

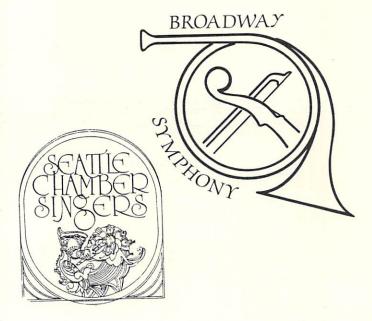
The Broadway Symphony/Seattle Chamber Singers

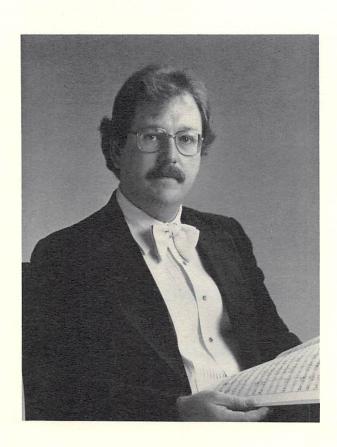
The collaboration of the Broadway Symphony and the Seattle Chamber Singers has become a respected and unique musical force in the Pacific Northwest. The company is one of volunteer artists, dedicated to exciting and polished performances and with goals to bring the BS/SCS to professional status. Each 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.

THE BROADWAY SYMPHONY

George Shangrow, conductor

PROGRAM

SYMPHONY No. 38 IN D-MAJOR, K. 504

"The Prague Symphony"

Adagio — allegro

Andante

Finale — presto

W. A. Mozart (1756 – 1791)

SHÉHÉRAZADE

Asie La Flute Enchantée L'Indifferent

Polly Detels, soprano soloist

Maurice Ravel (1875 – 1937)

INTERMISSION

SYMPHONY No. 1 IN B-FLAT MAJOR, Op. 38

Andante un poco maestoso — allegro molto vivace

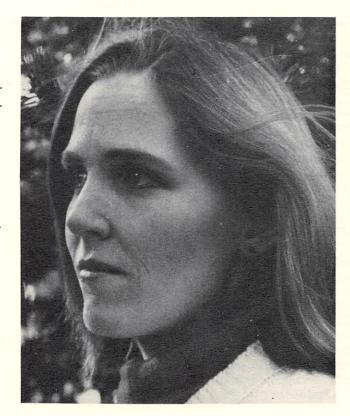
Larghetto

Scherzo — molto vivace

Allegro animato et grazioso

Robert Schumann (1810 – 1856)

Polly Detels, guest soloist in Ravel's Shéhérazade, is a lyric soprano with extensive performance credits both in the Pacific Northwest and in Texas, where she now lives and works. She has also appeared in recitals in the Midwest and in Europe. Detels is currently on the faculty at East Texas State University where she teaches voice and music literature and heads the opera program, assembling credits in production, translation, direction, and set design. Her previous appearances with The Broadway Symphony have included, in the symphony's inaugural year, Barber's Knoxville, Summer of 1915 and a concert version of Le Nozze di Figaro. Before moving to Texas in 1981, Detels taught at Seattle University and was active in Seattle Chamber Singers for several years.



SHÉHÉRAZADE

Three Poems by TRISTAN KLINGSOR

1. Asia, Ancient, marvelous country of fairy tales,

Where fantasy sleeps like an empress
In her forest filled with mystery.
Asia,
I would I could go with the ship
Which is rocking this evening in the port,
Mysterious and lonely,
And which spreads at last its violet sails
Like an immense bird of night in the golden

I would I could go towards the islands of flowers, While listening to the song of the wayward sea With its old bewitching rhythm.

With its old bewitching rhythm.

I would I could see Damascus and the Persian cities

With minarets rising airily into the sky. I would I could see beautiful silk turbans Above black faces with shining teeth; I would like to see eyes dark with love And pupils shining with joy In faces with skins yellow as an orange; I would like to see velvet garments And robes with long fringes. I would like to see calumets held between lips

Fringed with white beards;
I would I could see grasping merchants with
their shifty eyes,

And cadis, and viziers,
Who with a single movement of their bending
finger,

Decree life or death just as they wish.

I would I could see Persia, and India, and then China,

The portly mandarins beneath their sunshades, And the princesses with their delicate hands, And the scholars who dispute About poetry and beauty; I would I could linger at the enchanted palace And like a foreign traveller, Gaze lingeringly at countrysides painted On materials in pinewood frames With a figure in the midst of an orchard;

I would like to see assassins smiling,
The executioner who cuts off an innocent head
With his great curved oriental sabre.
I would like to see beggars and queens;
I would like to see roses and blood;
I would like to see those who die for love or else
for hate.

And then later I would return
And relate my adventure to those interested in
dreams,
While raising like Sinbad my old Arabian cup

Now and then to my lips
To interrupt the tale with artistry...

