

*"A work is thought out in terms of the orchestra, certain tone colors being inseparable from it in the mind of its creator and native to it from the hour of its birth."*

— Nicholas Rimsky-Korsakov



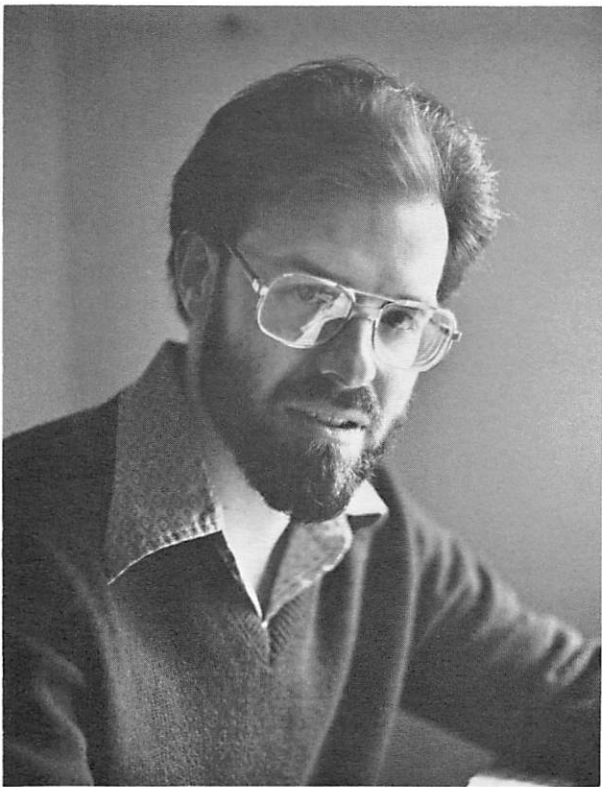
photo - Robert Schilperoort

## THE BROADWAY SYMPHONY

George Shangrow, *conductor*

June 2, 8:00 p.m.  
June 3, 3:00 p.m.

Roethke Auditorium  
Kane Hall, U.W. Campus

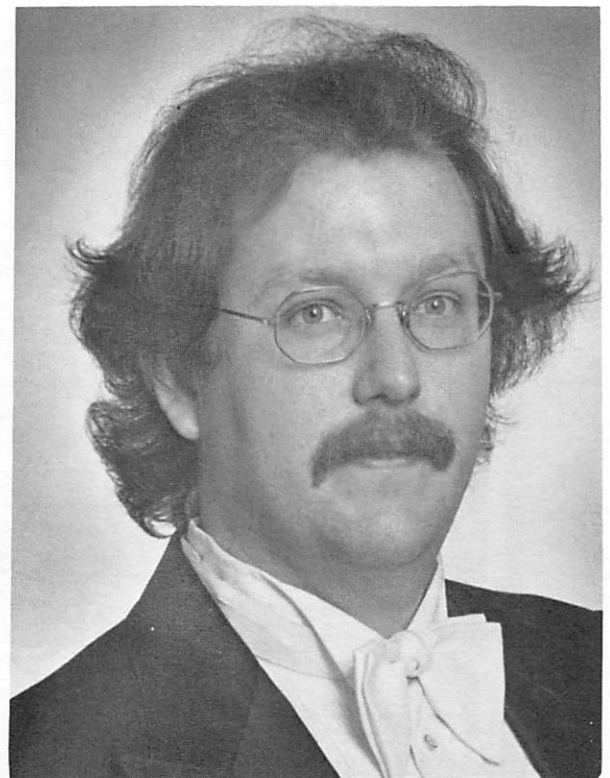


**ROBERT KECHLEY** has become one of Seattle's most often heard and best liked home-town composers. Within just the last five years, works by him have been commissioned and performed by The Broadway Symphony, The Seattle Chamber Singers, the Northwest Chamber Orchestra, the Northwest Boychoir and the University and Eastshore Unitarian Churches. While on tour in Europe in 1981 and 1983, the Broadway Symphony/Seattle Chamber Singers did several of Robert's folksong arrangements; these pieces were the highlights of the programs. Robert Kechley is a native of Seattle and began composing at age 14. He is a graduate of Roosevelt High School (1972) and received his music degree from the University of Washington, where he studied composition with Robert Suderberg, Ken Benshoof, William O. Smith, William Bergsma and others. Presently, he teaches music at Seattle Central Community College, also privately, and assists with the music program at Eastshore Unitarian Church.

