"NEXT CONCERT"
FAURE' REQUIEM
MARCH 27, 1983  8 P.M.
BLESSED SACRAMENT CHURCH
$5 ADULTS
$3 SENIORS/STUDENTS
546-4619

MISSA SOLEMNIS
LUDWIG VON BEETHOVEN
FEBRUARY 27, 1983  3 P.M.

Warren Ruby, L.D.O.
313 Main Street
Edmonds, WA
771-2020
Large Frame Selection
Custom Styling &
Tint Analysis
Contact Lenses

Seattle Chamber Singers offers
especially for the Lenten Season
Johann Sebastian Bach:
St. Matthew Passion
featuring Brian, Tenor
as the Evangelist
Westminster Chapel, Bellevue
March 11, 1983  7:30 pm
as Ensamble '83 next
Call 524-0603 for ticket information
or write SCS/PCS: 7324 35th NE, No.4
Seattle, WA 98115

Ambassador House
Travel INC.
SWITZERLAND – AUSTRIA
HIKING TOURS
IN THE ALPS

IRMGARD WIMBERGER
Travel Consultant
Home (206) 365-1202
Ludwig von Beethoven: An Appreciation

The life of Ludwig von Beethoven was not easy. His early adulthood in Vienna was relatively happy, but Beethoven's prickly, suspicious personality always left him feeling unloved and misunderstood. In spite of great success as a performer and, later, composer, Beethoven's grasp of business matters was never sufficient to keep his income secure and predictable. Eventually the greatest tragedy of his life—total deafness—drove him to the brink of self doubt and despair.

Yet Beethoven was a strong and determined person. In spite of his inauspicious background he maintained his faith in himself and in the moral order of his world. The power and fervor with which he constantly reaffirmed his beliefs have made his music a fountain of hope for all. Beethoven overcame his deafness to write some of the most stirringly positive and optimistic symphonies, sonatas, concertos, and quartets ever conceived. His Masses and one opera have been performed continually since his death in 1827, and his symphonies, quartets, concertos and sonatas are the backbone of his repertoire.

As a composer, Beethoven was thoughtful and serious, even when the subject at hand was humorous. Thus, his symphonic scherzos are long, extended compositions rather than light comic pieces. His laughter, such as in the second movement of the Ninth Symphony, was cosmic and universal. Beethoven's emotional works are particularly noted for their intensity. No other composer has been able to maintain a philosophical and exploratory feeling as effectively as Beethoven in his last works. Because of the positive power of works like the Fifth Symphony and the meta-physical depths of his last creations, Beethoven's music will live forever.

The Credo shows Beethoven's both careful and detailed attention to the text and his tendency to mask phrases that do not correspond clearly to his own personal beliefs. The drama with which he sets "Cum gloria judicaret vivas et mortuos" (With glory to judge the living and the dead) and "Cujus regni non erit finis" (There shall be no end of His Kingdom) is contrasted to a rather murky expression of some of the more doctrinal passages of the Nicene Creed.

The Sanctus, Osanna and Benedictus is the most personal and intimate portion of the Mass. An orchestral prelude introduces the Benedictus, creating a space for the silent consecration of the host at the altar. This mood is sustained by a delicate passage for violin and orchestra. The restatement of the Osanna to the music of the Benedictus conveys a blessing to mankind.

The final part of the Agnus Dei, "Dona Nobis Pacem", gave Beethoven an opportunity to express his personal hatred of warfare from having lived through the occupation of Vienna by Napoleon. The composer interleaves a plea for peace with the drumbeats and trumpet calls of martial music. Right up to the final "Pacem, pacem" (peace, peace), there is no clear resolution of the issue. The final cadence is, in fact, rather indefinite for such a titanic work. Apparently, Beethoven felt no great optimism that an end to the war could be realized. The intervening years have not offered a clearer answer to this last great question.

Beethoven’s Missa Solemnis

Most of Beethoven's writing shows signs of struggle, but nothing bears this hallmark of turmoil like his great Mass in D Major, composed between 1818 and 1823. Though not noted as an accomplished composer of counterpoint, Beethoven inserted passages in the Missa Solemnis. As a symbol of the struggle that we all endure to reach the grace of God, they serve their purpose admirably.

