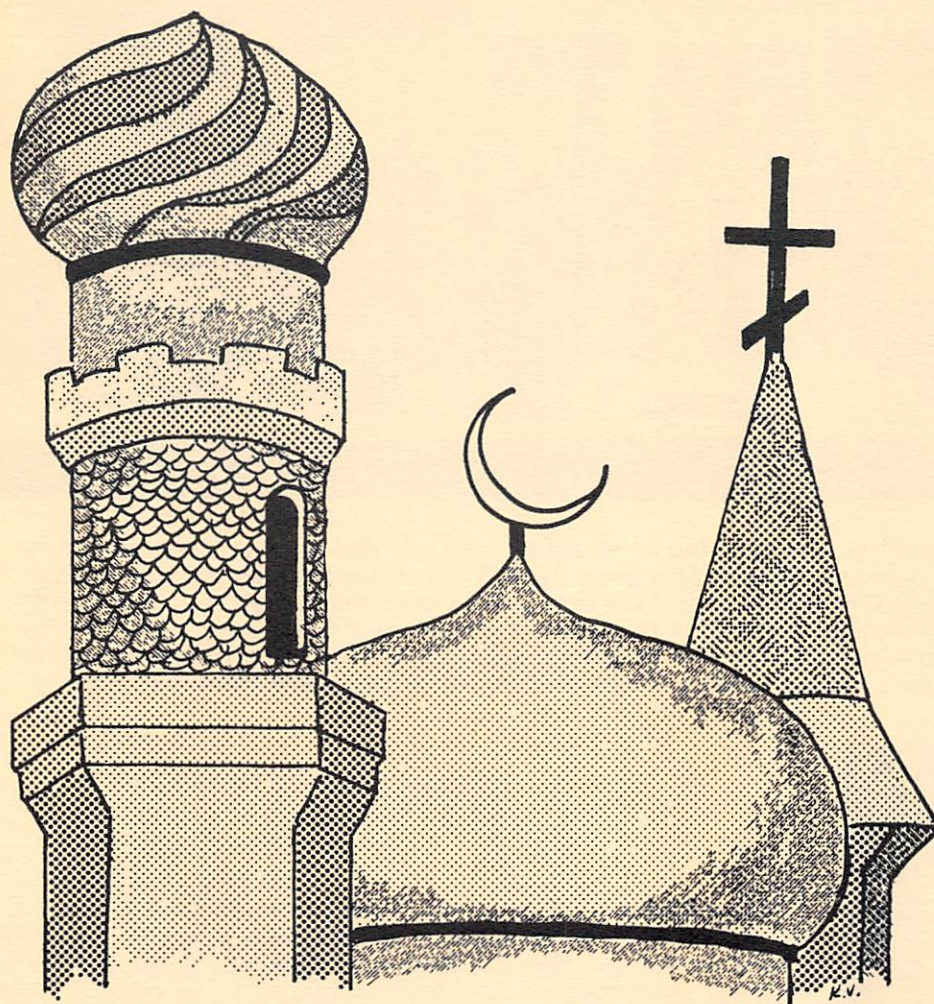


The
Broadway
Chamber
Symphony
George
Shangrow,
conductor



РАХМАНИНОВ ПРОКОФИЕВ

RACHMANINOFF
PROKOFIEV

February 5, 8:00 pm / February 6, 3:00 pm
1983

Kane Hall, University of Washington, Seattle



The Broadway Chamber Symphony has a membership of 48 artists, each one dedicated to their orchestra's musical excellence. Founded in 1978 by maestro George Shangrow, the BCS fills an important place in the musical life of Seattle. Each year they offer the best from the classical literature and do much in the support of local talent. Several works by Seattle composers have been included in BCS concert seasons, new works have been commissioned, and a soloist competition is held every spring with the winner appearing the following season as a guest soloist. In 1981 the Broadway Chamber Symphony made a 10-city concert tour of Europe and plans are underway for a second tour this summer.

