A CHANGE FOR THE BETTER!
Originally scheduled for April 14, 8:00 p.m. and April 15, 3:00 p.m.
in Scottish Rite Temple,

Beethoven's Symphony No. 9
"The Choral Symphony"

will now be presented on April 15th, 3:00 p.m. ONLY

In Meany Hall

All tickets that have been purchased in advance will be honored at this performance. Please make certain to mark your calendars for the change in location and the cancellation of the April 14th performance. If you have any questions, please call the Broadway Symphony at 524-0603.

The Broadway Symphony
George Shangrow, conductor
presents a world premiere symphony

"ROAD ODE"
by
Huntley Beyer

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February 25, 8:00 pm and February 26, 3:00 pm
Roethke Auditorium • Kane Hall • U.W. Campus
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 I
Judith Beattie
Eric Frankenthal
Fritz Klein, concert master
Eileen Lusk
Avron Maletsky
Phyllis Rowe
Elizabeth Schmidt
Kenna Smith
Rebecca Soukup

Violin II
Karen Beemster
Jacqueline Cedarholm
Dean Drescher
Marcia McEltain
Marianne Michael, principal
Linda Nygren
Sandra Sinner
Myrnie Van Kempen
Ellen Ziontz

Viola
Stan Dittmar
Beatrice Dolf
Katherine McWilliams
Shari Peterson
Stephanie Read
Robert Shangrow
Jane Simonson
Sam Williams, principal

Cello
Gary Anderson
Joyce Barnum
Rosemary Berner
Rebecca Parker
Maryann Tapio
Lauren Ulatosky-Root
Sasha vonDassow, principal
Ronald Welch

Bass
David Couch
Allan Goldman, principal
Christine Howell
Connie vanWinkle

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, principal
Mary Ruth Helppie

Trombone
Charles Arndt
James Hattori, principal

Percussion
Ian Alvarez, principal
Julie Martinez-Arndt

HUNTLEY BEYER
The Broadway Symphony is pleased to feature Huntley Beyer as the composer of the new symphony "Road Ode." This will be the second premiere that the Broadway has presented by Mr. Beyer; the first was in 1980: an orchestral piece #2 titled "Funny Bones.

Huntley Beyer came to Seattle from the East Coast in 1969. He had graduated cum laude from Williams College, and then moved here to enter the graduate program in composition at the University of Washington. He worked chiefly with Prof. Kenneth Benshoof, and in 1975 Huntley received his doctorate degree.

In 1974, Beyer's first orchestral piece was given a public reading by the Broadway Symphony Orchestra, and several of his chamber works were presented in the Concerts of New Music Series through the UW School of Music. The Kronos String Quartet (now based in San Francisco) have played several of his pieces, and included one quartet in their 1979 European Tour. The Seattle Chamber Singers have benefited from Huntley Beyer's talents several times over the years: SCS has done some of his a cappella choral pieces, and various church choirs have done his anthems.

Currently, Beyer teaches recorder techniques and general music at Seattle-area private schools, and is Director of Music at the Wallington Methodist Church. He is co-principal oboe with the Broadway Symphony and served that group as the president of the advisory board during the 1981-82 performing season.

JUDITH COHEN
Judith Cohen was the 1983 Concerto Competition winner in the annual contest held by the Broadway Symphony. As last year's winner, she received a cash prize and the opportunity to perform as a featured soloist during this 1983-84 concert season. The Broadway Symphony is pleased and honored to perform with her.

Judith Cohen began her piano studies at the age of five in Chicago. She studied privately at the Chicago Musical College until age 18, and then entered the Northwestern School of Music on a scholarship. In 1975, she moved to Washington state and entered The Evergreen State College where she completed her undergraduate studies. During this time she became involved as a performer in several workshops and seminars throughout the Northwest and did several solo and chamber music recitals. In 1981 Judith began graduate studies at the University of Washington, where she studies with Randi-Hokanson.

In addition to her winning the Broadway Symphony's competition, Judith Cohen has received many other honors from local groups and institutions: In 1981, she won the Charlotte Brehmich Graduate Scholarship and a grant from the Music Teachers National Association; in 1982, the B.P. Jacobson Piano Scholarship, another prize from the Music Teachers Association, the First Prize Scholarship from the Ladies Musical Club, and was the competition winner with the Thalia Symphony.

George Shangrow has a talent that takes three strong directions: he is conductor and musical director for both the Broadway Symphony and the Seattle Chamber Singers; he is an accomplished keyboard player and a favorite accompanist for many of Seattle's solo artists; and, perhaps most important of all, he has the special gift of bringing other musicians' strengths out to the fullest.

