

The Broadway Symphony

George Shangrow, conductor

presents a world premiere symphony

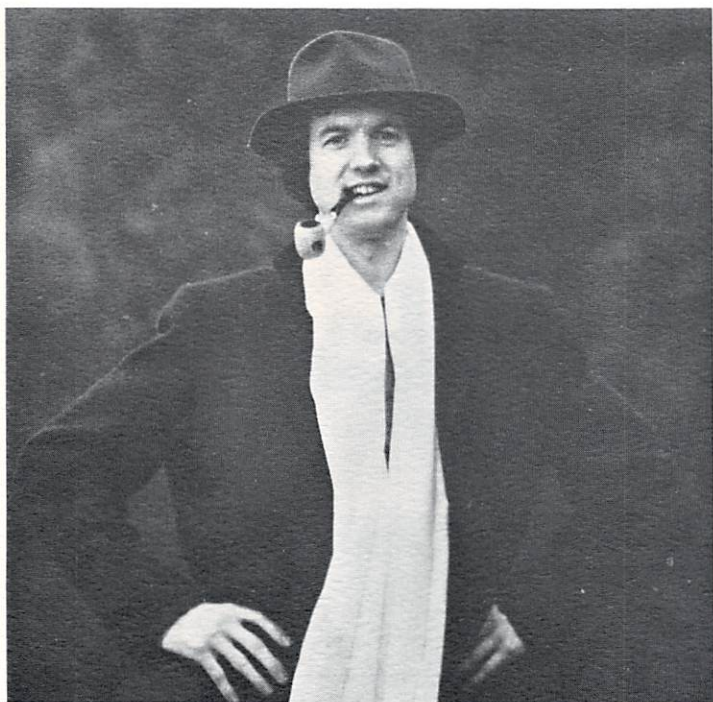
"ROAD ODE"

by
Huntley Beyer



February 25, 8:00 pm and February 26, 3:00 pm

Roethke Auditorium • Kane Hall • U.W. Campus



HUNTLEY BEYER

The Broadway Symphony is pleased to feature Huntley Beyer as the composer of the new symphony "Road Ode." This will be the second premiere that the Broadway has presented by Mr. Beyer; the first was in 1980; an orchestral piece #2 titled "Funny Bones."

Huntley Beyer came to Seattle from the East Coast in 1969. He had graduated cum laude from Williams College, and then moved here to enter the graduate program in composition at the University of Washington. He worked chiefly with Prof. Kenneth Benshoof, and in 1975 Huntley received his doctorate degree.

In 1974, Beyer's first orchestral piece was given a public reading by the Seattle Symphony Orchestra, and several of his chamber works were presented in the Concerts of New Music Series through the UW School of Music. The Kronos String Quartet (now based in San Francisco) have played several of his pieces, and included one quartet in their 1979 European Concert Tour. The Seattle Chamber Singers have benefitted from Huntley Beyer's talents several times over the years: SCS has done some of his a cappella choral pieces, and various church choirs have done his anthems.

Currently, Beyer teaches recorder techniques and general music at Seattle-area private schools, and is Director of Music at the Wallingford Methodist Church. He is co-principal oboe with the Broadway Symphony and served that group as the president of the advisory board during the 1981-82 performing season.



George Shangrow has a talent that takes three strong directions: he is conductor and musical director for both the Broadway 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, has been a guest lecturer for the Women's University Club and Classical Music Supporters, Inc., and has participated as a conductor for the Seattle Symphony Chorale Summer Sings. To his credit are appearances as guest conductor for the Northwest Chamber Orchestra, the Seattle Symphony Player's Organization and the Seattle Philharmonic, and active participation in the American Choral Director's Association.



JUDITH COHEN

Judith Cohen was the 1983 Concerto Competition winner in the annual contest held by the Broadway Symphony. As last year's winner, she received a cash prize and the opportunity to perform as a featured soloist during this 1983-84 concert season. The Broadway Symphony is pleased and honored to perform with her.

Judith Cohen began her piano studies at the age of five in Chicago. She studied privately at the Chicago Musical College until age 18, and then entered the Northwestern School of Music on a scholarship. In 1975, she moved to Washington state and entered The Evergreen State College where she completed her undergraduate studies. During this time she became involved as a performer in several workshops and seminars throughout the Northwest and did several solo and chamber music recitals. In 1981 Judith began graduate studies at the University of Washington, where she studies with Randolph Hokanson.

In addition to her winning the Broadway Symphony's competition, Judith Cohen has received many other honors from local groups and institutions: In 1981, she won the Charlott Brechemin Graduate Scholarship and a grant from the Music Teachers National Association; in 1982, the B.P. Jacobson Piano Scholarship, another prize from the Music Teachers Association, the First Prize Scholarship from the Ladies Musical Club, and was the competition winner with the Thalia Symphony.