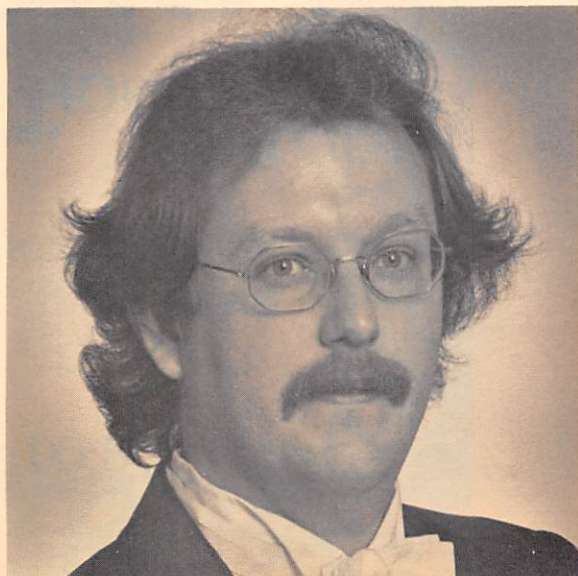


Arthur Barnes is soloist for the Rachmaninoff Piano Concerto No. 2. Dr. Barnes is a favorite guest of the Broadway Chamber Symphony, having played last year the Beethoven Concerto No. 4 and, in the orchestra's opening season, a Chopin Polonaise. He received his Doctorate of Musical Arts from the University of Washington in 1971, studying with Bela Siki. Of Arthur Barnes Siki said, "He is a very able and talented pianist. His public performances were particularly excellent and showed artistic insight and a constantly commendable technique."

Presently on the full-time faculty of the Fine Arts Department at Seattle University, Arthur Barnes teaches piano and leads master classes in keyboard repertoire.

George Shangrow has a talent that takes three strong directions: he is conductor and musical director for both the Broadway Chamber Symphony and the Seattle Chamber Singers; he is an accomplished keyboard player and a favorite accompanist for many of Seattle's solo artists; and, perhaps most important of all, he has the special gift of bringing other musicians' strengths out to the fullest.

For thirteen years Mr. Shangrow has been director of music at the University Unitarian Church. The great variety of concerts he has produced there includes the Basically Baroque series, "The Second Shepherd's Pageant," "Evenings in Old Vienna," vocal and instrumental recitals and full oratorios. George Shangrow has also been involved with music education in the Puget Sound area. He has taught for the Seattle Community College District and for Seattle University, and has been a guest lecturer for the Women's University Club and Classical Music Supporters, Inc.



PROGRAM

The Broadway Chamber Symphony George Shangrow, conductor

Concerto in g minor for Two Solo Celli,
Strings, and Continuo, Op. 411Antonio Vivaldi
(1678-1741)

Allegro
Largo
Allegro

Kara Hunnicutt and Ronald Welch, solo cellists

Symphony No. 1 in D Major, Op. 25
"The Classical Symphony"Sergei Prokofiev
(1891-1952)




Allegro
Larghetto
Gavotte: Non troppo allegro
Finale: Molto vivace

INTERMISSION

Concerto in c minor for Piano and Orchestra
No. 2, Op. 18Sergei Rachmaninoff
(1873-1943)




Moderato
Adagio
Allegro scherzando

Arthur Barnes, solo pianist



To ensure the continuance of excellence in musical programming, the Broadway Chamber Symphony is in need of additional funding. No arts organization can exist solely on box-office receipts; therefore, we ask your help. The BCS is a non-profit, tax-exempt organization and all contributions made to them are tax-deductible. Please support the Broadway Chamber Symphony. Send your contribution today to BCS: 7324 35th NE, #4, Seattle, WA 98115.

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PROGRAM NOTES

by Gary Fladmoe

Antonio Vivaldi – Concerto in g minor for 2 Solo Celli, Strings, and Continuo

Antonio Vivaldi is recognized today as one of the crucial figures in the development of Baroque music, and, more specifically, forms which would become standard in later eras. He is among the most prolific of all composers; but, had it not been for J. S. Bach's admiration for the music of the Venetian master, Vivaldi's music might not have survived his lifetime. Bach is known to have copied some of Vivaldi's works for his own enjoyment, and he actually produced transcriptions of several works to suit his own performing situations. Some have even suggested that much of what Bach learned about music resulted from his copying activities.

Relatively little is known about Vivaldi the person. It has been ascertained that his life most certainly was centered in his music and the church. He was nicknamed the "Red Priest," but whether for his red hair or for the color of the pseudo-clerical garment he wore is uncertain. A famous anecdote had Vivaldi called before the Inquisition to answer charges that he rushed from the altar during a mass which he was conducting in order to write down a musical inspiration. The truth seems to be that he left to avoid physical collapse due to bouts of weakness which plagued him throughout his life.

Such weakness did not seem to affect his compositional activity. His known output lists more than 450 concerti, 23 sinfonias, 73 sonatas, approximately 100 religious works, and 40 operas.

It is through the solo concerto and *concerto grosso* forms that we best know Vivaldi's music. He is usually credited with establishing the basic form of the solo concerto which has endured to the present day. The solo concerto would become the vehicle for virtuosi in virtually every musical medium to display their talents.

