Coming events in

THE BACH YEAR

Feb. 3 — The Trio Sonatas
   Broadway Performance Hall, 8 p.m. — $7.50

Feb. 10 — Cantata Sunday II
   University Unitarian Church, 8 p.m. — $7.50

Feb. 24 — St. John Passion
   Meany Hall, 3 p.m. — reserved seating $8.00/$6.00/$5.00

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intermission and following today's concert. MC/VISA accepted.

The Broadway Symphony
George Shangrow, conductor

January 26, 1985, 8:00 p.m.
January 27, 1985, 3:00 p.m.
Kane Hall
University of Washington
The Broadway Symphony/Seattle Chamber Singers

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George Shangrow, conductor

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Avron Malletsky
Robin Petzold
Phyllis Rowe
Sandra Simmer
Bobbi Smith
Kenna Smith

Violin II
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Jackie Cedarholm
Dean Drescher
Diane Kenyon
Eileen Lusk, principal
Linda Nygren
Margaret Olson
Myrnie Van Kempen
Ellen Zientz

Viola
Stan Dittmar
Beatrice Dolf
Aviva Leonard
Katherine McWilliams
Stephanie Read
Katrina Sharples
Mike Thompson
Sam Williams, principal

'Cello
Gary Anderson
David Beck
Rosemary Berner
Rebecca Parker
Maryann Tapio, principal
Ronald Welch
Julie Wheeler
Ron Wilson

Bass
David Coach, principal
Allan Goldman
Connie van Winkle

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

Contrabassoon
Herb Hamilton

Horn
Maurice Cary, principal
Laurie Heidt
Cynthia Jefferson
Anita Stokes

Trumpet
Gary Fladmo
David Hensler, principal

Trombone
Charles Arndt
Steve Sonner
William Irving, principal

Tuba
David Brewer

Timpani
Daniel Oie

Harpischord
George Shangrow
PROGRAM

Suite Francaise (1935)  ................  Francis Poulenc
Bransle de Bourgogne
Pavane
Petite marche militaire
Complainte
Bransle de Champagne
Sicilienne
Carillon

Flute Concerto No. 2 in D Major, K. 314  ......  W. A. Mozart
Allegro aperto
Andante ma non troppo
Allegro

Karen Schink, solo flute

INTERMISSION

Symphony No. 1 (1895-1898)  ............... Charles E. Ives
Allegro
Adagio molto (sostenuto)
Scherzo: Vivace
Allegro molto

GUEST ARTIST

KAREN SCHINK was the 1984 winner of the Broadway Symphony soloist competition. She is currently in a Master's Degree program in performance at Pacific Lutheran University. She appears frequently in chamber recitals in both Tacoma and Seattle, and we are pleased that she is our featured artist on this program.

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The Broadway Symphony/Seattle Chamber Singers would deeply appreciate your gift of support. Tax deductible contributions may be sent to BS/SCS, 7324 35th N.E. #4, Seattle, WA 98115 (206) 524-0603.
Charles Ives, Symphony No. 1

It was probably not until 1947 when Charles Ives won the Pulitzer Prize for his Symphony No. 3 that he established a reputation as a composer. He had been completely unknown as a boy. Ives was serving as a church organist and arranging music for his father by the age of thirteen. He studied composition with Hoestto Parker at Yale, where he entered at age twelve. Despite this, he chose not to make music his primary career. He believed (and it turned out, rightly so) that society would not pay for the kind of music he wanted to write; he entered the world of insurance and by the age of twenty-four became the head of the largest insurance company in the country. During this period, he composed music as his avocation.

Few conductors or performers interested in his music. He had grown up in a household where his father would have the family sing familiar songs in one key while he would accompany them in another. George Ives had also invented an instrument because his music was so different. Ives was composing while Schoenberg was still in the camp of tonality; before Bartok and Stravinsky had begun their careers, and before Hindemith was even born. That he was merely ahead of his time has seldom come to be recognized.

The somewhat sad aspect of Ives’ career is that his greatness and genius were unrecognized until his creative spirit had been destroyed by his breakdown. Just what characteristics of the music of this pioneer? Arthur Cohn has written: “Working in a cold and retrogressive academic environment, Charles Ives never faltered in his creative spontaneity and passion for experimentation. Enough has been written about Ives’ disdain of whys and wherefores in his compositions, the greater portion of which he produced in the 1890s and 1900s. In advance of the then-common styles, he explored techniques such as atonality, polyrhythmic patterns, polyharmonic and polyrhythmic particulars, tone clusters, and microtones. Mixed with these innovations was Ives “Americana,” with its special sweet-