The shade is soft and my master sleeps
With a funny silken bonnet on his head
And his long yellow nose in his white beard.
But I, I am still awake,
And I can hear outside
The melody of a flute eloquent
Of sadness or joy in turn.
An air, now languorous, now gay,
Played by my dear lover,
And, when I draw near the casement,
I feel that each note flies
From the flute towards my cheek
Like a mysterious kiss.

Your eyes are gentle, like those of a girl, Young stranger, and the delicate curve Of your handsome face, shadowed with down, Is still more alluring in its contour. Your lips chant on my threshold. An unknown, charming tongue, Like inharmonious music.

Enter! And that my wine may refresh you... But no, you pass, And I see you leaving my door, Making a last graceful gesture. Your hips gently swaying, With your languid, feminine walk...

Wolfgang Amadeus Mozart —

Symphony Number 38 in D Major, K. 504 "Prague"

The Symphony Number 38 in D Major is the final work in the first of two trilogies of symphonies which Mozart composed between 1782 and 1788. Symphonies number 39–41 are the ones most often heard, but all of his symphonic writing from Symphony Number 25 on represent real "gems" in the form. The group of three from number 36 to number 38 are small masterpieces which usually get lost in the shadow of the final three. Symphony Number 38 which is heard in this performance is a delightful example of Mozart's mastery of symphonic writing.

All three of the symphonies in the 36–38 group have been subtitled on the basis of cities to which they were related. No. 36 has been called "The Salzburg"; No. 37, 'The Linz"; and No. 38, "The Prague", probably in reference to a visit Mozart was planning to the Czech capital in December of 1786.

The form of the work is somewhat unusual. It is in three movements, but lacks the traditional minuet. It is scored for large classical orchestra with all instruments except the clarinets. (It has been conjectured that Mozart omitted the clarinets because he believed reliable players to be unavailable in Prague.)

The work opens with an Adagio which is rich in contrasts and possibly suggests a deeper, more profound mood; possibly like that to be found in Don Giovanni. The slow introduction gives way to an interesting Allegro. It features restless, undulating syncopations in the phrasing of the first violins while the other strings state the main theme. The second theme suggests a shift to minor in its immediate repetition, but it does not figure prominently in the contrapuntal development, and in fact, disappears from the listener's consciousness until the recapitulation.

The second movement, Andante, is simply structured to feature a main theme over a long pedal. The background is contrapuntal filigree, and the entire mood is one of a shadowy quality which engulfs the thematic material as the theme fades.

The finale, a *Presto* movement, is an obvious buffo style. The thematic material is also heard in a duet in "*The Marriage of Figaro*". The apparent brightness of the close is quite possibly deceptive when viewed in the context of the overall seriousness of the symphony. It is, however, a small treasure in the symphonic literature and fully worthy of continued hearing by the world's audiences.

Maurice Ravel —

Shéhérazade, for Voice and Orchestra

In 1903 Maurice Ravel began a loose affiliation with a group of artists known as The Apaches. Typical of many such groups, both before and since, these artists concerned themselves with problems of artistic expression and philosophy of art as well as the general conditions present in the artistic community. They served as the psychological support system for the artists of the day. Ravel was not the only musical luminary to be among The Apaches. Florent Schmitt, the young Igor Stravinsky, and Manuel deFalla were also in the group. It was, however, the poet Tristan Klingsor, who attracted Ravel's attention, at least with respect to the song settings in Shéhérazade.

Ravel had first conceived of an opera to be called Shéhérazade, but that venture seemed to be an ill-fated one from the start. His initial efforts met with continuing criticism, and ultimately only the overture remained. When performances of that work met with such unfavorable re-

sponse, Ravel withdrew it from circulation.

During his association with The Apaches, he became familiar with the poetry of Tristan Klingsor, especially a collection of poems about the Orient and oriental themes. Ravel selected three of Klingsor's poems to set for voice and orchestra. There is no evidence to suggest that Ravel was out to duplicate Rismsky-Korsakoff's musical depiction of the 1001 Arabian Nights legend in which Shéhérazade preserved her life by telling a fresh tale every night. It seems rather that the word Shéhérazade suggests the mysterious Orient and allowed Ravel to present musical impressions to intensify the aura of mystery. He made no secret of his parallel with Debussy in having a fascination for the Far East.

The three song settings reveal an interesting set of contrasts. The first, Asie (Asia), is an evocation of the mood of the Orient. The text uses visual imagery to suggest the far lands to the East, and yet the imagery is one of impressions. Phrases like "violet sails," "islands of flowers," and "airy minarets," and the implications of savagery amidst the delicate beauty transport the listener to that misty world.

The second setting, La Flute Enchantée (The Enchanted

Flute), is a simple dialogue for flute and voice.

