

# The BROADWAY Symphony

George Shangrow  
*Conductor*

April 14, 1985  
3:00 p.m.  
Meany Hall

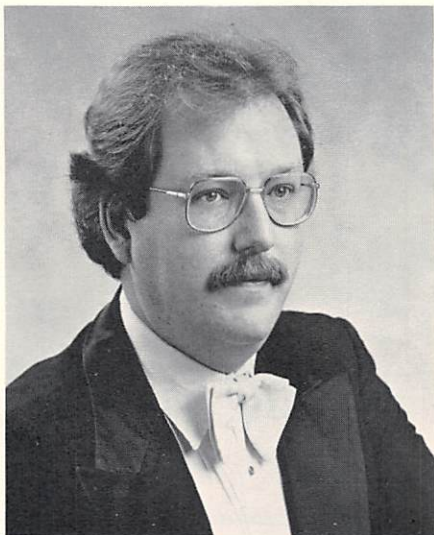
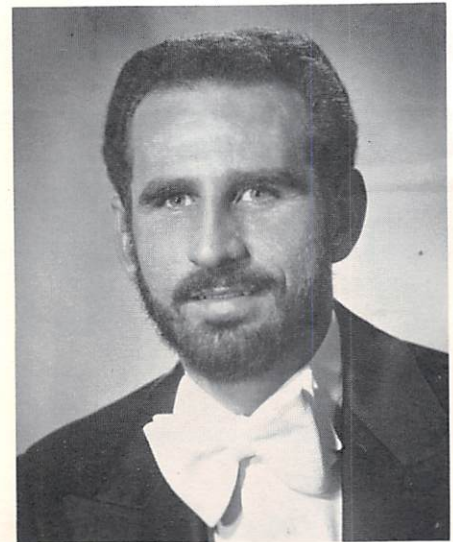


*"The Thieving Magpie"*

# The Broadway Symphony/ Seattle Chamber Singers

The collaboration of the Broadway Symphony/Seattle Chamber Singers has become a respected and unique musical force in the Pacific Northwest. The company is one of volunteer artists, dedicated to exciting and polished performances with the goals to bring the BS/SCS to full professional status. Each ensemble rehearses weekly at the University Unitarian Church, where they have the privilege of residency, and they develop their skills and repertoire under the direction of conductor George Shangrow. Membership is by audition; general auditions are held for vacant positions during the months of August and September each year. On several occasions each season, smaller ensembles are formed from the main groups for the performance of chamber-sized literature. Especially important to the Broadway Symphony/Seattle Chamber Singers is the support and presentation of local artists. The groups have commissioned several pieces by Seattle composers and enjoy featuring local soloists.

**ARTHUR BARNES** is the piano soloist for the Prokofiev Piano Concerto No. 3. Barnes has had a continuing relationship with the Broadway Symphony. He appeared as soloist in their opening season and has since performed the Beethoven 4th Piano Concerto and the Rachmaninoff 2nd Piano Concerto. He did his doctoral studies with Bela Siki at the University of Washington, and he is presently on the Fine Arts Faculty at Seattle University.



**GEORGE SHANGROW** is the conductor and musical director of the Broadway Symphony and the Seattle Chamber Singers. He founded both ensembles, the Singers in 1968 and the orchestra in 1978; and has brought both groups to enjoy respected reputations, both nationally and in Europe. Shangrow has been the creative force behind these organizations' BACH YEAR celebration, planning each of the 31 concerts, gathering together the performers, and performing in most of them, either as conductor or as harpsichordist. In addition to his work with the BS/SCS and Bach, George Shangrow is director of music at the University Unitarian Church in Seattle. Under his leadership, their music program flourishes, and the church has become a recognized place for fine musical presentations. He is also involved in music education and community involvement; he lectures frequently for the Women's University Club and Seattle Opera's Preview Program, and he has participated in the regional conventions of the American Choral Directors Association and American Guild of Organists. Several of Seattle's professional performing ensembles have had George Shangrow appear as guest conductor, and he frequently is asked to adjudicate student and professional musician competitions.

