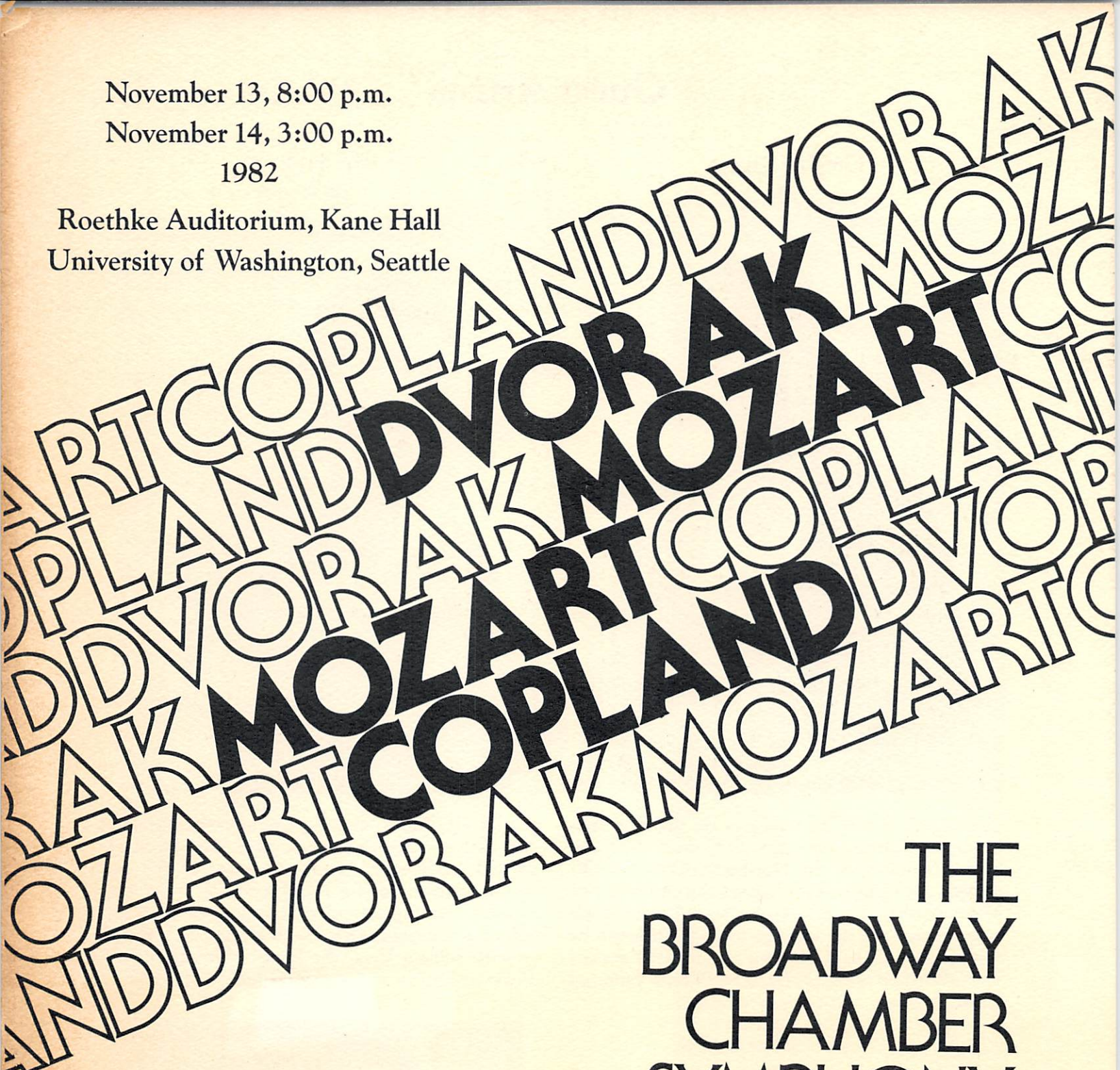


November 13, 8:00 p.m.

November 14, 3:00 p.m.

