

# THE BROADWAY SYMPHONY

GEORGE SHANGROW, conductor



## STRAVINSKY

symphony in C

## HANDEL

water music

## BEETHOVEN

eighth symphony

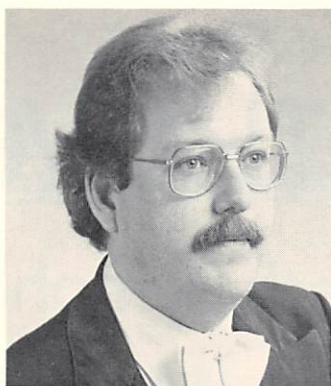
saturday, april 26, 8pm    sunday, april 27, 3pm

kane hall, uw campus



# THE BROADWAY SYMPHONY/ SEATTLE CHAMBER SINGERS

The collaboration of the Broadway Symphony and Seattle Chamber Singers has become a respected musical force in the Pacific Northwest. This company of volunteer artists is dedicated to the presentation of exciting and polished musical performances. Each ensemble rehearses weekly at the University Unitarian Church, where they have status as artists in residence, and where they further develop musical skills and repertoire under the direction of conductor George Shangrow. Membership is by audition and, general auditions for vacant positions are held every August and September. On several occasions each season, smaller ensembles are formed from the main ensembles for the performance of chamber music. Especially important to the Broadway Symphony/Seattle Chamber Singers is the support and presentation of local performing artists and the work of local composers.



**GEORGE SHANGROW** is the Music Director and conductor of the Broadway Symphony/Seattle Chamber Singers. Having founded the singers in 1968 and the orchestra in 1978, he has brought both groups to enjoy respected national and international reputations. Mr. Shangrow was the creative force behind these organizations' BACH YEAR celebration, having planned each of the 31 concerts, gathered together the performers, and performed in most of them as either conductor or harpsichordist. In addition to his work with the

BS/SCS, George Shangrow is Director of Music at the University Unitarian Church in Seattle. Under his leadership the church and its music program have become recognized as a place for fine musical presentations. He also lectures frequently for the Women's University Club and Seattle Opera Preview program, and has participated in the regional conventions of the American Choral Directors Association and the American Guild of Organists. Several of Seattle's professional performing ensembles have had Mr. Shangrow appear as a guest conductor, and he frequently is asked to adjudicate student and professional competitions.

# PROGRAM

## THE BROADWAY SYMPHONY

George Shangrow, conductor

**Water Music** ..... **G. F. Handel (1685–1759)**

*Suite I in F Major*

*Overture-Largo-Allegro*

*Adagio e Staccato*

*(without tempo indication)*

*Andante*

*(without tempo indication)*

*Air*

*Minuet*

*Bourree*

*Hornpipe*

*Suite II in D Major*

*(without tempo indication)*

*Bourree*

*Alla Hornpipe*

**Symphony No. 8, Op. 93** ..... **Ludwig van Beethoven (1770–1827)**

*Allegro vivace e con brio*

*Allegretto scherzando*

*Tempo di Menuetto*

*Allegro vivace*

## INTERMISSION

**Symphony in C (1940)** ..... **Igor Stravinsky (1882–1971)**

*Moderato alla breve*

*Larghetto concertante*

*Allegretto*

*Largo – tempo giusto, alla breve*



# PROGRAM NOTES

by Huntley Beyer

## BEETHOVEN'S EIGHTH SYMPHONY

Beethoven's *Symphony No. 8* is absolutely hilarious. It was written in 1812 during a time of personal struggle and pain. Beethoven had recently had an affair with a woman he loved very passionately (referred to as the Immortal Beloved by historians). He then stayed for a time with his brother, where he tried in very nasty ways to break up the relationship his brother was having with his housekeeper; a challenge his brother responded to by marrying the woman.

