

**THE  
BROADWAY  
SYMPHONY**



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.

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**ROBERT KECHLEY** has become one of Seattle's best liked and most frequently heard home-town composers. His works have been commissioned and performed by the Broadway Symphony, the Seattle Chamber Singers, the Northwest Chamber Orchestra, the Northwest Boychoir and University and Eastshore Unitarian Churches. Robert Kechley is a native of Seattle and began composing at the age of fourteen. He is a graduate of the University of Washington, where he studied with Ken Benshoof, Robert Suderberg, William O. Smith and others. Presently, he teaches music privately and is a composer-in-residence at University Unitarian Church.

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THE BROADWAY SYMPHONY  
George Shangrow, conductor

In Concert

Sunday, May 15, 1988

Kane Hall

Suite for Military Band in F Major

Gustav Holst

March  
Song without words "I'll love my Love"  
Song of the Blacksmith  
Fantasia on the "Dargason"

Symphony #36, C Major "Linz"

Wolfgang Amadeus Mozart

Adagio; Allegro spiritoso  
Poco adagio  
Minuetto  
Presto

INTERMISSION

Symphony No. 2

Robert Kechley

Allegro con fiereza  
Reminiscence  
Ferdinand the Bull  
-The young bulls  
-Ferdinand likes to smell the flowers  
-His mother, a cow  
-Five men in very funny hats  
-The other bulls show off  
-Ferdinand sits on a bumblebee  
-They take Ferdinand into town  
-Lovely ladies with flowers in their hair  
-Parade into the bullring  
    The Banderilleros  
    The Picadores  
    The Matador  
-Ferdinand enters the bullring  
-They take Ferdinand home  
Celebration

This concert is sponsored in part by the  
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Ralph Vaughan Williams has written of Gustav Holst:

"The subject of English folk song is a thorny one and has been much misunderstood. It would be out of place to discuss it at length here; but this much may be said, that, to those who have understanding, the folk song is a liberating and not a fettering influence. The contact with new types of melody bound by purely melodic considerations, with rhythms not tied by the convention of bars and time signatures, the expressiveness of short and simple tunes - all this cannot fail to suggest to anyone who is naturally sympathetic new vistas of musical thought which may, indeed, have nothing to do superficially with the curves and cadences of folk song, but are suggested by its spirit if not by its letter. Holst's first introduction to his traditional melodies was a collection of songs from Hampshire which he harmonized at the request of the late Dr. Gardiner.

Possibly best known for his seven-movement symphonic suite, "The Planets", Gustav Holst was a man of learning and many interests. He found inspiration for his music in the vast realm of nature and history. He studied and mastered the language and background of hymns in Sanskrit. He was inspired by the rich resources of folk poetry and music. And, as he looked to the skies, he found inspiration in looking for meaning in the stars.

Combined with his lofty researching in matters mystical and cosmic, Holst cultivated a passion for folk music, especially that of the British Isles. In 1905, he became the headmaster of the music department at St. Paul's School for Girls in London. While in this position, he wrote one of the first compositions which provided him with some recognition, a suite of folk songs called, appropriately, "St. Paul's Suite", a work which would be a source of material for the work you are hearing this evening.

Holst has contributed three major works to the repertoire of the modern wind band. "Hammersmith" is a tone poem about one of his favorite areas of London, but it is his two suites for military band which lovers of band music know and recognize as significant additions to the literature specifically written for the wind band.

The "First Suite in E-flat for Military Band" is probably the better known and more frequently performed of the two, but the "Second Suite in F major" is equally interesting. While the "First Suite" relies on the treatment of a single melodic idea to build into three movements, the "Second Suite" is a setting of British folk songs.

The suite is composed in four movements. The first, Allegro is a March. The second, Andante, Song without words, is a setting of "I'll love my Love." The third movement, Moderato e maestoso, "Song of the Blacksmith" is probably the most recognized music from the suite. It served as the theme music to the ABC Television program "Issues and Answers". The final movement, Allegro moderato, Fantasia on the "Dargason" is a

clever combination of the folksong the "Dargason" with "Greensleeves." This blending of musical materials had worked so well for Holst in the "St. Paul's Suite" that he utilized it again in the enjoyable conclusion to the "Second Suite in F major".

### Wolfgang Amadeus Mozart - Symphony No. 36 in C Major, K. 425 "Linz"

Symphony No. 36 was written in a hurry. In October of 1783 Mozart was on his way back to Salzburg from Vienna. He stopped in Linz to visit Count Thun. While there he was asked to conduct an "academy", perhaps the equivalent to our modern day music clinic, which would include a performance of his works. Mozart wrote to his father that he would hold the academy on November 4 and that he didn't have a single symphony with him. The tone of his letter almost implies that he forgot to pack a symphony away in his luggage when he left on the trip. The solution, write a new symphony for the occasion.