The Kyrie establishes the tremendous scope of the work and, in expressive terms, establishes the posture of the supplicant Beethoven. He is respectful of God's might and anxious that God's blessing will enable him to fulfill his destiny.

The Gloria is a powerfully dramatic expression of joy in God's omnipotent goodness, mixed with a very poignant setting of the words "et in terra pacem, misericordia nobis, et in pace." It closes with a mighty fugue and a powerfully uplifting cry of "Gloria!" from the Chorus.

The Credo shows Beethoven's both careful and detailed attention to the text and his tendency to mask phrases that do not correspond clearly to his own personal beliefs. The drama with which he sets "Cum gloria judicaret vivas et mortuos" (With glory to judge the living and the dead) and "Cujus regni non erit finis" (There shall be no end of His Kingdom) is contrasted to a rather murky expression of some of the more doctrinal passages of the Nicene Creed.

The Sanctus, Osanna and Benedictus is the most personal and intimate portion of the Mass. An orchestral prelude introduces the Benedictus, creating a space for the silent consecration of the host at the altar. This mood is sustained by a delicate passage for violin and orchestra. The restatement of the Osanna to the music of the Benedictus conveys a blessing to mankind.

The final part of the Agnus Dei, "Dona Nobis Pacem", gave Beethoven an opportunity to express his personal hatred of warfare from having lived through the occupation of Vienna by Napoleon. The composer interleaves a plea for peace with the drumbeats and trumpet calls of martial music. Right up to the final "Pacem, pacem" (peace, peace), there is no clear resolution of the issue. The final cadence is, in fact, rather indefinite for such a titanic work. Apparently, Beethoven felt no great optimism that an end to the war could be realized. The intervening years have not offered a clearer answer to this last great question.
Ludwig von Beethoven: An Appreciation

The life of Ludwig von Beethoven was not easy. His early adulthood in
Vienna was relatively happy, but Beethoven's prickly, suspicious personality
always left him feeling unloved and misunderstood. In spite of great success
as a performer and, later, composer, Beethoven's grasp of business matters was never sufficient to keep his income secure and predictable. Eventually the greatest tragedy of his life—total deafness—drove him to the brink of self doubt and despair.

Yet Beethoven was a strong and determined person. In spite of his inauspicious background he maintained his faith in himself and in the moral order of his world. The power and fervor with which he constantly reaffirmed his beliefs have made his music a fountain of hope for all. Beethoven overcame his deafness to write some of the most stirringly positive and optimistic symphonies, sonatas, concerto, and quartets ever conceived. His Masses and one opera have been performed continually since his death in 1827, and his symphonies, quartets, and sonatas are the backbone of his repertoire.

As a composer, Beethoven was thoughtful and serious, even when the subject at hand was humorous. Thus, his symphonic scherzos are long, extended compositions rather than light comic pieces. His laughter, such as in the second movement of the Ninth Symphony, was cosmic and universal. Beethoven's emotional works are particularly noted for their intensity. No other composer has been able to maintain a philosophical and exploratory feeling as effectively as Beethoven in his last works. Because of the positive power of works like the Fifth Symphony and the meta-physical depths of his last creations, Beethoven's music will live forever.

The Credo shows Beethoven's both careful and detailed attention to the text and his tendency to mask phrases that do not correspond clearly to his own personal beliefs. The drama with this he sets "Cum gloria judicarem vivas et mortuos" (With glory to judge the living and the dead) and "Cujus regni non erit finis" (There shall be no end of His Kingdom) is contrasted to a rather murky expression of some of the more doctrinal passages of the Nicene Creed.

The Sanctus, Osanna and Benedictus is the most personal and intimate portion of the Mass. An orchestral prelude introduces the Benedictus, creating a space for the silent consecration of the host at the altar. This mood is sustained by a delicate passage for violin and orchestra. The restatement of the Osanna to the music of the Benedictus conveys a blessing to mankind.