PROGRAM

The Broadway Symphony

George Shangrow, conductor

Symphony No. 82 in C Major "The Bear" Joseph Haydn

Vivace assai

Allegretto

Menuetto: Un poco allegretto

Finale: Vivace assai

Piano Concerto No. 14. in E-flat, K. 449 W.A. Mozart

Allegro vivace

Andantino

Allegro ma non troppo

Judith Cohen, piano soloist

*Support for Ms. Cohen's appearance with the Broadway Symphony
has been granted by the King County Arts Commission Guest Artist Program.*

— INTERMISSION —

Symphony No. 3 "Road Ode" Huntley Beyer

55-MPH

Slow Curves

Slippery When Wet

Scenic Route

Bumpy Roads Forever

World Premiere Performance



PROGRAM NOTES

by Gary Fladmoe

Wolfgang Amadeus Mozart – Concerto in E-flat Major for Piano and Orchestra, K. 449

It is interesting to observe that this concerto appeared at about the same time as the Haydn symphony on today's program. It is the first of a series of twelve concerti for piano and orchestra which Mozart wrote between 1784 and 1786. That would mark its appearance at a point in music history almost identical to that of the symphony. Although the two works bear similarities because of their common Classic period style traits, the concerto is a rather unusual composition.

In the first place, the work departs from the traditional format of concerti in that the solo instrument no longer appears as the bravura "star" performer in contrast to the simple accompaniment from the orchestra. The work approaches a return to the earlier concertante style in which the orchestra and soloist almost share the spotlight in a musical partnership.

A restless quality pervades the work, and that sense of restlessness is evident from the very first movement. Mozart makes frequent modulations to the minor mode, and heightens the unsettled quality of the music through freely chromatic passages. The return to the first theme in the recapitulation is brought about by a modulatory passage which some theorists have described as violent.

The middle movement is no less calm. Although it is a point of lyric repose, the restless quality is ever-present, highlighted by continuing digressions to minor tonal centers.

The finale is almost Haydn-like in its quality. But, like the two movements which precede it, modulations to the minor mode always return the listener to that feeling of unrest. The movement features masterful contrapuntal writing and closes with an even more unsettling dance-like figure in 6/8 meter.

Mozart wrote the concerto for his pupil, Barbara Ployer. There is evidence that he scored the accompaniment so that it could be played successfully without any of the winds, perhaps suggesting that his pupil did not play with the power necessary to project the piano to above the sound of the orchestra.

The work is not one of Mozart's most frequently performed concerti for piano, but it is always regarded among his masterworks in that medium. It is also significant to note that it is the work which Mozart himself chose to list first in his own catalog of his works.

Franz Joseph Haydn – Symphony No. 82 in C-Major (L'Ours)

Franz Joseph Haydn burst upon the musical scene in Paris in 1781 when his *Stabat Mater* was first performed there in a program of the Concerts Spirituel. Although choral and operatic music were the rage in Paris, and instrumental music had not yet found a vast following, Haydn's symphonies were very well received by many at the Spirituel programs.

This popularity did not go unseen in Parisian musical circles. It was therefore inevitable that competing promoters should seek out the services of a rising star like Haydn. The Concerts de la Loge Olympique, a strong rival to the Concerts Spirituel for musical dominance in Paris, approached Haydn to get him to write a series of symphonies for its concert schedule. Haydn jumped at the opportunity, and composed a series of six symphonies which, because of their roots, would become known as the *Paris Symphonies*.

There is some question as to when the symphonies were actually written. It has been suggested that they were completed between 1785 and 1786, while others have broadened the span of years to those between 1784 and 1789. It is known that the Concerts de la Loge Olympique operated from 1786 to 1789, their activities ending with the coming of the French Revolution. The longer span of years would therefore seem more logical.

The social atmosphere of the Loge Olympique, in which Haydn found himself as he worked on his commission, is undoubtedly far more interesting than the music which Haydn produced for the group. The events which they sponsored were opportunities for the fashionable elite of Paris to be seen. Queen Marie Antoinette and the personages of her court were frequently in attendance. Pomp was carried to the extreme in that even the musicians performed in brocaded coats, lace ruffles, swords, and plumed hats, the last of which could be removed during performances.

Concerts de la Loge Olympique had associations with freemasonry, and it was both an honor and somewhat of an expense to belong to the organization. Subscribers paid an annual fee of two *louis d'or* and had to wear a special badge which displayed a large silver lyre on a sky-blue background.