# THE BROADWAY SYMPHONY

George Shangrow, *conductor*

April 14, 1985 — 3:00 p.m.  
Meany Hall, University of Washington

## — Program —

Overture to *La Gazza Ladra* . . . . . Gioacchino Rossini  
*(The Thieving Magpie)*

Concerto for Piano and Orchestra  
in C Major, No. 3, Op. 26 . . . . . Serge Prokofiev  
*Andante, allegro*  
*Andantino*  
*Allegro ma non troppo*

## INTERMISSION

Symphony in E minor  
No. 4, Op. 98 . . . . . Johannes Brahms  
*Allegro non troppo*  
*Andante moderato*  
*Allegro giocoso*  
*Allegro energico e passionato*

# PROGRAM NOTES

by Gary Fladmoe

## Gioacchino Rossini — Overture to *La Gazza Ladra*

Milton Cross and David Ewen have written of Gioacchino Rossini, "There was so much of the hack in Rossini that it is sometimes difficult to remember that he was also a genius. He wrote abundantly because he was blessed with faculty and spontaneity. But he was also ready to accept third-rate music when the first-rate would cost him pain and effort. He was always looking for the short cut."

Such a description helps one to understand how such a man could rise to the pinnacle of success in the opera world during the first forty years of his life and then produce only one work of significance, the *Stabat Mater*, during the remaining forty years. In fact, by the time he was thirty-seven, Rossini had completed thirty-seven operas, thirty-four of them within the span of fourteen years. As Ernest Newman would later write, "Not a bad record for a man who was regarded as constitutionally one of the laziest of mankind."

The overtures to many of Rossini's operas have become staples of the orchestral literature. They stand well as concert works and have achieved immense popularity with the concert public. In some instances, such as in the overture to *The Barber of Seville*, the musical material of the overture is never heard again in the opera, probably because the overture was not originally written for the particular opera in which it was used. In other cases, the overture to *Semiramide* being a case in point, the musical material can immortalize music from the opera. And, as in the case of the overture to *William Tell*, the music can represent a complete symphonic poem.

*La Gazza Ladra* was an opera buffa with libretto by Giovanni Gherardini, and based on *La pie voleuse* by D'Aubigny and Caigniez. In the opera a servant girl is accused of stealing a silver spoon and is condemned to the gallows. The spoon, however, is found in a magpie's nest (the thieving bird of the opera's title), and the girl is cleared of the crime.

The overture to *La Gazza Ladra* is one of Rossini's most famous and popular. It claims some recognition as an innovator in orchestration in that its original scoring called for two snare drums.

The overture begins in a military manner with snare drum rolls. The main theme of the opening section appears as a march which has only a brief exposition. Drum rolls leading to five chords conclude the first section. A faster section featuring two basic melodies then begins. The strings reveal a somewhat delicate theme which is followed by a provocatively charming subject which is shared by the woodwinds and strings. The overture races to its exciting close as the ensemble crescendos in volume and builds in intensity, a common feature of the Rossini overture.

The work is yet another example of delight from a composer whose musical life is an enigma. Cross and Ewen perhaps best describe the reason that Rossini, a man with the musical world clamoring for more of what he offered, refused to honor that clamor and ended his musical output for all practical purposes. In ascribing suggestings of the occult to Rossini they write: "But then, Rossini's biography is rich with unusual incidents. He was born in a leap year, on February 29. And he died on Friday the thirteenth — he who all his life had been intensely superstitious! These two unusual days of birth and death were the boundary lines of a life that continually refused to follow a normal pattern."

## Serge Prokofiev — *Concerto for Piano and Orchestra in C Major*, No. 3, Op. 26

Serge Prokofiev burst upon the world musical scene concurrent with the Bolshevik Revolution of 1917 in his native Russia. He had aligned himself with the revolutionary movement, and that association did not go unrecognized by the revolutionaries. A week was celebrated in his honor in Petrograd in 1918 where he was described as a revolutionary in music, favorably compared to the insurgents who were the revolutionaries in life.

Prokofiev left Russia for a concert tour in 1918. Some say he simply desired to leave the country for good. Whether or not his intent was to remain away permanently, it is known that Prokofiev became increasingly supportive of the new Soviet ideology. He would remain away from Russian soil for some fifteen years, but returned triumphantly to his native land in 1933. Upon his return, he quickly confirmed his allegiance to the Soviet cause by stating his position in support of the view that the revolutionary events demanded the collaboration of all citizens of the nation, politicians as well as artists.

Prokofiev would continue to develop his own unique idiom, attempting to reconcile the artistic significance of Soviet life with the evolving musical idiom of 20th Century music in general. That reconciliation would serve to embroil Prokofiev, along with a number of his Soviet contemporaries in music, in a controversy with the suppressive ideology. In 1948 he was indicted for his "decadent tendencies" and had his work condemned. Artists were commanded to return to their Russian heritage and strive for artistic output that could be more easily assimilated by the Soviet citizenry. The modern or the cerebral had no place in Soviet music, a point which was not open for debate. Despite some initial resistance to government direction of his creativity, Prokofiev showed that he was able to toe the mark and continue to mature within the confines imposed upon him.