sour seasoning of hymn tunes, Fusteniana, patriotic melodies and ragtime—all stripped or stitched together. The heterodox solutions of Ives’ implicit Blended style. The Ives style is defined by textural complexity (sometimes deliberately muddy) and simple melodic shapes, or zig-zagged by ultra-chromatic twists, free-swinging harmony and counterpoint, and a jargon of rhythmic distortion. Symphony No. 1 in d-minor, written between 1896 and 1898 represents the formative years of Ives’ style. The listener will be reminded of the music of Richard Schakhowsky and/or Dvorak throughout most of the work and unlike the music suggested by Choin’s description above, it is a very listenable piece. It follows the format of a large romantic symphony. There are four movements with a fast-slow-slow-fast tempo design. The melodic lines are simple and straightforward, although they sometimes reveal formal surprises that might be likened to Prokofiev or Shostakovich. The Adagio second movement may recall the listener of the Largo from Dvorak’s “New World” Symphony, largely because of the use of the English Horn as a solo instrument. The Scherzo is a showpiece for the winds and strings, featuring a section of imitative counterpoint contrasted with a lyric trio section. The Finale unifies the work through the recall of thematic material from earlier movements.

Aaron Copland wrote the following concerning the premiere which contains one in approaching the music of Charles Ives: “He lacked neither talent nor the manner nor the integrity of the true artist—but what he most shamefully and tragically lacked was an audience.”

Thankfully, the modern audience has come to recognize what those in Ives’ own time did not, and his place in the development of modern music is secure.

Wolfgang Amadeus Mozart,
Concerto in D-Major for Flute and Orchestra, K. 314

Probably the most interesting features about Wolfgang Amadeus Mozart’s Concerto in D-Major for Flute and Orchestra concern its origins. In the first place, it is most properly not described as a flute concerto. In 1777 Mozart had written a concerto in C-Major for oboe for an oboist named Ferlendi. The flute Concerto in D-Major is an almost literal adaptation of the oboe concerto. The two works share the same Koechbel number (314). The exact reasons remain a mystery to musicologists, but it would appear that simple expediency was the reason for the adaptation rather than some grand planed new work. In 1778 he was commissioned by a Duchess diteante named Dejan to compose a number of works, among them, two concertos. Mozart wrote his first flute concerto, K. 313, and then, for reasons only known to himself, adapted his C-Major oboe concerto for the flute. The best guesses hold that Mozart was pressed for time to complete the commissioned works, and this was a convenient way to meet the deadline. Scholars also assume that Mozart probably believed that Dejan wouldn’t know the difference.

Unfortunately, such was not the case. When the story broke that Mozart had submitted an adaptation of an existing work for a commission, it caused a scandal. Mozart’s father, Leopold, intervened with Dejan, who ultimately agreed to accept the concerto, but he paid Mozart less than half of the contracted commission.

The concerto remains in the flute repertoire, probably on the strength of the 20th-century admiration for Mozart. The original oboe concerto was written for an oboist whose reputation was that of a mediocre player at best. Although Mozart did include some elaborations for the flute version, the concerto does not seem to exploit the instrument as successfully as does K. 313. It is, however, very much a Mozartian composition, and even though a work which critics may call lesser Mozart, it is still a masterpiece worthy of performance.

The work is in a typical Classical concerto format of three movements with fast-slow-fast relationships. The first movement, Allegro, already, features slight elaborations of the original oboe lines. It is a modified sonata allegro form with a misplaced development, occurring in the recapitulation of the second theme rather than between the exposition and recapitulation sections as is customary with the form.

The second movement, Andante ma non troppo, was scored as Adagio in the oboe version. It too is a modified sonata allegro form, unique in that the initial flute phrase in the movement is never heard again.

Typical of the Classical concerto, the final movement is a Rondo. Originally scored as Allegretto, Mozart changed the tempo indication to Allegro for the flute version. Of significance is Mozart’s use of the rondo theme in his opera Abduction from the Seraglio.

Despite its somewhat dubious origins, the Concerto in D Major is a delight to today’s listeners.

Francis Poulenc, Suite Française

Shortly after World War I, a group of musicians working in Paris raised their banner of opposition to both Romanticism and Impressionism, finding the former grandiloquent and the latter petty. They found spiritual leadership from Eric Satie and literary inspiration from the writing of Jean Cocteau. The group, which became known as the Six, was comprised of one Swiss (Arthur Honner) and five French composers (George Auric, Louis Durey, Georges Ibert, Darius Milhaud and Francis Poulenc). Although they were united in purpose and philosophical underpinnings, their music displayed vast diversity and individuality. They came to be recognized as the French School of composition in the early 20th century. The primary element that unified their musical style seemed to be that of simplicity. Through that purity they created a varied musical output which seemed natural, free from pretense, and very “French.” They forged new romanticism with a very popular appeal.