The final part of the Agnus Dei, "Dona Nobis Pacem", gave Beethoven an opportunity to express his personal hatred of warfare from having lived through the occupation of Vienna by Napoleon. The composer interweaves a plea for peace with the drumbeats and trumpet calls of martial

Beethoven’s Missa Solemnis

Most of Beethoven's writing shows signs of struggle, but nothing bears this hallmark of turmoil like his great Mass in D Major, composed between 1818 and 1823. Though not noted as an accomplished composer of counterpoint, Beethoven inserted passages in the Missa Solemnis. As a symbol of the struggle that we all endure to reach the grace of God, they serve their purpose admirably.

The Kyrie establishes the tremendous scope of the work and, in expressive terms, establishes the posture of the supplicant Beethoven. He is respectful of God's might and anxious that God's blessing will enable him to fulfill his destiny.

The Gloria is a powerful dramatic expression of joy in God's omnipotent goodness, mixed with a very poignant setting of the words "et in terra pax hominibus, miserere nobis, et suscipe." It closes with a mighty fugue and a powerfully uplifting cry of "Gloria!" from the Chorus.

The Credo shows Beethoven's both careful and detailed attention to the text and his tendency to mask phrases that do not correspond clearly to his own personal beliefs. The drama with this he sets "Cum gloria judicarem vivas et mortuos" (With glory to judge the living and the dead) and "Cujus regni non erit finis" (There shall be no end of His Kingdom) is contrasted to a rather murky expression of some of the more doctrinal passages of the Nicene Creed.

The Sanctus, Osanna and Benedictus is the most personal and intimate portion of the Mass. An orchestral prelude introduces the Benedictus, creating a space for the silent consecration of the host at the altar. This mood is sustained by a delicate passage for violin and orchestra. The restatement of the Osanna to the music of the Benedictus conveys a blessing to mankind.

The final part of the Agnus Dei, "Dona Nobis Pacem", gave Beethoven an opportunity to express his personal hatred of warfare from having lived through the occupation of Vienna by Napoleon. The composer interweaves a plea for peace with the drumbeats and trumpet calls of martial

music. Right up to the final "Pacem, pacem" (peace, peace), there is no clear resolution of the issue. The final cadence is, in fact, rather indefinite for such a titanic work. Apparently, Beethoven felt no great optimism that an end to the war could be realized. The intervening years have not offered a clearer answer to this last great question.
Conductor
Robert L. Metzger, Conductor, is director of choral music at Shoreline College, a position he has held since 1969. He has been the musical director of Choir of the Sound since it was founded in the fall of 1977. Mr. Metzger has been active in the Northwest as an adjudicator, clinician, and guest conductor. He is past President of the State ACDA, and WCCMA, and former officer of PSCCG. As a baritone soloist, he has been featured with the Seattle Chorale, Allied Arts, Saskatoon Symphony and area community orchestras and chorales.

Soprano Soloist
Jacalyn Schneider, soprano, is a native of Seattle. She received her musical training at the University of Washington and Cornish Institute. In 1980, she was a Seattle Opera Cecil Schwartz Auditions winner. Most recently she was heard as a soloist in the Seattle Chamber Singers production of Elijah, sang Berlioz' Les Nuit d'Ete with the Broadway Chamber Symphony and was the soprano soloist with the Whatcom Chorale's performance of Carmina Burana by Carl Orff. Jacalyn sang Seattle Opera previews of Il Trovatore this fall and will appear as soprano soloist with the Seattle Chamber Singers this year in Bach's St. Matthew Passion. In addition to her soloist endeavors, Ms. Schneider is the principal voice instructor at Seattle University.

Mezzo Soprano
Mezzo soprano Kathryn Weld-Jezerinac received her degree in Vocal Performance from the University of Redlands in California. Since moving to Seattle four years ago she has become a major oratorio soloist in the area, performing regularly with the Seattle Chamber Singers, the Northwest Chamber Orchestra, the Choir of the Sound, Thalia Symphony, Seattle Pro Musica, and many others. She recently appeared as guest soloist in the Alaska Festival of Music in Anchorage. Kathryn has performed Cherubino in the Marriage of Figaro and Dorabella in Così fan Tutte with the Banff Opera Theater in Alberta, Canada. For Seattle Opera Previews she has sung the title role in Carmen and Rosina in The Barber of Seville, and has also performed a number of roles with the Cornish Opera Theater in Seattle. Coming up is an appearance with Seattle Pro Musica singing the role of Orfeo in a concert version of the Gluck opera, followed the week after by a St. Matthew Passion with the Seattle Chamber Singers. This spring Kathryn will make a solo appearance with the Broadway Chamber Symphony in a performance of the Wesendonck Lieder.