For thirteen years Mr. Shangrow has been director of music at the University Unitarian Church. The great variety of concerts he has produced there includes the Basically Baroque series, "The Second Shepherd's Pageant," "Evenings in Old Vienna," vocal and instrumental recitals and full oratorios. George Shangrow has also been involved with music education in the Puget Sound area. He has taught for the Seattle Community College District and for Seattle University, has been a guest lecturer for the Women's University Club and Classical Music Supporters, Inc., and has participated as a conductor for the Seattle Symphony Chorale Summer Sing. To his credit are appearances as guest conductor for the Northwest Chamber Orchestra, the Seattle Symphony Player's Organization and the Seattle Philharmonic, and active participation in the American Choral Director's Association.
PROGRAM

The Broadway Symphony
George Shangrow, conductor

Symphony No. 82 in C Major “The Bear” .......................... Joseph Haydn
Vivace assai
Allegretto
Menuetto: Un poco allegretto
Finale: Vivace assai

Piano Concerto No. 14. in E-flat, K. 449 .......................... W.A. Mozart
Allegro vivace
Antantino
Allegro ma non troppo

Judith Cohen, piano soloist
Support for Ms. Cohen's appearance with the Broadway Symphony
has been granted by the King County Arts Commission Guest Artist Program.

INTERMISSION

Symphony No. 3 “Road Ode” .......................... Huntley Beyer
55-MPH
Slow Curves
Slippery When Wet
Scenic Route
Bumpy Roads Forever

World Premiere Performance

OUR PATRONS

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Dr. and Mrs. Gilbert Eade .......................... Dr. and Mrs. Gary Schneider
Dr. and Mrs. Burton Eggersten .......................... Ms. Mary K. Simeon
Dr. and Mrs. Charles Hansing .......................... Mr. and Mrs. Michael Tenenbaum
Mr. and Mrs. Tom Hansen .......................... Dr. and Mrs. James Wagner

To ensure the continuation of excellence in musical programming the Broadway Symphony is in need of additional funding. No arts organization can exist solely on box-office receipts, and therefore, we ask your help. The Broadway Symphony is a non-profit, tax-exempt organization and all contributions to them are tax deductible. Please support the Broadway Symphony by mailing your contribution to them at 7324 35th N.E. #4, Seattle, WA 98115.

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ACKNOWLEDGMENTS

The concert grand piano is through the courtesy of Manteufel Piano Co.
We gratefully acknowledge the help and support by the Washington State Patrol and Sgt. James Kenoyer for the promotional photographs taken for “Road Ode.”

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employed a related device in Symphony No. 83, subtitled "La Fuite, The Haydn, when he used repeated close notes in the finale to imitate the cackling of a hen. Another Paris symphony was subtitled. No. 85 was a favorite of Marie Antoinette, and it became known as La Reine, The Queen.

The most significant musical feature of the work can be found in the first movement. It features an abundance of thematic development, revealing Haydn's growth in symphonic writing and a preview for directions he would take in his late symphonies. The Broadwaysyphony hopes you enjoy this delightful symphony in minature.

NOTES ABOUT "ROAD ODE" by Hanley Breyer

This is a symphony in five movements. The road sign titles for the movements do not point to programmatic content, the music does not describe Arizona, Vermont or Interstate 5. Rather, the signs humorously point to different ways that feelings can be put together. They signify various "sights" or scenes of the "road" or the "life of a feeling." "55-MPH" presents a string of themes and characters, each faster than the preceding one. The music moves like gears shifting, or like a '53 Packard turning into a new Ferrari. The successive themes are not always new ones, yet as old themes repeat, they take on new emotional tones due to their greater speed.

"55-MPH", a number of different themes and characters, but not in an expressly linear design. Rather, the design is somewhat circular. Different instrumental groups have different themes which recur. Sometimes, themes occur/recur together in a layered manner. Usually the themes repeat statically, but sometimes a theme will unexpectedly flower into different material. The strings and an "eternal" motive which develops at one point into a very romantic line. The brass have an ironic, partly inbred quality which, at one point, moves into sobriety and then into a blues-filled line. The woodwinds and the first violins are simple, softly curving lines. Eternity, irony and sensuality mix in a form of curves, where ideas turn and return upon each other.