The final song, L'Indifferent (The Indifferent One), suggests a strange, elusive sexuality, conveyed mainly through the device of vaporous orchestration. Ravel had suggested upon completing this setting that the key to his own personality lay hidden in this one song. Whether or not you, as the listener, discern any insights into Ravel's personality, we hope that you enjoy this fascinating musical work.



Kay Verelius owner, manager 7324 35th NE #4

Robert Schumann —

Symphony in B-flat Major, No. 1, Op. 38

Robert Schumann set the mood himself for his first symphony. Upon completing the work early in 1841, he wrote, during the last few days I have finished a task which filled me with happiness, and almost exhausted me. Think of it, a whole symphony, and, what is more, a spring symphony!"

The seasonal implications for the work were fully intended by the composer. When the work was being rehearsed by conductor Wilhelm Taubert for a performance in Berlin, Schumann wrote to Taubert suggesting that the interpretation should suggest more of a longing for springtime like the composer had in mind when he wrote the symphony. He specified that the opening passage in the trumpets should sound "as though from high above, like a call to awakening." Men should read between the lines to see "how everywhere it begins to grow green, how a butterfly takes wing, how little everything appears that in any way belongs to spring."

The symphony grew out of a mood of rapture which Schumann experienced in the springtime. Even without knowing the composer's intent, the listener cannot help but capture the cheer and buoyant atmosphere embodied in the music. Schumann would later state, "I wrote the symphony in the vernal passion that sways men until they are very old, and still surprises them again with each coming year."

Schumann went so far as to furnish his own descriptive titles for the movements. He termed the first movement, Andante un poco maestoso — Allegro molto vivace, "Spring Beginning"; the second movement, Larghetto, "Evening"; the third movement, Scherzo — molto vivace, "Merry Companions"; and the final movement, Allegro animato grazioso, 'Spring at the Full". He chose not to attach the titles to the movements permanently, probably because he found them too restrictive in the literal interpretations they implied. As a romanticist Schumann was more interested in conveying the subjective states suggested by experiences in nature than in painting tonal landscapes. It is certain that the work could never be confused with a lament that could be described as autumnal.

The work sparked interesting reactions among the world's music critics. The British ridiculed it as a product of the so-called "Broken Crockery School." It was described variously as the ugliest possible music, as delerium tremens, as a dead failure which got all it deserved, and as an effort by a composer who had never learned his craft to mask his deficiencies in a cloud of pomp and swagger. The Americans, on the other hand, found the symphony to possess much charm, and they responded to it with considerable sympathy. William Mason wrote, "I was so wrought up by it, that I hummed passages from it as I walked home. I sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it." It was also described as a grand, consistent, original, inspired whole.

The work has been criticized, as has most of Schumann's symphonic writing, on the basis of deficiencies in form and orchestration. The warm joy and romantic freedom displayed in the work can hardly be dismissed in a flow of critical invective as Böttger described it, "This symphony is the apotheosis of spring and all that it symbolizes in philosophy and life." That description is, if somewhat imperfectly, realized from the awakening notes at the beginning to the joyous good-bye to spring in the finale.

> **PROGRAM NOTES** by Gary Fladmoe

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.

Violin

Fritz Klein, concert master

Benita Lenz Avron Maletsky Robin Petzold Phyllis Rowe Sandra Sinner Bobbi Smith

Myrnie Van Kempen

Violin II

Jackie Cedarholm Dean Drescher Diane Kenyon

Eileen Lusk, principal

Linda Nygren Margaret Olson Bill Skarnes Kenna Smith Ellen Ziontz

Viola

Stan Dittmar Beatrice Dolf Aviva Leonard

Katherine McWilliams

Stephanie Read Mike Thompson

Sam Williams, principal

Cello

Gary Anderson
David Beck
Rosemary Berner
Rebecca Parker
Maryann Tapiro
Sasha von Dassow, principal

Ronald Welch

Bass

David Couch *principal* Allan Goldman Connie vanWinkle

Flute

Erin Adair, co-principal Janeen Shigley, co-principal

Piccolo Claudia Cooper

Oboe

Huntley Beyer, co-principal Shannon Hill, co-principal

English Horn David Barnes

Bassoon

Daniel Hershman, co-principal Francine Peterson, co-principal

Horn

Maurice Cary, principal

Laurie Heidt Cynthia Jefferson Anita Stokes

Trumpet

Gary Fladmoe

David Hensler, principal

Trombone

Charles Arndt

James Hattori, principal

Bass Trombone William Irving

Tuba

David Brewer

Timpani Daniel Oie

Percussion Julie Arndt Phillip Vitalli

Harp Naomi Kato Juliet Olezewski

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Ms. Stephanie Read

Ms. Nancy Robinson

Mrs. Liesel Rombouts,

in memory of her mother

Dr. and Mrs. Gary Schneider

Ms. Mary K. Simeon

Mrs. Peggy Smith

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Dr. and Mrs. James Wagner

Mr. Bob Witty

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George Shangrow, conductor