



The Broadway Symphony

George Shengrow, *conductor*

January 26, 1985
8:00 p.m.

January 27, 1985
3:00 p.m.

Kane Hall
University of Washington

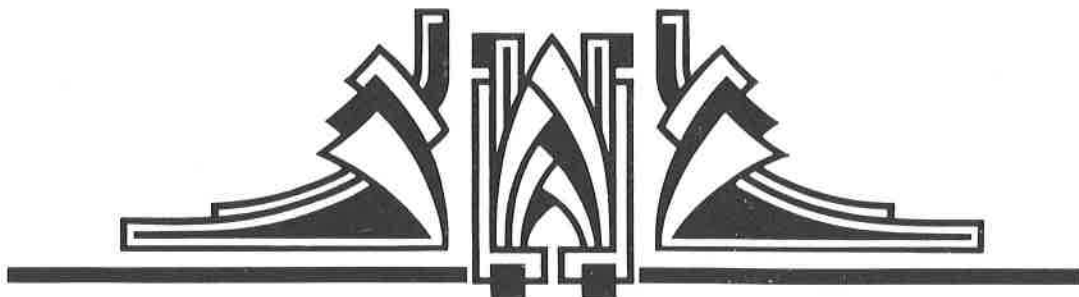
The Broadway Symphony/Seattle Chamber Singers

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.

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.

GEORGE SHANGROW is the conductor and musical director of the Broadway Symphony and the Seattle Chamber Singers. He founded both ensembles: the Singers in 1968 and the orchestra in 1978; and has brought both groups to enjoy respected reputations nationally and in Europe. Shangrow is also the Director of Music at the University Unitarian Church in Seattle, and under his leadership their music program flourishes and the church has become a recognized location for fine musical presentations. Maestro Shangrow is well-known in the Puget Sound area for his work in music education and community involvement. He is a frequent lecturer for Women's University Club and Seattle Opera, and has participated in the regional conventions of the American Choral Directors Association. He is a member of the American Guild of Organists and the National Opera Association. George Shangrow has appeared as guest conductor for the Northwest Chamber Orchestra, the Seattle Symphony Players Organization, the Seattle Philharmonic, and for the opera department of East Texas University. In addition to his talents as a conductor, Shangrow is an accomplished keyboardist and has presented recitals and series with several of Seattle's favorite vocal and instrumental soloists.



PROGRAM

Suite Francaise (1935) Francis Poulenc

Bransle de Bourgogne

Pavane

Petite marche militaire

Complainte

Bransle de Champagne

Sicilienne

Carillon

Flute Concerto No. 2 in D Major, K. 314 W. A. Mozart

Allegro aperto

Andante ma non troppo

Allegro

Karen Schink, *solo flute*

—INTERMISSION—

Symphony No. 1 (1895-1898) Charles E. Ives

Allegro

Adagio molto (sostenuto)

Scherzo: Vivace

Allegro molto

GUEST ARTIST

KAREN SCHINK was the 1984 winner of the Broadway Symphony soloist competition. She is currently in a Master's Degree program in performance at Pacific Lutheran University. She appears frequently in chamber recitals in both Tacoma and Seattle, and we are pleased that she is our featured artist on this program.



PROGRAM NOTES *by Gary Fladmoe*

Charles Ives, *Symphony No. 1*

It was probably not until 1947 when Charles Ives won the Pulitzer Prize for his *Symphony No. 3* that he established a reputation as a ranking composer. Musically talented as a boy, Ives was serving as a church organist and arranging music for his father by the age of thirteen. He studied composition with Horatio Parker at Yale, which he entered at age twenty. Despite his training, however, Ives chose not to make music his primary career. He believed (and it turned out, rightly so) that society would not pay for the kind of music he wanted to write. Thus, Ives entered the world of insurance and during a twenty-year career became the head of the largest insurance company in the country. During this period, he composed music as his avocation.

Few conductors or performers were interested in his music. He had grown up in a household where his father would have the family sing familiar songs in one key while he would accompany them in another. George Ives had also invented an instrument to duplicate the slightly off-pitch effect of church bells—one which would play quarter-tones. These experiences conditioned Ives to hear music differently. As a result, he could not give in to the suggestions of well-wishers who advised him to write music that other people would like. To hear his works performed, Ives took to hiring musicians to do a run-through, but he could not interest concert promoters in including his works on their programs.

Running a successful business during the day and composing at night and on weekends led to a physical breakdown for Ives in 1918. Although he recovered and lived for almost another forty years, he did not compose anything of significance. His death was in 1954.

