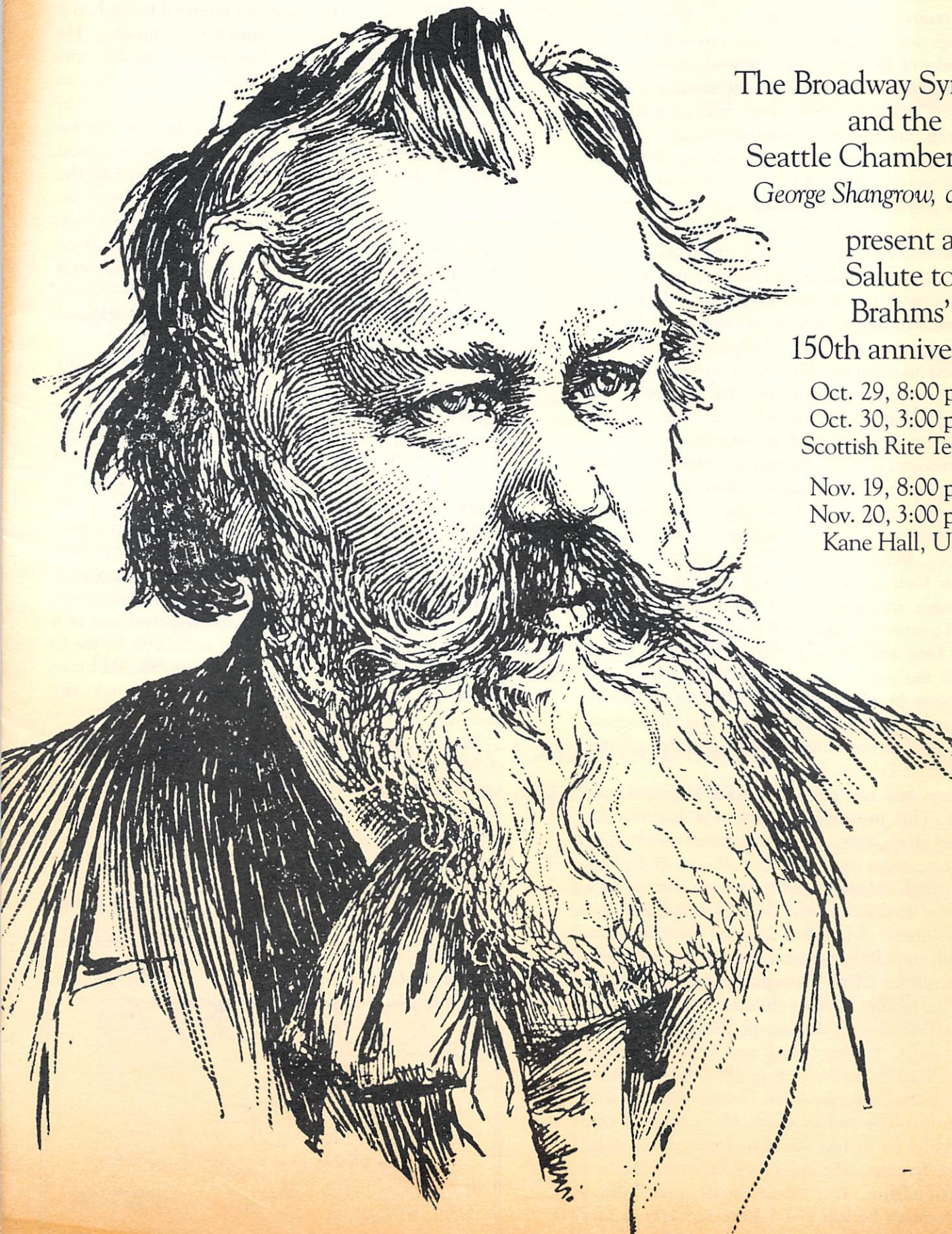


Johannes Brahms (1833-97)



The Broadway Symphony
and the
Seattle Chamber Singers
George Shangrow, conductor

present a
Salute to
Brahms'
150th anniversary

Oct. 29, 8:00 p.m.
Oct. 30, 3:00 p.m.
Scottish Rite Temple

Nov. 19, 8:00 p.m.
Nov. 20, 3:00 p.m.
Kane Hall, UW

JOHANNES BRAHMS 1833–1897

The Broadway Symphony and the Seattle Chamber Singers are pleased to present a two-concert salute to the 150th anniversary of Brahms' birth. Few other composers' fare brings out our musicians' emotions and skills as does the works of Brahms. Whether working on a full symphony, a chamber work, a solo song or an unaccompanied motet, Brahms' music never fails to teach us about phrasing, nuance and richness of sound.

