THE BROADWAY SYMPHONY
GEORGE SHANGROW, conductor

STRAVINSKY
symphony in C
HANDEL
water music
BEETHOVEN
eighth symphony

saturday, april 26, 8 pm    sunday, april 27, 3 pm
kane hall, uw campus

GET IN ON THE GROUND LEVEL,
RISE TO THE TOP
Join us for our first annual Fourth of July Fireworks Fundraiser. We'll have an evening of dining and dancing capped with a bird's eye view of the area's fireworks — from the top of the Seattle Tower.

BACH BY POPULAR DEMAND
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George Shangrow, conductor

AN AMERICAN EXTRAVAGANZA
featuring
George Gershwin: Rhapsody in Blue
with Steven Kemper, pianist
Robert Keachley: Folksong Arrangements
with the Seattle Chamber Singers

Sunday, June 1 at 3 pm in Meany Hall
Call 547-0427 for tickets.
THE BROADWAY SYMPHONY
George Shangrow, musical director and conductor

The string sections of the Broadway Symphony are rotating and therefore are listed alphabetically:

VIOLIN I
Fritz Klein, concertmaster
Scott Moline
Janet Showalter
Kenna Smith
Rebecca Soukup
Steven Tada
Susanna Vetter

VIOLIN II
Karen Beemster
Diane Lange
Alice Leighton
Eileen Lank, principal
Misa Mitara
Timothy Prior
Phyllis Rowe

VIOLA
Stan Dittrich
Katherine McWilliams
Stephanie Read
Kritina Sharples
Sam Williams, principal
Nancy Winder

CELLO
Gary Anderson
Rosemary Berner
Vera Groom
Penny Green
Rebecca Parker
Joan Selvig
Maryann Tapiero, principal
Julie Wheeler

BASS
David Cosch, principal
Jo Foster
Alan Goldman
Connie Van Winkle

FLUTE
Claudia Cooper
Jannine Stigley, principal

PICCOLO/THIRD FLUTE
Suzanne Walker

OBOE
Harley Beers, co-principal
Shannon Hill, co-principal

CLARINET
John Mettler, co-principal
Gary Oakes, co-principal

BASSOON
Jeff Eldridge
Daniel Hershman, principal

HORN
Maurice Cary, principal
Laurie Heidt
William Hanscuff
Anita Stokes

TRUMPET
Gary Fadnose
David Hensley, principal

TROMBONE
Jeff Domoto
William Irving, principal
Steve Sommer

TUBA
David Brewer

TIMPANI
Daniel One

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PROGRAM

THE BROADWAY SYMPHONY
George Shangrow, conductor

**Water Music** .................................................. *G. F. Handel (1685–1759)*

*Suite I in F Major*
- Overture-Largo-Allegro
- Adagio e Staccato
  (without tempo indication)
- Andante
  (without tempo indication)
- Air
- Minuet
- Bourree
- Hornpipe

*Suite II in D Major*
- (without tempo indication)
- Bourree
- Alla Hornpipe

**Symphony No. 8, Op. 93** ................. *Ludwig van Beethoven (1770–1827)*
- Allegro vivace e con brio
- Allegretto scherzando
- Tempo di Menuetto
- Allegro vivace

**INTERMISSION**

**Symphony in C (1940)** ...................... *Igor Stravinsky (1882–1971)*
- Moderato alla breve
- Larghetto concertante
- Allegretto
- Largo – tempo giusto, alla breve

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**PROGRAM NOTES** cont'd

**HANDEL'S WATER MUSIC**

The *Daily Courant* contains the following report from July 18, 1717:

On Wednesday Evening, at about 8, the King took Water at Whitehall in an open Barge, wherein were also the Dutchess of Bolton, the Dutchess of Newcastle, the Countess of Fife, the Duke of Portland, his Majesty, and the Earl of Orkney. And went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a number of Boats, that the whole river in a manner was covered; a city Company's Barge was employ'd for the Musick, wherein were 50 Instruments of all sorts, who play'd all the way from Lambeth (while the Barges drew with the Tide with Rowing, as far as Chelsea) the finest Symphonies, composed express for this Occasion, by Mr. Handel; which his Majesty liked so well, that he caus'd it to be play'd over three times in going and returning.

