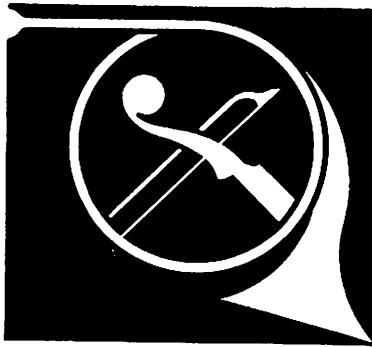


1981-1982



THE BROADWAY CHAMBER SYMPHONY

George Shangrow, Conductor

Subscription Concert II

1982

Friday, Feb. 5, University Unitarian Church

Saturday, Feb. 6, Seattle Central Community College

Sunday, Feb. 7, Roethke Auditorium, UW

GUEST ARTISTS

Boyd Schlaefer



Boyd Schlaefer is a native of the Seattle area. He received his Bachelor of Music degree from Washington State University and his Masters of Music degree from the University of Southern California. In 1980 he was a winner of the Cecelia Schultz competition. In 1981 he made his debut with the Seattle Opera in *Don Pasquale*, and he also played Melchior in *Amahl and the Night Visitors*. In 1982 he played Count Ciprano in *Rigoletto*. He is currently teaching at Pacific Lutheran University.



Matthew Kocmierski

co-winner 1981 BCS concerto competition

Matthew Kocmierski, percussionist, is a native of Long Island, New York, who came to Washington in the Fall of 1980. While in New York he was principal percussionist with the Queen's Symphony Orchestra and the Atlantic Wind Symphony, and performed with the New York City Ballet, the Martha Graham Dance Company, the New York Grand Opera and the Aeolian Chamber Players. Presently he is instructor of percussion at Cornish Institute, a member of the New Performance Group and the Composers and Improvisors Orchestra. He has also performed with the Seattle Symphony, the Northwest Chamber Orchestra, the Pacific Northwest Ballet and Seattle Opera. He has given numerous recitals in New York and the Seattle area.

PROGRAM

Serenade in C Major, Op. 48 Tchaikovsky

Pezzo in forma di Sonatina

Waltz

Elegia

Finale

Dover Beach Barber

Boyd Schlaefer, baritone
Poem by Matthew Arnold

Concerto for Marimba and String Ensemble Akira Miyoshi

Matthew Kocmierski, marimba

Intermission

Don Quichotte a Dulcinee Ravel

Chanson romanesque

Chanson epique

Chanson a boire

Boyd Schlaefer, baritone

Symphony No. 7, Op. 92 Beethoven

Poco sostenuto

Allegretto

Presto

Allegro con brio

PROGRAM NOTES

by Gary Fladmoe

Serenade for Strings in C Major — Peter Ilyich Tchaikovsky

Prior to 1880, Tchaikovsky's reputation as a composer was only well established in his native Russia. His works had been very favorably received at home and had been given the best possible performances. Outside Russia it was another story. The few works which had been taken beyond the borders had not fared well. Hanslick attacked Tchaikovsky's music with a poisoned pen in Vienna displaying a hostility which would continue through the years. The Germans received his music very coldly, and such currently beloved works as *Romeo and Juliet* had failed in Paris. A series of pieces, most notably the famed piano concerto in B^b minor, received performances during 1880 which met with critical acclaim. This turned the tide in favor of Tchaikovsky and gave him the recognition he long had sought abroad.

During 1880 Tchaikovsky made an interesting revival of an old form, the serenade. Originally a vocal form — a love song to be sung under a lady's window at evening — the serenade made the transition to instrumental music as a composition of light character in several movements. It has been described as lying somewhere between the suite and the symphony.

First performed in 1882, the *Serenade for String in C Major* is in four movements. The first, *Andante non troppo*, is subtitled "Piece in the form of a Sonatina." It opens with a brilliant introduction. The first thematic material is then introduced, revealing a smoothly pulsing melody. True to form, the second theme appears in the dominant key, in this case, a rapid, running melody against pizzicato accompaniment. The themes are combined in a brief development and then return in succession, both in the original key. The movement closes with an abbreviated return to the brilliant opening.

The second movement, *Moderato*, is a Waltz. Recognizable at once, little else needs to be said about the movement than to indicate that it has become one of Tchaikovsky's most familiar and best loved works.