Johannes Brahms was born in Hamburg, Germany, the son of an aspiring, but not too successful double-bass player. As a youngster, Johannes helped out the family income by playing piano in the dance halls of his neighborhood. Somehow his reputation as being a fine accompanist grew beyond the slums of Hamburg and he was invited to tour with a prominent Hungarian soloist on a European tour. His mother always encouraged his formal musical education, and he did begin in earnest towards a career as a serious musician. His first compositions made an impression on Joseph Joachim, leading violinist of the day. In fact, Joachim made a special trip to Düsseldorf to speak to Robert Schumann about the young Brahms. Schumann recognized in the shy young composer a future leader for the "camp" of musicians dedicated to absolute music. Absolute music is that for which the composer has not indicated to us any non-musical associations, whether story, scene or mood. The musical ideas are organized in such a way that, without any aid from external images, they give the listener a satisfying sense of order and continuity. Against the colorful program art of Berlioz, Liszt and Wagner, Schumann led a group dedicated to the purity of the classical style, and published an essay in which he called Brahms a "young eagle"; the one who "was called forth to give the highest ideal expression of our time." Brahms suddenly found himself a famous 21-year-old.

Schumann and his wife Clara took Johannes into their home. This friendship opened new horizons for Brahms, but these were quickly shadowed when, five months later, came the mental collapse of Robert Schumann. With a strength and tenderness unusual for a man so young, Brahms helped Clara through the ordeal of Robert's illness. Schumann lingered for two years, during which time Brahms was shaken by the great love that had grown for Clara. Though she was 14 years his senior and the mother of seven children, she appeared to him the ideal of womanly and artistic perfection. He was rent with guilt, for he loved and revered Robert Schumann. With Robert's death in 1856, Clara was no longer the unattainable ideal and Brahms was forced to choose between love and freedom. Many times during the course of his life he had this chance to decide, and he always chose freedom. His ardor for Clara subsided to a life-long friendship. Yet, twenty years after Robert Schumann's death he still could write to Clara "I love you more than myself and more than anybody and anything on earth."

Brahms' professional career began with his appointment as musician to the Prince of Detmold. After four years at this post, he resigned and returned to his home town of Hamburg to devote himself to composing. He failed to get an appointment there because the directors of the Hamburg Philharmonic never forgot that Johannes came from the "lower" eschelon of the city. (Even in 19th century Europe, it was difficult for the "home-town boy to make good," — a syndrome all too common today.) Brahms moved to Vienna, which remained the center of his activities for the next 35 years. There in the stronghold of the classical masters his art took new root. Musicologist Joseph Machlis described this relocation's effect in the following way: "... his northern seriousness was refined by the grace and congeniality of the South." In Vienna, his fame grew, and he became the acknowledged heir of the Viennese masters.

Brahms had a curious dual nature. He could be dour and withdrawn, yet loved rough humor. He showed a tough exterior, but he had a tenderness that found expression in his music and his love for children. He fought this softness for some reason, and became rather feared for his caustic wit. When rehearsing a women's chorus for a performance of Haydn's *Creation*, he admonished the ladies by asking "Why do you drag it so? Surely you took this much faster under Haydn?" Thus the crotchety bachelor went his way through the middle-class circles of Vienna. He did complain of loneliness, and on occasion, fell in love, but never accepted the responsibility of a sustained relationship. "It would be as difficult for me to marry" he explained "as to write an opera. Should I take up the first experience, I should probably undertake the second!"

Brahms' death from cancer came at age 64, just 10 months after the death of his dear Clara Schumann. He was buried in Vienna, not far from Beethoven and Schubert. The art of Brahms marks the end not only of a century but of a cultural epoch. He remains an impressive figure and a lasting representative of German idealism.

—Kay Verelius

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George Shangrow, *conductor*

present

JOHANNES BRAHMS FESTIVAL 1983

October 29, 8:00 p.m.