Real humor in music is not funny noises or extra-musical, funny-bone references, but is a result of structure and is integral to the piece. It lies in not doing what is expected. Follow the progress of the first movement. Some of the events are funny. It opens with a loud gesture and is followed by a quiet answering phrase. Then Beethoven, instead of repeating the first phrase or introducing a new phrase, repeats the answering phrase loudly. Perhaps we hadn't heard it. The music continues, and soon is reduced to a two note idea which leads into the accompaniment for the second theme. Beethoven excelled at reducing ideas to one or two notes, out of which new ideas emerged. The second theme starts off, slows down, starts off again, and stops. One can imagine a Peter Schickele voice-over, "He just can't seem to get this theme off the ground." A closing idea emerges with strong chords in a 2/4 rhythm in contrast to the 3/4 meter. The development section is preceded by and begins with oscillating octaves. Over this the first half of the first theme appears quietly in several keys. It then gets suddenly ferocious and storm-like. This leads to the recapitulation, with the wonderful stroke that the main theme appears only in the bass, the other instruments stating a brand new theme, and quite overwhelming the main theme. The coda begins as the development section did, with oscillating octaves, and part of the first theme appearing quietly in a foreign key. Again one can hear Peter Schickele's voice-over, "He's putting in a second development section, can you believe this, Bob?" Then the first theme appears loudly and in tremolo in the strings, so our expectations for a loud restatement are fulfilled, but not where expected. The coda proceeds normally from here, and it looks as if it's going to be a rousing finish. It ends quietly.

The second movements in Beethoven symphonies are slow and somewhat tragic and sorrowful. This second movement is very silly. It has a metronome-like accompaniment, and Beethoven in one of his conversation books (1814) says, "I, too, am in the second movement of the eighth symphony—ta, ta, ta, ta,—the canon of Malzel!" (the inventor of the metronome). It begins with quietly ticking winds and a simple repetitive string melody. Suddenly there is a series of

sforzandos. The quiet tune continues. More sforzandos, followed by the sforzando idea repeated quietly. The music builds to riffling repeated 64th notes. More quietness, and so forth. The humor is in the timing of the sforzando figures, the various responses to these interruptions, and in the contrast between the mechanical, simple tune with its accompaniment and the passion of the sforzandos.

The third movement, instead of the usual scherzo, is a minuet-trio. At the end of the minuet there is a funny moment when the winds come in two beats too early and so are at odds with the brass and the timpani. The trio is primarily for two horns and clarinet. Accompanying these graceful, moderate tunes is a very busy, heroic cello line that leaps all about in triplets. Stravinsky is said to have admired this cello line.

The fourth movement begins quickly and quietly in triplets (remember the cello rhythm in the trio). After fifteen measures the F Major tune stops, continues for three notes, stops, continues for three notes ending on a C, then a C sharp blasts in for three beats. C sharp is a "wrong" note. The tune then takes off in the "right" key, but loudly; clearly scared. The note G precedes the second theme which is in A flat, thereby echoing the C to C sharp shift. Also, A flat is the dominant of C sharp (spell it D flat), and in the recapitulation the second theme is stated in D flat. The "wrong" note thus becomes integrated into the structure of the movement. The coda section is hysterically long. It is nearly as long as the rest of the movement. It begins as if it doesn't know where to go, then becomes quite serious and contrapuntal. The main theme follows. It is as if we have another development and recapitulation. This time when the C sharp blasts in it does not go away. It becomes insistent and manages to force the music to its tonic, F sharp minor. The heroic drums and brass, unable to take this anymore, burst in on F, wrenching the music back to F Major, in which key the music finishes.

Besides the humor of this movement and the masterful, crafty use and toneplay of the unusual note, C sharp, it is worth observing how pervasive the opening motif is. It is present both as theme and as accompaniment throughout the movement, a technique that Stravinsky echoes. Beethoven and Stravinsky are similar in the way they use and develop their material, in their valuation of rhythm as thematic and propelling, and in their control of the element of expectation to create surprise and excitement. It is said that when Stravinsky wrote *Symphony in C* he had copies of Beethoven symphonies on his desk. It is also said that when Beethoven wrote his *Symphony No. 8* he had copies of Stravinsky symphonies on his desk. . . .

## ANNOUNCING THE 1986 BROADWAY SYMPHONY SOLOIST COMPETITION

- Competition date is May 17 from 10 to 5.
- There is no restriction regarding age or instrument/voice.
- The winner will receive a cash prize and the opportunity to appear the following season as a featured soloist with the Broadway Symphony.
- The entry fee (non-refundable) is \$15.00.
- **Call 547-0427** for information and audition appointments.



## PROGRAM NOTES *cont'd*

### STRAVINSKY'S SYMPHONY IN C

Symphony in C was written in 1940 in Stravinsky's neo-classical period. The return to classicism for Stravinsky meant "a wholesome return to the formal idea, the only basis of music." It meant consciously constructing music according to principles of structure and building it out of elements derived solely from the nature of sound, and not following the shapes of ideas, emotions, or images.