1982

Roethke Auditorium, Kane Hall
University of Washington, Seattle



THE
BROADWAY
CHAMBER
SYMPHONY

GEORGE
SHANGROW,
conductor

Guest Artists

Gregory Savage
viola



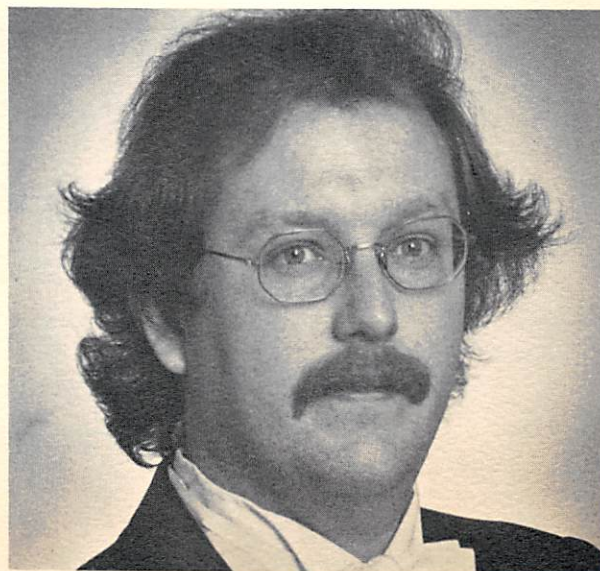
John Pilskog
violin



GREGORY SAVAGE, violist, is on the Fine Arts faculty at Seattle University and, since 1977, has been a member of the Northwest Chamber Orchestra. He came to Seattle from the University of Missouri where he received his bachelor and graduate degrees. At the University of Washington he studied with Donald McInnis and in 1982 worked with William Primrose at the Bamff Summer Music Program.

JOHN PILSKOG, violinist, is currently attending the University of Washington's School of Music on full scholarship. He is a member of the first violin section of the Northwest Chamber Orchestra, having joined that ensemble in 1978. John has appeared as a soloist with NWCO, as well as with Musica Viva, the Everett Symphony, the Bellevue Philharmonic and Thalia.

GEORGE SHANGROW is pleased to lead the Broadway Chamber Symphony in its fourth concert season. He founded the orchestra in 1978, and, with his other ensemble, the Seattle Chamber Singers, is one of the busiest musicians in the Pacific Northwest. George is also director of music at University Unitarian Church and has appeared as guest conductor for the Seattle Symphony Players' Organization, the Northwest Chamber Orchestra, and the Seattle Philharmonic. He has produced many chamber music series and is a favorite accompanist for many of Seattle's solo artists. In 1981, Mr. Shangrow led his orchestra and chorus on a concert tour of Europe and plans to repeat that experience this coming summer of 1983.



The Broadway Chamber Symphony

George Shangrow, conductor

Program

Divertimento No. 2, K. 131W. A. Mozart

Allegro

Adagio

Minuet, trio

Allegretto

Minuet, trio

Adagio, allegro molto, allegro assai

Serenade for Strings, Op. 40A. Dvorak

Moderato

Tempo di Valse

Scherzo vivace

Larghetto

Finale

INTERMISSION

Sinfonia Concertante, K. 364W. A. Mozart

Allegro maestoso

Andante

Presto

Four Dance Episodes from "Rodeo"A. Copland

Buckaroo Holiday

Corral Nocturne

Saturday Night Waltz

Hoe-down

**Your
HELP
is needed!**

Until now, the Broadway Chamber Symphony has been successful at borrowing timpani for our rehearsals and concerts. We are no longer able to do that and, therefore, must purchase our own set.

Program Notes

by Gary Fladmoe

Divertimento No. 2, K. 131

Wolfgang Amadeus Mozart

When the *Divertimento No. 2* was written in 1772, the world did not know the vast distinction between classical or serious art music and "pop" music as we know it today. Although what we might describe as classical music today is a far cry from the music of popular culture, that was not the case during Mozart's time. The *divertimenti* might well have been among the "hits" of their day. *Divertimento No. 2* is one of some thirty-plus works of this name which Mozart wrote purely to entertain his audiences, and, as some have suggested, to have a good time himself while doing so.