October 30, 3:00 p.m.

Scottish Rite Temple

The Tragic Overture, Op. 81

Ein Deutsches Requiem, Op. 64

Carol Sams, *soprano*

Eugene Lysinger, *baritone*



November 19, 8:00 p.m.

November 20, 3:00 p.m.

Kane Hall, UW Campus

Academic Festival Overture, Op. 80

**Concerto for Piano and Orchestra
in B-flat Major, Op. 83**

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

Clive Swansborne, *piano*

— Intermission —

Symphony No. 1 in C-minor, Op. 68

Un poco sostenuto: Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio; allegro non troppo

PROGRAM NOTES

by Gary Fladmoe

Johannes Brahms — *Tragic Overture*, Op. 81

The "tragedy" which inspired the titling of this concert overture *Tragic Overture* has given music buffs much room for speculation over the years since its composition. Brahms certainly gave no indication of any particular tragedy. Thus, its origins remain to this day a matter of speculation.

Formally, the work divides into two major sections. The opening is forceful, beginning with two accented chords. The chords introduce the first subject or theme which is developed with passion suggesting arrival at a point of dejection. The mood changes as the trombones introduce a sense of comfort.

The beautiful second theme appears in the strings. If a program is suggested at all by the music, it might indicate at this point that the tragedy has been recognized and accepted by the sufferer, and the internal tension has been resolved.

The opening is recapitulated, and the threads of tragedy recur in a section reminiscent of a funeral march. The tragic lines work themselves out in the coda, resulting in a decisive finish.

Tragic Overture is frequently heard in pairing with Brahms' *Academic Festival Overture*, a work to be heard later this season. It is a microcosm of Brahms' orchestral style, rich in rhythmic complexity, emotional impact, and craftsmanship.

Johannes Brahms — *A German Requiem*, Op. 64

"Never had the cathedral been so full, never had the enthusiasm been so great. The effect . . . was simply overwhelming and it at once became clear to the audience that *A German Requiem* ranked among the loftiest music ever given to the world." Such was the description written by Albert Dietrich of the first performance of this major choral work in 1868. It is interesting to note that it is *A German Requiem* which stands as the first major success of Brahms' compositional career, but it was not until the 1868 performance, the first in which the work was performed nearly in its entirety, that Brahms' reputation was secured.

The deaths of Robert Schumann in 1856 and of Brahms' mother in 1865 had a profound effect on Brahms. They were two people who were extremely close to the composer, and Brahms seemed to seek to immortalize their memories and capture the triumph of life over death through his music.

The work derived its name from the fact that Brahms adapted a text in German from the Lutheran Bible rather than utilizing the traditional Latin text for the requiem mass. Brahms' version of the requiem is in seven sections, the divisions arising from the changes in the text.

Walter Niemann, utilizing the lines of the text, summarized it as follows:

Blessed are they who mourn, for they shall be comforted. It is true that all flesh is as green and all the glory of man like the flower of grass; it is true that every man must one day die. But death is not an eternal annihilation; the redeemed of the Lord shall obtain everlasting joy and gladness, and sorrow and sighing shall flee away. And, therefore, we say in the end: Blessed are the dead who die in the Lord from this time on. For death leads us into a better life; those who lead a God-fearing and upright life on earth, shall see their dear ones again in heaven, and rest from their care and labor, for their works will follow them.

As the text might suggest, the music is by no means despairing. Rather it addresses itself to the elements of hope, challenge, defiance, and finally, gentle resignation.

In the first section, the chorus sings a dialogue with the orchestra. The mood is one of peaceful serenity rather than grieving for the dead. The pulse of the timpani underlies an ever-increasing emotional intensity in the second section. The baritone soloist and the chorus set a mood of strength and optimism through the third section. Longing, pity, contemplation and solace intertwine in sections four and five, especially in the extremely beautiful fifth section, featuring the soprano and the chorus.

The sixth section explores the mystery of death and gives way to a feeling of the triumph of life over death and the peace of mind that the feeling can bring.

The musical style is thoroughly Brahmsian, and yet there is a restraint and grace about *A German Requiem* which sets apart from the somewhat earthier traits that pervade so much of Brahms' music. He obviously believed life to be for the living, and the evidence suggests that Brahms certainly lived his own life to the fullest. However, it is in his first major work to provide him with success as a composer that he displays a reverence for the dead.

