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Seattle Chamber Singers
and the
The Broadway Symphony

Entertainment
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February 16, 1986
3:00 p.m.

THE BROADWAY SYMPHONY

George Shangrow, conductor

Meany Hall
University of Washington
THE BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS

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The finale, Adagio lamentoso, represents a departure from more traditional rousing final movements. There is no crashing climax to bring the audience to an ovation. It is rather the culmination of pathos which the title suggests. The composer had lingering doubts about the movement, and after the premiere of the symphony, even suggested destroying the Finale and composing a new one. In spite of the doubt, however, Tchaikovsky held to the belief that he never had nor never would compose a greater symphony. In the end, he kept the original Finale. The modern music world is thankful he did.

Notes by Gary Fladmoe

AND DEATH IS NO EVIL
by David P. Jones

"And Death Is No Evil" takes its title from the last line of the final poem by Robinson Jeffers, and was composed during March-September 1985. All five of the poems deal with death, either directly or symbolically. The work is not intended to be overly morbid or melancholy, though. Several different ideas about death are expressed by the five poets. Some of the thoughts and images (as in "Rockfens" and parts of "Moriturus") are even humorous and witty. "Night," although it comes at the end of the cycle, was the first song to be composed. Shortly before I began work on that song, I had moved from Seattle to a rather rural location on Bainbridge Island. One night I took a walk and was overwhelmed by both the clamminess and fear I experienced at being so far away from any street lights, neon signs or other signs of "civilized" life. The blackness and quiet was total. Upon returning from this walk I picked up the anthology of poetry I had been reading in search of texts for this work. The first poem I came across was "Night" by Robinson Jeffers. At that moment, I knew that I had found the text I had been looking for. From there, the rest of the poems seemed to fall into place. Although many different ideas and attitudes are expressed throughout the five poems, I have arranged them so that there is a general sense of progression through various stages: death as a bitter enemy, death as the ultimate absence of free will, death as a sad but inevitable void, death as the liberator of the soul, and finally, a calm acceptance of death. The first and last songs are the longest, each one taking up about one-third of the total work. The middle three songs are much shorter. "Moriturus," "Night," and "Suppose in Perfect Reason" use the full orchestra, while "There on the Darkened Deathbed" is scored for brass, strings, and tympani and "Rockfens" uses only woodwinds, piano, and percussion. Tonight's performance is the world premiere.

Notes by the Composer
SYMPHONY NO. 6 IN B MINOR
(PATHETIQUE) by Peter Ilyitch Tchaikovsky

The events surrounding the composition of Tchaikovsky's sixth symphony contain all the dramatic elements of a literary mystery, making it a most interesting work apart from its musical message.

To begin with, it could very well have been the composer's seventh symphony instead of his sixth. Tchaikovsky had visited America in 1891, and during his return voyage from America that spring he composed the first draft of a new symphony. Throughout his life he had experienced periods of deep depression, during which he felt grave doubts about his creative ability. By late 1892 he was again plagued by self-doubt and depression about his new work. He tore up the manuscripts, claiming it to be void of interest.

By February of 1893, however, Tchaikovsky was deeply committed to another symphony. That same month he would write to his brother Anatol, "I am now wholly occupied with the new work... and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must soon go to London. I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony which I certainly shall not tear up."

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Orchestra in A minor (1868) ............... Edvard Grieg
Allegro molto moderato
Adagio
Allegro moderato molto e marcato
Kumja Oh, piano

Symphony No. 6 in B minor
(Pathetique) (1893) ....................... Peter Ilyitch Tchaikovsky
Adagio; Allegro non troppo
Allegro con grazia
Allegro molto vivace
Adagio lamento

INTERMISSION

And Death is No Evil (1985) ............... David P. Jones
Moriturus
Suppose in Perfect Reason
There, on the Darkened Deathbed
Rockforns
Night

Carol Sams, soprano
World Premiere Performance

Preparation of materials for "And Death Is No Evil" was made possible, in part, by a fellowship from the Washington State Arts Commission.

Special Guest Artist KUMJA OH is the winner of the 1985 Broadway Symphony Concerto Competition. This appearance with the Symphony was a part of her first prize award. Born in Seoul, Korea, Ms. Oh won many piano competitions as a child. During her studies in piano at the Seoul National University she won first prize in the Horugel National Competition for College Students. In 1983 Ms. Oh began her graduate studies in piano with Mr. Neal O’Doan at the University of Washington. As a scholarship student and a teaching assistant she completed her Master of Music degree in 1985, and currently continues her studies in the University’s DMA program. She was also the winner of the Marylhurst Concerto Competition in Lake Oswego, Oregon.