Prokofiev and his colleague Dmitri Shostakovich seem to share a musical trait with the famous Frenchman, Francis Poulenc. That is to say at least musically, their tongues seem to spend much of their time in cheek. With Poulenc it seemed to be his very nature. With the Russians it can probably be attributed to a desire to keep political influences in perspective and allow the art of the musical expression to shine through. Whether implied or blatantly obvious, Prokofiev's music reflects at various times mischief, mockery, satire, and irony. The third piano concerto is no exception.

Begun in 1917 and completed in 1921, the concerto in C Major, Opus 26 is the third of five concerti for piano and orchestra by Prokofiev. First performed in December of 1921 by the Chicago Symphony with the composer at the piano, the concerto represents the attainment of maturity in the form by Prokofiev. The first movement, *Andante; Allegro*, opens with a brief and quiet introduction followed by the statement of the first main theme in a solo clarinet. The tempo changes as the piano takes up the initial theme. Piano chords lead to statement of the second theme in the oboe. An extended development occurs and both themes reappear in a brilliant close.

The second movement, *Andantino*, is a theme and variations. The orchestra states the theme, and a series of five variations follow. Upon completion of the fifth variation, the orchestra again states the theme and the solo piano embellishes it.

The finale, *Allegro ma non troppo*, opens with a staccato theme for bassoons to the accompaniment of pizzicato strings. The theme is taken by the piano and built to a climax. Woodwinds then introduce a subsidiary theme which the piano answers. The soloist then progresses to passages of virtuosity. Caustic humor ties the movement together, and it ends in a stirring coda.

The concerto has remained among the most popular of Prokofiev's works. It is a perfect addition to today's program.

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**Johannes Brahms** — *Symphony in E minor, No. 4, Op. 98*

Given the import of events around us today, it is difficult to conceive of a situation in which the composition of a musical work could create the kind of debate in a society such as that over funding of the MX missile has in America at present. That is precisely what occurred in the Austrian-German society of 1885 when the fourth symphony of Brahms was first performed — and largely because of the highly *adventurous* choice of key, *E minor*!! What composer in his right mind would choose such a key for a work so significant as a symphony? Brahms, of course! Having done so however, Brahms was not immune or insensitive to the heated invective which his new creation brought forth. Even his supporters seemed to reveal more enthusiasm than conviction about the work. Remarks such as "There is no God but E minor, and the Fourth of Brahms is His prophet," were the kind of justification offered for the choice of key.

Brahms eagerly sought opinions about the new symphony, but confirmation of its greatness was not immediately forthcoming. Time had its effect, however. The import of the symphony began to seep into the consciousness of listeners, and the profound, melancholic outpouring of emotion as an insight into that side of human experience came to be recognized.

The symphonic output of Brahms is small compared to the other giants of the form. He wrote only four works given the title of symphony and two orchestral serenades of symphonic proportions. The small output should not be taken to mean that the symphonies of Brahms are insignificant when compared to those of his fellow composers, both before and after. They stand among the greatest examples of the form.

The *Fourth Symphony* is somewhat unique in its laceration of melodic material in the conventional sense. Listeners can readily recognize the work upon hearing it, but if asked to sing or whistle extended thematic passages do not reproduce long, lyric melodies. The first movement, *Allegro non troppo*, is a classic example. It generally follows a sonata form, but the first theme is generated from a two-note figure, a descending third, and its inversion, an ascending sixth. The angular result provides the perfect expression of melancholy. The extent to which Brahms is able to develop the simple two-note idea is truly amazing.

The second theme is also remarkable in its own right. There is no evidence to suggest that Brahms at any point in his life was influenced by Latin American music, but in his second theme we find as perfect a Tango as one could request. It is also one of the very few fully developed melodies in the symphony, intensely passionate and soaring above the pulsing Tango rhythm in the low instruments of the orchestra. Comparing the passage to a popular ballroom dance is not done to make light of the significance of the symphony. It is simply an interesting feature of the work which fits the expressive intention perfectly.

After a development section centering on the first theme, both principal themes return in a full-blown recapitulation.

The second movement, *Andante moderato*, reveals another bit of lyricism. Horns and woodwinds introduce the movement and give way to a brooding melody in the clarinets and bassoons. It is in the second theme, however, in which critics have described Brahms as reaching his lyric peak. The strings surge in an expressive introduction to the inspired cello melody which serves the core of the entire movement and upon which Brahms tends to focus his thematic development.

