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George Shangrow, conductor

THE BROADWAY SYMPHONY
George Shangrow, conductor

1984 — 1985
The Broadway Symphony/Seattle Chamber Singers

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GEORGE SHANGROW is the conductor and musical director of the Broadway Symphony and the Seattle Chamber Singers. He founded both ensembles: the Singers in 1968 and the orchestra in 1978; and has brought both groups to enjoy respected reputations nationally and in Europe. Shangrow is also the Director of Music at the University Unitarian Church in Seattle, and under his leadership their music program flourished and the church has become a recognized location for fine musical presentations. Maestro Shangrow is well-known in the Puget Sound area for his work in music education and community involvement. He is a frequent lecturer for Women's University Club and Seattle Opera, and has participated in the regional conventions of the American Choral Directors Association. He is a member of the American Guild of Organists and the National Open Association.

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David Hensler, principal

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Julie Arndt
Phillip Vitalli

Harp
Naomi Kato
Juliet Oleweski

THE BROADWAY SYMPHONY
George Shangrow, conductor

PROGRAM

SYMPHONY No. 38 IN D-MAJOR, K. 504
"The Prague Symphony"
W. A. Mozart
(1756 – 1791)

Adagio – allegro
Andante
Finale — presto

SHEHERAZADE
Maurice Ravel
(1875 – 1937)

Asie
La Flute Enchantée
L’Indifferent

Polly Detels, soprano soloist

INTERMISSION

SYMPHONY No. 1 IN B-FLAT MAJOR, Op. 38
Robert Schumann
(1810 – 1856)

Andante un poco maestoso — allegro molto vivace
Larghetto
Scherzo — molto vivace
Allegro animato et grazioso

Polly Detels, guest soloist in Ravel’s Sheherazade, is a lyric soprano with extensive performance credits both in the Pacific Northwest and in Texas, where she now lives and works. She has also appeared in recitals in the Midwest and in Europe. Detels is currently on the faculty at East Texas State University where she teaches voice and music literature and heads the opera program, assembling credits in production, translation, direction, and set design. Her previous appearances with The Broadway Symphony have included, in the symphony’s inaugural year, Barber’s Knoxville, Summer of 1915 and a concert version of Le Nozze di Figaro. Before moving to Texas in 1981, Detels taught at Seattle University and was active in Seattle Chamber Singers for several years.
Robert Schuman — Symphony in B-flat Major, No. 1, Op. 38
Robert Schumann set the mood himself for his first symphony. Upon completing the work early in 1841, he wrote, "During the last few days I have finished a task which filled me with happiness, and almost exhausted me. Think of it, a whole symphony, and, what is more, an entire spring symphony!"

The seasonal implications for the work were fully intended by the composer. When the work was being rehearsed by conductor Willem Boelens for a performance in Berlin, Schumann wrote to Tautbert suggesting that the interpretation should suggest more of a longing for springtime like the composer who was in mind when he wrote the symphony. He specified that the opening passage in the trumpets should sound "as though from high above, like a call to awakening." Men should stand head to head between them to see "how everywhere it begins to grow green, how a butterfly takes wing, how little everything appears that in any way belongs to spring."

The symphony grew out of a mood of rapture which Schumann experienced in the springtime. Even without knowing the composer’s intent, the listener cannot help but capture the cheer and buoyant atmosphere embodied in the music. Schumann would later state, "I wrote the symphony in the spring; I composed it while they were very old, and still surprises them again with each coming year."

Schumann went so far as to furnish his own descriptive title for the movements. He termed the first movement, Andante un poco ma mosso — Allegro molto vivace. "Spring Beginning"; the second movement, Larghetto, "Evening"; the third movement, Scherzo, "Marching, Friday"; and the final movement, Allegro animoso guizioso, "Spring at the Full." He chose not to attach the titles to the movements permanently; probably because he found them too restrictive in the literal interpretations they implied. As a romanticist, Schumann was more interested in conveying the way the music suggested his own experiences in rural than in painting pastoral landscapes. It is certain that the work could never be confused with a lament that could be described as "months of woe.

The work sparked interesting reactions among the world music critics. The British ridiculed it as a product of the so-called "Crickersy School." It was described variously as the ugliest possible music, as deleterious tomen, as a dead failure which got all it deserved, and as an effort by a composer who had failed to show his creativity. The review seems to have reflected his deficiencies in a cloud of pomp and swagger. The Americans, on the other hand, found the symphony to possess much charm, and they responded to it with considerable sympathy. William Minnow wrote, "I was so wowed up by it, that I hummed passages from it as I walked home. I sat down at the piano and played out the theme, and played as much of it as I could remember. I hardly slept that night for the excitement of it!" It was also described as a grand, consistent, original, inspired whole.

The work has been criticized, as has most of Schumann's symphonic writing, on the basis of deficiencies in form and orchestration. The work is often described as "The Salzburger," "The Line," and "The Prague," probably in reference to a visit Mozarte to the Czech capital in December 1841.

The form of the work is somewhat unusual. It is in three movements, but lacks the traditional minuet. It is scored for large classical orchestra with all instruments except the clarinet missing. It is scored for large orchestral instrument, and it is also scored for a small orchestra because he believed reliable players to be unavailable in Prague.