The honor that Brahms would pay Robert Schumann through *A German Requiem* was probably a small indication of the mutual admiration which the two men felt for each other and their art. In words which tend to capture the essence of *A German Requiem* as well as provide insight into Brahms, the artist and man, Schumann, some three years before his own death and fifteen years before the *Requiem* was successfully premiered, wrote:

Many new and remarkable talents have made their appearance, and a fresh musical power seemed about to reveal itself among the many aspiring artists of the day, even though their compositions were known only to the few. I thought to follow with interest the pathway of these elect; there would, there must, after such promise, suddenly appear one who should utter the highest ideal expression of his time, who should claim the Mastership by no gradual development, but burst upon us fully equipped, as Minerva sprang from the brain of Jupiter. And he has come, this chosen youth, over whose cradle the Graces and Heroes seem to have kept watch. His name is Johannes Brahms.

On May 11, 1879, the University of Breslau conferred upon Brahms an honorary doctor's degree. The *Academic Festival Overture* was his way of expressing appreciation for the honor. Brahms had first acquainted himself with the songs of the university students as early as 1853 while on a visit to Joachim in Göttingen. He would remember those songs in the summer of 1880 when he composed his now famous overture.

Brahms himself conducted the first performance, given in the highest academic setting, at Breslau in January of 1881. He gave his own description of the work as "a very jolly potpourri of students' songs à la Suppé."

The song quotes number four. The overture begins with a theme which sets an energetic mood only to give way to a quiet section with a viola melody. The first of the student songs, "Wir hatten gebauet ein stättliches Haus" (We had built a stately house) is rendered in profound style by the brass.

This gives way to "Der Landesvater" (The Father of the Country) and is stated in the second violins. This tune serves as a bridge to the light and jovial mood of "The Fox Song" or "Was kommt dort von der Höh" (What Comes There from on High), a popular but supposedly base freshman "ditty," as Brahms might have described it.

The conclusion of the overture is marked by the quoting of the well-known "Gaudeamus Igitur," a song for academics throughout the world.

It is perhaps interesting to note that Brahms wrote both of his concert overtures, the *Academic Festival Overture* and *Tragic Overture* (heard earlier this season), during the summer of 1880 while spending one of twelve summers the composer spent at a house in Ischl in Upper Austria. Ischl's claim to fame seems to be the fact that Brahms did spend his vacations there for twelve years. A plaque on the house reads, "the great tone poet Dr. Johannes Brahms" once lived there.

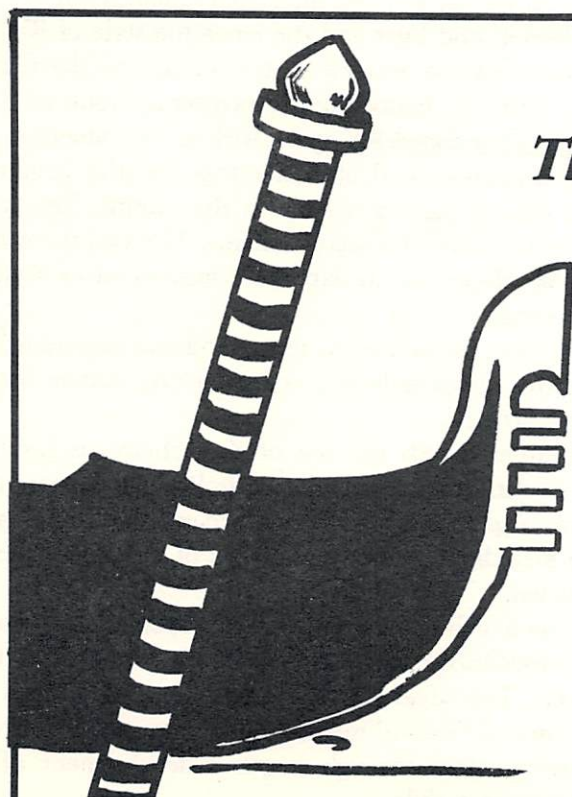
We hope you enjoy this performance of one of the staples of the orchestral literature, as well as one of the works for which Brahms is best remembered.