Symphony No. 82 in C Major is the first of the six Paris symphonies. There are only a few observations to be made about it. It is subtitled *L'Ours*, The Bear. It gets its subtitle from the principal theme of the final movement which makes use of a bagpipe melody, the bass notes of which are supposed to imitate the growling of a bear. Haydn

Announcing the 1984 Broadway Symphony Concerto Competition

- Competition date is April 21st, from 1–5 p.m.
- There is no restriction regarding age or instrument/voice.
- The winner will receive a cash prize and the opportunity to appear the following season as a featured soloist with the Broadway Symphony.
- The entry fee (non-refundable) is \$15.00.
- **Call 524-0603** to make an audition appointment or for more information.

employed a related device in Symphony No. 83, subtitled *La Poule*, The Hen, when he used repeated oboe notes in the finale to imitate the cackling of a hen. Another Paris symphony was subtitled. No. 85 was a favorite of Marie Antoinette, and it became known as *La Reine*, The Queen.

The most significant musical feature of the work can be found in the first movement. It features an abundance of thematic development, revealing Haydn's growth in symphonic writing and becomes a preview for directions he would take in his late symphonies. The Broadway symphony hopes you enjoy this delightful symphony in miniature.

NOTES ABOUT "ROAD ODE"

by Huntley Beyer

This is a symphony in five movements. The road sign titles for the movements do not point to programmatic content; the music does not describe Arizona, Vermont or Interstate 5. Rather, the signs humorously point to different ways that feelings can be put together. They signify various "inscapes" or contours of the life of a feeling.

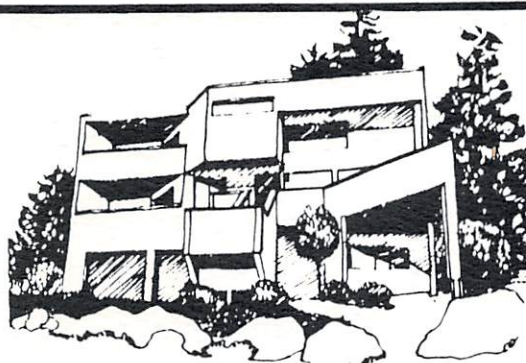
"55-MPH" presents a string of themes and characters, each faster than the preceding one. The music moves like gears shifting, or like a '53 Packard turning into a new Ferrari. The successive themes are not always new ones, yet as old themes repeat, they take on new emotional tones due to their greater speed.

"Slow Curves" offers, as does "55-MPH," a number of different themes and characters, but not in an expressly linear design. Rather, the design is somewhat circular. Different instrumental groups have different themes which recur. Sometimes, themes occur/recur together in a layered manner. Usually the themes repeat statically, but sometimes a theme will unexpectedly flower into different material. The strings and an "eternal" motive which develops at one point into a very romantic line. The brass have an ironic, partly inebriated quality which, at one point, evolves into sobriety and then into a blues-filled ease. The woodwinds and first trumpet have sensuous, slowly curving lines. Eternity, irony and sensuality mix in a form of curves, where ideas turn and return upon each other.

"Slippery When Wet" is marked "fast and dangerous." The melodic material most often consists of two and three part canons. The accompanimental material consists of interlocking patterns. One can hear these patterns, for example, at the start of the movement where, one by one, patterns from 1/2 to four measures in length begin. These patterns continue as a two-part canon, with the woodwinds and brass joining in octaves. The primary way that ideas are related in this movement is by repetition, which at high speeds, is dangerous.

"Scenic Route" is basically a sequence of big, expansive orchestral chords that is constantly interrupted and contrasted by lighter, chamber-group sections. The focus of the music thus shifts (as does the focus of consciousness sometimes) between the obvious and the subtle, the one and the many, the general and the specific, the familiar and the new, the large and the small. Or, to use a scenic metaphor, the focus shifts between a panoramic, placid-looking landscape to the various detailed activities which, on closer inspection, are going on in that landscape.

"Bumpy Roads Forever" is in the traditional rondo form, with a main theme, stated in the beginning by the clarinet and alternating with several other themes. There are a few bumps now and then as things get off course — and at one point one ends up in a "Strawberry Field." But all ends well with the full orchestral force bringing back the first theme with a joyous, full sound.



NEW and RESALE HOMES & CONDOMINIUMS

Kamas Realty Inc.

