November 13, 8:00 p.m.
November 14, 3:00 p.m.
1982
Roethke Auditorium, Kane Hall
University of Washington, Seattle

A Christmas Collaboration
The Seattle Chamber Singers
and
The Broadway Chamber Symphony
George Shangrow, conductor

present

George Frederick Handel's

Messiah
unabridged

December 17 and 18
8:00 p.m.
Blessed Sacrament Church
Seattle

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The Broadway Chamber Symphony
GEORGE SHANGROW, MUSICAL DIRECTOR & CONDUCTOR

VIOLIN I
Fritz Klein, guest concertmaster
Marianne Michael
Marcia McElvain
Avron Malensky
Beth Schmidt
Eileen Lusk
Phyllis Rowe
Kenna Smith

VIOLIN II
Pamela Carson, principal
Sandra Sturmer
Dean Drescher
Karen Koofoed Beemster
Danna Weller
Jacqueline Cedarholm
Ellen Ziotz
Jane Crichter

VIOLA
Sam Williams, principal
Beatrice Dolf
Robert Shangrow
Katherine McWilliams
Catherine Peterson
Shari Peterson
Stephanie Read

CELLO
Karen Hunnicutt, principal
Ron Welch
Lauren Root
Joyce Barnum
Marilyn Tapito
Rebecca Beyer
Rosemary Berner

BASS
David Couch, principal
Christine Howell
Allan Goldman
Walter Barnum

HARP
Naomi Kato

FLUTE
Edin Adair, co-principal
Janeen Shigley, co-principal

OBOE
Shannon Hill, principal
Hunter Beyer

CLARINET
John Medler, co-principal
Gary Otoles, co-principal

BASS CLARINET
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HORN
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Charles Arndt
William Irving

TUBA
Ed Phyllips

PERCUSSION
Ian Alvarez, Timpani
Luanne Berke
Julie Martinez

PIANO
Robert Schipperoort

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Gregory Savage
viola

John Pilskog
violin

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The Broadway Chamber Symphony  
George Shangrow, conductor

Program

Divertimento No. 2, K. 131 .................................................. W. A. Mozart
- Allegro
- Adagio
- Minuet, trio
- Allegretto
- Minuet, trio
- Adagio, allegro molto, allegro assai

Serenade for Strings, Op. 40 ........................................ A. Dvorak
- Moderato
- Tempo di Valse
- Scherzo vivace
- Larghetto
- Finale

INTERMISSION

Sinfonia Concertante, K. 364 ......................................... W. A. Mozart
- Allegro maestoso
- Andante
- Presto

Four Dance Episodes from “Rodeo” ................................ A. Copland
- Buckaroo Holiday
- Coral Nocturne
- Saturday Night Waltz
- Hoe-down

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Beatrice Dolf, viola

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Program Notes
by Gary Fadlmo

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 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 those thirty-plus works of this name which Mozart wrote purely to entertain his audience, 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 "dive" 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 temp with fast. The first movement, Allegro, is contrained 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 Allegro. The minuet that time with two accompanying trio sections, is heard. The final movement begins Adagio, but changes to Allegro molto. Then in yet another contrast, it closes Allegro assai, perhaps in a pin through the use of the Italian musical term.

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 to 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. The 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 mood juxtapositions, 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 Valze. The surprises continue as we are led from C-sharp minor to D-flat major and back to E major through a deceptive modulations.

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 repeated.

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 concerto 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 have gone so far as to suggest that Mozart perhaps wrote the work with his work 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 tension on the strings would give the solo viola a brighter quality in contrast to the accompanying orchestral violins and also put the solo viola on a sonically more equal plane with the solo violin.

Little is known of the origins 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 "Mozart horn" crescendo, the gradual increasing of volume as opposed to the crescendo techniques 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 crown achievement of Mozart's string concerto writing, the Sinfonia Concertante represents a consummate 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 concerto 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 Burns 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 love is for the Champion Roper. The cowboys and the 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.
Program Notes
by Gary Gladmoe

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The Broadway Chamber Symphony
George Shangrow, conductor

Program

Divertimento No. 2, K. 131 .........................................W. A. Mozart
Allegro
Adagio
Menuet, trio
Allegretto
Menuet, trio
Adagio, allegro molto, allegro assai

Serenade for Strings, Op. 40 ....................................A. Dvorak
Moderato
Tempo di Valse
Scherzo vivace
Larghetto
Finale

INTERMISSION

Sinfonia Concertante, K. 364 .....................................W. A. Mozart
Allegro maestoso
Andante
Presto

Four Dance Episodes from “Rodeo” ..........................A. Copland
Buckaroo Holiday
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Saturday Night Waltz
Hoe-down

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