His uniqueness on the musical scene made his music the subject of much musicalogical debate. Was he ahead of his time, a prophet of musical directions to come? Or, was he a businessman who dabbled in music; really untalented but attracting attention because his music was so different. Ives was composing while Schoenberg was still in the camp of tonality; before Bartok and Stravinsky had begun their careers, and before Hindemith was even born. That he was merely ahead of his time has now come to be recognized. The somewhat sad aspect of Ives' career is that his greatness and genius were unrecognized until his creative spirit had been destroyed by his breakdown.

Just what characterizes the music of this pioneer? Arthur Cohn has written: "Working in a cold and retrogressive academic environment, Charles Ives never faltered in his creative spontaneity and passion for experimentation. Enough has been written about Ives' disdain of whys and wherefores in his compositions, the greater portion of which he produced in the 1890's and 1900s. Far in advance of the then-current styles, he employed techniques such as atonality, polymetric patterns, polyharmonic and polytonal particulars, tone clusters, and microtones. Mixed with these innovations was Ives' "Americana," with its special sweet-

sour seasoning of hymn tunes, *Fosteriana*, patriotic melodies and ragtime—all snipped or stiched together. The heterodox solutions of Ives' empirical inventions blended into a definite style. The Ives style is defined by textural complexity (sometimes deliberately muddy) and simple melodic shapes, or zig-zagged by ultra-chromatic twists, free-swinging harmony and counterpoint, and a jargon of rhythms."

Symphony No. 1 in d-minor, written between 1896 and 1898 represents the formative years of Ives' style. The listener will be reminded of the Romanticism of Tchaikowsky and/or Dvorak throughout most of the work, and unlike the music suggested by Cohn's description above, it is a very listenable piece. It follows the format of a large romantic symphony. There are four movements with a fast-slow-scherzo-fast tempo design. The melodic lines are simple and straightforward, although they sometimes reveal tonal surprises that might be likened to Prokofiev or Shostakovich. The Adagio second movement may remind the listener of the Largo from Dvorak's "New World" Symphony, largely because of the use of the English Horn as a solo instrument. The Scherzo is a showpiece for the winds and strings, featuring a section of imitative counterpoint contrasted with a lyric trio section. The Finale unifies the work through the recall of motivic material from earlier movements.

Aaron Copland wrote the following concerning the predicament which confronts one in approaching the music of Charles Ives: "He lacked neither the talent nor the ability nor the metier nor the integrity of the true artist—but what he most shamefully and tragically lacked was an audience."

Thankfully, the modern audience has come to recognize what those in Ives' own time did not, and his place in the development of modern music is secure.

Wolfgang Amadeus Mozart, *Concerto in D-Major for Flute and Orchestra, K. 314*

Probably the most interesting features about Wolfgang Amadeus Mozart's *Concerto in D-Major for Flute and Orchestra* concern its origins. In the first place, it is most properly not described as a flute concerto. In 1777 Mozart had written a concerto in C-Major for oboe for an oboist named Ferlendis. The *Flute Concerto in D-Major* is an almost literal adaptation of the oboe concerto and the two works share the same Koechel number (314). The exact reasons remain a mystery to musicologists, but it would appear that simple expediency led Mozart to make the adaptation rather than compose a new work. In 1778 he was commissioned by a Dutch dilettante named DeJean to compose a number of works, among them, two concerti. Mozart wrote his first flute concerto, K. 313, and then, for reasons only known to him, adapted his C-Major oboe concerto for the flute. The best guesses hold that Mozart was pressed for time to complete the commissioned works, and this was a convenient way to meet the deadline. Scholars also assume

that Mozart probably believed that DeJean wouldn't know the difference.

Unfortunately, such was not the case. When the story broke that Mozart had substituted an adaptation of an existing work for a commission, it caused a scandal. Mozart's father, Leopold, intervened with DeJean, who ultimately agreed to accept the concerto, but he paid Mozart less than half of the contracted commission.

The concerto remains in the flute repertoire, probably on the strength of the fact that Mozart composed it. The original oboe concerto was written for an oboist whose reputation was that of a mediocre player at best. Although Mozart did include some elaborations for the flute version, the concerto does not seem to exploit the instrument as successfully as does K. 313. It is, however, very much a Mozartian composition, and even though a work which critics may call lesser Mozart, it is still a masterpiece worthy of performance.

The work is in a typical Classical concerto format of three movements with fast-slow-fast relationships. The first movement, *Allegro aperto*, features slight elaborations of the original oboe lines. It is a modified sonata allegro form with a misplaced development, occurring in the recapitulation of the second theme rather than between the exposition and recapitulation sections as is customary with the form.

