



The
Broadway
Symphony
George
Shangrow,
conductor

April 23, 1983 8:00 p.m.

April 24, 1983 3:00 p.m.

Kane Hall, University of Washington, Seattle

THE BROADWAY SYMPHONY Yes, we have a new name! Formerly the Broadway Chamber Symphony, the ensemble has recently chosen to call itself simply *The Broadway Symphony*, because that more accurately describes the size and vision of the group. Begun in 1978 by musical director and conductor George Shangrow, *The Broadway* chose its name from their first performing location: the Broadway Performance Hall on Capitol Hill in Seattle. For practical and for sentimental reasons, "Broadway" has been kept in our title. The initial membership of the orchestra was approximately thirty players (when winds and brass were included), but now they number fifty-three, adding additional players when the programming requires it. In its early stages, *The Broadway* envisioned itself as a "classical orchestra," but soon it was discovered that limiting concert repertoire was not something any member wanted. To *The Broadway's* credit are performances as varied as Handel concerti grosso to romantic serenades to newly commissioned works by Seattle composers.

Next year will be the fifth anniversary season for *The Broadway Symphony* and we hope you will look forward to our best offerings yet. Planned is the grand Ninth Symphony of Beethoven, a "pops" concert, a Prokofiev piano concerto and so much more. If you do not presently receive our regular fliers and concert announcements, please add your name to our guest book placed near the box office at this concert.

Thank you for your support, and we entreat you to introduce all your friends to The Broadway Symphony!

*The Broadway Symphony takes pleasure
in introducing the co-winners of the 1982 soloist competition.*

DAVID KNAPP, french horn, is a graduate of the Curtis Institute of Music in Philadelphia. He began his study of the horn at age eight and in these nearly twenty years with the horn he has studied with Robert Kehm, A. Kendall Betts, Mason Jones, and Seattle's own Robert Bonnevie. To his professional credit are various positions in the horn section of the Hong Kong Philharmonic, including playing principal horn his final year there. Since September of 1981, David Knapp has played second horn in the Seattle Symphony.

KATHRYN WELD, mezzo-soprano, received her degree in vocal performance from the University of Redlands in California. Since moving to Seattle four years ago, she has become a major oratorio soloist in the area, performing regularly with the Seattle Chamber Singers, the Northwest Chamber Orchestra, the Choir of the Sound and Seattle Pro Musica. She recently appeared as a guest soloist in the Alaska Festival of Music and for the Calgary Alberta Festival Chorus. Ms. Weld has sung opera previews for the Seattle Opera Association and has performed several roles for the Cornish Opera Program. This year she was a finalist in the San Francisco Opera Center Auditions and she sang the title role in the Gluck opera "Orfeo."

**ANNOUNCING THE WINNER OF THE
1983 BROADWAY SYMPHONY SOLOIST COMPETITION:**

Ms. Judith Cohen, pianist

Ms. Cohen will be featured as a guest artist with the Broadway Symphony during the 1983-84 concert season.

The annual soloist competition held by the Broadway Symphony takes place each Spring and is open to all interested musicians, without restrictions to age, instrument or voice range. Past winners are Judy Dow, harp, Steven Tada, violin, and Matthew Kocmierzki, percussion.

PROGRAM

The Broadway Symphony
George Shangrow, conductor

Morceau de Concert, op 94Camille Saint-Saëns
David Knapp, *french horn*

Symphony 39 K. 543 in E-flat MajorWolfgang Amadeus Mozart
Adagio, allegro
Andante
A Minuet with Trio
Allegro

INTERMISSION

Five Songs "Die Wesendonck Lieder"Richard Wagner
Der Engel
Stehe Still
Im Treibhaus
Schmerzen
Träume

Kathryn Weld, *mezzo-soprano*

Symphony No. 3, op 55 in E-flat MajorLudwig von Beethoven
Allegro con brio
Largo
Scherzo
Allegro molto

PROGRAM NOTES

by Gary Fladmoe

Charles Camille Saint-Saëns:

Morceau de Concert, Op. 94 for Horn and Orchestra

Camille Saint-Saëns has contributed a number of immensely well-liked works to the symphonic literature. His life of some 86 years spanned the Romantic and Impressionist periods of music history and saw the onset of the twentieth century. His musical output, however, is stylistically centered in romanticism, and it is through the music of Saint-Saëns that we experience the essence of French Romanticism.