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Brahms' two piano concerti stand as gigantic monuments to the pianist's art. They have proved the downfall of many a pianist. Like much of Brahms' music they sound deceptively simple, but the complexity of the music and the technical demands made upon the soloist belie that simplicity of sound.

The second concerto could almost be described as a symphony for piano and orchestra for such is the scope of the work. Eduard Hanslick, the assumed head of the "anti-chromatic society" which railed against the excesses of Wagnerian music, described the work as "a symphony with piano obbligato." That perhaps underestimates the role of the piano and tends to relegate the concerto to the realm of parlor music. One needs only to hear a few bars to realize that the music has certainly gone beyond the petite confines of parlor music.

The first concerto, written in 1854, never received much acclaim until the second was completed and performed in 1881. The second concerto was successful from the beginning, except in Leipzig. It was only when Brahms made his final appearance as a conductor in 1895 in Leipzig that the city "discovered" the greatness of both concerti. In that particular performance, both concerti were played to enthusiastic response.

The work begins *Allegro non troppo* with horn, piano, and woodwinds treating a first theme in dialogue fashion. The piano then renders a cadenza which gives way to a tutti statement of both first and second themes which are then developed in a long and elaborate section.

The second movement is a scherzo, *Allegro appassionato*. It is the opinion of one Max Kalbeck that the movement had originally been intended for use in the violin concerto. The piano states the first theme powerfully. Tranquil strings contrast with the second theme and lead to the trio section. The return to the scherzo material is then greatly altered.

An expressive *Andante* serves as the third movement. A solo cello intones a melody resembling Brahms' song "Immer leiser wird mein Schlummer." A second melody in the piano and clarinet seems to quote another Brahms song, "Todessehnen." The first theme returns in the cello continuing through the coda section against a flourish of trills and arpeggios in the piano.

The finale is a rondo based on three themes. Its grand scope provides a dynamic conclusion to the concerto. The music is replete with melody and rhythm which suggest a Hungarian flavor, a trait not surprising in view of Brahms' use of Hungarian influences in other settings.

The first symphony of Johannes Brahms has, in this writer's opinion, been mistakenly described as Beethoven's "Tenth Symphony" or the logical evolution of music following Beethoven's ninth and last symphony. The listener can make a self-directed decision, but the rhythmic complexity, expressive timbre, and overall scope of the work would seem to suggest that Brahms had gone beyond the direct evolutionary influence of Beethoven.

The timpani notes at the beginning have also been programmatically described as the sounds of the footsteps of Beethoven as he haunted Brahms and pushed him into the symphonic forms. The case for succession breaks down even more when one realizes that Brahms did not complete his first symphony until 1876, some forty-nine years after the death of Beethoven. He had made some earlier attempts at symphonic writing, but the three movements about which we know to be representing his real first symphony ultimately found their way to the D minor piano concerto and *A German Requiem*.

Brahms was prone to self-criticism, and the Beethoven footstep theorists have some support from Brahms himself from this Brahmsian characteristic. The composer was concerned about the fact that Beethoven's epic fifth symphony was in C minor, and he had reservations about his choice of that key for his own first work in the symphonic form. He has been quoted as saying, "You have no idea how it feels to hear behind you the tramp of a giant like Beethoven."

The tie to the past was also upheld by Brahms' apparent revulsion at the unbridled romanticism of those like Berlioz and Liszt and the emerging style of Richard Wagner. Brahms seemed to tie himself to the Classic ideal, although importing his own stamp upon it.

The *First Symphony* opens with an introduction, *Un poco sostenuto*, and after a rather lengthy beginning gives way to the first theme in the violins. The woodwinds then state the second theme. The two themes are then developed in an expansive movement of seeming foreboding.

A lyric second movement, *Andante sostenuto*, features the woodwinds with a contrasting middle section for the strings.

Brahms avoids the use of the scherzo as his third movement. Instead an almost frolicsome *Allegretto* is heard. Again the woodwinds occupy the center stage with melodic material reminiscent of a national tune or Volkslied.

The fourth movement, *Adagio*, opens with a dramatic introduction which culminates in a majestic horn melody. This gives way to one of the most famous and beautiful of Brahms' melodies. The movement moves to a rousing close through a grand development of the thematic materials.