Francis Poulenc represents the urbane wit of the group. Even in his most beautiful works with serious undertones, his tongue always seems to be in his cheek. He continually yields to temptation to reveal his wit, resulting in music of infinite charm.

The Suite Pompéi is one of two works for an ensemble of modern wind instruments written under that title. The other, somewhat shorter and probably more famous one by Poulenc’s colleague in Les Six, Darius Milhaud, in effort, in which he attempted to depict the character of the regions of his native France, was so successful that it became one of the few works in the repertoire to be transcribed for full orchestra from the wind score, rather than the other way around. Poulenc’s work never reached the level of recognition that Milhaud’s did, but it is equally as interesting.

Poulenc approached his suite as incidental music for a 1935 play entitled “La Reine Margot” by Edouard Bourdet. The subject of the play was Margaret of Valois, the wife of the man who would become King Henry IV.

Rather than being original composition, Suite Pompéi is a transcription of seven dances by the 16th century composer Claude Gervaise entitled “Livres de Dances.” It is scored for a somewhat unusual ensemble of two oboes, two bassoons, two trumpets, three trombones, percussion and harpsichord. The transcriptions are essentially literal scoring of Gervaise’s music, but Poulenc inserted occasional original material, most often suggesting some witicism.

Poulenc successfully combines his modern wit with the courtly elegance of the past. The result is an elegant series of movements featuring light textures and sprit sounds, an excellent stylistic counterpart to the Classicism of Mozart and rich Romanticism of the early Ives. We believe you will be charmed by this delightful piece!

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Charles Ives, Symphony No. 1

It was probably not until 1947 when Charles Ives won the Pulitzer Prize for his Symphony No. 3 that he established a reputation as an important American composer. He was already well known as a pianist and conductor, but his music was not widely recognized during his lifetime. Ives composed his music in a way that blurred the lines between different musical styles, and his work was influenced by various traditions, including classical, jazz, and folk music. He was interested in exploring the boundaries between different musical worlds and was known for his use of complex rhythms and unusual harmonies. His music was not widely performed during his lifetime, but it gained more recognition in the decades after his death. His influence on subsequent generations of composers has been significant, and his work continues to be studied and performed today.

Symphony No. 1 in d-minor, written between 1896 and 1898 represents the formative years of Ives's style. The listener will be reminded of the music of Rachmaninov and Dvorak throughout most of the work and unlike the music suggested by Cohn's description above, it is a very listenable piece. It follows the format of a large romantic symphony. There are four movements with a fast-scheroz-fast tempo design. The melodic lines are simple and straightforward, although they sometimes reveal surprising melodic possibilities that might remind one of Prokofiev or Shostakovich. The Adagio second movement may remind the listener of the Largo from Dvorak's New World Symphony, largely because of the use of the English Horn as a solo instrument. The Scherzo is a showpiece for the winds and strings, featuring a section of imitative counterpoint contrasted with a lyrical trio section. The finale unifies the work through the recall of motivic material from earlier movements.

Aaron Copland wrote the following concerning the premiere which contains one of the most important and influential quotes about Ives: "He lacked nothing. He had the form, the ideas, the meaning, the mores, the spirit, the raw materials, the idealism, the technique, the understanding, and the integrity of the true artist—but what he most shamefully and tragically lacked was an audience." Thankfully, the modern audience has come to recognize what those in Ives' own time did not, and his place in the development of modern music is secure.

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The concerto remains in the flute repertoire, probably on the basis that it is more famous and better known than the original oboe concerto. The original oboe concerto was written for an oboist whose reputation was that of a mediocre player at best. Although Mozart did include some elaborations for the flute version, the concerto does not seem to exploit the instrument in as successful a way as does K. 313. It is, however, very much a Mozartian composition, and even though a work which critics may call lesser Mozart, it is still a masterpiece worthy of performing.

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PROGRAM NOTES


PROGRAM

Suite Francaise (1935) .................. Francis Poulenc

Bransle de Bourgogne
Pavane
Petite marche militaire
Complaine
Bransle de Champagne
Sicilienne
Carillon

Flute Concerto No. 2 in D Major, K. 314 ...... W. A. Mozart

Allegro aperto
Andante ma non troppo
Allegro

Karen Schink, solo flute

INTERMISSION

Symphony No. 1 (1895-1898) ............... Charles E. Ives

Allegro
Adagio molto (sostenuto)
Scherzo: Vivace
Allegro molto

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