The typical solo concerto was in three movements. The first and third were in rapid tempi, and the middle movement in a contrasting slow tempo, usually shorter than the outer movements and sometimes eliminating the solo instruments altogether.

The Concerto in g minor for two solo cello, strings, and continuo is the only known solo concerto for two cello by Vivaldi, although many of his concerti are for two or more solo instruments. It is in the typical three-movement format, but there are some interesting digressions from what might be called the norm.

It is typical in that it is essentially a dialogue between the orchestra and soloists in the ritornello style of the Baroque concerto. However, the principle is varied slightly as the two solo instruments depart from a role of reinforcing each other and the orchestra to occasional passages in which they seem to be in outright competition.

The first movement, *Allegro*, begins with the cello introducing thematic material before the orchestra. There are occasional moments which seem to convey traces of musical humor. This provides one means of contrast to lighten the generally somber mood created by retaining the g-minor tonality in all three movements instead of using a contrasting but related key in the middle movement. Some have even gone so far as to describe these seeming attempts at humor as "grotesque."

The second movement, *Largo*, is in the typical contrasting slow tempo, and the work ends with its third movement returning to *Allegro*. The other somewhat unusual feature of the work is the use of passages featuring only solo instruments and continuo.

Vivaldi's last years were spent with the composer virtually unknown and poverty-stricken. As tonight's performance attests, the world is grateful for the renaissance of his musical genius.

Sergei Prokofiev – "Classical" Symphony in D Major, Op. 25

On February 10, 1948, the Soviet Central Committee issued a resolution concerning music in the Soviet Union. It attacked formalism in Russian music, attributing such trends to too-close contacts with musicians in the West. The resolution shook the Soviet musical establishment and forced composers into a position of extreme caution. The attempt by the state to structure the nature of Soviet music prompted many different reactions among Soviet composers. In the case of Sergei Prokofiev it triggered a written admission of "guilt" relating to his works prior to 1948 and a pledge to eliminate undesirable elements from his future music.

The "Classical" Symphony is one of the early works with which the state found fault, but it is an important testimony to influences which shaped Prokofiev's style. Leonid Sabaneyeff has written, "Prokofiev is a classicist, not a romantic, and his appearance must be considered as a belated relapse of classicism in Russia."

In composing his first symphony, Prokofiev set out to produce a work such as Mozart might have written had he been alive in 1918. He sought to utilize the structure, scoring practices, simplicity, and economy of style of the Classical era along with modern harmonic and melodic idioms. He succeeded admirably, producing a work of grace and charm. And yet, the twinges of mischievous musical humor which seemed to be Prokofiev's way of coping with the rigors of Soviet society during and following the Revolution are present in the work.

The scoring is typically "Classical," with pairs of woodwinds and trumpets plus tympani and strings. Formally, there are the customary four movements.

The first movement, *Allegro*, begins with a brisk melody in the strings. The flute leads a transition to a second theme featuring octave leaps characteristic of Prokofiev's style and heard in the strings. It is accompanied by a puckish arpeggiated figure in the bassoon. The form is reminiscent of sonata form with the first and second themes recapitulated in the second half of the movement.

The second movement is a graceful *Larghetto*. The high strings declaim a charming melody over a rather forceful accompaniment, and the movement progresses in a straightforward fashion to its conclusion.

It is the third movement, *Gavotte: Non troppo allegro*, which seems to have elicited the most musicological interest. It replaces the more customary minuet, but like the minuet is a dance. Unlike the triple meter of the minuet, however, the gavotte is in duple meter. It might be reasoned that Prokofiev, being familiar with several gavottes which Mozart wrote for a ballet pantomime, included the dance in the symphony out of his desire to pay respect to the Viennese master.

Energy and drive characterize the fourth movement, *Finale: Molto vivace*. The strings state the dashing main theme. Secondary themes reveal virtuosic passages for the high woodwinds and middle strings and a melody for solo flute. The contrasting elements do not disrupt the momentum of the movement, and it drives to an exciting finish.

The symphony successfully synthesizes elements of both old and new in music. Described as overly contrived and "cutesy" by some, it has nevertheless prevailed as a concert favorite, continuing to charm present-day audiences.