The symphony is dedicated to God and the Chicago Symphony ("This symphony, composed to the glory of God, is dedicated to the Chicago Symphony on the occasion of the 50th anniversary of its existence."). The four movements were composed in different places: the first in Paris in 1938, the second in Sancelmooz, the third in Cambridge, Mass., and the fourth in Beverly Hills, Calif., in 1940. If this is not varied enough, the first movement is the only one of his mature works with no change in meter, while the third is among the most extreme in metrical change. Add to these differences the contrast between the lightness and serenity of the music and the pain and sorrow in Stravinsky's personal life from 1938-40. His daughter Ludmila, his wife, and his mother all died. The end result? A completely unified, carefully wrought, beautifully crafted piece.

The first movement is in sonata form, though Stravinsky plays with this form and its expectations, as indeed did Beethoven. For example, formally, the bridge which originally comes between the first two themes comes after the two themes in the recapitulation. Tonally, C Major, the key of the movement, is made ambiguous right from the beginning by an emphasis on G Major and E minor, the two other tones/tonalities of the C Major triad (C-E-G). It is as if we are looking at C Major from various perspectives. Further, the development section ends in E flat minor, both far removed from C Major (6 flats to none) and a close distance in that it smacks of C in its minor mode.

These tonal double entendres reveal Stravinsky's genius: his craft at relating and using his material. Every note is important, is part of a motif or accompanimental pattern which is used and reused. All is essential. Even the accompanimental patterns are developed thematically. Stravinsky develops everything in heightened, Beethovenesque, cuisinart fashion: he chops them up, extends them, fragments them, alters their intervallic shape, combines and mixes them, and passes them through diminution and augmentation. In fact, almost every idea can be derived explicitly or implicitly from the rhythmic and/or intervallic construction of the opening motif (repeated B's, C, G). Note, for example, how many figures in the movement involve repeated notes, which is how the movement opens.

Not only the themes but the accompaniments seem derived from the same stock of material, so that an incredible unity is achieved at the same time as there may be a multiplicity of events occurring. The music is complex and multi-layered while at the same time transfixed and unified.

The second movement Stravinsky characterized as "simple, clear, and tranquil." Looking at the score, one would think the opposite; it is full of 16th note trills, 64th notes, meter changes and complex rhythms. It is an ensemble of soloistic lines over a sometimes pulsing and unpredictable bass. It does sound lyrical and peaceful, though, and this is due to two factors: the regularity of some accompanimental figures, and the way the melodic lines seem to constantly turn in on themselves, as if they are happy being right where they are. Also, there is an integral relationship between the accompanimental trill figures and the melodic lines: the melodic lines have a plethora of seconds (along with their inversion, the seventh), which are trills made into melody, and 64th notes, which function like trills taking off on little trips. The melodic lines, in other words, emerge from the accompanimental texture, and the whole web of music shimmers with a certain peace.

The third movement follows the second without a break, and begins with the same figure the movement ends with, though in the new key of G (the dominant of C). This movement is the Beethovenesque scherzo, having a light-hearted, playful, rhythmic vitality. The music consists of many short figures whose notes more or less repeat but whose note values constantly change, so that a very fluid sense of time results. It is a sense of time akin to speech, where the rhythms and accents of words constantly change. The sudden shift from one figure to another is also akin to speech if one imagines a conversation or interior monologue where new ideas suddenly pop up and interrupt.

There are, craftily, references to the first movement. The opening fanfare with its fourths and the slower middle section with its minor seconds (B-C) are taken from the opening of the symphony. The fourth movement even more obviously recalls the first. The main figure after the largo introduction is a frustrated scale that then becomes a rising scale, which was an important subsidiary motif near the opening of the first movement. This scale leads to the statement of the first movement's main theme. The slow chords that end the fourth movement (reversing the classical expectation of the fast and loud finish) state the first movement's opening theme in augmentation. The symphony ends where it began.

## THE SEATTLE CHAMBER SINGERS

*George Shangrow, conductor*

## An Acapella Choral Recital

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**May 10, 8pm and May 11 at 3pm — University Unitarian Church**  
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## PROGRAM NOTES cont'd

### HANDEL'S WATER MUSIC

The *Daily Courant* contains the following report from July 19, 1717:

On Wednesday Evening, at about 8, the King took Water at Whitehall in an open Barge, wherein were also the Dutchess of Bolton, the Dutchess of Newcastle, the Countess of Fodolphin, Madame Kilmanseck, and the Earl of Orkney. And went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a number of Boats, that the whole river in a manner was cover'd; a city Company's Barge was employ'd for the Musick, wherein were 50 Instruments of all sorts, who play'd all the way from Lambeth (while the Barges drove with the Tide with Rowing, as far as Chelsea) the finest Symphonies, compos'd express for this Occasion, by Mr. Hendel; which his Majesty liked so well, that he caus'd it to be plaid over three times in going and returning.