Seattle	523-9000
North Seattle	634-3800
Seward Park	722-5522
Eastside	828-7555
South End	772-4700

posthaste music service

a special order service for vocal scores, orchestral parts and scores, and
soloist repertoire

Kay Verelius
owner, manager

7324 35th NE #4
206-524-0603

General Contractor
Lic. & Bonded

Thomas Construction Custom Building & Cabinetmaking

Burke Thomas
(206) 822-8638

404 - 11th Ave. West
Kirkland, WA 98033

OUR PATRONS

Dr. and Mrs. Robert Balfour
Dr. and Mrs. Carl Berner
Dr. and Mrs. William Bunker
Mr. and Mrs. W.F. Burton
Mr. and Mrs. R.W. Deacon
Dr. and Mrs. Robert DeVito
Dr. and Mrs. Gilbert Eade
Dr. and Mrs. Burton Eggersten
Dr. and Mrs. Charles Hansing
Mr. and Mrs. Tom Hansen

Dr. and Mrs. Robert Leyse
Dr. and Mrs. Don Lysons
Dr. and Mrs. Gil Middleton
Dr. and Mrs. Dudley Moorhead II
Dr. and Mrs. Roger Nellans
Dr. and Mrs. David Pitkethly
Dr. and Mrs. Gary Schneider
Ms. Mary K. Simeon
Mr. and Mrs. Michael Tenenbaum
Dr. and Mrs. James Wagner

To ensure the continuation of excellence in musical programming the Broadway Symphony is in need of additional funding. No arts organization can exist solely on box-office receipts, and therefore, we ask your help. The Broadway Symphony is a non-profit, tax-exempt organization and all contributions to them are tax deductible. Please support the Broadway Symphony by mailing your contribution to them at 7324 35th N.E. #4, Seattle, WA 98115.

If you are not currently on our mailing list and would like to receive notices of our upcoming events, please sign the guest register in the lobby.

ACKNOWLEDGMENTS

The concert grand piano is through the courtesy of Manteufel Piano Co. We gratefully acknowledge the help and support by the Washington State Patrol and Sgt. James Kenoyer for the promotional photographs taken for "Road Ode."

The Broadway Symphony and the Seattle Chamber Singers are officially in residence at the University Unitarian Church. We gratefully acknowledge their support and interest in the musical programs we produce.

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

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

Violin II

Karen Beemster
Jacqueline Cedarholm
Dean Drescher
Marcia McElvain
Marianne Michael, *principal*
Linda Nygren
Sandra Sinner
Myrnie Van Kempen
Ellen Ziontz

Viola

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

Cello

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

Bass

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

Flute

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*

Horn

Maurice Cary, *principal*
MaryRuth Helppie

Trombone

Charles Arndt
James Hattori, *principal*

Bass Trombone

William Irving

Percussion

Ian Alvarez, *principal*
Julie Martinez-Arndt



Janet Ellen Reed
Teacher of Voice

632-7402

TRATTORIA
Pagliacci

426 Broadway East

Open Friday & Saturday 11:00am—11:30pm

A CHANGE FOR THE BETTER!

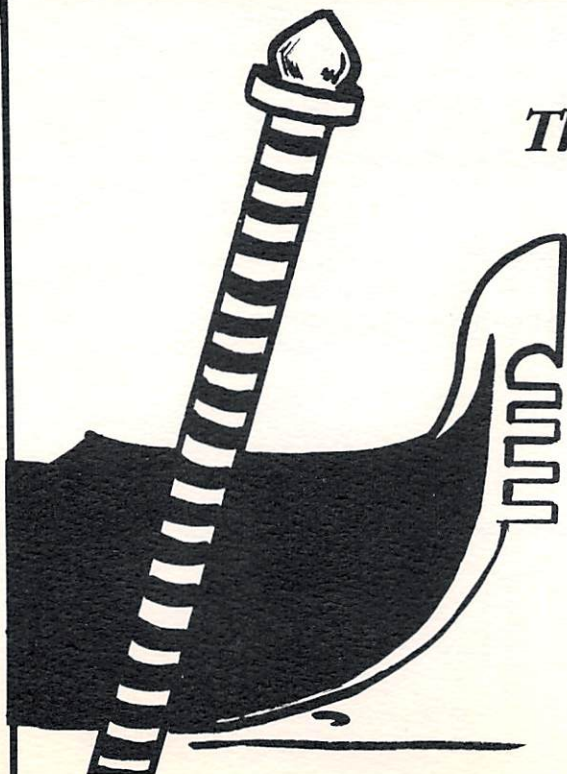
Originally scheduled for April 14, 8:00 p.m. and April 15, 3:00 p.m.
in Scottish Rite Temple,

Beethoven's Symphony No. 9 "The Choral Symphony"

will now be presented on April 15th, 3:00 p.m. ONLY

In Meany Hall

All tickets that have been purchased in advance will be honored at this performance.
Please make certain to mark your calendars for the change in location and the
cancellation of the April 14th performance. If you have any questions, please call the
Broadway Symphony at 524-0603.



The Italian Spaghetti House and Pizzeria

- Full dinner menu or a la carte Italian specialties
- Pizza, restaurant service and to-go
- Group accommodations
- Friendly, courteous service

**9824 Lake City Way NE
523-2667**

You can find the Seattle Chamber Singers enjoying life there every Wednesday night after their rehearsals!