

Nov 13, 14, 15, 1981

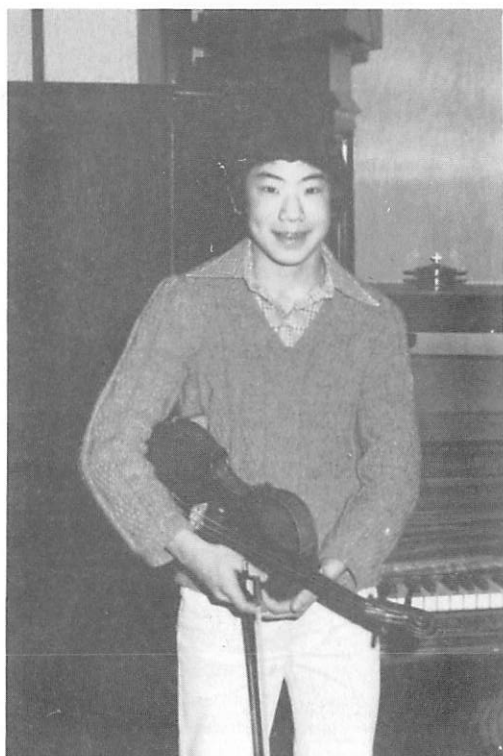
1981-82 Concert Series

BROADWAY



**CHAMBER
SYMPHONY**

George Shangrow, conductor



Guest Artist **STEPHEN TADA**

Stephen Tada began his music studies in Seattle with the Suzuki method. Since 1978 he has been studying with Mr. Denes Zsigmondy. In 1980, Stephen won the Greater Spokane Music Festival Competition and performed a concerto with the Spokane Symphony. In 1981 he won the Seattle Young Artists Music Festival Competition and performed the Symphony Espagnole, by Lalo, with the Seattle Symphony. He is currently a member of the Seattle Youth Symphony.

Subscription Concert I

Guest Artist
Stephen Tada, violin

Friday, November 13 — University Unitarian Church
Saturday, November 14 — Seattle Central Comm. College
Sunday, November 15 — Roethke Auditorium, UW

Program

Overture to "Barber of Seville" Rossini
Andante Maestoso
Allegro Vivace

Violin Concerto in D, op. 77 Brahms
Allegro non troppo
Adagio
Allegro giocoso

Stephen Tada, violin

Intermission

Symphony No. 4, op. 90 Mendelssohn
Allegro vivace
Andante con moto
Con moto moderato
Saltarello, presto

PROGRAM NOTES

by Gary Fladmoe

Gioacchino Rossini — Overture to "The Barber of Seville"

It has often been said jokingly of Rossini that he wrote great overtures to his operas, the themes of which are never heard in the operas that follow them. That remark is all too true of the overture to Rossini's classic comic opera, "The Barber of Seville." In this case, however, the reason the themes of the overture do not appear in the opera is a good one: The overture was not originally written for this particular opera! In fact after initially serving as the overture to the 1813 work "Aurelian in Palmyra," this same music became the opening to Rossini's "Elizabeth, Queen of England." It finally found its home with Figaro and his escapades, a place in which it unquestionably belongs.

It seems remarkable that the overture so closely relates to the expressive content of "The Barber of Seville" in view of its unrelated beginnings. Purely by accident it seems to have captured the essence of Figaro, and what results from this apparent mismatch is a concise yet perfect microcosm of the musical and dramatic ethos of the entire opera.

A slow introduction which features a violin melody opens the overture. Four introductory chords progress to the main section of the overture in which a sprightly theme is begun in the strings and piccolo. A second and equally vivacious theme is stated by the oboe and clarinet and then by the horn. The two themes are then developed and lead to the dashing close of the overture.

Musicological research suggests that there was an overture written for "The Barber of Seville" at the time the opera was composed. Evidence suggests that it was based on Spanish themes. The overture was said to have been lost, resulting in all the shuffling to find a replacement. The musical world is grateful that the original overture was never found.