The music shows a perfect grasp of architecture and design. Its contemplative tenderness and epic qualities have forever secured its place in the hearts and minds of concert-goers throughout the world.

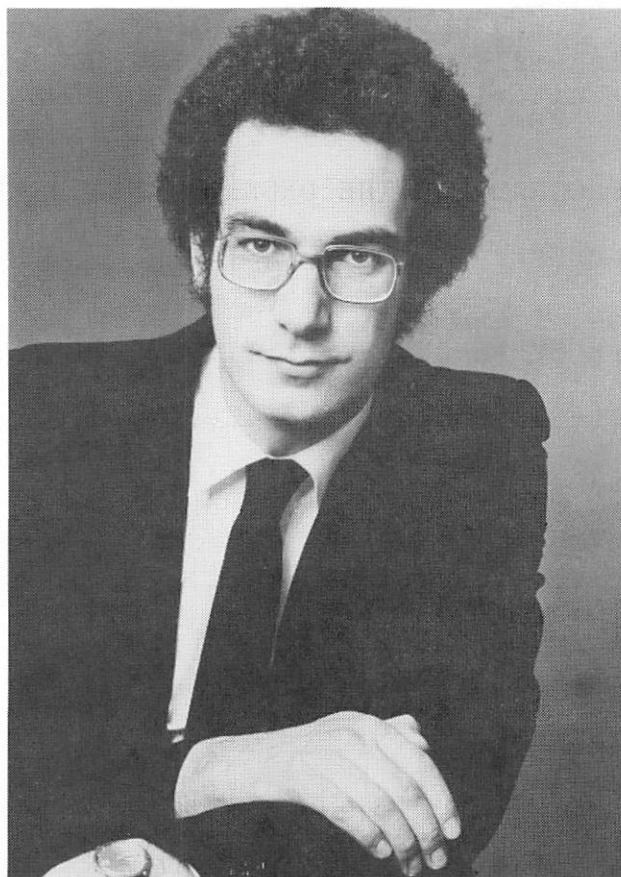


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Born in England in 1954, Clive Swansbourne won Great Britain's highly competitive *YOUNG MUSICIANS AWARD* and was featured on the B.B.C. in a one-hour recital broadcast. He won the Royal College of Music Concerto Competition, numerous performance awards, and scholarships to study with Charles Rosen.

A student of Claude Frank in Yale University's Doctorate in Performance Program since 1979, Swansbourne won the third highest prize given at the 1982 *MARYLAND INTERNATIONAL PIANO COMPETITION*, the *ARTISTS INTERNATIONAL AUDITIONS* in New York, gold and silver medals at the 1982 *INTERNATIONAL PIANO RECORDING COMPETITION* and was in the top three of the *CHAUTAUQUA MUSIC FESTIVAL CONCERTO COMPETITION*.

The rare maturity, poetic sensibility, and technical mastery of this young artist has deeply impressed audiences and critics alike throughout Great Britain, Canada, and the U.S.

As a result of his travels, CLIVE SWANSBOURNE has chosen to make his home in Seattle, where, in addition to teaching and chamber music activities, he plans to give regular recitals. Later this season, Mr. Swansbourne will present a series comprising the last six sonatas, bagatelles and Diabelli Variations of Beethoven.

The first recital will be December 5th, 1983 at 8:00 pm at the University Unitarian Church, 6556 35th NE in Seattle.

PROGRAM FOR THE DECEMBER 5th RECITAL

Contrapuncti nos. 1 and 4
from the "Art of Fugue".....J. S. Bach

Sonata in B-flat, K. 333.....W. A. Mozart
Allegro
Andante cantabile
Allegretto grazioso

Five Preludes:.....S. Rachmaninoff
Op. 32 No. 1 in C
Op. 23 No. 4 in D
Op. 23 No. 7 in c-minor
Op. 23 No. 6 in E-flat
Op. 23 No. 2 in B-flat

I N T E R M I S S I O N

Sonata in B-flat, D. 960.....F. Schubert
Molto moderato
Andante sostenuto
Allegro vivace con delicatezza
Allegro ma non troppo

This recital will be played by Mr. Swansbourne on the new 7-foot Grotrian grand piano recently added to the music facilities at the University Unitarian Church.