What resulted was Mozart's 36th symphony, subtitled "Linz" because of the city of its origin. It is a work in C Major which is not as well known as the famous final three, but nevertheless, a worthy contribution to the symphonic repertoire. It has been stylistically to Haydn, but that link is probably superficial at best, possibly grounded in the use of the slow introduction to the first movement which characterized many of Haydn's symphonies.

The work is in four movements and is almost a textbook model of the Classical symphony. The movements are 1) Adagio; Allegro spiritoso, 2) Poco Adagio, 3) Menuetto e Trio, and 4) Finale Presto. By symphonic standards it is a relatively short symphony. However, it is extremely concentrated in its expressive power. This quality prompted Sir Donald Tovey to write:

"It is a fundamental error in criticism to regard the shortness of Mozart's developments as a defect. They carry enormous weight in this architecture."

The "Linz", like most of the lesser Mozart symphonies represents a special world of enchantment. It provides a continual source of joy for its vivaciousness and freshness, beauty of melody, perfect proportion and balance, and tasteful treatment of the materials. It is a distinguished example of Mozart's art.

One of the very unique features of this particular symphony is its chameleon like nature. In the hands of one conductor it has the capacity for expressing ideals of the grandest and noblest import. Another conductor who may be equally as gifted and creative as the first can bring from it the expression of lightness, so mannered as to be described in the style of the galant. We leave it to your imagination to evaluate tonight's interpretation.



Using the traditional sonata allegro form, the first movement displays the passion found in two contrasting folk traditions of Europe. The exposition frames a pair of themes derived from these elemental styles.

The A theme (introduced by the violins) captures the fire and impatience in the Slavic music of Eastern Europe. The B theme, in two parts, draws on the proud spirit and bravura of Andalusian folk music. The first part, played by the trumpets, utilizes the singing style of the Spanish gypsy, while the second part evokes the power and expressiveness of flamenco dancing.

Using fugal and other musical devices, the development section affords an opportunity to combine these two themes, as in the tango section, where the accompaniment pattern is a fragment of the B theme (flamenco) while the A theme (Slavic) becomes a very slow melody played by the solo violin. Having developed the material beyond its original confines, we hear the recapitulation of the exposition with a new perspective.

Every day we are faced with opportunities for self-reflection. An ordinary experience can trigger a vivid memory that finds one intensely in the present because of the past.

While observing the sunlight filtering through the trees I have found myself unable to break my focus as simple childhood memories seem like revelations. The music in the second movement provides a variety of subtle mood shifts or transitions, like the revelations that come from that intense focus on past memories. The purpose of the music is to involve the listener in its intricacies as well as providing an opportunity to pause for self-reflection - to carry the listener gently through an intimate reminiscence.



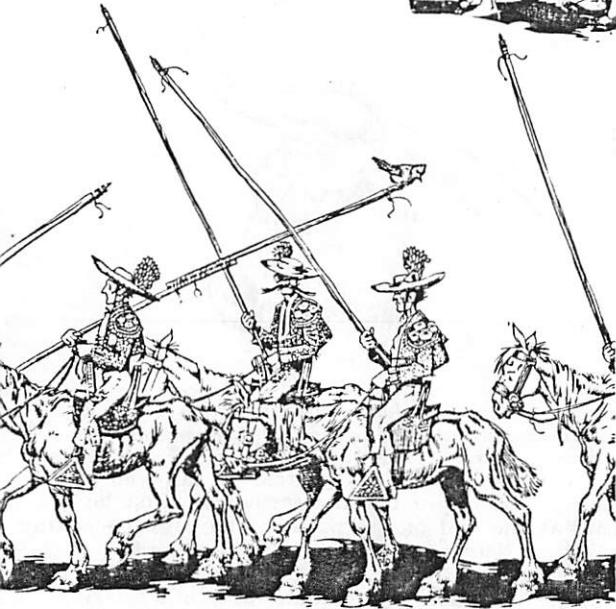
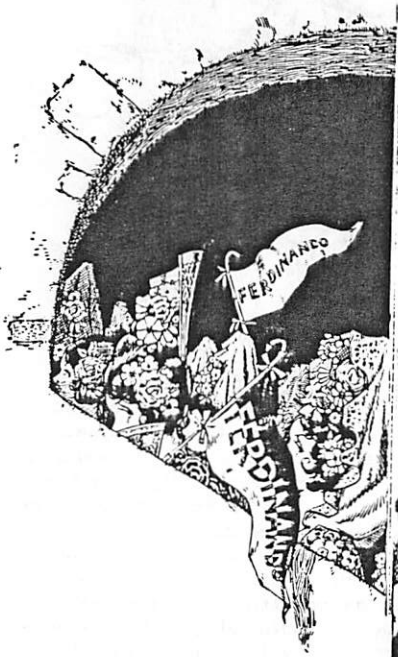
The Story of Ferdinand by Munro Leaf, with illustrations by Robert Lawson, is a book from my childhood which seemed the perfect choice for a programmatic scherzo. Not only does it have humor, drama and obvious opportunities for musically vivid images, but it also retains the Spanish character of the first movement and affirms a beautiful message of nonviolence. The story begins with the young bulls . . .