Johannes Brahms — Concerto for Violin and Orchestra and D Major, Op. 77

Once described by the noted conductor Hans von Bulow as a concerto *against* the violin, the Brahms Concerto for Violin and Orchestra certainly ranks among the leading challenges in the solo violin repertoire. Bronislaw Huberman, a virtuoso in the early third of the twentieth century would depict the work not as a concerto against the violin but as a concerto for violin *against orchestra* in which the violin is the winner. However one views the concerto, it must stand as one of the supreme masterpieces for its instrument.

Like the Mendelssohn concerto heard last season, the Brahms concerto is the product of close collaboration between composer and performer. The work is dedicated to Joseph Joachim, a great virtuoso who served as a consultant during the writing of the concerto. Apparently Brahms and Joachim discussed the violin passages, often in heated debate, with Joachim offering suggestions based upon his own performing abilities. As legend has it Brahms yielded occasionally but only within the limits of his own musical personality. The two men became close friends, and Joachim is credited with the fingering and bowing markings which appeared in the published edition. Hanslick termed the concerto the fruit of the friendship between the two men. Joachim gave the first performance on New Year's Day in 1879 with Brahms conducting.

The first movement, *Allegro ma non troppo*, reverts to the orthodox Classical tradition of an exposition of the thematic material by the orchestra before the soloist enters. When the solo part makes its first appearance after nearly a hundred measures, the virtuosic passage that emerges surprisingly avoids a basis in the major thematic materials. Brahms uses this flourish to get to the main themes which are then developed by the soloist beyond where the orchestra left them. This development, at times stormy, culminates in the cadenza which leads to a peaceful return to the opening theme and the end of the movement.

The second movement, *Adagio*, suggesting a serenade or *romanza*, begins with a beautiful and singing oboe melody which, according to Max Bruch, is derived from a Bohemian folk song. The solo violin then introduces the second theme which, despite the contrasts with the first theme, seems to extend from it as an eloquent single melodic expression. The movement ends with a return to the opening melody following a developmental section.

The finale, *Allegro giocoso, ma non troppo vivace*, is a rondo on three themes. The brilliant virtuosic display, like numerous other Brahms movements, suggests Hungarian characteristics, perhaps in a final musical dedication to his Hungarian friend, Joachim. After the orchestra hints at the final return of the main theme, it finally does make its appearance in a march-like coda.

The concerto lifted Brahms to international stardom almost overnight, and its greatness is readily apparent. It is not difficult to see why Joachim, who found a great challenge in the work said he delighted in "getting hot fingers playing it, because it's worth it."

Felix Mendelssohn-Bartholdy — *Symphony in A major, No. 4 ("Italian"), Op. 90*

To this masterpiece of symphonic writing critics have nearly unanimously attributed the quality of perfection. Mendelssohn himself was not so impressed by the work. His dissatisfaction was so great that upon his order, it was not published during his lifetime. Completed in 1831, the symphony was not published until 1883, some 36 years after Mendelssohn's death in 1847. His disappointment seems to have been in the final movement as history records Mendelssohn's agonizing over the decision to alter the finale and never accomplishing the task. Tovey suggests that an instinct deeper than Mendelssohn's conscious self-criticism may have prevented him from making any alterations.

The work is catalogued as Mendelssohn's fourth symphony only because it is the fourth to be published. The third or "Scotch" symphony was written after the "Italian," while the fifth or "Reformation" symphony preceded it, but the publication dates determined the order in which we recognize them. Tovey also cites evidence that there were at least 12 unpublished symphonies which were written before any of the published ones. Therefore, the "Italian" may be Mendelssohn's sixteenth symphony — a bit of musicological speculation for the trivia buff.

Like the "Scotch" symphony, the "Italian" received some inspiration from Mendelssohn's travels to other lands. In his correspondence from Rome dated early in 1831, Mendelssohn reported on the progress of the symphony and even identified it as the "Italian" symphony. The only evidence of Italian influence in the work, however, is the final movement, a *Saltarello*, which was inspired by Mendelssohn's participation in the carnival in Rome.