The third movement, *Larghetto elegiaco*, is an Elegy. A hushed but emotional opening leads to a long melody accompanied by alternating passages of pizzicato then agitated chords. The movement gradually diminishes in volume as the melody rises to a quiet ending on high harmonics.

The Finale, *Andante*, is based on a Russian theme which is heard in a series of consecutive variations which increase in tempo in a closing flourish which follows an abrupt slowing in the penultimate section.

Tchaikovsky has long been one of the most popular of "classical" composers. His music has touched the emotions of the common person as well as the aficionado. The *Serenade for Strings in C Major* provides strong evidence as to why Tchaikovsky has become popular. It may well be classical music for even those who hate classical music.

Dover Beach — Samuel Barber

Samuel Barber entered the American musical scene in the early 1930s, joining such luminaries as Aaron Copland, Roy Harris, and Walter Piston. While most American music displayed signs of experimentation as composers attempted to define and establish the American musical idiom along with their own styles, Barber had found his style. Lyricism with a touch of romanticism would become the distinguishing

quality of his music, giving it a comfortable familiarity to American ears. Yet, while always working within the parameters that were comfortable to him, Barber's works strike the listener as distinctly individualistic.

Dover Beach, written in 1931 and premiered in 1933, is a setting for voice and string quartet of Matthew Arnold's poem of the same title. It represents the first of a series of pieces Barber produced to develop extended forms for voice. The work is truly a chamber ensemble piece rather than a vocal solo with instrumental accompaniment. The string ensemble shares equally with the voice in the musical expression. In fact, the independence of parts which occurs at times in the work suggests five individual voices.

As is the case in *Knoxville: Summer of 1915*, which was written some sixteen years later in 1947, *Dover Beach* reveals Barber's unique gift for musical interpretation of a poetic text. His sensitivity to the words and their emotional and intellectual meanings is captured perfectly in the music, a remarkable feat when one considers that *Dover Beach* with its opus number 3 was one of Barber's earliest compositions.

Barber himself recalled an impromptu performance of *Dover Beach* which he gave shortly after its completion for Ralph Vaughan-Williams who was then lecturing at Bryn Mawr College in Pennsylvania. After Barber had played and sung the work for the English master, Vaughan-Williams remarked that he had once set *Dover Beach*, but Barber's setting had more successfully captured its essence. In his own best tribute Barber observed, "Enthusiasm for my music was rather uncommon at that time. Coming from a composer of the stature of Vaughan-Williams, I found it especially gratifying."

Concerto for Marimba and String Ensemble — Akira Miyoshi

The composer describes the *Concerto for Marimba and String Ensemble* as a set of variations which attempt to explore the possibilities of linking the concrete to the abstract world.

As has often been the case in the history of musical composition, this work was written with a specific performer in mind. The concerto was composed around the abilities of Keiko Abe. The composer had heard a marimba performance by Takuo Tamura in the early 1960s, and initially viewed the marimba as an entertainment instrument. Later when the composer heard Keiko Abe perform, this view changed — "she went far beyond my preconceived notion of the marimba and in reality created a symbol."

This hearing made such an impression that the composer was prompted to write, "When I think of writing nowadays, it is impossible for me to disassociate myself from the marimba. This instrument holds a universal element for all instrumental music."

The concerto reveals the sonic possibilities of the instrument to the fullest and exploits all the physical and emotional skills of the soloist. It is a significant contribution to the literature for the instrument and should serve to further acquaint the world with its charm and expressive potential.

Don Quichotte a Dulcinee — Maurice Ravel

Gilbert Chase has written of Maurice Ravel: "Ravel's music has been compared to those formal French gardens in which the trees and shrubs are trimmed to precise shapes and the flowers laid out in well-ordered patterns. . . . Within the forms that he chose to cultivate, his inspiration seldom waned, his artistry never lost its consummate skill. Even those who hold that there is too much artifice in his art must admit that he conceals this artifice with infinite grace."

The three songs in the collection entitled *Don Quichotte a Dulcinee* probably gain their greatest significance from the fact that they were Ravel's last compositions. In 1932 Ravel was commissioned to write music for a film version of *Don Quichotte*, in which Chaliapin, the internationally famous bass, was to play the title role. History does not record any of the details of the agreement between Ravel and the makers of the film, but during the course of the project, Ravel became disenchanted with the arrangement and announced that he was stopping work on the music, withdrawing from the project, and suing the film company for damages. Jacques Ibert would complete the music for the film, but Ravel had scored three songs, *Don Quichotte a Dulcinee*, which transferred easily to the concert stage in the version you hear this evening.