*photo - Robert Schilperoord*

**GREG SHORT** is a talented and popular Seattle composer whose music has been presented in many formats for audiences of all ages. He was born in Toppenish, Washington and grew up in Seattle. His formal musical education was at Juilliard in New York, the University of Washington and University of Oregon. To date he has composed over 300 individual works covering a range of styles from modal/chant to avant garde. His works have been performed on both coasts of the United States, in Canada and in West Germany; and local artists have made professional recordings of his song cycles and piano music. In the late 1960's, KCTS-TV featured Greg Short on the monthly program "The American Composer" and the Seattle Symphony featured him in their family concert series. Since then, he has been a participating artist in the Bumbershoot Festival, and most recently a contributing composer to the Opus 1 series of contemporary music.

**GEORGE SHANGROW** has a musical career that takes several strong directions: he is the conductor and musical director for the Seattle Chamber Singers and the Broadway Symphony, he is in his 14th year as Director of Music at University Unitarian Church, he has taught music appreciation and chorus at both the community college and the university level, and he is an accomplished keyboardist. To his credit as a professional conductor are guest appearances with the Northwest Chamber Orchestra, Seattle Symphony Players Organization and Seattle Philharmonic. George Shangrow is a frequent guest lecturer for Women's University Club and Classical Music Supporters, Inc. and has been an adjudicator for several choral and instrumental competitions in the Pacific Northwest. He is an active member of ACDA and is pleased to have had Seattle Chamber Singers chosen to perform at the 1982 and 1984 regional conventions.



# THE BROADWAY SYMPHONY

George Shangrow, *conductor*

## PROGRAM

Farewell Duet (1975, orchestrated 1984) ..... Greg Short  
(b. 1938)

Capriccio Espagnol (1877) ..... Nicholas Rimsky-Korsakov  
(1844–1908)  
*Tom Dziekonski, guest concertmaster*

## INTERMISSION

Symphony No. 1 (1984) ..... Robert Kechley  
(b. 1952)

Introduction, *allegro*

Lament

Picnic

- Squirrels & birds
- The picnickers arrive, (with dog)
- At the pond: geese, ducks, frogs, mosquitos, flies
- More dogs
- A bear
- Hymn around the campfire
- The Ants
- Rain
- The moral: return of the squirrels & birds

Finale, *vivace*

*World premiere performance*

*This concert is sponsored in part by a grant from the Seattle Arts Commission.*

# PROGRAM NOTES

by Kay Verelius

## FAREWELL DUET by Greg Short

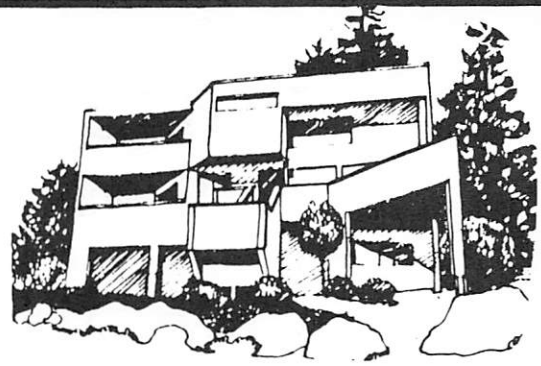
This brief but very beautiful work was composed by Greg Short in 1975, intended to be the closing music for the second act of his opera. The opera is based on a Kahlil Gibran story "Broken Wing," and the principal characters are lovers (a soprano and a tenor) who are to be forever separated because the woman's father arranged a marriage for her to another man. The two bid farewell to the music we hear today. Though the opera is not yet completed, Short extracted the music for the duet and orchestrated it to be able to stand by itself. This orchestration was done in 1984 for a performance by *Opus I* at the Broadway Performance Hall, January 22, 1984. The same music has been arranged for piano and has been danced — this performance was with Greg Short at the piano and presented by Seattle Brass Dance.