Tenor
William Austin, tenor, began his undergraduate studies at North Texas State University as a drama major. His operatic studies, with full scholarships, include the Juilliard School (American Opera Center), Curtis Institute of Music, and the Academy of Vocal Arts. In the 1980-1981 season Mr. Austin completed a tour of the United States with the Western Opera Theater where he performed leading roles in Romeo and Juliet and Elixir of Love. During this time he was invited to appear with the San Francisco Opera company. He has appeared in seven world premiere performances of opera in the United States including The Hero by Menotti, Alva Henderson's The Last of the Mohicans, and Huckleberry Finn by Hall Overton.

Baritone
Steven Tachell, bass-baritone, has received degrees from the University of Washington and the Vienna Academy, Austria. He has been active in both the Tacoma and Seattle Opera Associations where he was involved for five years in the Educational Program touring the state of Washington. Mr. Tachell was the resident bass-baritone with the St. Gallen Opera, Switzerland singing Schauanard in Boheme and numerous other roles in the German Repertoire. His concert performances throughout the United States and Europe include Brahms Requiem, Haydn Creation, Mendelssohn Elijah and Vaughn Williams Hodie. Mr. Tachell has just completed a performance with the opera Association of New York of Richard Strauss' opera Guntram.
Conductor
Robert L. Metzger, Conductor, is director of choral music at Shoreline College, a position he has held since 1969. He has been the musical director of Choir of the Sound since it was founded in the fall of 1977. Mr. Metzger has been active in the Northwest as an adjudicator, clinician, and guest conductor. He is past President of the State ACDA, and WCCMA, and former officer of PSCCG. As a baritone soloist, he has been featured with the Seattle Chorale, Allied Arts, Saskatoon Symphony and area community orchestras and chorales.

Soprano Soloist
Jacalyn Schneider, soprano, is a native of Seattle. She received her musical training at the University of Washington and Cornish Institute. In 1980, she was a Seattle Opera Cecelia Schultz Auditions winner. Most recently she was heard as a soloist in the Seattle Chamber Singers production of Elijah, sang Berlioz’ Les Nuit d’Ete with the Broadway Chamber Symphony and was the soprano soloist with the Whatcom Chorale’s performance of Carmina Burana by Carl Orff. Jacalyn sang Seattle Opera previews of Il Trovatore this fall and will appear as soprano soloist with the Seattle Chamber Singers this year in Bach’s St. Matthew Passion. In addition to her soloist endeavors, Ms. Schneider is the principal voice instructor at Seattle University.

Mezzo Soprano
Mezzo soprano Kathryn Weld-Jezerinac received her degree in Vocal Performance from the University of Redlands in California. Since moving to Seattle four years ago she has become a major oratorio soloist in the area, performing regularly with the Seattle Chamber Singers, the Northwest Chamber Orchestra, the Choir of the Sound, Thalia Symphony, Seattle Pro Musica, and many others. She recently appeared as guest soloist in the Alaska Festival of Music in Anchorage. Kathryn has performed Cherubino in the Marriage of Figaro and Dorabella in Così fan Tutte with the Banff Opera Theater in Alberta, Canada. For Seattle Opera Previews she has sung the title role in Carmen and Rosina in The Barber of Seville, and has also performed a number of roles with the Cornish Opera Theater in Seattle. Coming up is an appearance with Seattle Pro Musica singing the role of Orfeo in a concert version of the Gluck opera, followed the week after by a St. Matthew Passion with the Seattle Chamber Singers. This spring Kathryn will make a solo appearance with the Broadway Chamber Symphony in a performance of the Wesendonck Lieder.