The second movement, *Andante ma non troppo*, was scored as *Adagio* in the oboe version. It too is a modified sonata allegro form, unique in that the initial flute phrase in the movement is never heard again.

Typical of the Classical concerto, the final movement is a Rondo. Originally scored as *Allegretto*, Mozart changed the tempo indication to *Allegro* for the flute version. Of significance is Mozart's use of the rondo theme in his opera *Abduction from the Seraglio*.

Despite its somewhat dubious origins, the Concerto in D-Major is a delight to today's listeners.

Francis Poulenc, *Suite Francaise*

Shortly after World War I, a group of musicians working in Paris raised their banner of opposition to both Romanticism and Impressionism, finding the former grandiloquent and the latter hazy. They found spiritual leadership from Eric Satie and literary inspiration from the writing of Jean Cocteau. The group, which became known as *Les Six*, was comprised of one Swiss (Arthur Honegger) and five French composers (George Auric, Louis Durey, Germaine Tailleferre, Darius Milhaud and Francis Poulenc). Although they were unified in purpose and philosophical underpinnings, their music displayed vast diversity and individuality. They came to be recognized as the French School of composition in the early 20th century. The primary element that unified their musical style seemed to be that of simplicity. Through that element they created a varied musical output which seemed natural, free from pretense, and very

"French." They forged new romanticism with a very popular appeal.

Francis Poulenc represents the urbane wit of the group. Even in his most beautiful works with serious undertones, his tongue always seems to be in his cheek. He continually yields to temptation to reveal his wit, resulting in music of infinite charm.

The *Suite Francaise* is one of two works for an ensemble of modern wind instruments written under that title. The other and probably more famous one is by Poulenc's colleague in *Les Six*, Darius Milhaud. Milhaud's effort, in which he attempted to depict the character of the regions of his native France, was so successful that it became one of the few works in the repertoire to be transcribed for full orchestra from the wind score, rather than the other way around. Poulenc's work never reached the level of recognition that Milhaud's did, but it is equally as interesting.

Poulenc approached his suite as incidental music for a 1935 play entitled "La Reine Margot" by Edouard Bourdet. The subject of the play was Margaret of Valois, the wife of the man who would become King Henry IV.

Rather than being original composition, *Suite Francaise* is a transcription of seven dances by the 16th century composer Claude Gervaise entitled "Livre de Danceries." It is scored for a somewhat unusual ensemble of two oboes, two bassoons, two trumpets, three trombones, percussion and harpsichord. The transcriptions are essentially literal scoring of Gervaise's music, but Poulenc inserted occasional original material, most often suggesting some witticism.

Poulenc successfully combines his modern wit with the courtly elegance of the past. The result is an elegant series of movements featuring light textures and spare sounds, an excellent stylistic counterpoint to the Classicism of Mozart and rich Romanticism of the early Ives. We believe you will be charmed by this delightful piece!

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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.

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Fritz Klein, *concertmaster*
Benita Lenz
Avron Maletzky
Robin Petzold
Phyllis Rowe
Sandra Sinner
Bobbi Smith
Kenna Smith

Violin II

Karen Beemster
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Katrina Sharples
Mike Thompson
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'Cello

Gary Anderson
David Beck
Rosemary Berner
Rebecca Parker
Maryann Tapiro, *principal*
Ronald Welch
Julie Wheeler
Ron Wilson

Bass

David Couch, *principal*
Allan Goldman
Connie van Winkle

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*

Contrabassoon

Herb Hamilton

Horn

Maurice Cary, *principal*
Laurie Heidt
Cynthia Jefferson
Anita Stokes

Trumpet

Gary Fladmoe
David Hensler, *principal*

Trombone

Charles Arndt
Steve Sommer
William Irving, *principal*

Tuba

David Brewer

Timpani

Daniel Oie

Harp

George Shangrow

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University Unitarian Church, 8 p.m. — \$7.50

Feb. 24 — St. John Passion

Meany Hall, 3 p.m. — reserved seating \$8.00/\$6.00/\$5.00

Mar. 3 — Violin Sonatas

Wallingford United Methodist, 8 p.m. — \$7.50

Mar. 10 — Cantata Sunday III

University Unitarian Church, 8 p.m. — \$7.50

Mar. 17 — St. Matthew Passion

Meany Hall, 3 p.m. — reserved seating \$8.00/\$6.00/\$5.00

Mar. 24 — Charles Walker

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Mar. 31 — Steven Kemper

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