## CAPRICCIO ESPAGNOL by Nicholas Rimsky-Korsakov

Until the 19th century, secular art music in Russia was mostly from imported Italian, French or German composers. Then in 1836 a patriotic opera by Glinka, *A Life For The Tsar*, was successfully produced and gave impetus to a movement of Russian nationalism. The principal composers of this movement made a group called "the mighty handful": Mily Balakirev (1837–1910), Alexander Borodin (1833–87), Modest Mussorgsky (1839–81), and Nicholas Rimsky-Korsakov (1844–1908). All these men, except Balakirev, were amateurs; that is to say they made their living outside the sphere of professional music, and had received no formal university-style education in composition. In their fight to create an all-Russian style of music, these nationalist composers' comparative ignorance of conventional harmony and counterpoint became a positive asset. They discovered their own way of doing things, and in the process used the materials nearest at hand, namely folk songs. Russian folk tunes tend to move within a narrow range and are made up of repetitive rhythm motives. The "mighty handful," especially Mussorgsky, were unfettered by traditional habits and thoughts, and what resulted was bold, new, exciting harmonies for which the memories of polyphonic folk singing were probably responsible.

The work of Rimsky-Korsakov forms a link between the Russian nationalists and composers of the early 20th century. He had an early career in the navy, but then took a post as a teacher of composition at the St. Petersburg Conservatory. He was also active as a conductor. He took the lead in a new movement among Russian musicians in the 1880's toward a style based on broader and more diverse resources — though still strongly influenced by national idioms. Rimsky-Korsakov's compositions include symphonies, chamber music, choruses and songs; but his principal works were symphonic poems and operas. His music, in contrast to the intense dramatic realism of Mussorgsky, is distinguished by lively fantasy and bright orchestral colors. The *Capriccio Espagnol* was written in 1877 and is an outstanding example of his genius at orchestration.

Rimsky-Korsakov's leading pupils were Alexander Glazunov (1865–1936) who was the last of the great Russian nationalists, and Igor Stravinsky (1882–1971) whose early works, especially the ballet *The Firebird* (1910) are continuations of Rimsky-Korsakov's style and orchestration technique.



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SYMPHONY NO. 1 by Robert Kechley  
(notes by the composer)

Symphony No. 1, written for the Broadway Symphony, is intended to be an entertainment for the players as well as the listeners. In the context of a classical form, the emphasis on lyricism provides each player with expressive opportunities.

The opening of the first movement serves as an abrupt awakening which eases into a complacent daydream. This relaxed introduction features themes which are later recalled in a livelier style. The principal theme of the allegro exhibits a child-like impudence as it is chased from one player to another. This provides the motivation for the aggressive secondary theme with its sharp, syncopated punches. Then follows an apologetic episode which leads first back to the beginning of the allegro, then to the explosive development section with its dramatic use of extended phrases and contrapuntal juxtaposition of themes. The recapitulation interjects a reflective episode, after which a very deliberate statement of the aggressive secondary theme accelerates to an energetic finish.

The improvisatory quality of the second movement is held together by an oscillating harmonic and rhythmic pattern. The altered disposition of this pattern underscores the contrasting middle section with its melodic bass lines and parallel harmony. The themes throughout are designed to be played both intensely and introspectively.

The third movement dramatizes the stereotypic picnic experience by orchestrally characterizing its traditional elements. Fugal and other musical devices are used to portray a certain skewed perspective as the picnickers' peculiar odyssey is carried through its various transformations. The inevitable conclusion completes this comment on man's relationship to nature.

In the finale, an exuberant refrain alternates with contrasting verses; each utilizing a motif derived from the theme. A reflective middle section leads to the recalling of a theme from the first movement. After a restatement of the opening verses the final refrain is extended into a driving coda which ends the movement, and the symphony, with a flourish.

# TRATTORIA *Pagliacci*

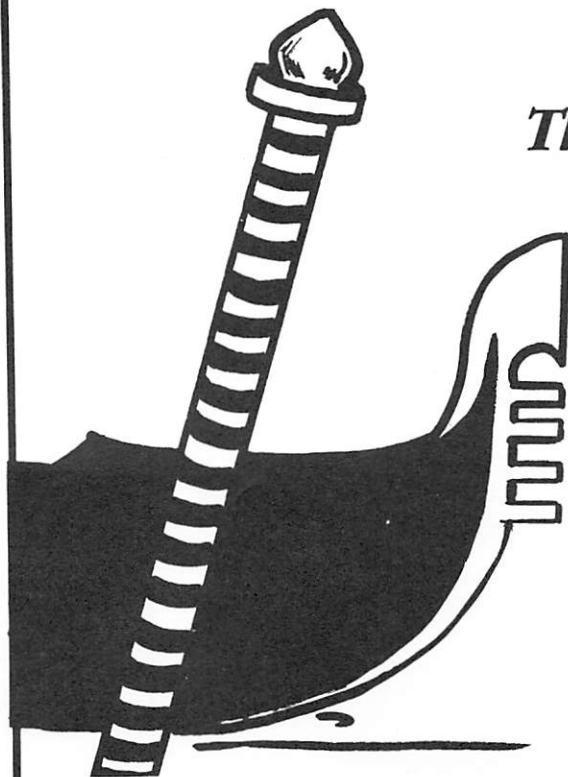
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## ACKNOWLEDGMENTS