Handel's *Water Music* incorporates three suites in the keys of F, D, and G major. The F Major has the basic instrumentation of strings, horns, oboes and bassoon. The D Major adds trumpets. The music derives largely from French dance music, and is charming, memorable, varied and rhythmically active music. The fast movements have memorable, lyrical tunes over responsible, respectable bass lines. The movements work by a quick establishment of mood and character. Nothing really develops; ideas are played out, continued. Nothing is too complicated, too polyphonic, too dramatic. It is fun, immediate music. It establishes a mood or image quickly, dwells in it for a short time, and then moves on. It is simple, entertaining music and extremely successful in this. Many of the tunes are smash hits, at least in one's almost forgotten past. "Oh yes, I remember that tune. Does that come from *Water Music*?" These tunes leave residue. They remain and echo, and it is a pleasure to remember them.

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## ACKNOWLEDGEMENTS

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To ensure the continuation of excellence in musical programming, the Broadway Symphony and Seattle Chamber Singers are in need of additional funding. No arts organization can exist solely on box office receipts, and therefore, we ask you help. The Broadway Symphony/Seattle Chamber Singers are a non-profit, tax-exempt organization and all contributions to them are tax deductible. Please support the Broadway Symphony/Seattle Chamber Singers by mailing you contribution to 2115 N. 42nd, Seattle, WA 98103.



If you are not currently on our mailing list and would like to receive notices of our upcoming events, please sign the guest register in the lobby.

# THE BROADWAY SYMPHONY

George Shangrow, musical director and conductor

*The string sections of the Broadway Symphony  
are rotating and therefore are listed alphabetically.*

## VIOLIN I

Fritz Klein, *concertmaster*

Scott Moline

Janet Showalter

Kenna Smith

Rebecca Soukup

Steven Tada

Susanna Vetter

## VIOLIN II

Karen Beemster

Diane Lange

Alice Leighton

Eileen Lusk, *principal*

Misa Mihara

Timothy Prior

Phyllis Rowe

## VIOLA

Stan Dittmar

Katherine McWilliams

Stephanie Read

Katrina Sharples

Sam Williams, *principal*

Nancy Winder

## CELLO

Gary Anderson

Rosemary Berner

Vera Groom

Penny Green

Rebecca Parker

Joan Selvig

Maryann Tapiro, *principal*

Julie Wheeler

## BASS

David Couch, *principal*

Jo Foster

Alan Goldman

Connie Van Winkle

## FLUTE

Claudia Cooper

Janeen Shigley, *principal*

## PICCOLO/THIRD FLUTE

Suzanne Walker

## OBOE

Huntley Beyer, *co-principal*

Shannon Hill, *co-principal*

## CLARINET

John Mettler, *co-principal*

Gary Oules, *co-principal*

## BASSOON

Jeff Eldridge

Daniel Hershmann, *principal*

## HORN

Maurice Cary, *principal*

Laurie Heidt

William Hunnicutt

Anita Stokes

## TRUMPET

Gary Fladmoe

David Hensler, *principal*

## TROMBONE

Jeff Domoto

William Irving, *principal*

Steve Sommer

## TUBA

David Brewer

## TIMPANI

Daniel Oie



# THE BROADWAY SYMPHONY/ SEATTLE CHAMBER SINGERS

*Events to watch for!!!!*

## GET IN ON THE GROUND LEVEL, RISE TO THE TOP

Join us for our first annual Fourth of July Fireworks Fundraiser. We'll have an evening of dining and dancing capped with a bird's eye view of the area's fireworks — from the top of the Seattle Tower.

## BACH BY POPULAR DEMAND

This summer we'll reprise one of our most popular events from the BACH YEAR — Cantata Sundays. On July 13 and August 3, join us at University Unitarian Church for two evening of sublime music making by our experienced Bach performers.

FOR INFORMATION CALL  
**547-0427**

THE BROADWAY SYMPHONY  
*George Shangrow, conductor*

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