Future Events!

Join the Broadway Chamber Symphony and the Seattle Chamber Singers for more musical enjoyment.

Especially for the Lenten Season

Johann Sebastian Bach:
St. Matthew Passion
featuring Brian Trevor as the Evangelist
Westminster Chapel, Bellevue
March 11, 1983 7:00 pm
an Entertainment '83 event

Beethoven:
Symphony No. 3
The Eroica

Mozart:
Symphony No. 39
Kane Hall, University of Washington
April 23, 1983 8:00 pm
April 24, 1983 3:00 pm
an Entertainment '83 event

Call 524-0603 for ticket information or write SCS/BCS: 7324 35th NE, No.4 Seattle, WA 98115

February 5, 8:00 pm / February 6, 3:00 pm
1983
Kane Hall, University of Washington, Seattle
The Broadway Chamber Symphony has a membership of 48 artists, each one dedicated to their orchestra's musical excellence. Founded in 1978 by maestro George Shangrow, the BCS fills an important place in the musical life of Seattle. Each year they offer the best from the classical literature and do much in the support of local talent. Several works by Seattle composers have been included in BCS concert seasons, new works have been commissioned, and a soloist competition is held every spring with the winner appearing the following season as a guest soloist. In 1981 the Broadway Chamber Symphony made a 10-city concert tour of Europe and plans are underway for a second tour this summer.

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Presently on the full-time faculty of the Fine Arts Department at Seattle University, Arthur Barnes teaches piano and leads master classes in keyboard repertoire.

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PROGRAM

The Broadway Chamber Symphony
George Shangrow, conductor

Concerto in g minor for Two Solo Celli, Strings, and Continuo, Op. 411 .......................................................... Antonio Vivaldi (1678-1741)

Allegro
Largo
Allegro

Kara Hunnicutt and Ronald Welch, solo cellists

Symphony No. 1 in D Major, Op. 25
"The Classical Symphony" .................................................. Sergei Prokofiev (1891-1952)

Allegro
Larghetto
Cavatina: Non troppo allegro
Finale: Molto vivace

INTERMISSION

Concerto in c minor for Piano and Orchestra
No. 2, Op. 18 .......................................................... Sergei Rachmaninoff (1873-1943)

Moderato
Adagio
Allegro scherzando

Arthur Barnes, solo pianist

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BROADWAY SPOTLIGHTS

Gary Fladmoe is now a familiar name to regular BCS concertgoers. He writes the fine program notes for each orchestra concert, and has also written notes for the Seattle Chamber Singers programs. Gary's research and often wry sense of humor provide us all with a better understanding and appreciation for the music we listen to. He plays trumpet in the BCS brass section and has also played in several of the oratorios done by the University Unitarian Church music program. Fladmoe was formerly the director of the orchestra at Seattle Pacific University and, on one occasion last year, led a BCS rehearsal in Shangrow's absence. Presently, Gary is developing a new career with the computer industry.

Huntley Beyer plays co-principal oboe in the Broadway Chamber Symphony, and he serves as president of the advisory board to the orchestra. Huntley has a doctorate degree in composition from the University of Washington and has had several of his pieces performed by the Contemporary Group at the UW as well as by the Kronos Quartet and other local ensembles. The BCS has twice commissioned Beyer for new music; the most recent work will be premiered this June at the final subscription concert. In addition to oboe, Huntley is an accomplished recorder player and is active as a chamber musician and teacher. To round out his musical life, he is the choir director for a Seattle-area church.

Ladies Musical Club
International Artist Series presents

TASHI
Clarinet and Strings
February 17, 1983 Meany Hall 8:00 PM
"Tashi proved to be one of the most versatile ensembles one could hope to hear...
A musical event that will long live in the memory."
—Market Square of Pittsburgh

"Freshness, confidence, and virtuosity are useful words to describe concerts by Tashi."
—Baltimore Sun

"Tashi can turn any audience... Everything they play is a celebration."
—L.A. Herald Examiner
Dr. and Mrs. Carl Berner
Dr. and Mrs. William Bunker
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Dr. and Mrs. Tom Hansen
Mr. Carl Lanson
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Dr. and Mrs. Don Lyons

Dr. and Mrs. Lester McClinton
Dr. and Mrs. Gill Middleton
Dr. and Mrs. Roger Mohr
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Mr. Victor B. Schlink
Dr. and Mrs. Gary Schneider
Mrs. Felice Stevens
Mr. and Mrs. Michael Tenenbaum
Dr. and Mrs. James Wagner
Mr. and Mrs. E. Wheatley

Dr. and Mrs. Walter Schuster
Siegfried Rachihammer - Concerto for Piano and Orchestra in C minor, Op. 10

By the end of 1899 the compositional career of Siegfried Rachihammer had, for all practical purposes, come to an end. That the second piano concerto or any subsequent works ever came into being was the result of a remarkable chance encounter in Rachmaninoff's life. With the dawn of 1900 Rachmaninoff was deeply depressed and exhibiting symptoms approaching total mental breakdown toward music, and it was to a psychiatrist, Dr. Nikolai Dhall, that he turned for advice. Dhall, a psychiatrist noted for his treatment of alcoholism, recommended a new field for Rachmaninoff's attention. The results are described in Rachmaninoff's own words:

"...my relations had informed Dr. Dhall that he must at all costs cure me of my apathetic condition, and bring about such results that I would again be able to compose. Dr. Dhall had asked of them what manner of composition was desired of me, and he was informed: 'a piano concerto,' because I had promised one to people in London and had given it up in despair. In consequence I heard repeatedly daily the same hypnotic formula as I lay half asleep in Dr. Dhall's study. You will start to write your clarifying element in the greatest of ease... The concerto will be of excellent quality.' Always it was the same, without interruption. Although it may be impossible to believe, this cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me..." Further on..."