"Skippy When Wet" is marked "fast and dangerous." The sentiment in this section must often consist of two part canon. The accompaniment material consists of interlocking patterns. One can hear these patterns, for example, at the start of the movement where, one by one, patterns from 1/2 to 4 measures in length begin. These patterns continue as a two-part canon, with the woodwinds and brass joining in octaves. The primary way that ideas are related in this movement is by repetition, which at high speeds, is dangerous. "Scenic Route" is basically a sequence of big, expansive orchestral chords that is constantly interrupted and contrasted by lighter, chamber-group sections. The focus of the music thus shifts (as does the focus of consciousness sometimes) between the obvious and the subtle, the one and the many, the general and the specific, the familiar and the new, the large and the small. With a scene metaphor, the focus shifts between a panoramic, placid-looking landscape to the various detailed activities which, on closer inspection, are going on in that landscape. "Bumpy Roads Forever" is in the traditional rondo form, with a main theme, stated in the beginning by the clarinet and alternating with several other themes. There are a few bumps now and then as things get off course — and at one point, one ends up in a "Stairway to Heaven" that ends well with the full orchestral force bringing back the first theme with a joyous, full sound.

PROGRAM NOTES

by Gary Fleshner

Wolfgang Amadeus Mozart — Concerto in E-flat Major for Piano and Orchestra, K. 449

It is interesting to observe that this concerto appeared at about the same time as the Haydn symphony on today’s program. It is the first of a series of twelve concerti for piano and orchestra which Mozart wrote between 1784 and 1786. That would mark its appearance at a point in music history almost identical to that of the symphony. Although this is his Bear-Shark-Guitar, because of their common Classic period style traits, the concerto is a rather unusual composition.

In the first place, this work departs from the traditional format of concerto in that the solo instrument no longer appears as the "opening" part of a composition but is an equal participant in the complete concerto. In the second place, the concerto departs from the traditional form of the concerto in that the solo instrument no longer appears as a "opening" part of a composition but is an equal participant in the complete concerto. The third place, the concerto departs from the traditional form of the concerto in that the solo instrument no longer appears as the "opening" part of a composition but is an equal participant in the complete concerto. The fourth place, the concerto departs from the traditional form of the concerto in that the solo instrument no longer appears as the "opening" part of a composition but is an equal participant in the complete concerto. The fifth place, the concerto departs from the traditional form of the concerto in that the solo instrument no longer appears as the "opening" part of a composition but is an equal participant in the complete concerto. The sixth place, the concerto departs from the traditional form of the concerto in that the solo instrument no longer appears as the "opening" part of a composition but is an equal participant in the complete concerto.

A restless quality pervades the work, and that sense of restless is evident from the very first movement. Mozart makes frequent modulations to the minor mode, and heightens the unseasoned quality of the music with freely chromatic passages. The passage to the first theme in the recapitulation is altered by a modal transition which some theorists have described as "isolate.

The middle movement is no less calm. Although it is a point of lyric repose, that quality is ever-present, highlighted by continuing digressions to minor tints.

The finale is almost Haydn-like in its quality. But, like the two movements which precede it, modulations to the minor mode easily bring the music to a "pink" personage of that which some theorists have described as "isolate.

Mozart wrote the concerto for his pupil, Barbara Pleyel. The concerto is often performed in one movement in which it could be played successfully without any of the winds, perhaps suggesting that his pupil did not play with the power necessary to project the piano to above the sound of the orchestra.

The work is not one of Mozart's most frequently performed concerti for piano, but it is always regarded among his masterworks in that medium. It is also significant to note that it is the work which Mozart himself chose to list first in his own catalog of his works.

Franz Joseph Haydn — Symphony No. 82 in C-Major ("L'Ours")

Forez Joseph Haydn burst upon the musical scene in Paris in 1781 when his Stabat Mater was first performed there in a program of the Societé des Musiciens Spirituels. Although choral and operatic music were the rage in Paris, and instrumental music had not yet found a vast following, Haydn's symphonies were very well received by many in the Spiritual programs.

This popularity did not go unseen in Parisian musical circles. It was therefore inevitable that competing promoters should seek out the services of a rising star like Haydn. Haydn spent two years in the L'Ours. A strong rival to the Societé Spirituel for musical dominance in Paris, approached Haydn to get him to write a series of symphonies for its concert schedule. Haydn jumped at the opportunity, and composed a series of six symphonies which, because of their needs, would become known as the Paris Symphonies.

There is some question as to when the symphonies were actually written. It has been suggested that they were completed between 1785 and 1786, while others have narrowed it to between 1784 and 1785. It is known that the Concerts de la L'Ours in 1786, the first two years of events which the symphonies were sponsored were the eventualities for the fashionable elite of Paris. They were composed by Marie Antoinette and the performances of her court were frequently in attendance. L'Ours was carried to the extreme in that even the musicians played in l'ours, with ruffles, swords, and unpolished hats, the last of which could be removed during performances.