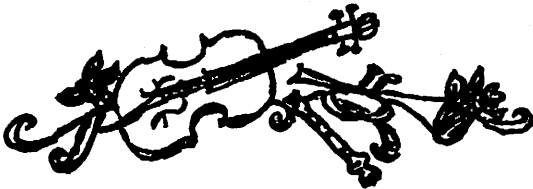
The work is scored in the Classic tradition with woodwinds and brass in pairs and timpani reinforcing the trumpets. The first movement, *Allegro vivace*, opens with a buoyant theme played vivaciously by the violins against horns and woodwinds. A more leisurely second theme in the clarinets and bassoons gives way to a third theme which, in a fugal treatment, initiates the development.

The second movement, *Andante con moto*, has been described as a Pilgrims' March, perhaps inspired by a religious procession Mendelssohn is known to have witnessed in Naples. The religiosity is the important quality for the music itself does not suggest any quality one might term Italian. In fact Grove went so far as to state that the opening measures resembled the cry of a muezzin from a minaret — implying an Eastern influence. Such an interpretation, as Tovey suggests, might be reading too much into the movement. Oboe, bassoons, and violas present the main melodic material, and the clarinet utters a subsidiary theme.

With a charm that ingratiates itself upon the listener, the third movement, *Con moto moderato*, traces through a Minuet with Trio form. The violins dominate the minuet section, and, in a manner not unlike that of Beethoven, wind scoring becomes prominent in the trio as the horns and bassoons hint at a hidden depth.

It is in the Finale, *Presto*, that we hear the famous *Saltarello* or jumping dance music. Tovey credits Rockstro with pointing out that the running triplet line that appears in the development section of the movement is really a Tarantella, another Italian dance in which the frenzied dancers, having been bitten by the tarantula, cannot even stop to jump in their dancing. Thus, we hear the similar but contrasting dances cleverly intertwined to provide a festive, laughing close to the symphony while remaining free of sentimental or callous humor.

One must agree with the critics who find perfection in the work. As Tovey hints, Mendelssohn's dissatisfaction with the symphony, and most particularly the final movement, perhaps stems from his own artistic growth. Having completed the work early in his life, Mendelssohn possibly thought the work should have grown as he had grown. However, revision would probably have resulted in a pattern of continuous and arbitrary changing of the symphony with no guarantee that the work would have been better than before — probably the best evidence of the initial perfection of the 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

Cathy Burroughs, principal
Donna Weller
Dean Drescher
Jacqueline Cedarholm
Ellen Ziontz
Jane Crigler
Marsha 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

Flute

Janeen Shigley, principal
Carol Wollenberg

Piccolo

Erin Adair

Oboe

Huntley Beyer

Clarinet

Gary Oules, principal
Lawrence Wilkinson

Bassoon

Dan Kerlee, principal
Francine Peterson

French Horn

Maurice Carey, principal
Anita Stokes
Warren Schaeffer
Dick Griffeth

Trombone

Adrienne Frank
Jim Hattor

Bass Trombone

Greg James

Timpani

Ian Alvarez

Percussion

Blake Williams

Personnel Managers

Beatrice Dolf
Eileen Lusk

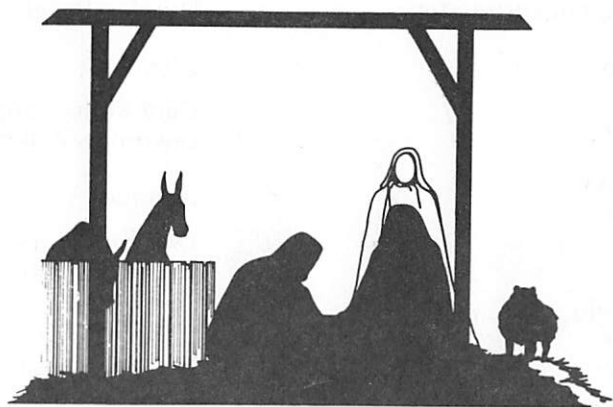
Librarian

Stephanie Read

Concert Coordinator

Huntley Beyer

A Special Christmas Concert



Hodie

by Ralph Vaughan-Williams

Barber
Pachelbel

Adagio for Strings
Canon in D

8:00 pm at First Presbyterian Church

Tuesday **December 15** *1981*

**THE BROADWAY
CHAMBER SYMPHONY**

Seattle Chamber Singers