Among the works we recognize as symphonic favorites are his third symphony, also known as the Organ Symphony, two piano concerti, his third violin concerto, the cello concerto in A minor, the symphonic poem "Danse Macabre," and his humorous "Carnival of the Animals." It is curious that despite the popularity of a number of his compositions, Saint-Saëns does not seem to be given much of a place in music history. He seems to have been a composer who wrote good music with craftsmanship but broke no new frontiers while doing so.

His *Morceau de Concert* as you hear it today is an adaptation by the composer of a work he originally wrote for horn and piano. It seems to convey the impression of a concerto-like work although there are not clearly defined movements. Saint-Saëns has combined elements of sonata, classical concerto, and theme and variation forms into a charming if formally eclectic work.

The composition opens with the exposition of two thematic ideas. The first is more prominent and robust than the second, the latter giving a somewhat tentative aura. This exposition is followed by two lucid rhythmic variations of the first thematic idea.

The tonality then modulates and a horn treats the second thematic idea in a movement-like section resembling the development section of a sonata form.

A final section which provides the closure to the concerto-like impression of the work recalls the material of the opening section. This recollection is first obvious and then subtle leading to a virtuosic conclusion which appears almost before the listener becomes conscious of it.

Wolfgang Amadeus Mozart:

Symphony No. 39 in E-flat (K. 543)

The listener can hardly help but note certain similarities between this Mozart symphony and the Beethoven "Eroica" heard on the same program. Both symphonies are in the same key (E-flat), the principal theme of the first movement of each is based on an arpeggiated E-flat triad, and the daring use of dissonance would almost make it seem a preview of the direction music would take as Beethoven pushed us to the Romantic era.

Symphony No. 39 is the first of a group of three symphonies which together represent the zenith of Mozart's symphonic writing. They are also the last three symphonies he wrote. Compared to all previous Mozart symphonies these final three reveal advances in harmonic, structural, and thematic techniques, as well as a far richer emotional quality. As a further tribute to Mozartean genius, it is amazing to note that these final three symphonies, all written during 1788, were completed within the unbelievable time span of six months!

A dignified introduction, Adagio, opens the symphony featuring rich chords and scale passages. Near its end Mozart utilizes the clashing dissonance of D-flat against C. Unlike Beethoven, however, Mozart could only prolong the tension through a single bar, and at that it was a daring departure for its time. The introduction gives way to the main section of the movement, Allegro. This section states and develops two graceful themes, the first in the violins and later the basses, and the second shared by the violins and clarinets.

The second movement, Andante, shows Mozart at his lyric best. Like the first movement, it is based on two melodies. The first, stated in the strings and later the woodwinds, displays a religious dignity before relinquishing supremacy to the equally graceful and lovely second theme, also stated in the strings.

In the typical tradition of the Classical symphony a minuet with trio is used for the third movement. It is one of Mozart's most famous minuets, ranking in familiarity with the minuet in *Don Giovanni* and the minuet movement of *Eine Kleine Nachtmusik*. The minuet section features a vigorous melody in the violins accompanied by chords in the rest of the orchestra. The trio section contrasts perfectly through a gentle melody for the clarinet.

The finale, Allegro, breaks forth with a jovial and spirited theme introduced by the violins and then taken up by the entire orchestra. Although this theme dominates the movement, the violins also introduce a brisk but equally jovial second theme. The movement charges to its close in what might be regarded as a stylistic tribute to Mozart's great friend, Joseph Haydn.

The symphony so moved Richard Wagner that he would say of it: "The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the source of the human voice as the expression of the unfathomable depths of the heart."

Richard Wagner:

Five Wesendonck Songs

Extra-marital love relationships usually bring assorted varieties of trouble to those involved. The affair Richard Wagner conducted with Mathilde Wesendonck with the full knowledge of Wagner's wife Minna and Mathilde's husband Otto certainly brought all four their share of unpleasantness. It did, however, prompt Wagner to compose the *Wesendonck Lieder*, a cycle of five songs based on the poems of Mathilde Wesendonck which she had written while enamored of the text to *Tristan und Isolde*, which Wagner had completed in September, 1857.

Wagner had professed his innocence in the affair, claiming a spiritual link to Mathilde which placed her in the role of being his muse. Although the full evidence establishes their relationship as far more than artistic, the two lovers did collaborate artistically to produce the marvelous song cycle which you hear in this performance.