"...The two movements of my Concerto had a gratifying success when I played them that same season at a charity concert. By spring I had already finished the remaining movement of the Concerto. I did not hesitate to introduce into it the G minor piano concerto as the most popular classical composition ever written. Unfortunately, some of that popularity is due to the commercialization of thematic material from the concerto. The famous theme of the first movement appeared in numerous motion picture scores to set the mood for important romantic interludes. The equally famous theme from the third movement has been immortalized as the Full Moon and Empty Rims theme which, for a long time, has been a favorite among musicians, and the second theme has been adapted as music of greatest melodies..."

"...My Concerto is a pianistic showcase revealing Rachmaninoff's pianistic and somewhat over-melodious compositional style... His pianistic style is a typically Russian style, and it is unlikely that even the most casual listener can avoid being caught up in the overwhelming power of the music. For the Romantics among us it provides a sonata with few bars, while at the same time furnishing significant substance to those who look beyond the exposition."

"The work opens with a Moderato movement. The soloist begins, stating eight bar chords which give way to the first theme in the strings, a restless, Russian-sounding melody. The viola and clarinet provide an introduction to a second theme which is stated by the soloist. Divorced from its motion picture connotations, the second theme is a melody of vast charm. The development of the first theme, the recapitulation is highlighted by the appearance of the second theme in the solo born and beautifully decorated by the soloist."

"The second movement, Adagio, is a tender and introspective contrast to the first movement's intensity. Solo flute and clarinet state the main theme over the entirely important but accompaniment-like material in the piano. The roles become reversed as the orchestra accompanies the soloist. While there was no cadenza in the first movement, the second has two, one very brief and the other structured so that the customary conclusion still becomes the accompaniment to a statement of the main theme in the strings."

"The final movement, Allegro scherzando, begins with an orchestral introduction which gives way to a brilliant flourish on the solo violin and the middle parts in the strings. It is cast in the first thematic material, a dashing "Slavic" melody. A dash of Russianism has come to an end. It has come to a "prominently marked by the "Moon" melody. The work drives to a close on four tense chords, a device that is regarded by some scholars as Rachmaninoff's signature."

"By the Broadway Chamber Symphony gratefully acknowledges the financial support of the following people:"

- Dr. and Mrs. Carl Berner
- Dr. and Mrs. William Bunkler
- Mr. and Mrs. R. W. Deacon
- Dr. and Mrs. Robert DeVito
- Dr. and Mrs. Gill Middleton
- Mr. and Mrs. Robert Eigler
- Dr. and Mrs. Art Passeau
- Dr. and Mrs. Pichza-Biroi
- Dr. and Mrs. David Plkrithey
- Dr. and Mrs. Paul Rosser
- Mr. Victor B. Scigliano
- Dr. and Mrs. Hans Schneider
- Mr. Felice Stevens
- Mr. and Mrs. Michael Tenenbaum
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**Program Notes** by Gary Fladmo

Antonio Vivaldi - Concerto in G minor for 2 Solo Cellos, Strings, and Continuo

Antonio Vivaldi is recognized today as one of the crucial figures in early Baroque music. His powerful and technically and harmonically sophisticated forms which would become standard in later eras. He is remembered as the most prolific of all composers, and it is unlikely that even the most casual listener can avoid being caught up in the overwhelming power of the music. For the Romantics among us it provides a sonata with a few bars, while at the same time furnishing significant substance to those who look beyond the exposition."

"Relative little is known about Vivaldi the person. It has been ascertained that his life most certainly was centered in his music and in the church. He was nicknamed the "Red Priest" but whether for his red hair or for the color of the pseudo-ceremonial gown he wore is uncertain. A famous anecdote had Vivaldi called before the Inquisition to answer charges that he ran a brothel. He was considered a mass church which was conducted in order to write down a musical impression. The truth seems to be that he left to avoid physical collapse due to bouts of weakness which plagued him throughout his life."

"Such weakness did not seem to affect his compositional ac-

"...vivid and highlights the music of Vivaldi's life more than any other aspect."

"The scoring is typically "classical," with pairs of woodwinds and trumpets tilting strings. Formally, there are the customary four movements."

"The first movement, Allegro, begins with a brisk melody in the strings. The first movement, Allegro, begins with a brisk melody in the strings and features a theme featuring octave leaps characteristic of Vivaldi's style and heard in the strings. It is accompanied by a puckish arpeg-

"The second movement is a graceful Larghetto. The high strings depict a charming melody over a rather forceful accom- paniment, and the movement progresses in a straightforward fashion to its conclusion."
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THE BROADWAY CHAMBER SYMPHONY
George Shangrow, conductor

Violin I
Michael Scott, concertmaster
Rebecca Soukup
Beth Schmidt
Eileen Lusk
Kenna Smith
Aron Maletsky
Perry Klein
Sandra Sinner

Violin II
Marianne Michael, principal
Jacqueline Cedarholm
Marcia McElvain
Jane Crigler
Phyllis Rowe
Ellen Ziontz
Dean Dreher
Karen Beemster

Viola
Sam Williams, principal
Beatrice Dolf
Robert Shangrow
Katherine McWilliams
Cathryn Paterson
Stephanie Read
Shari Peterson

Cello
Kara Hunnicott, principal
Ronald Welch
Lauren Root
Joyce Barnum
Rebecca Beyer
Maryann Tapio
Rosemary Berner

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
Marian Hesse
Anita Stokes
Nancy Foss

Trumpet
David Hensler, principal
Gary Hladmoe

Trombone
Jim Hattori, principal
Charles Arndt
Dave Brewer

Tuba
Ed Phillips

Timpani
Ian Alvarez

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