Concerts de la L'Ours had associations with Freemasonry; and it was both an honor and somewhat of a risk to become a member of the organization. Subscribers to the subscription were paid an annual fee of two louis d'or and had to wear a special badge which displayed a large silver lyre on a sky-blue background.

Symphony No. 82 in C Major is the first of the six Paris symphonies. There are only a few observations to be made about it. It is subtitled L'Ours, The Bear. It gets its subtitle from the principal theme of the final movement which makes use of a baroque melody. The last notes of which bear the subtitle are supposed to imitate the growling of a bear. Haydn

Announcing the 1984
Broadway Symphony Concerto Competition

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- There is no restriction regarding age or instrument/voice.
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- The entry fee (non-refundable) is $15.00.
- Call 524-0603 to make an audition appointment or for more information.
NOTES ABOUT "ROAD ODE"
by Hanley Breyer

This is a symphony in five movements. The road sign titles for the movements do not point to programmatic content; the music does not describe Arizona, Vermont or Interstate 5. Rather, the signs humorously point to different ways that feelings can be put together. They signify various "emigrations" or "electrifications" of the life of a feeling.

"55-MPH" presents a string of themes and characters, each faster than the preceding one. The music moves like gears shifting, or like a '53 Packard turning into a new Ferrari. The successive themes are not always new ones, yet as old themes repeat, they take on new emotional tones due to their greater speed.

"The Curves" titles, as does "55-MPH," a number of different themes and characters, but not in an expressly linear design. Rather, the design is somewhat circular. Different instrumental groups have different themes which recur. Sometimes, themes occur/recur together in a layered manner. Usually the themes repeat statically, but sometimes a theme will unexpectedly flower into different material. The strings and an "eternal" motif which develops at one point into a very romantic line. The brass have an ironic, partly inebriated quality which, at one point, evolves into sobriety and then into a blues-filled passage. The woodwinds enter in a first of the kind, have a somber, slowly curving line. Eternity, irony and sensuality mix in a form of curves, where ideas turn and return upon each other.

"Slippery When Wet" is marked "fast and dangerous." The orchestral material must often consist of two and three permit caroms. The accompanimental material consists of interlocking patterns. One can hear these patterns, for example, at the start of the movement where, one by one, patterns from 1/2 to 4 measures in length begin. These patterns continue as a two-part canon, which with the woodwinds and brass join in octaves. The primary path in which ideas are related in this movement is by repetition, which at high speeds, is dangerous.

"Scenic Route" is basically a sequence of big, expansive orchestral chords that is constantly interrupted and contrasted by lighter, chamber-group sections. The focus of the music thus shifts (as does the focus of consciousness sometimes) between the obvious and the subtle, the one and the many, the general and the specific, the familiar and the new, the large and the small. The music is a scenic metaphor, the focus shifts between a panoramic, placid-looking landscape to the various detailed activities which, on closer inspection, are going on in that landscape.

"Bumpy Roads Forever" is in the traditional rondo form, with a main theme, stated in the beginning by the clarinet and alternating with several other themes. There are a few bumps now and then as things get off course — and at one point one ends up in a "Sweeney Todd" situation. The work ends well with the full orchestral force bringing back the first theme with a joyous, full sound.

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Piano and Orchestra, K, 449

It is interesting to observe that this concertato appeared at about the same time as the Haydn symphony on today's program. It is the first of a series of twelve concerti for piano and orchestra which Mozart wrote between 1784 and 1786. That would mark its appearance at a point in music history almost identical to that of the symphony. Although the Concerto is a Bear-Shepherd's Dance because of their common Classic period style traits, the concerto is a rather unusual composition.

In the first place, the work departs from the traditional format of concerto in that the solo instrument no longer appears as the "leader" and "boss" of the piece but a guest, like the simple accompaniment from the orchestra. The work approaches a return to the earlier concertante style in which the orchestra and soloist almost share the spotlight in a musical partnership.

A restless quality pervades the work, and that sense of restlessness is evident from the very first movement. Mozart makes frequent modulations to the minor mode, and he heightens the unsettled quality of the music by freely chromatic passages. The return to the first theme in the recapitulation is altered by a modulatory passage which some theorists have described as "evocative." The middle movement is no less calm. Although the music is a point of lyric repose, the quality is ever-present, highlighted by contrasting digressions to minor tonal centers.

The finale is almost Haydn-like in its quality. But, like the two movements which precede it, modulations to the minor mode are frequent and the music is enveloped in an atmosphere of unrest. The movement features masterful contrapuntal writing and closes with an even more unsettling dance-like figure.