University Unitarian Church

Robert Schilperoort

Stephen Strelecki

The Seattle Arts Commission

Stan Dittmar

# 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 Frankenfeld  
Fritz Klein, *concertmaster*  
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

Jim Biedel  
David Couch  
Allan Goldman, *principal*

## Flute

Claudia Cooper  
Janeen Shigley, *principal*  
Suzanne Walker

## Piccolo

Claudia Cooper

## Oboe

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

## English Horn

Gail Coughran

## Clarinet

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

## Bassoon

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

## Contrabassoon

Herbert Hamilton

## Horn

Maurice Cary, *principal*  
MaryRuth Helppie  
Cynthia Jefferson  
Anita Stokes

## Trumpet

William Berry  
Gary Fladmoe  
David Hensler, *principal*

## Trombone

Charles Arndt  
James Hattori, *principal*

## Bass Trombone

William Irving

## Tuba

David Brewer

## Percussion

Ian Alvarez, *principal*  
Chris Bard  
Julie Martinez-Arndt  
Dan Oie  
Phil Vitali

## Harp

Naomi Kato



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## The Broadway Symphony/Seattle Chamber Singers

The collaboration of the Broadway Symphony and the 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 and with goals to bring the BS/SCS to professional status. Each ensemble rehearses weekly at the University Unitarian Church, where they have the privilege of residency, and develop their skills and repertoire under the direction of conductor George Shangrow. Membership in BS/SCS is by audition; general auditions are held for vacant positions during the months of August and September each year.

The Broadway Symphony/Seattle Chamber Singers offer a 6 to 7 concert season annually. Oratorios and symphonic works are the backbone of programming and the highlights are our regular presentation of local artists; both composers and soloists.

On several occasions during a concert season, small ensembles, chosen by audition from the large ones, present chamber music concerts. Included in this year's fare were performances of an early Baroque oratorio, concerti grossi, two a

cappella madrigal concerts and a complete performance of the Bach *St. John Passion*.

During the entire calendar year of 1985, the Broadway Symphony/Seattle Chamber Singers will celebrate the 300th birthday of Johann Sebastian Bach. A total of 35 concerts featuring the great composer's music are scheduled, ranging from intimate solo sonata recitals to a complete performance of the *St. Matthew Passion* in the Opera House (April 21, 1985). Other major works that are included in the Tricentennial celebration are *Magnificat in D*, the *Christmas Oratorio*, *The St. John Passion* and the *B-minor Mass*. For full details, watch for announcements in your favorite newspaper; for a personal copy of the "Bach Year" events, be sure to add your name to our mailing list in the lobby at this concert.

The BS/SCS takes pride in their organization; in its growth thus far and its tremendous potential for the future. It is our sincere hope that we give to our audiences the same measure of joy from the music we do as we get from rehearsing and performing it.

*The Brandenburg Concertos I-6    The St. Matthew Passion  
Magnificat in D    The Art of Fugue    A Musical Offering  
B-minor Mass    The St. John Passion    Orchestral Suites I-4  
Concerti for 3 Harpsichords    A cappella Motets I-6    Ein  
Burg ist unser Gott    Christ lag in Todesbanden    Wache  
ruft uns die Stimme    Flute Sonatas    Toccata and Fugue  
d-minor    The Well-tempered Klavier    The Goldberg  
Variations    Jauchzet Gott in allen Landen    Notebook for  
Anna Magdalena    Complete Violin Sonatas    Concerti  
Harpsichords    The Brandenburg Concertos I-6    The St.  
Matthew Passion    Magnificat in D    The Art of Fugue  
Musical Offering    B-minor Mass    The St. John Passion  
Orchestral Suites I-4    Concerti for 2 Harpsichords    A*

# *The BACH YEAR* *is coming*

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.