In order of composition, the first song was *Der Engel*. It would appear that Wagner's intent was to further honor Mathilde, to whom he had dedicated the first act of *Tristan*; but the outcome was to celebrate Wagner himself as a redeeming angel who would bear the spirit upward.

The love duet in Mark's garden in *Tristan* would seem to have been inspired from the setting of the second poem, *Träume*. Its intent is to evoke musically the reality that lovers alone can uniquely share.

In *Schmerzen*, Mathilde mixed the idea of daylight as the enemy of lovers and night as their friend with the notion in Buddhist religion of rebirth of the spirit, themes which are central to the plot of *Tristan*. Another link with *Tristan* appears with the first chord of *Schmerzen*. Wagner used the same chord to open his revised version of the second act of the opera.

In January, 1858, Wagner stopped work on the cycle to complete his sketch of the first act of *Tristan*. He resumed composition on it in February, completing the fourth song, *Stehe still*. In it we see a progression of the striving of the universe as seen in *Siegfried*, giving way to self-extinction and the oblivion of love. It is the depiction of man, in the wisdom gained through love, solving the riddle of nature. The music is the model in harmony and pitches for the moment in *Die Götterdämmerung* in which Waltraute describes Wotan's remembrance of Brünnhilde.

Wagner and Mathilde became more blatant in their affair, much to the chagrin of Wagner's wife, Minna. Her patience had worn all too thin by this time; and, upon intercepting a letter to Mathilde which Wagner had concealed in the rolled-up pencil sketch of the prelude to *Tristan*, Minna confronted Mathilde. The affair began to crumble when Mathilde learned from Minna that Wagner had steadfastly refused to confess his love for Mathilde to Minna.

The beginning of the end of the affair seemed to prompt the completion of the song cycle. In early May, 1858, some three weeks after Mathilde had been confronted by Minna, Wagner composed the setting to the fifth and final poem in the cycle, *Im Treibhaus*. The poem and its musical setting provide a synopsis of the dilemma posed by every love affair, that of reconciling the natural desires of the lovers with the seemingly artificial demands of the society in which they live.

Ludwig van Beethoven:
Symphony No. 3 in E-flat, "Eroica"

Paul Henry Lang has described Beethoven's third symphony as "one of the incomprehensible deeds in arts and letters, the greatest single step made by an individual composer in the history of the symphony and the history of music in general."

Certainly, if the work of any composer can be described as revolutionary as opposed to evolutionary, the accomplishments of Beethoven in his third symphony fit that description. It has long been the game of music historians to identify the revolutionary elements of this masterpiece.

The story of the symphony's subtitle, "Eroica," is well known. Beethoven had originally planned to dedicate the work to Napoleon Bonaparte, who Beethoven had seen as a champion of human freedom and the common man. When Napoleon proclaimed himself Emperor, Beethoven realized Napoleon's motivations were really personal vanity and ambition. The dedication was withdrawn, and instead of being subtitled "Bonaparte" the symphony was dubbed "Eroica" and dedicated to "the memory of a great man."

The epic proportions of the symphony are set at the beginning. The first movement, *Allegro con brio*, opens with two attention-getting chords in E-flat. The first theme enters immediately, stated first in the celli. It is basically a four-measure theme as it is heard throughout the movement, but Beethoven, in a revolutionary break from the symmetry of the Classic era, extends the first statement of the theme by one measure, resulting in a sense-jarring five-measure phrase! The second theme features gentle chords in woodwinds and strings. Storm contrasts with repose as the movement builds to a climax in dissonance the like of which had never been heard. The movement prompted Romain Rolland to comment that "It is the Grand Army of the soul that will not stop until it has trampled the whole earth."

Although he had previously used a funeral march in a piano sonata, Beethoven's use of the form as the second movement of his third symphony marks the first-ever such use in a symphony. A death theme is introduced in the violins over throbs of anguish in the basses, and the music evolves into a plaintive melody. The mode shifts from minor to major and the flutes and clarinets introduce a song-like melody which is almost an elegy for the fallen hero. The strings take over the song leading to a dramatic fugue in which the movement climaxes before returning to the death theme.

Beethoven is generally credited with giving the musical world the scherzo to replace the more common minuet-with-trio of the Classic period. The third movement of "Eroica" is a model of the form. Generally faster in tempo and lighter in mood than the minuet, the scherzo became an increasingly popular contrast movement in large works. One of the significant features of this scherzo comes in the trio section where an actual trio of horns playfully negotiates brilliant hunting calls, calling attention to Beethoven's expansion of the horn section from the customary pair.

