1980-81 Concert Series
THE BROADWAY
CHAMBER SYMPHONY
George Shangrow, conductor

Subscription Concert V

Guest Artist
Jacaklyn Schneider, soprano

Friday, June 12 — University Unitarian Church
Sunday, June 14 — Roethke Auditorium, UW
Guest Artist

JACALYN SCHNEIDER

A native of Seattle, soprano Jacalyn Schneider received her musical education at Cornish Institute and at the University of Washington. In Seattle, she has performed with the University of Washington Opera Theater and Workshop, Seattle Civic Light Opera, Cornish Opera Workshops, and in 1980 she was finalist in the Seattle Opera Schultz Competition. She is presently on the faculty of Seattle Central Community College.
THE BROADWAY CHAMBER SYMPHONY

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PROGRAM

Clarinet Concerto ........................................ Copland
Gary Oules, clarinet

Les Nuits d’Ete (Summer Nights) ...................... Berlioz
Villanelle
Le Spectre de la Rose
Sur Les Lagunes
Absence
Au Cimetiere
L’Ile inconnue
Jacalyn Schneider, soprano

INTERMISSION

Incidental Music to
“A Midsummer Night’s Dream” .................... Mendelssohn
Overture
Scherzo
Nocturne
Allegro Appassionato
March
Nuits d’été is a cycle of six songs. They were first composed in 1832 with piano accompaniment and were musical settings of the poems of the arch-Romantic Théophile Gautier. Berlioz later orchestrated them, and the orchestration only added to his reputation for brilliance in that musical medium.

The poems all treat some aspect of love, a subject with which Berlioz, being a typical Frenchman, was more than ordinarily acquainted. They spill over with the passion of a man in love with love. As Jay Harrison has written: “Berlioz, the world has finally come to acknowledge, was a genius of the highest artistic virtue. One listening to Nuits d’été will convince you that while writing these songs the gods swept down to touch his pen.”

The members of the Broadway Chamber Symphony extend their gratitude to these contributors.

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Concerto for Clarinet and String Orchestra — Aaron Copland

Aaron Copland began work on his Clarinet Concerto in 1947 as the result of a commission by Benny Goodman. The first movement was completed while the composer was on a good-will tour of South America, and the second movement was completed in Copland’s own New York State in early autumn of 1948.

Since the work was written for Benny Goodman it makes use of the elements of jazz. It is interesting to note that the features of the style which characterized the Benny Goodman sextet in the 1930s and ’40s are strikingly reminiscent of the stark and often dissonant elements of Copland’s music which gave him the reputation of being an esoteric in the early 1930s.

Copland has provided his own analysis of the work: “The Clarinet Concerto is cast n a two-movement form, played without pause, and connected by a cadenza for the solo instrument. The first movement is simple in structure, based upon the usual A-B-A song form. The general character of this movement is lyric and expressive. The cadenza that follows provides the soloist with considerable opportunity to demonstrate his prowess, at the same time introducing fragments of the melodic material to be heard in the second movement. Some of this material represents an unconscious fusion of elements obviously related to North and South American popular music. (For example, a phrase from a currently popular Brazilian tune, heard by the composer in Rio, became imbedded in the secondary material in F major.) The overall form of the final movement is that of a free rondo, with several side issues developed at some length. It ends with a fairly elaborate coda in C major.”

The first movement displays a tender, lyrical mood, descriptive of a slow ballet. The jazz elements enter in the extended cadenza which connects the two movements and go on to dominate the fast, second movement. The concerto became the music accompaniment to the ballet, The Pied Piper, by Jerome Robbins. Scored for strings, harp, piano and solo clarinet, the orchestration imparts much subtlety to the work. The use of the harp and piano lends a delicate edge to the string sonority and serves to illuminate the orchestral score.

The solo instrument rises to range limits beyond those of traditional scoring practices, and the rhythmic intricacy, particularly in the final movement, displays the soloist at his best.

Nuits d’été — Hector Berlioz

Hector Berlioz, usually regarded in high esteem as a composer of instrumental music and a master orchestrator, is equally at home when writing for the voice. Alfred Einstein has said of him: “Berlioz sowed the seeds for the entire musical lyricism of the Nineteenth Century in the French language — in its color, noble sentimentality, and refined seriousness and grace.”

One has to listen to very little of the music of Berlioz to reach the conclusion that melody is everywhere present in it, and the primary concern in his music is melodic expression. His use of orchestral colors and of the intricacies of language all serve to amplify and highlight his melodic sense. Nuits d’été is a masterpiece of French vocal music which combines the best of the instrumental shimmer and vocal elegance which are foremost characteristics of the style of Berlioz.
IN THE CEMETERY
Do you know the white tomb
where, with plaintive moan, the shadow
of a yew tree floats?
On that yew a pale dove,
sad and solitary, at sundown
sings its lay:
a refrain sickly-tender,
at once both delightful and deadly,
that burts,
which yet one would fain listen to for ever—
an air like the amorous angel might sing
in the heavens.
One would say the soul awakened
is weeping beneath the sod
in unison with the song,
and in a gentle cooing
complaining of the misery
of being forgot.
On the music's wing
one feels a memory
slowly return—
a shadow, an angelic form,
passes in a tremulous beam,
shrouded in a white veil.
Night-scented blossoms, half-open,
exhale their scent mild and sweet
about you,
and the phantom with its sluggish gestures
whispers as it extends to you its arms:
You will return!
Oh, never again will I go near
that tomb, when the sombre cloak
of night descends,
to listen to the pale dove
from the summit of the yew tree sing
its plaintive song!