**Handel's Water Music** incorporates three suites in the keys of F, D, and G major. The F Major has the basic instrumentation of strings, horns, oboes and bassoon. The D Major adds trumpets. The music derives largely from French dance music, and is charming, memorable, varied and rhythmically active. The fast movements have memorable, lyrical tunes over responsible, respectable bass lines. The movements work by a quick establishment of mood and character. Nothing really develops; ideas are played out, continued. Nothing is too complicated, too polyphonic, too dramatic. It is fun, immediate music. It establishes a mood or image quickly, dwells in it for a short time, and then moves on. It is simple, entertaining music and extremely successful in this. Many of the tunes are small bits, at least in one's almost forgotten past. "Oh yes, I remember that tune. Does that come from Water Music?" These tunes leave residue. They remain and echo, and it is a pleasure to remember them.

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**Kristina Newman, harpsichord tuning**
**Peter Newman, Classic KING-FM**
**Steve Strelecki, typesetting**

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PROGRAM NOTES

STRAVINSKY’S SYMPHONY IN C

Symphony in C was written in 1940 in Stravinsky’s neo-classical period. The work is an homage to the ancient world, and the music is a synthesis of elements from the music of Greece and Rome. The work is a tribute to the ancient world, and the music is a synthesis of elements from the music of Greece and Rome. The work is a tribute to the ancient world, and the music is a synthesis of elements from the music of Greece and Rome.

PROGRAM NOTES

BEETHOVEN’S EIGHTH SYMPHONY

Beethoven’s Symphony No. 8 is a deeply moving work. It was written in 1812 during a time of personal struggle and pain. Beethoven had recently had an affair with a woman he loved very passionately (referred to as the Immortal Beloved by his secretary). He then stayed for a time with his brother, who tried to break up the relationship. This break-up was marked by his brother’s suicide; a challenge his brother responded to by marrying the woman.

Real humor in music is not funny noises or extra-musical, funnybone references, but the way the music sounds and is interpreted. The music itself is a work of art, and its humor is in the interpretation by the performer and the audience. Accompanying these graceful, moderate tunes is a very busy, heroic cello line that leaps all about in triplets. Stravinsky is said to have admired this cello line.

The fourth movement begins quickly and quietly in triplets (remember the cello theme in the trio). After fifteen measures the F Major tune stops, continues for three notes, stops, continues for three notes ending on a C, then a C sharp blasts in for three beats. C sharp is a “wrong” note. The tune then takes off in the “right” key, but loudly; clearly stated. The note G precedes the second theme, which in A flat, then to C sharp to A flat. The second theme is stated in D flat. The “wrong” note is thus employed into the structure of the movement. The coda section is histrionic. It is almost as long as the rest of the movement. It begins as if it doesn’t know where to go, then becomes quite serious and contrapuntal. The main theme follows. It is as if we tune another development and recapitulation. This time when the C sharp blasts in it does not go away. It becomes insufficient and manages to force the music to its tonic, F sharp minor. The heroic drum and brass, enable to take this any further, burst into F, wrenching the music back to F Major, in which key the music finishes.

The genius of this movement and the masterful craft and sense of the unusual note, C sharp, it is worth observing how pervasive the opening motif is. It is present both thematically and as a recurring theme throughout the movement, a technique that Stravinsky echoes. Beethoven and Stravinsky are similar in the way they use and develop their material, in their valuation of rhythm as thematic material and their control of the element of expectation to create surprise and excitement. It is said that when Stravinsky wrote Symphony in C he had copies of Beethoven symphonies on his desk. It is also said that when Beethoven wrote his Symphony No. 8 he had copies of Stravinsky symphonies on his desk.
PROGRAM NOTES

STRAVINSKY'S SYMPHONY IN C

Symphony in C was written in 1940 in Stravinsky's neo-classical period. The return to classicism for Stravinsky means the wholesome return to the formal idea, the only basis of music." It meant consciously constructing music according to principles of structure and building it out of elements derived solely from the nature of sound, and not following the shapes of ideas, emotions, or images. The symphony is dedicated to God and the Chicago Symphony. ("This symphony, composed to the glory of God, is dedicated to the Chicago Symphony on the occasion of the 50th anniversary of its existence.") The four movements were composed to contrast the regularity of some accompanimental figures, and the way the melodic lines seem to constantly turn in on themselves, as if they are happy being right where they are. Also, there is an integral relationship between the accompanimental string figures and the melodic lines: the melodic lines have a plethora of seconds (along with their inversion, the sevenths), which are made into melodies, and 6/4 notes, which function like trills taking off on little trips. The melodic lines, in other words, emerge from the accompanimental texture, and the whole web of music simmers with a certain peace.