The songs were Ravel's final compositions because he was involved in a tragic automobile accident in October of 1932. The trauma of that experience led to a nervous breakdown and subsequent physical deterioration which claimed his life some five years later. During that time Ravel was unable to complete a single work, although a number of significant projects were begun.

The three songs in the set, entitled *Chanson romanesque* (romanesque song), *Chanson epique* (epic song), and *Chanson a boire* (drinking song) are settings of a text by Paul Morand. As in all of his works, they reveal him as the product of his French culture, intelligent, versatile, and possessing an unerring artistic sense. The French critic, Vuillemoz, described Ravel as one always interested in achieving the seemingly impossible. This he does with a perfect blend of sympathy and wit. He is a musician's musician.

Seventh Symphony in A Major — Ludwig van Beethoven

The Seventh and Eighth symphonies of Beethoven were both written in 1812 and seem to be produced as a pair, much like the Fifth and Sixth symphonies of four years before. The thought processes had begun to envision another symphony in D minor which was intended to be completed shortly after the Eighth, but the world would not hear Beethoven's final effort for another ten years.

Some have called the Seventh Symphony a romantic symphony. Had Beethoven himself not already used the descriptive appellation, it might equally have been called heroic, but as the listener will readily perceive no descriptive program is needed to comprehend the expressive power of the work. An introduction, *Poco sostenuto*, begins the work, and in it, two thematic ideas are formed and developed. The opening section leads to the second section, *Vivace*, which Tovey identifies as the second movement. The section is characterized by the all-pervasive, dactylic, "Amsterdam" rhythm which punctuates the texture to the end, incorporated in and underscoring both principal themes in their exposition, development, and recapitulation.

The slow movement, *Allegretto*, became an instant success, so much so, that it was often inserted into the performances of the Eighth Symphony to dampen some of the jest of that work.

The Scherzo, *Presto*, features a lively melody for the full orchestra. Then in the Trio section, Beethoven, in keeping with the restrictions of the form, treats us to a lyric melody scored basically among three groups of instruments, the clarinets, bassoons, and horns.

The Finale, *Allegro con brio*, is one of the supreme expressions of musical energy. It has led the symphony to be called the apotheosis of rhythm. The movement opens with some introductory chords which explode in an almost orgiastic fashion with the demonic energy which runs unabated to the close.

The Seventh Symphony stands as one of Beethoven's most approachable. Its momentum engages the listener throughout, and stands as a necessary step in the development of a musician who would give the world his Ninth Symphony.

THE BROADWAY CHAMBER SYMPHONY

Violin I

Michael Scott, concertmaster
Beth Schmidt
Becky Soukup
Eileen Lusk
Fritz Klein
Phyllis Rowe
Avron Maletzky
Sandra Sinner

Violin II

Pamela Carson, principal
Donna Weller
Dean Drescher
Jacqueline Cedarholm
Ellen Ziontz
Jane Crigler
Marcia McElvain
Karen Kofoed

Viola

Sam Williams, principal
Beatrice Dolf
Suzanne Ruff
Robert Shangrow
Katherine McWilliams
Shari Peterson
Stephanie Read

Cello

Kara Hunnicutt, principal
Ron Welch
James Smith
Joyce Barnum
Rebecca Beyer
Rosemary Berner

String Bass

Deborah Deloria, principal
Christine Howell
Walter Barnum

Flute

Janeen Shigley, principal
Carol Wollenberg

Oboe

Lisa Faulkner, principal
Huntley Beyer

Clarinet

Gary Oules, principal
Lawrence Wilkinson

Bassoon

Dan Kerlee, principal
Sharon Murphy

French Horn

Maurice Cary
Anita Stokes

Trumpet

Gary Fladmoe

Percussion

Ian Alvarez

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Conductor

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April 30, May 2, 8

Bruch — Violin Concerto No. 1 in g minor

Mozart — Horn Concerto No. 3 in E^b

Faure — Pavanne

Brahms — Haydn Variations

Michael Scott, violin

Maurice Cary, horn

Broadway Chamber Symphony