Sergei Rachmaninoff – Concerto for Piano and Orchestra in c minor, No. 2, Op. 18

By the end of 1899 the compositional career of Sergei Rachmaninoff had, for all practical purposes, come to an end. That the second piano concerto or any subsequent works ever came into being was the result of a remarkable occurrence in Rachmaninoff's life. With the dawn of 1900 Rachmaninoff was deeply depressed and exhibiting something approaching total apathy toward music. Fortunately, he was persuaded to see Dr. Nikolai Dahl, a psychiatrist noted for his treatment of alcoholics. The results are described in Rachmaninoff's own words:

"My relatives had informed Dr. Dahl that he must at all costs cure me of my apathetic condition, and bring about such results that I would again be able to compose. Dr. Dahl had asked of them what manner of composition was desired of me and he was informed 'a piano concerto,' because I had promised one to people in London and had given it up in despair. In consequence I heard repeated daily the same hypnotic formula as I lay half asleep in Dr. Dahl's study. 'You will start to write your concerto. . . . You will compose it with the greatest of ease. . . . The concerto will be of excellent quality.'

"Always it was the same, without interruption. Although it may be impossible to believe, this cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me — far more than I needed for my Concerto. By autumn I had finished two movements . . . and a sketch for a suite for two pianos. . . . The two movements of my Concerto had a gratifying success when I played them that same season at a charity concert. . . . By the spring I had already finished the remaining movement of the Concerto. I felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my Second Concerto to him."

Rachmaninoff could hardly realize the immense popularity the Second Concerto would achieve. It has come to rival the Grieg piano concerto as the most popular classical composition ever written. Unfortunately, some of that popularity is due to the commercialization of thematic material from the concerto. The familiar theme of the first movement appeared in

numerous motion-picture scores to set the mood for important romantic interludes. The equally famous theme from the third movement has been immortalized(?) as *Full Moon and Empty Arms*. Who among us has not heard these themes promoted as some of music's greatest melodies?

The concerto is a pianistic showcase revealing Rachmaninoff as a moody and somewhat pessimistic composer who could pour out his deepest and typically Russian musical sentiments. It is Romantic music at its zenith, and it is unlikely that even the most casual listener can avoid being caught up in the expressive power of the music. For the Romantics among us it provides a sonic bath with few equals, while at the same time furnishing significant substance to those who look beyond the emotionalism.

The work opens with a *Moderato* movement. The soloist begins, stating eight brooding chords which give way to the first theme in the strings, a restless, Russian-sounding melody. The viola and clarinet provide an introduction to the second theme which is stated by the soloist. Divorced from its motion-picture connotations, the second theme is a melody of vast charm. The development centers in the first theme. The recapitulation is highlighted by the appearance of the second theme in the solo horn and beautifully decorated by the soloist.

The second movement, *Adagio*, is a tender and introspective contrast to the first movement's intensity. Solo flute and clarinet state the main theme over the equally important but accompaniment-like material in the piano. The roles become reversed as the orchestra accompanies the solo. While there was no cadenza in the first movement, the second has two, one very brief and the other structured so that the customary concluding trill becomes the accompaniment to a statement of the main theme in the strings.

The final movement, *Allegro scherzando*, begins with an orchestral introduction which gives way to a brilliant flourish by the soloist closing the introduction and bringing on the first thematic material, a darkly moving "Slavic" melody. A dashing fugato is stated twice as an alternation with the "Full Moon" melody. The work drives to a close on four tense chords, a device that is regarded by some scholars as Rachmaninoff's signature.

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BROADWAY SPOTLIGHTS

Gary Fladmoe is now a familiar name to regular BCS concertgoers. He writes the fine program notes for each orchestra concert, and has also written notes for the Seattle Chamber Singers programs. Gary's research and often wry sense of humor provide us all with a better understanding and appreciation for the music we listen to. He plays trumpet in the BCS brass section and has also played in several of the oratorios done by the University Unitarian Church music program. Fladmoe was formerly the director of the orchestra at Seattle Pacific University and, on one occasion last year, led a BCS rehearsal in Shangrow's absence. Presently, Gary is developing a new career with the computer industry.

Huntley Beyer plays co-principal oboe in the Broadway Chamber Symphony, and he serves as president of the advisory board to the orchestra. Huntley has a doctorate degree in composition from the University of Washington and has had several of his pieces performed by the Contemporary Group at the UW as well as by the Kronos Quartet and other local ensembles. The BCS has twice commissioned Beyer for new music; the most recent work will be premiered this June at the final subscription concert. In addition to oboe, Huntley is an accomplished recorder player and is active as a chamber musician and teacher. To round out his musical life, he is the choir director for a Seattle-area church.

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Kenna Smith
Avron Maletsky
Fritz Klein
Sandra Sinner

Violin II

Marianne Michael, *principal*
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Marcia McElvain
Jane Crigler
Phyllis Rowe
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John Mettler, *co-principal*
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