The second movement follows the second without a break, and begins with the same figure the movement ends with, though in the new key of G (the dominant of C). This movement is the Beethovenian scherzo, having a light-hearted, playful, rhythmic vitality. The music consists of many short figures whose notes more or less repeat but whose note values change constantly, so that it is a very fluid sense of time. It is a sense of time akin to speech, where the rhythms and accents of words constantly change. The sudden shift from one figure to another is also akin to speech if one imagines a conversation or interior monologue where new ideas suddenly pop up and interrupt.

There are, of course, references to the first movement. The opening fanfare of the first movement appears in the middle section with its new seconds (B-C) are taken from the opening of the symphony. The fourth movement even more obviously recalls the first. The new section after the large introduction is a frustrated scale that then becomes a rising scale, which was an important subsidiary motif near the opening of the first movement. This scale leads to the statement of the first theme, and the slow movement ends on the fourth movement (reversing the classical expectation of the fast and loud finish) state the first movement's opening theme in augmentation. The symphony ends where it began.

Not only the themes but the accompaniments seem derived from the same stock of material, so that an incredible unity is achieved at the same time there may be a multiplicity of events occurring. The music is complex and multi-layered while at the same time transfigured and unified.

The fourth movement begins quickly and quietly in triplets (representing the cello rhythm in the trio). After fifteen measures the F major theme stops, continues for three notes, stops, continues for three notes ending on a C, then a C sharp blip in for three beats. C sharp is a "wrong" note. The tune then takes on the "right" key, but loudly: clearly stated. The note G proceeds to the second theme which is in A flat, thereby echoing the C to C sharp shift. Also, A flat is the dominant of C sharp, which is in A flat in the recapitulation, and the second theme is stated in D flat. The "wrong" note thus becomes integrated into the structure of the movement. The coda section is hystericly long. It is as nearly as long as the rest of the movement. It begins as if it doesn't know where to go, then becomes quite serious and contrapuntal. The main theme follows. It is as if we have another development and recapitulation. This time when the C sharp blip in it does not go away. It becomes consistent and manages to force the music to its tonic, F sharp minor. The heroic drum and brass, enabled to take this annoyance, burst in on it, wrenching the music back to F major, in which key the music finishes.

The beauty of this movement and the masterful, crafty use and topsplay of the unusual note, C sharp, it is worth observing how perceptively the opening motif is used. It is present both as theme and as accompaniment throughout the movement, a technique that Stravinsky echoes. Beethoven and Stravinsky are similar in the way they use and develop their material, in their valuation of rhythm as themes and their use of their control of the element of expectation to create surprise and excitement. It is said that when Stravinsky wrote Symphony in C he had copied Beethoven symphonies on his desk. It is also said that when Beethoven wrote his Symphony No. 8 he had copies of Stravinsky symphonies on his desk.

PROGRAM NOTES

by Hunterley Bayer

BEETHOVEN'S EIGHTH SYMPHONY

Beethoven's Symphony No. 8 is absolutely hilarious. It was written in 1812 during a time of personal struggle and pain. Beethoven had recently had an affair with a woman he loved very passionately (referred to as the Immortal Beloved by historians). He then stayed for a time with his brother, where he tried in very nasty ways to break up the relationship his brother was having with his housekeeper: a challenge his brother responded to by marrying the woman.

Real humor in music is not funny noises or extra-musical, funny-tone references, but the way in which the music builds to the final note of the symphony. It lies in not doing what is expected. Follow the progress of the first movement. Some of the events are funny. It opens with a loud gesture and is followed by a quiet answering phrase. Then Beethoven, instead of repeating the first phrase or introducing a new phrase, repeats the answering phrase loudly. Perhaps we hadn't heard it. The music continues, and soon is reduced to a two-note idea which leads into the accompaniment for the second theme. Beethoven excelled at reducing ideas to one or two notes, out of which new ideas emerged. The second theme starts off, slows down, starts off again, and stops. One can imagine a Peter Schickel's voice-over: "He just can't seem to get this idea around." A closes idea emerges with angry chords in a 2/4 rhythm in contrast to the 3/4 meter. The development section is preceded by and begins with oscillating octaves. Over this the first half of the theme appears quite a few times. It then goes suddenly ferocious and storm-like. This leads to the recapitulation, with the wonderful stroke that the main theme appears only in the bass, the other instruments stating a brand new theme, and the final overwhelming the main theme. The coda begins as the development section did, with oscillating octaves, and part of the first theme appearing quietly in a foreign key. Again one can hear Peter Schickel's voice-over: "He's putting in a second development section, can you believe it?"