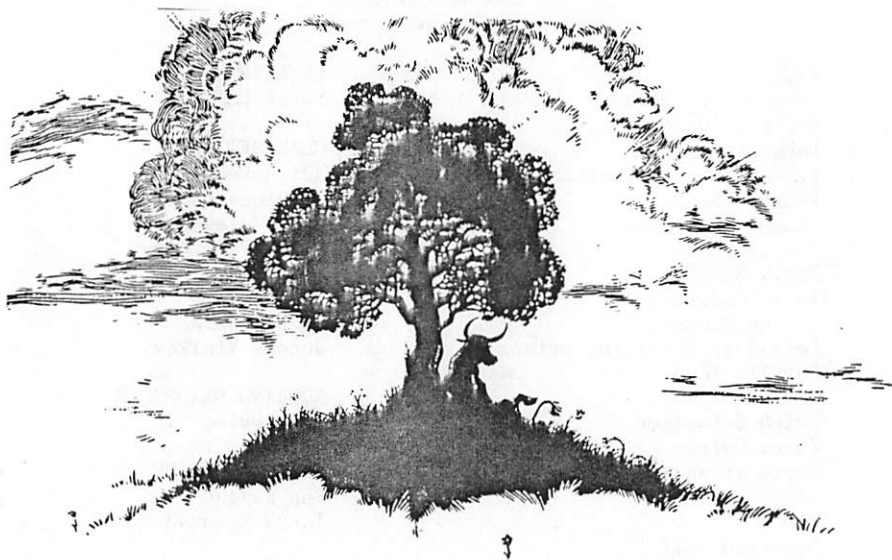
My vision of the young bulls is that of playfulness, but also of testing their abilities in mock aggression and suffering the consequences. Ferdinand, played by the tuba, is apart from all this. His mother, represented by the euphonium, is concerned that he is different. Her music recalls that of the other young bulls. Ferdinand joins in to reassure her in a touching duet. Ferdinand and the other bulls grow up continuing their separate philosophies. One day, five men in very funny hats come looking for bulls to fight in the ring in Madrid. I've treated these characters like a kind of Spanish Keystone Cops. The other bulls show their stuff with the usual results as the music evokes a rushing freight train followed by a slow reeling waltz. Meanwhile Ferdinand, unconcerned, goes to sit under his favorite cork tree and smell the flowers. Unfortunately, he doesn't watch where he is sitting and suffers the abuse of a bumblebee who has his own ideas about territoriality. Ferdinand jumps athletically about and the five men in very funny hats are elated to find the perfect fighting bull and take him to Madrid. The town is full of excitement. Ferdinand takes note of the lovely ladies with flowers in their hair. A fanfare starts the parade into the bullring. There follows a set of three marches: The Banderillos (played by saxophones) are low men on the totem pole.



They are disgruntled and quarrelsome as they keep tripping each other or sticking each other with pins. Then come the smug and self-satisfied Picadores, who have more job security and sit on their skinny horses. Finally comes the narcissistic Matador. Here the trombones portray a man who becomes so involved with bowing to the crowd that long silences must be put in the music to accomodate him. At the end of the parade, the mighty-looking Ferdinand enters the bullring with a flourish, causing much fear and trepidation. But upon seeing the lovely ladies in the stands and smelling the flowers in their hair, he sits down. The men try to taunt him, but to no avail. So they take Ferdinand home and there he sits today, smelling the flowers under his favorite cork tree.







The fourth movement is a lively rondo. Variations of the main theme recur using contrasting orchestrations. Each "couplet" or verse features a distinctive musical device designed to let the musicians have some fun along with the audience. The relaxed middle section recalls themes and feelings from the other movements and the final coda, using material from the first couplet, completes the symphony with an exuberant spirit of celebration.

-notes by the composer

Musical part preparation for the Kechley symphony by:

Lawrence B. Brazitis, movements 1-3  
Anna Pal, movement 4

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George Shangrow, conductor

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