The third movement, *Allegro giocoso*, is a scherzo which represents a departure to a lighter mood. Two themes are presented and developed, all without ever leaving the momentary flight to the happier emotion of the movement.

The finale, *Allegro energico e passionato*, is one of the most remarkable uses of the passacaglia (or chaconne, depending upon whose musicological view you accept) structure in all of music. An eight-measure theme is used to generate a series of thirty variations. The theme is obvious at times, but is more often so subtly intertwined in the texture of the work that the listener cannot distinguish it, its identification possible only through visual inspection of the score.

In closing, it is significant to note that the *Fourth Symphony* is the last of his own works that Brahms would hear before his death. The description of that event on March 7, 1897 is perhaps a fitting way to close this discussion of the work. As written by Florence May:

"The Fourth Symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artists' box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work.

"The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."



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8:30 p.m.

Mireille Lagacé plays an all-Bach Organ Recital at St. Mark's Cathedral, Seattle.

**Tuesday, July 2**

8:30 p.m.

Peter Williams plays a Harpsichord Recital at Meany Theatre, University of Washington Campus, Seattle.

**Wednesday, July 3**

8:30 p.m.

Joan Conlon directs the Pacific Northwest Chamber Chorus in J.S. Bach's *B Minor Mass*. First Presbyterian Church, Seattle.

All events are paid admission.

Information • Martin or Phyllis Olson • (206) 782-1792

# Announcing the Annual Broadway Symphony Soloist Competition

Each Spring, the Broadway Symphony holds a competition open to both instrumentalists and vocalists. The winner is presented with a cash prize and appears the following season as a featured soloist with the orchestra. Our past winners include Stephen Tada, violin; Katherine Weld, mezzo-soprano; and Karen Schink, flute.

To enter the competition, please request an application by mail at 603 Pontius N. #110, Seattle, WA 98109 or call 524-0603. A non-refundable \$15.00 entry fee is required.

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# THE BROADWAY SYMPHONY

George Shangrow, *conductor*

The Broadway Symphony has the policy of regular rotation for orchestral seating.  
Therefore, our personnel is listed alphabetically within each section.

## *Violin I*

David Karpilow  
Fritz Klein, *concertmaster*  
Benita Lenz  
Avron Maletzky  
Margaret Olson  
Robin Petzold  
Phyllis Rowe  
Bobbi Smith  
Kenna Smith

## *Violin II*

Karen Beemster  
Jackie Cedarholm  
Dean Drescher  
Delphine Frazier  
Diane Kenyon  
Eileen Lusk, *principal*  
Linda Nygren  
Terre Rogovy  
Sandra Sinner  
Myrnie Van Kempen  
Ellen Ziontz

## *Viola*

Stan Dittmar  
Beatrice Dolf  
Dick Langford  
Aviva Leonard  
Katherine McWilliams  
Stephanie Read  
Katrina Sharples  
Mike Thompson  
Sam Williams, *principal*

## *'Cello*

Gary Anderson  
David Beck  
Rosemary Berner  
Rebecca Parker  
Maryann Tapiro, *principal*  
Ronald Welch  
Julie Wheeler  
Ron Wilson

## *Bass*

David Couch, *principal*  
Allan Goldman  
Connie van Winkle  
Jo Hansen

## *Flute & Piccolo*

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

## *Oboe*

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

## *Clarinet*

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

## *Bassoon*

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

## *Contrabassoon*

Herb Hamilton

## *Horn*

Maurice Cary, *principal*  
Laurie Heidt  
Cynthia Jefferson  
Anita Stokes

## *Trumpet*

Gary Fladmoe  
David Hensler, *principal*

## *Trombone*

Charles Arndt  
Steve Sommer  
William Irving, *principal*

## *Tuba*

David Brewer

## *Timpani*

Daniel Oie

## *Percussion*

Julie Arndt

# We're looking for a lot of good people!

In order that the Broadway Symphony/Seattle Chamber Singers grow in an organized and well-planned direction, our Board of Directors is to be expanded. The current Board is looking for new associates that have a keen interest in the musical and financial future of the groups, and can commit their knowledge, resources and talents to that end. All interested persons please contact Ms. Ruth Libbey, % The Broadway Symphony, 7324 35th NE, Seattle, WA 98115. Include with your name, address and phone number, your specific area of interest and of expertise. *Thank you.*

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