

THE BROADWAY SYMPHONY
George Shangrow, conductor

presents

THE BROADWAY WINDS

Saturday, January 24
Sunday, January 25

St. Paul's Episcopal Church
University Unitarian Church

PROGRAM

Serenade Op. 7
Andante
Richard Strauss

Petite Symphonie
Adagio and Allegretto
Andante Cantabile
Scherzo
Finale: Allegretto
Charles Gounod

Serenade No. 11 in Eb, K. 375
Allegro Maestoso
Menuetto
Adagio
Menuetto
Allegretto
W. A. Mozart

INTERMISSION

Symphony for Wind Instruments
"The Happy Workshop"
Allegro con brio
Andantino, assai commodo
Menuet (poco vivace)
Introduction (Andante) and Allegro
Richard Strauss

SPECIAL THANKS TO:

Shannon Hill & Gary Oules, concert organizers
Randy McCarty, St. Paul's Church
University Unitarian Church
Kay Verelius, Post-Haste Music

THE BROADWAY WINDS

George Shangrow, guest conductor

FLUTE

Janeen Shigley
Claudia Cooper

OBOE

M. Shannon Hill
Huntley Beyer

CLARINET IN Bb

Gary Oules
Kathleen Boone

CLARINET IN C

Bob Ingalls

BASSET HORN

Ronald Phillips

BASS CLARINET

Jerome Vinikow

BASSOON

Sharon Murphy-Neuman
Bob Ingalls

CONTRABASSOON

Michel Jolivet

FRENCH HORN

Cynthia Jefferson
Bill Hunnicutt
Beverly Southwell
Anita Stokes

PROGRAM NOTES

Serenade Op. 7 by Richard Strauss

Richard Strauss inherited from his father, reknowned horn player Franz Strauss, not only his love of the classical style and forms, but a violent hatred of the music of Richard Wagner, of whom he subsequently became one of the most passionate champions. Today's programming of Strauss' first and last compositions for wind ensemble illustrate the work of the 17 year old student and compares it to that composed near the end of his long life.

The Serenade was composed in 1881 and shortly thereafter enthusiastically programmed by Hans von Bülow (an old adversary of Father Strauss, and one pre-disposed to dislike young Strauss' work) for performance by the Meiningen court orchestra at home and on tour. Upon hearing of the programming of the Serenade, Strauss met the orchestra on tour in Berlin, making the acquaintance of von Bülow, who was to play a decisive part in Strauss' life as mentor, sponsor and advocate. This meeting started the young composer on a glorious conducting career.

The melodious, single movement Serenade is additionally of interest for its charm and skillful instrumentation, as well as its foreshadowing of Strauss' adult musical idiom.

Charles Gounod - Petite Symphonie

The Petite Symphonie in Bb was written for the Société de Musique de Chambre pour Instruments à Vent, founded in 1879 by Paul Taffanel, French flutist, conductor, and friend of Gounod. It was first performed in 1885 at the Salle Pleyel in Paris, with the composer present.

This good-natured work is in the form of a small symphony, with its clear melodic lines and sparkling textures, and is characteristic of Gounod's musical objective: to achieve a beautiful color on the orchestral palette. The son of

-continued-

Gounod - continued

a distinguished painter and an accomplished pianist, Gounod was brought up in the study of the masters and trained in the school of Meyerbeer, but his own artistic inclinations led him from contemporary French and Italian models to a fanatical admiration of Palestrina, Bach and Mozart.

The composer, for whom the achievement of tonal expressiveness was a chief occupation, displays typical skill in the charming *Petite Symphonie* with its luminosity, elegance and grace.

W. A. Mozart - Serenade No. 11 in Eb K. 375

The classical serenade, along with its cousins the divertimento and cassation, succeeded the Baroque dance suite as music composed on command to be performed as entertainment and background music during parties, dinners, wedding feasts or in the parlours of the wealthy and regal.

In a letter to his father Mozart wrote that the Eb Serenade had been commissioned by the sister-in-law of Hickel, the Court Painter, at whose house it was performed, but in fact had been conceived as an opportunity to make his work known to a frequent Hickel guest, the Imperial Chamberlain von Strack, a man of great influence with a deep interest in music -- and was therefore "written rather carefully."

Serenade No. 11 in Eb was originally completed in 1781, the oboe parts being added a year later. Mozart scored three of his serenades solely for wind instruments, and these trace an organic development in which he gradually abandons the suite-like row of movements characterizing the serenade. Of the three works, the Eb bridges the light-hearted gracefulness of the earlier K.361 with the more serious musical content and pure instrumentation of the later K. 388. Sharing qualities with true chamber music, the Eb Serenade offers hauntingly beautiful lines and intricate melodic treatment not typical of its genre.

Richard Strauss - Symphony for Wind Instruments

The subtitle "The Happy Workshop" is derived from the heading Strauss gave to his manuscript for what was originally conceived as the *Sonatina* in Eb, but renamed *Symphonie für Bläser* by his publisher in keeping with the size of the work. As a companion piece which followed the similarly scored *Sonatina* in F, subtitled "From an Invalid's Workshop," the *Symphony for Winds* was written in 1944 and 1945 during the reflective later years of the composer's life. At the head of the score, he wrote: "The Happy Workshop: to the shade of the divine Mozart at the end of a life filled with gratitude."

As a craftsman, Strauss applied his technical mastery to full exploitation of wind textures. For example, he was fastidious in his choice of clarinets to secure exactly the sonority he required. The rarely used soprano clarinet in C with its characteristic crispness is quite distinct from the more mellow Bb instrument. Prominent solos are given to the alto range basset horn. While each instrument is a soloist at one time or another, extended segments of the piece give way to a densely scored wall of homogenous sound, first at odds with rhythmic interplay, then united to recapitulate a theme.

Mingled with decidedly Wagnerian melodic ideas and murky harmonies are elements of Mozartian elegance. In the first movement we have an exuberant Eb major exposition of a theme which is more manipulated than developed, with interlacing, staggered rhythms, convolutions and modulations. The *Andantino* confuses the listener by its bass line's marking of the weak pulse of the melody. A graceful, harmonically meandering second theme is introduced as oboe, clarinet

Strauss - continued

and basset horn solos. The minuet recalls a springy, Mozartian style, moving to a rhythmically off-balance section for the horn quartet. The clarinets lead the Ab trio.

After a very serious introduction recalling a fragment of the first movement in broadened tempo, the Eb Allegro happily bounds off in comparative transparent texture and nimble melodic line. If the first movement showed us one sort of Eb Major, the last draws freely on the moods that inspired Mozart's Symphony No. 39 and his Serenade K. 375, and thereby lives up to the work's dedication.



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