The *divertimento* is a work of several movements in a light, entertaining style. They are often works expressing musical humor and employing such devices as unusual or surprising quotes of well-known themes but always intended to "divert" the listener from approaching them with expected seriousness.

Divertimento No. 2 fits the mold perfectly. It is scored for flute, bassoon, four horns, and strings. True to form, it has several movements, in this case six. The movements, typically, contrast slow tempi with fast. The first movement, *Allegro*, is contrasted by a slower second movement, *Adagio*. The third movement is one of the staples of classical form, the minuet and trio. In this case a rather unusual use of three trios is found. The fourth movement is again light and quick, an *Allegretto*. Then a second minuet, this time with two accompanying trio sections, is heard. The final movement begins *Adagio*, but changes to *Allegro molto*. Then in yet further contrast, it closes *Allegro assai*, perhaps in a pun through the use of the Italian musical terms.

The entertainment value is always foremost in mind. This work is no exception. Artistically perfect, it still delights the listener in its lightness and frivolity.

Serenade for Strings, Op. 40

Antonin Dvorak

Throughout its brief existence, the Broadway Chamber Symphony has found the serenade to be among its often-played forms. Serenades by Brahms, Tchaikovsky, and Stravinsky have been included in the repertoire of prior seasons. We continue that pattern this season with the Dvorak *Serenade for Strings*.

As this writer has commented on other occasions, the serenade is a composition intended to be played under a lady's window in the evening, thus suggesting romantic roots and purposes. The Dvorak work is no

exception.

The string serenade is one of two works in this format which Dvorak wrote. It is interesting that the two works span the period during which he emerged as a major figure in musical composition. This string work, the first of Dvorak's two serenades, was completed in the spring of 1875.

It is a work in five movements. The first, *Moderato*, centers on a short motive in E major. The listener is led through typical Bohemian mode mixtures, and, after being led to a close in B major, the dominant of E, we are abruptly jolted into G major, the key built on the lowered third of E major.

The second movement is a *Tempo di Valse*. The surprises continue as we are led from c-sharp minor to D-flat major and back to E major through a deceptive modulation.

The tonality moves to F major for the third movement, a *Scherzo* played *Vivace*. The movement is a play of contrasting sections, a sprightly dance contrasted with a lyric theme. A third contrasting bridge section is heard before the first two sections are re-processed.

The fourth movement is a *Larghetto*. Accompanied melodies interplay among the various voices with the tonality centered in A major.

The finale is the source of more surprise. Part-way through we look back to the previous *Larghetto*, temporarily suspending the bright mood. Then to close the work, a quote from the opening movement provides a unifying device.

We believe you will find delight in this work which projected Dvorak to a position of prominence and satisfied a demand for more from a composer whose distinctively Czech style found many sympathetic ears.

Sinfonia Concertante for Violin, Viola, and Orchestra, K. 364

Wolfgang Amadeus Mozart

Although the piano was his principal instrument, Mozart, during his lifetime, developed excellent facility on the violin. During his Salzburg years he switched his interest, much to his father Leopold's chagrin, to the viola. He developed his skill on this instrument to the point that, on the occasions when his friend Haydn visited him in Vienna, Mozart would play the viola in frequent string quartet sessions. Given his familiarity with both the violin and viola, it would seem only natural that Mozart would have produced this work with the nature of a *double concerto*. Some scholars

Program Notes *continued*

have gone so far as to suggest that Mozart perhaps wrote the work with himself in mind as viola soloist.

The work employs a rather interesting feature which tends to demonstrate Mozart's feel for the viola. The basic key of the work is E-flat, but Mozart wrote the viola solo part with the notation in D major. The player was to tune his instrument up a half step to E-flat. It is theorized that this additional torsion on the strings would give the solo viola a brighter quality in contrast to the accompanying orchestral violas and also put the solo viola on a sonically more equal plane with the solo violin.

Little is known of the origin of the *Sinfonia Concertante*. It is believed to date from the summer of 1779, but no manuscript remains to date the work, and there is no record of its first performance. It seems to represent a maturation of style if not an outright rebellion against the entertainment function of the music Mozart was employed to write for the court in Salzburg. At any rate, there is a depth to the work which takes it beyond the typical music of the court.