The slow movement (a) is a slow movement with crescendo in the strings, so our expectations for a loud restatement are fulfilled, but not where expected. The coda proceeds normally from here, and it looks as if it's going to be a rausing finish. It ends quietly.

The second movements in Beethoven symphonies are slow and somewhat tragic and sorrowful. This second movement is very silly. It has a metronome-like quality throughout, and Beethoven conversation books (1814) says, "I, too, am in the second movement of the eighth symphony—tis, tis, ta, ta,—the canon of Malzé" (the inventor of the metronome). It begins with quietly ticking winds and a simple repetitive string melody. Suddenly there is a series of stanzas. The quiet tune continues. More stanzas, followed by the stanzas with repeated quietly. The music builds to a floweret repeated 64th notes. More merriment, and so forth. The humor is in the timing of the stanzas figures, the various responses to these interpolations, and in the contrast between the mechanical, simple tune with its accompaniment and the passion of the stanzas.

The coda movement, instead of the usual scherzo, is a minuet trio. At the end of the minuet there is a funny moment when the winds come in too late and then so are at odds with the brass and the timpans that they get thrown out of it. Accompanying these graceful, moderate tunes is a very busy, heroic cello line that laps all about in triplets. Stravinsky is said to have admired this cello line.

The fourth movement begins quickly and quietly in triplets (representing the cello rhythm in the trio). After sixteen measures the F major theme stops, continues for three notes, stops, continues for three notes ending on a C, then a C sharp blip in for three beats. C sharp is a "wrong" note. The tune then takes off in the "right" key, but loudly: clearly stated. The note G proceeds to the second theme which is in A flat, thereby echoing the C to C sharp shift. Also, A flat is the dominant of C sharp, which is in A flat in the recapitulation, and the second theme is stated in D flat. The "wrong" note thus becomes integrated into the structure of the movement. The coda section is hysterically long. It is as nearly as long as the rest of the movement. It begins as if it doesn't know where to go, then becomes quite serious and contrapuntal. The main theme follows. It is as if we have another development and recapitulation. This time when the C sharp blip in it does not go away. It becomes consistent and manages to force the music to its tonic, F sharp minor. The heroic drum and brass, enabled to take this annoyance, burst in on it, wrenching the music back to F major, in which key the music finishes.

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ANNOUNCING THE 1986 BROADWAY SOLOIST COMPETITION

• Competition date is May 17 from 10 to 5.
• There is no restriction regarding age or instrumental voice.
• The winner will receive a cash prize and the opportunity to appear the following season as a featured soloist with the Broadway Symphony.
• The entry fee (non-refundable) is $15.00.
• Call 547-0427 for information and audition appointments.
PROGRAM

THE BROADWAY SYMPHONY
George Shangrow, conductor

Water Music ......................... G. F. Handel (1685–1759)
Suite I in F Major
Overture-Largo-Allegro
Adagio e Staccato
(without tempo indication)
Andante
(without tempo indication)
Air
Minuet
Bourree
Hornpipe
Suite II in D Major
(without tempo indication)
Bourree
alla Hornpipe

Symphony No. 8, Op. 93 .............. Ludwig van Beethoven (1770–1827)
Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

INTERMISSION

Symphony in C (1940) ............... Igor Stravinsky (1882–1971)
Moderato alla breve
Larghetto concertante
Allegretto
Largo – tempo giusto, alla breve

PROGRAM NOTES

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TINTALE
Daniel One

THE BROADWAY SYMPHONY/SEATTLE CHAMBER SINGERS

The collaboration of the Broadway Symphony and Seattle Chamber Singers has become a respected musical force in the Pacific Northwest. This company of volunteer artists is dedicated to the presentation of exciting and polished musical performances. Each ensemble rehearses weekly at the University Unitarian Church, where they have status as artists in residence, and where they further develop musical skills and repertoire under the direction of conductor George Shangrow. Membership is by audition and, general auditions for vacant positions are held every August and September. On several occasions each season, smaller ensembles are formed from the main ensembles for the performance of chamber music. Especially important to the Broadway Symphony/Seattle Chamber Singers is the support and presentation of local performing artists and the work of local composers.

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SEATTLE CHAMBER SINGERS

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