PROGRAM NOTES by Gary Fladmo

Wolfgang Amadeus Mozart

Symphony Number 38 in D Major, K. 504 "Prague"

The Symphony Number 38 in D Major, K. 504 "Prague" is the final work in the first two of triologies of symphonies of which the composer composed between 1782 and 1788. Symphonies number 36, 37, and 38 are the most most heard, all of his symphonic writing from 25 on represent real "genius" in the form. The group of three from number 36 to number 38 is written in a masterpieces which usually get lost in the shadow of the most famous of which Number 38 which is heard in this performance is a delightful example of Mozart’s original, imaginative, and symphonic writing.

All three of the symphonies in the 36-38 group have been subtitled in the list of cities to which they were dedicated. The symphony is titled "The Salzburg," "The Linz," and "The Prague," probably in reference to a visit Mozart was planning to the Czech capital in December 1787.

The form of the work is somewhat unusual. It is in three movements, but lacks the traditional minuet. It is scored for large classical orchestra with all instruments except the clarinet missing. It is scored for small orchestra because he believed reliable players to be unavailable in Prague.

I would like to see美军s and Japanese lids. Which is more need to wear and queen; I would like to see those who don’t live or die. I would like to see wood and blood. I would like to see those who don’t live or die. I would like to see wood and blood. I would like to see those who don’t live or die. I would like to see wood and blood. I would like to see those who don’t live or die. I would like to see wood and blood. I would like to see those who don’t live or die.
Robert Schumann — Symphony in B-flat Major, No. 1, Op. 38
Robert Schumann set the mood himself for his first symphony. Upon completing the work in 1841, he wrote, “during the last few days I have finished a task which filled me with happiness, and almost exhausted me. Think of it, a whole symphony, and, what is more: a spring symphony!”
The seasonal implications for the work were fully intended by the composer. When the work was being rehearsed by conductor Wilhelm Rhemas at a performance in Berlin, Schumann wrote to Tauschert suggesting that the interpretation should suggest more of a longing for springtime like the composer was in mind when he wrote the symphony. He specified that the opening passage in the trumpets should sound “as though from high up above, like a call to awakening.” Men should read between the lines to see “where everything it begins to grow green, how a butterfly takes wing, how little everything appears that in any way belongs to spring.”
The symphony grew out of a mood of rapture which Schumann experienced in the spring. Even without knowing the composer’s intent, the listener cannot help but capture the cheer and buoyant atmosphere embodied in the music. Schumann would later state, “I wrote the symphony in the unfolding season until they were very old, and still surprises them again with each coming year.”
Schumann went so far as to furnish his own descriptive title for the movements. He termed the first movement, Andante un poco mosso — Allegro molto vivace, “Spring Beginning”; the second movement, Larghetto, “Evening”; the third movement, Scherzo, “Allegro con fuoco,” “Merry Pranks”; and the final movement, Allegro animoso guizza, “Spring at the Full.” He chose not to attach the titles to the movements permanently, probably because he found them too restrictive in the literal interpretations they implied. As a romanticist Schumann was more interested in conveying the spirit of the experiences in spring than in painting tulip landscapes. It is certain that the work could never be confused with a lamento that could be described as scherzy.
The work sparked interesting reactions among the world music critics. The British ridiculed it as a product of the so-called “Crackpot’s School.” It was described variously as the ugliest possible music, as delirious tremens, as a dead failure which got all it deserved, and as an effort by a composer who had lost his cool and masked his deficiencies in a cloud of pomp and swagger. The Americans, on the other hand, found the symphony to possess much charm, and they responded to it with considerable sympathy. William Minnow wrote, “I was so wrapped up in it that I hummed passages from it as I walked home. I sat down at the piano when it was over, and played as much of it as I could remember. I hardly slept that night for the excitement of it.” It was also described as a grand, consistent, original, inspired whole.
The work has been criticized, as has most of Schumann’s symphonic writing, on the basis of deficiencies in form and orchestration. The work is often called "The Salzungen," "The Line," and No. 38, "The Prague," probably in reference to a visit a Mozart was planning to the Czech capital in December.
The form of the work is somewhat unusual. It is in three movements, but lacks the traditional minuet. It is scored for large orchestral classics with all instruments except the clarinets. It has been contrasted with the other clarinets because he believed reliable players to be unavailable in Prague.

PROGRAM NOTES
by Gary Fladno

Wolfgang Amadeus Mozart — Symphony Number 38 in D Major, K. 504 "Prague"
The Symphony Number 38 in D Major, K. 504 "Prague" is the final work in the first of two triologies of symphonies which Mozart composed between 1782 and 1788. Symphonies number 34-38 lead one most often heard, but all of his symphonic writing from 1753 on represent "real" symphonies in the form. The group of three from number 36 to number 38 is relatively small. These masterpieces which usually get lost in the shadow of the more famous Numbers 35 and 38 which is heard in a performance is a delightful experience of Mozart's symphonic writing. All of the three symphonies of the 36-38 group have been subtitled on the basis of cities to which they were related. The title of the work is called "The Salzburg," No. 37, "The Linz," and No. 38, "The Prague." It may be in reference to a visit a Mozart was planning to the Czech capital in December.
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W. A. Mozart
(1756 – 1791)

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George Shangrow, conductor

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"The Prague Symphony"
Adagio — allegro
Andante
Finale — presto

SHÉHÉRAZADE
Asie
La Flute Enchantée
L'Indifferent

Polly Detels, soprano soloist

INTERMESSION

SYMPHONY No. 1 IN B-FLAT MAJOR, Op. 38
Andante un poco maestoso — allegro molto vivace
Larghetto
Scherzo — molto vivace
Allegro animato et grazioso

Robert Schumann
(1810 – 1856)

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