Tenor
William Austin, tenor, began his undergraduate studies at North Texas State University as a drama major. His operatic studies, with full scholarships, include the Juilliard School (American Opera Center), Curtis Institute of Music, and the Academy of Vocal Arts. In the 1980-1981 season Mr. Austin completed a tour of the United States with the Western Opera Theater where he performed leading roles in Romeo and Juliet and Elixir of Love. During this time he was invited to appear with the San Francisco Opera company. He has appeared in seven world premiere performances of opera in the United States including The Hero by Menotti, Alva Henderson’s The Last of the Mohicans, and Huckleberry Finn by Hall Overton.

Baritone
Steven Tachell, bass-baritone, has received degrees from the University of Washington and the Vienna Academy, Austria. He has been active in both the Tacoma and Seattle Opera Associations where he was involved for five years in the Educational Program touring the state of Washington. Mr. Tachell was the resident bass-baritone with the St. Gallen Opera, Switzerland singing Schnauard in Boheme and numerous other roles in the German Repertoire. His concert performances throughout the United States and Europe include Brahms Requiem, Haydn Creation, Mendelssohn Elijah and Vaughan Williams Hodie. Mr. Tachell has just completed a performance with the opera Association of New York of Richard Strauss’ opera Guntram.
MISSA SOLEMNIS
LUDWIG VON BEETHOVEN
Op. 123

KYRIE

Kyrie eleison!
Christe eleison!

GLORIA

Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedictus te, adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis!
Deus Pater omnipotens!
Domine, Fili unigenite, Jesu Christe!

Domine Deus! Agnus Dei! Filii Patris!
Qui tollis peccata mundi!

misericordiosus;
suscepi deprecationem nostram.
Qui sedes ad dexteram Patris,

misericordior.
Quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus,
Jesu Christe!
cum Sancto Spiritu in gloria Dei
Patris.
Amen.

KYRIE

Lord, have mercy upon us!
Christ have mercy upon us!

GLORIA

Glory be to God on high and peace
on earth to men of good will.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.
We give Thee thanks for Thy great
Glory.
O Lord God! O heavenly King!
O God, the Father Almighty!
O Lord Jesus Christ, the only-begotten
Son!
O Lord God! Lamb of God! Son of the
Father!
O Thou, who takest away the sins of the
world!
have mercy upon us;
receive our prayer.
O Thou, who sittest at the right hand of
the Father!
have mercy upon us.
For Thou alone art holy,
Thou alone art Lord, Thou alone art
most high, O Jesus Christ!
together with the Holy Ghost, in the
glory of God the Father.

Amen.

CREDO

Credo in unum Deum,
patrini omnipotentem,
factorem coeli et terrae
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum;
et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de Lumine:
Deum verum de Deo vero;
Genitum, non factum; consubstantalem
Patri,
per quem omnia facta sunt;

Qui propter nos homines, et propter
nostram salutem, descendit de coelis,
et incarnatus est de Spiritu Sancto ex
Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis;
sub Pontio Pilato passus et sepultus
est,
Et resurrexit tertia die,
secundum Scripturas,
Et ascendit in coelum,
sedet ad dexteram Patris.
Et iterum veniturus est cum gloria
judicare vivos et mortuos;
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filiis simul
adoratur et conglorificatur;
qui locutus est per prophetas.
Credo in unam sanctam Catholicam et
Apostolicam Ecclesiam.
Confiteor unum Baptismum in remis-
sionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi.

Amen.

Intermission

SANTUS

Santus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!
Benedictus qui venit in nomine
Domini!
Osanna in excelsis!

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
miserere nobis,
dona nobis pacem.

SANTUS

Holy is the Lord God Sabaoth.
Heaven and earth are full of Thy Glory.
Hosanna in the highest!

AGNUS DEI

O Lamb of God, that takest away the
sins of the world,
have mercy upon us
grant us peace.
MISSA SOLEMNIS
LUDWIG VON BEETHOVEN
Op. 123

KYRIE
Kyrie eleison!
Christe eleison!