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Autobiographical suggestions seem to abound in the work. The concerto hints strongly at the flame of youth being driven by some deep rush of emotion. It reveals a love of nature and intense emotionalism. The slow movement displays the intimacy of a hymn, and folklike melodies appear with a frequency reflective of Grieg’s preoccupation with his native Norway.

The concerto is fresh and striking in the way its many themes are manipulated and contrasted. The first movement, Allegro molto moderato, opens the concerto. A drum roll against sustained low brass gives way to a brief cadenza for the piano, which in turn is followed by the woodwinds and horns announcing the well known, marchlike principal theme of the movement. The soloist develops the theme and takes up secondary themes which are imitated in the flute and clarinet. The trumpet states the second theme which the piano in turn develops and accelerates. The development continues in an elaborately orchestrated passage against arpeggated piano figures. A return to the principal theme leads to the cadenza, and the movement closes on a brief coda.

The second movement, Adagio, features muted strings, woodwinds, and horns presenting a hymnlike theme. The piano almost trails along with the ornamental passages embellishing the theme, while the strings provide harmonic support. The movement builds to a full statement of the theme by the orchestra and piano.

The second gives way immediately to the third movement, Allegro moderato molto e marcato. It is a rondo based on five themes. The first is a folklike passage in the piano with string accompaniment. In the second theme, the piano adopts a bravura style only to end in chromatic lyricism. The piano sets the marchlike tone of the third theme. Piano and orchestra combine forces for the fourth theme, yielding to the flute and clarinet which set up the fifth theme for the piano with cello accompaniment. The work closes with a coda in which the fifth theme is elevated majestically, pitting the brass against the piano and the remainder of the orchestra.

In closing, the best analysis of Grieg’s appeal may come from Christen Jul. He wrote, “It so happened that the very national idiom in which he expressed himself was also his own personal idiom. The more he sang about his land, the more truly he spoke of himself. The more local his endeavor, the more universal his appeal. That is why his music has greatness and originality as well.”
The Broadway Symphony has the policy of regular rotation for orchestral seating. Therefore, our personnel are listed alphabetically in each section.

**Violin I**
- Susanna Fetter
- Christopher Gonvers
- Fritz Klein, *concertmaster*
- Diane Lange
- Robin Petzold
- Phyllis Rowe
- Janet Showalter
- Kenna Smith
- Rebecca Soukup

**Violin II**
- Karen Beemster
- Pam Carson
- Alice Leighton
- Eileen Lusk, *principal*
- Avron Maletzky
- Timothy Prior
- Barbara Solowan
- Myrne Van Kempen

**Viola**
- Beatrice Dolf
- Rose Lange
- Katherine McWilliams
- Robert Shangrow
- Katrina Sharples
- Sam Williams, *principal*
- Nancy Winder

**’Cello**
- Gary Anderson, *principal*
- Rosemary Berner
- Vera Groom
- Rebecca Parker
- Julie Wheeler

**Bass**
- David Couch, *principal*
- Jo Foster
- Allan Goldman
- Connie van Winkle

**Flute**
- Erin Adair, *co-principal*
- Janeen Shigley, *co-principal*

**Piccolo/Third Flute**
- Laura Werner

**Oboe**
- Huntley Beyer, *co-principal*
- Shannon Hill, *co-principal*

**English Horn/Third Oboe**
- Gail Coughran

**Clarinet**
- Gary Oules, *principal*
- Jerome Vinikow

**Bass Clarinet**
- John Mettler

**Bassoon**
- Daniel Hershman, *co-principal*
- Paul Rafanell, *co-principal*

**Horn**
- Maurice Cary, *principal*
- Laurie Heidt
- Cynthia Jefferson
- Anita Stokes

**Trumpet**
- William Berry
- Gary Fladmoe
- David Hansler, *principal*

**Trombone**
- Charles Arndt
- William Irving, *principal*
- Steve Sommer

**Tuba**
- David Brewer

**Timpani**
- Daniel Oie

**Percussion**
- Michael Clark
- Matthew Kocmierski

**Piano**
- Robert Schilperoort
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February 23 — The Art of Fugue
Broadway Performance Hall, 8 pm — $7.50

March 9 — The Mozart "Requiem" and Poulenc "Gloria"
Meany Hall, 3 pm — $8.00

April 26, 8 pm and April 27, 3 pm —
Beethoven’s Symphony No. 8 and Handel’s Water Music
Kane Hall — $8.00

May 10, 8 pm and May 11, 3 pm —
An A Cappella Choral Recital with music of Haydn, Brahms, Wolf
University Unitarian Church — $8.00

June 1 — An American Extravaganza: works of Gershwin,
Bernstein, Copland
Meany Hall, 3 pm — $8.00

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To Your Ticket

February 16, 1986
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George Shagrow, conductor

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