Drama and emotion return to the fourth movement, *Allegro molto*. The movement begins with an enormous swell of orchestral sound. The strings then pluck a theme which serves as the basis for a set of variations which culminate in another brilliant fugue, which in turn gives way to a hymn-like woodwind passage. As in the opening movement, extended development of the main theme occurs. The opening swell returns in a faster setting, and the symphony drives to an explosive close, revealing the "Eroica" as an example of one of the most powerful demonstrations of musical energy ever composed.

Richard Wagner:
Five Wesendonck Songs

1. DER ENGEL

In der Kindheit frühen Tagen
Hört' ich oft von Engeln sagen,
Die des Himmels hehre Wonne
Tauschen mit der Erden-sonne,

Daß, wo bang ein Herz in Sorgen
Schmachtet vor der Welt verborgen,
Daß, wo still es will verbluten,
Und vergehn in Tränenfluten,

Daß, wo brünstig sein Gebet
Einzig um Erlösung fleht,
Da der Engel niederschwebt,
Und es sanft gen Himmel hebt.

Ja, es stieg auch mir ein Engel nieder,
Und auf leuchtendem Gefieder
Führt er, ferne jedem Schmerz,
Meinen Geist nun himmelwärts.

1. THE ANGEL

In my early childhood days
I often heard tales of angels
Who exchange the blissful sublimity of heaven
For the sunshine of earth,

Heard that, when a heart in sorrow
Hides its grief from the world,
Bleeds in silence,
And dissolves in tears,

Offers fervent prayers
For deliverance,
Then the angel flies down
And bears it gently to heaven.

Yes, an angel came down to me also,
And on shining pinions
Bears my spirit away from all torment
Heavenward.

3. IM TREIBHAUS

(Studie zu „Tristan und Isolde“)
Hochgewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir, warum ihr klagt?

Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge,
Steiget aufwärts süßer Duft.

Weit in sehndem Verlangen
Breitet ihr die Arme aus,
Und umschlinget wahnbehangen
Ode Leere nicht'gen Graus.

Wohl, ich weiß es, arme Pflanze:
Ein Geschicke teilen wir,
Ob umstrahlt von Licht und Glanze,
Unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet
Von des Tages leeren Schein,
Hüllet der, der wahrhaft leidet,
Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben
Füllet bang den dunklen Raum:
Schwere Tropfen seh' ich schweben
An der Blätter grünem Saum.

3. IN THE HOTHOUSE

(A study for „Tristan and Isolde“)
High-arching leafy crowns,
Canopies of emerald,
You children of distant lands,
Tell me, why do you lament?

Silently you incline your branches,
Tracing signs in the air,
And, mute witness to your sorrows,
A sweet perfume rises.

Wide, in longing and desire,
You spread your arms
And embrace, in self-deception,
Barren emptiness, a fearful void.

Well I know it, poor plant!
We share the same fate.
Although the light shines brightly round us,
Our home is not here!

And, as the sun gladly quits
The empty brightness of the day,
So he, who truly suffers,
Wraps round him the dark mantle of silence.

It grows quiet, an anxious rustling
Fills the dark room;
I see heavy drops hanging
From the green edges of the leaves.

2. STEHE STILL!

Sausendes, brausendes Rad der Zeit,
Messer du der Ewigkeit;
Leuchtende Sphären im weiten All,
Die ihr umringt den Weltenball;
Ureilige Schöpfung, halte doch ein,
Genug des Werdens, laß mich sein!

Halte an dich, zeugende Kraft,
Urgedanke, der ewig schafft!
Hemmet den Atem, stillt den Drang,
Schweiget nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag,
Ende, des Wollens ew'ger Tag!

Daß in selig süßem Vergessen
Ich mög' alle Wonnen ermessen!
Wenn Aug' in Auge wonnig trinken,
Seele ganz in Seele versinken;
Wesen in Wesen sich wiederfindet,
Und alles Hoffens Ende sich kündigt,
Die Lippe verstummt in staunendem Schweigen,
Keinen Wunsch mehr will das Innre zeugen:
Erkennt der Mensch des Ew'gen Spur,
Und löst dein Rätsel, heil'ge Natur!