THE UNKNOWN ISLE
Tell me, pretty young maid,
where would you like to go?
The sail bellies like a wing,
the breeze is about to blow.
The car is of ivory,
the flag of watered silk,
the rudder of fine gold,
for ballast I have an orange,
for sail, an angel's wing,
for ship's boy, a seraph.
Tell me, pretty young maid, etc.
Would it be to the Baltic,
or to the Pacific,
or to the isle of Java?
Or else would it be to Norway,
to pluck the snow flower?
Or the flower of Angsoka?

Tell me, tell me, pretty young maid,
tell me where you'd like to go?
Take me, said the pretty young maid,
to the faithful shore,
where love endures for ever.
That shore, my dear,
is scarce known
in the realm of love.
Where would you like to go?
The breeze is about to blow.

PROGRAM NOTES
by Gary Fladmo

Incidental Music to "A Midsummer Night's Dream" — Felix Mendelssohn

When Mendelssohn was but seventeen he wrote an overture, opus 21. Some seventeen years later he was commissioned by King Frederick William of Prussia to compose incidental music for a staging of Shakespeare's "A Midsummer Night's Dream" in a new royal theater in Potsdam. To the overture Mendelssohn added thirteen new compositions, opus 61a. From this set of pieces has derived a suite for concert performance which in addition to the Overture, includes the Nocturne, Scherzo, and the classic Wedding March.

The Overture is an enchanting achievement for a boy of seventeen. It evokes the fairy world of Shakespeare's play with remarkable accuracy and delicacy. Following four sprite-like chords, a rapid string passage plunges us headlong into the imaginary world. In turn we hear a haunting horn melody, a broad lyrical theme shared by woodwinds and strings, and a country dance for strings. The overture ends as it began, with four delicate chords.

The Nocturne features the lyric romanticism of a solo horn, giving way to the Scherzo which transports us back to the realm of the fairies. Woodwinds and unison strings both of the main themes of the Scherzo. The Wedding March is one of the two most popular pieces of music for weddings ever composed (the other being that from Wagner's Lohengrin). A trumpet fanfare opens the march. It is followed by the familiar, stately theme. A trio section of two contrasting parts concludes the movement.

The other, less frequently performed episodes from the incidental music include: Fairies' March, Intermezzo or Entr'acte, Melodrama, Andante, Allegro commodo and Marcia funebre, Bergomask Dance, and Finale. The music, despite its familiarity, wears well and has remained an audience favorite through the years.
AU CIMITÈRE
Connaissiez-vous la blanche tombe
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'il, une pâle colombe,
Tristesse et seul, au soleil couchant,
Chante son chant:
Un air maladivement tendre,
A la fois charmant et fatal,
Qui vous fait mal,
Et qu'on voudrait toujours entendre,
Un air, comme en soupir aux cieux
L'âme amoureuse.
On dirait que l'âme éveillée
Pleure sous terre à l'unison
De la chanson,
Et du malheur d'être oublée
Se plaint dans un roucoulement
Bien douceur.
Sur les ailes de la musique
On sent lentement revenir
Un souvenir:
Une ombre, une forme angelique
Passe dans un rayon tremblant,
En voile blanc.
Les belles de nuit, demi-closes,
Jettent leur parfum faible et doux
Autour de vous,
Et le fantôme aux molles poses
Murmuré en vous tendant les bras:
"Tu reviendras!"
Oh! Jamais plus, près de la tombe,
Je n'irai quand descend le soir
Au manteau noir,
Ecouter la pâle colombe
Chanter sur la pointe de l'il
Son chant plaintif.

IN THE CEMETERY
Do you know the white tomb
where, with plaintive moan, the shadow
of a yew tree floats?
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of night descends,
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from the summit of the yew tree sing
its plaintive song.

Dites, dites, la jeune belle,
Dites, où voulez-vous aller?
Menez-moi, dit la belle,
A la rive fidèle
Où l'on aime toujours.
Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.
Où voulez-vous aller?
La brise va souffler.

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**VILLANELLE**

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois;
Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler.

Le printemps est venu, ma belle,
C'est le mois des râmons béni,
Et l'oiseau, s'installant son aile,
Dit des vers au rebord du nid.
Oh, viens, donc, sur ce banc de mousse
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce :
"Toujours".

Loin, bien loin, égarant nos courses,
Faisant fuir le lapin caché
Et le dain au miroir des sources
Admirant son grand bois penché;
Puis chez nous, tout heureux, tout aises,
En panier enlacant nos doigts,
Revenons, rapportant des fraises
Des bois.

---

**VILLANELLE**

When the new season comes
and the cold weather has gone,
the pair of us will go, my pretty one,
to gather lilies-of-the-valley in the woods
Shaking free beneath our feet the dewdrops
that one sees a-tremble in the early morn,
we will go to hear the blackbirds sing.

Spring has come, my pretty one,
it is the month that lovers bless,
and the birds, preening their wings,
sing verses from the rim of their nest.
Oh, come then to this mossy bank
to discourse of our sweet loves,
and say to me in that gentle voice
of yours: "For ever!

Straying far, very far, from our way,
startling the timid rabbit from its hiding place
and the deer at the mirror-ing spring,
admiring its great lowered antlers,
all filled with content and happiness,
then
entwining our fingers basket-like,
homewards we will go, bringing
wild strawberries.

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**THE SPECTRE OF THE ROSE**

Open your closed lids
that a virginal dream lightly brushes.

I am the spectre of a rose
you wore at the ball last eve.

You took me still pearly
with the watering-pot's silvery tears
and about the stary gathering
carried me all the night.

Oh, you, who caused my death,
powerless to banish it,
my rosy spirit every night
will come to dance by your bedside.

But do not be afraid—I demand
neither mass nor De Profundis.
This fragile perfume is my soul
and I come from paradise.

My lot was to be envied,
and to have so beautiful a fate
many a one would have rendered up his life—
for my grave is on your breast

---

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