The Broadway Symphony

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Violin I

Fritz Klein, *concert master*
Rebecca Soukup
Elizabeth Schmidt
Eileen Lusk
Avron Maletsky
Kenna Smith
Judith Beatie
Phyllis Rowe
Eric Frankenfelt

Violin II

Maryann Michael, *principal*
Dean Drescher
Sandra Sinner
Marcia McElvain
Linda Nygren
Ellen Ziontz
Karen Beemster
Jackie Cedarholm

Viola

Sam Williams, *principal*
Beatrice Dolf
Robert Shangrow
Katherine McWilliams
Jane Simonson
Stephanie Read
Stan Dittmar
Shari Peterson

Cello

Sasha vonDassow, *principal*
Ronald Welch
Lauren Ulatoski-Root
Maryann Tapiro
Joyce Barnum
Gary Anderson
Rosemary Berner
Rebecca Beyer

Bass

Allan Goldman, *principal*
David Couch
Christine Howell
Connie vanWinckle

Flute

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

Piccolo

Sharon Frandsen

Oboe

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

English Horn

Dan Gluck

Clarinet

John Mettler, *co-principal*
Gary Oules, *co-principal*

Bassoon

Daniel Hershman, *co-principal*
Francine Peterson, *co-principal*

Contrabassoon

Herbert Hamilton

Horn

Maurice Cary, *principal*
MaryRuth Helppie
Nancy Foss
Anita Stokes

Trumpet

David Hensler, *principal*
Gary Fladmoe
Dan Brck

Trombone

James Hattori
Charles Arndt

Bass Trombone

William Irving

Tuba

David Brewer

Timpani

Ian Alvarez

Harp

Naomi Kato

Organ

James Denman

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Shannon Ahern
Crissa Cugini
Kyla DeRemer
Cathy Haight
Rachel Katz
Mary Koch
Stephanie Lathop
Margaret Marshall
Judy Meyers
Joan Mitchell
Margaret Penne
Nancy Robinson
Liesel Rombouts
Catherine Young

Altos

Rachel DeGroot
Laila Hammond
Paula Hood
Ruth Libbey
Judy Mahoney
Therese Martineau
Laurie Medill
Susan Miller
Janet Ellen Reed
Kathryn Segura
Mary Siebert
Nedra Slauson
Margaret Smith
Claire Thomas
Kay Verelius
Jane Seidman Vosk
Deborah Woolley

Tenors

Doug Diel
Tom Haight
Morris Jellison
Stephen Kellogg
Jim Morgan
Tom Nesbitt
Jerry Sams
Robert Schilperoort

Bass/Baritones

Gerard Beemster
John Behr
Tim Braun
Loren Foss
Mark Haight
Stuart Kendall
Warren Shaffer
Sandy Thornton

Guest Soloists

CAROL SAMS has a musical career that follows two parallel directions: she is a noted soprano soloist in the Northwest, having been a featured artist with the Seattle Chamber Singers, the University of Washington Contemporary Group, Cornish Opera and the Northwest Chamber Orchestra; and she is a composer of merit and public success. In 1981, she was part of the Seattle "Artist-in Residence" program, through which Seattle Opera commissioned an opera. Two other operas, in addition to several smaller scale pieces have been performed at the UW, and both Juneau, Alaska and Portland Oregon Opera companies have presented her works. Dr. Sams received her formal musical training at the University of California at Santa Barbara (BA), Mills College, Oakland (MM) and the University of Washington (DMA). In addition to her work with the Northwest Boychoir, Carol Sams has taught at Seattle Central Community College and the University of Washington.

EUGENE LYSINGER has appeared as baritone soloist for many of the West Coast musical festivals and events. For successive seasons he has participated in the Carmel Bach Festival, the Peter Britt Festival, and has sung under Roger Wagner, William Hall, Milton Katims and others. He earned the Master of Music degree in Choral Conducting at the University of Washington, and is presently the music director of the Columbia Chamber Ensembles in Portland, Oregon. Highpoints of his work as a bass/baritone soloist include presenting recitals on both coasts, touring in performance in Europe, Australia and New Zealand and adding to his repertoire the bass roles in the Bach Passions, several cantatas, works of Handel, Haydn and 20th century composers. In addition to his career as a performer, Mr. Lysinger is the audio consultant for Oregon Public Broadcasting, doing much in the field of digital recording techniques.

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