Mozart wrote the concerto for his pupil, Barbara Ployer. The concerto is in three movements: Allegro con brio, a very fast movement; a very slow movement, and an allegro vivace, which it could be played successfully without any of the winds, perhaps suggesting that his pupil did not play with the power necessary to project the piano above the sound of the orchestra.

The work is not one of Mozart's most frequently performed concertos for piano, but it is always regarded among his masterworks in that medium. It is also significant to note that it is the work which Mozart himself chose to list first in his own catalog of his works.

**PROGRAM NOTES**

By Gary Flahive

Franz Joseph Haydn — Symphony No. 82 in C Major (Our)

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This popularity did not go unseen in Parisian musical circles. It was therefore inevitable that competing promoters should seek out the services of a rising star like Haydn. In 1785, two year's prior to his return from the Lago Olimpica, a strong rival to the Coutto Spiritual for musical dominance in Paris, approached Haydn to get him to write a series of symphonies for its concert schedule. Haydn jumped at the opportunity, and composed a series of six symphonies which, because of their novelty, would become known as the Paris Symphonies.

There is some question as to when the symphonies were actually written. It has been suggested that they were completed between 1785 and 1786, while others have narrowed their range to the years between 1784 and 1789. It is known that the Concer de la Loige Olympica operated from 1786 to 1789, their activities ending with the French Revolution. The longer span of years would therefore seem more logical.

The Paris Spiritual, the rival to the Coutto Spiritual, in which Haydn found himself as he worked on his commission, is undoubtedly far more interesting than the music which Haydn produced for the group. Events which the sponsors was associated with free music, and it was both an honor and somewhat of a burden to the organization. Subscription was paid an annual fee of two louis d'or and had to wear a special badge which displayed a large silver lyre on a sky-blue background.

Symphony No. 82 in C Major is the first of the six Paris Symphonies. There are only a few observations to be made about it. It is subtitled L'OURS, The Bear. It gets its subtitle from the principal theme of the final movement which makes use of a bear's melody. The last of the Paris Symphonies is supposed to imitate the growling of a bear, Haydn

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George Shangrow, conductor

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Vivace assai
Allegretto
Menuetto: Un poco allegretto
Finale: Vivace assai

Piano Concerto No. 14. in E-flat, K. 449 ............... W.A. Mozart
Allegro vivace
Antantino
Allegro ma non troppo

Judith Cohen, piano soloist
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55-MPH
Slow Curves
Slippery When Wet
Scenic Route
Bumpy Roads Forever

World Premiere Performance

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MaryRuth Helppie

Trombone
Charles Arndt
James Hattori, principal

Bass Trombone
William Irving

Percussion
Ian Alvarez, principal
Julie Martinez-Arndt

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Judith Cohen began her piano studies at the age of five in Chicago. She studied privately at the Chicago Musical College until age 18, and then entered the Northwestern School of Music on a scholarship. In 1975, she moved to Washington State and entered the Evergreen State College where she completed her undergraduate studies. During this time she became involved as a performer in several workshops and seminars throughout the Northwest and did several solo and chamber music recitals. In 1981 Judith began graduate studies at the University of Washington, where she studies with Randolf Hokanson.

In addition to her winning the Broadway Symphony's competition, Judith Cohen has received many other honors from local groups and institutions: In 1981, she won the Charlott Brechemin Graduate Scholarship and a grant from the Music Teachers National Association; in 1982, the B.P. Jacobson Piano Scholarship, another prize from the Music Teachers Association, the First Prize Scholarship from the Ladies Musical Club, and was the competition winner with the Thalia Symphony.

George Shangrow has a talent that takes three strong directions: he is conductor and musical director for both the Broadway Symphony and the Seattle Chamber Singers; he is a dedicated accompanist, a favorite accompanist for many of Seattle's solo artists; and, perhaps most important of all, he has the special gift of bringing other musicians' strengths out to the fullest.

For thirteen years Mr. Shangrow has been the director of music at the University Unitarian Church. The church's variety of concerts has produced there includes the Basically Baroque series, "The Second Shepherd's Pageant," "Evelyn in Old Vienna," vocal and instrumental recitals and full oratorios. George Shangrow has also been involved with music education in the Puget Sound area. He has taught for the Seattle Community College District and for Seattle University, has been a guest lecturer for the Women's University Club and Classical Music Supporters, Inc., and has participated as a conductor for the Seattle Symphony Chorale of Summer Sings. His credits include appearances as guest conductor for the Northwest Chamber Orchestra, the Seattle Symphony Player's Organization and the Seattle Philharmonic, and active participation in the American Choral Directors Association.
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