2. BE STILL!

Rushing, roaring wheel of time,
You measure of eternity;
Shining spheres in the vast firmament,
You that encircle our earthly globe;
Eternal creation, stop!
Enough of becoming, let me be!

Ye powers of generation, cease,
Primal thought, that endlessly creates,
Stop every breath, still every urge,
Give but one moment of silence!
Swelling pulses, restrain your beating;
End, eternal day of the will!

So that, in sweet forgetfulness,
I may take the full measure of all my joy!
When eye blissfully gazes into eye,
When soul drowns in soul;
When being finds itself in being,
And the goal of all hopes is near,
Then lips are mute in silent amazement,
The heart can have no further wish:
Man knows the imprint of eternity,
And solves your riddle, blessed Nature!

4. SCHMERZEN

Sonne, weinest jeden Abend
Dir die schönen Augen rot,
Wenn im Meeresspiegel badend
Dich erreicht der frühe Tod;

Doch erstehst in alter Pracht,
Glorie der düstren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich sehn,
Muß die Sonne selbst verzagen,
Muß die Sonne untergehn?

Und gebieret Tod nur Leben,
Geben Schmerzen Wonnen nur:
O wie dank' ich, daß gegeben
Solche Schmerzen mir Natur.

4. TORMENT

Sun, you weep every evening
Until your lovely eyes are red,
When, bathing in the sea,
You are overtaken by your early death;

But you rise again in your old splendour,
The aureole of the dark world;
Fresh awakened in the morning
Like a proud and conquering hero!

Ah, then, why should I complain,
Why should my heart be so heavy,
If the sun itself must despair,
If the sun itself must go down?

And, if only death gives birth to life,
If only torment brings bliss:
Then how thankful I am that Nature
Has given me such torment.

5. TRÄUME

(Studie zu „Tristan und Isolde“)
Sag', welch' wunderbare Träume
Halten meinen Sinn umfassen,
Daß sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blühen,
Und mit ihrer Himmelskunde
Selig durchs Gemüte ziehn?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küßt,
Daß zu nie geahnter Wonne
Sie der neue Tag begrüßt,

Daß sie wachsen, daß sie blühen,
Träumend spenden ihren Duft,
Sanft an deiner Brust vergühen,
Und dann sinken in die Gruft.

5. DREAMS

(A study for „Tristan and Isolde“)
Say, what wondrous dreams
Hold my soul captive,
And have not disappeared like bubbles
Into barren nothingness?

Dreams, that in every hour
Of every day bloom most fair,
And, with their intimations of heaven,
Float blissfully through my mind!

Dreams, that like rays of glory
Penetrate the soul,
There to leave an everlasting imprint:
Forgetfulness of all, remembrance of one!

Dreams, like the kiss of the spring sun
Drawing blossoms from the snow,
So that to undreamed-of bliss
The new day may welcome them,

So that they grow and flower,
Spread their scent as in a dream,
Softly fade upon your breast,
Then sink into their grave.

English translations by Thomas A. Quinn

THE BROADWAY SYMPHONY

George Shangrow, Musical Director and Conductor

Violin I

Mike Scott, *concert master*
Rebecca Soukup
Phyllis Rowe
Avron Maletsky
Fritz Klein
Marcia McElvain
Beth Schmidt
Eileen Lusk

Violin II

Mariann Michael, *principal*
Sandra Sinner
Ellen Ziontz
Karen Beemster
Dean Dresher
Donna Weller
Jaqueline Cedarholm
Kenna Smith

Viola

Sam Williams, *principal*
Beatrice Dolf
Robert Shangrow
Katherine McWilliams
Cathryn Patterson
Stephanie Read
Shari Peterson

'Cello

Kara Hunnicutt, *principal*
Ronald Welch
Lauren Root
Joyce Barnum
Maryann Tapiro
Rosemary Berner
Rebecca Beyer

Bass

Alan Goldman, *principal*
David Couch
Christine Howell
Walter Barnum

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*

Horn

Maurice Cary, *principal*
Laurie Heidt (4/23)
Mary Beth Helppie (4/24)
Nancy Foss
Anita Stokes (4/23)
Christopher Carlson (4/24)

Trumpet

David Hensler, *principal*
Gary Fladmoe

Trombone

Jim Hattori, *principal*
Charles Arndt
William Irving, *bass trombone*

Timpani

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George Shangrow, Conductor

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