The composition is in three movements. The first, *Allegro maestoso*, is notable for its use of the "Mannheim" crescendo, the gradual increasing of volume as opposed to the terracing practices of earlier times. The second movement, *Andante*, is in the contrasting relative minor key, c. The final movement, *Presto*, returns to the original E-flat tonality. Often called the crowning achievement of Mozart's string concerto writing, the *Sinfonia Concertante* represents a careful blend of the elements of symphony and concerto. The orchestra continually explores fresh ideas with the soloists, and the orchestral winds are given important thematic highlights. It is a mature work with vitality and strength.

Four Dance Episodes from "Rodeo"

Aaron Copland

"Rodeo" is a love story of the American West, and the music is typically Copland. The four dances heard

are a concert suite arranged by the composer himself for concert presentation and drawn from scenes in the ballet.

Rather than attempt a musical analysis, the listener might better appreciate the musical events through an understanding of the synopsis of the ballet's plot. "Rodeo" received its premiere in 1942 and has become one of Copland's most popular scores. It is the story of a young girl's search for the love of a cowboy and getting it in an unexpected way.

The ballet opens with the cowboys gathering at Burnt Ranch for a weekly rodeo. The heroine, the Cowgirl, has a crush on the Head Wrangler. She tries to attract his attention by attempting to prove herself the equal of any of the men. As she is thrown from a bucking bronco and laughed at by everybody present, her heart is broken. And as the Head Wrangler appears to be won by the Rancher's Daughter, the Cowgirl feels rejected by both women and men.

The plot moves to the final celebration of the rodeo, the big dance on Saturday night. The Cowgirl is still trying to win her man as a man. As she watches others dance, her friend, the Champion Roper, teaches her some dance steps. At the sight of the Head Wrangler dancing closely with the Rancher's Daughter, the Cowgirl runs off in misery.

She returns wearing a dress, and, to everyone's astonishment, she is a beautiful girl. The Head Wrangler becomes interested, but, true to the only one to befriend her, the Cowgirl realizes her real love is for the Champion Roper. The cowboys and their women dance to an exciting climax in the ever-popular "Hoe-down."

Copland has, throughout his career, sought to capture the essence of America and American life in his music. He sees a simplicity and directness about Americans and portrays that musically. In "Rodeo" we experience the American West as Americans would experience it, simply, directly, and with an empathetic affection we reserve for our heritage.



BROADWAY SPOTLIGHTS



Beatrice Dolf, viola



Eileen Lusk, violin

Beatrice Dolf and Eileen Lusk are two of the founding members of the Broadway Chamber Symphony. With their help, the original ensemble of 30 or so players began in 1978; the hope being to build a fine quality orchestra in which the musicians would truly enjoy themselves. Now in their 4th concert season, the BCS has grown to have 53 permanent members and a solid reputation for exciting musical performances. Eileen Lusk is a member of the first violin section and Beatrice, the viola section. Both share the responsibility of being personnel managers for the BCS and assist maestro Shangrow by assembling the several chamber ensembles needed for performances outside the regular BCS concert season.

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Marianne Michael
Marcia McElvain
Avron Maletsky
Beth Schmidt
Eileen Lusk
Phyllis Rowe
Kenna Smith

VIOLIN II

Pamela Carson, *principal*
Sandra Sinner
Dean Drescher
Karen Kofoed Beemster
Donna Weller
Jacqueline Cedarholm
Ellen Ziontz
Jane Crigler

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Allan Goldman
Walter Barnum

HARP

Naomi Kato

FLUTE

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Janeen Shigley, *co-principal*

OBOE

Shannon Hill, *principal*
Huntley Beyer

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Gary Oules, *co-principal*

BASS CLARINET

Herb Hamilton, Jr.

BASSOON

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Francine Peterson, *co-principal*

HORN

Maurice Cary, *principal*
Marian Hesse
Nancy Foss
Anita Stokes

TRUMPET

David Hensler, *principal*
Gary Fladmoe
Dan Bruck

TROMBONE

Jim Hattori, *principal*
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