GLORIA
Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedictus te, adoramus te, glorificamus te.
Gratias agimus tibi propere magnam gloriarn tuam.
Domine Deus, Rex coelestis!
Deus Pater omnipotens!
Domine, Fili unigenite, Jesu Christe!
Domine Deus! Agnus Dei! Filius Patris!
Qui tollis peccata mundi!
miserere nobis;
suscepi depreciationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus,
Jesu Christe!
cum Sancto Spiritu in gloria Dei
Patris.
Amen.

KYRIE
Lord, have mercy upon us!
Christ have mercy upon us!

GLORIA
Glory be to God on high and peace
on earth to men of good will.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.
We give Thee thanks for Thy great
glory.
O Lord God! O heavenly King!
O God, the Father Almighty!
O Lord Jesus Christ, the only-begotten
Son!
O Lord God! Lamb of God! Son of the
Father!
O Thou, who takest away the sins of the
world!
have mercy upon us;
receive our prayer.
O Thou, who sittest at the right hand of
the Father!
have mercy upon us.
For Thou alone art holy,
Thou alone art Lord, Thou alone art
most high, O Jesus Christ!
 together with the Holy Ghost, in the
glory of God the Father.
Amen.

CREDO
Credo in unum Deum,
pater omnipotentem,
factorem coeli et terrae
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum;
et ex Patre natum ante omnia saecula.
Deum de Deo, Lumen de Lumine:
Deum verum de Deo vero;
Genitum, non factum; consubstantalem
Patri,
per quem omnia facta sunt;
Qui propter nos homines, et propter
nostram salutem, descendit de coelis,
et incarnatus est de Spiritu Sancto ex
Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis;
sub Pontio Pilato passus et seutilus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in coelum,
sedet od dexteram Patris.
Et iterum veniturus est cum gloria
judicare vivos et mortuos;
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum et vitificentem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per prophetas.
Credo in unam sanctam Catholicam et
Apostolicam Ecclesiam.
Confiteor unum Baptisma in remissione
peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi.
Amen.

SANTUS
Santus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!
Benedictus qui venit in nomine
Domini!
Osanna in excelsis!

AGNUS DEI
Agnus Dei, qui tollis peccata mundi,
miserere nobis,
dona nobis pacem.

Intermission

SANTUS
Holy is the Lord God Sabaoth.
Heaven and earth are full of Thy Glory.
Hosanna in the highest!
Elected is he who cometh in the name of
the Lord!
Hosanna in the highest!

AGNUS DEI
O Lamb of God, that takest away the
sins of the world,
have mercy upon us
grant us peace.
<table>
<thead>
<tr>
<th>Choir of the Sound Membership</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sopranos</strong></td>
</tr>
<tr>
<td>Joyce Acker</td>
</tr>
<tr>
<td>Catherine Arnold</td>
</tr>
<tr>
<td>Sharon Baker-Zander</td>
</tr>
<tr>
<td>Debra Bebee</td>
</tr>
<tr>
<td>Glenda Carper</td>
</tr>
<tr>
<td>Margaret Christie</td>
</tr>
<tr>
<td>Sharon Diel</td>
</tr>
<tr>
<td>Patricia Ewen</td>
</tr>
<tr>
<td>Annette Fiscus</td>
</tr>
<tr>
<td>Gina Glastra</td>
</tr>
<tr>
<td>Mary Hatch</td>
</tr>
<tr>
<td>Kay Hessemer</td>
</tr>
<tr>
<td>Gratia Himman</td>
</tr>
<tr>
<td>Cindy Hinson</td>
</tr>
<tr>
<td>Dorothy Hoff</td>
</tr>
<tr>
<td>Venise Jones</td>
</tr>
<tr>
<td>Jill Johnson</td>
</tr>
<tr>
<td>Ilse Kniefel</td>
</tr>
<tr>
<td>Jean Leavens</td>
</tr>
<tr>
<td>Ann Mansfield</td>
</tr>
<tr>
<td>Judy Matchett</td>
</tr>
<tr>
<td>Deana Mayo</td>
</tr>
<tr>
<td>Barbara Mungeron</td>
</tr>
<tr>
<td>Myrna Neff</td>
</tr>
<tr>
<td>Judy Newman</td>
</tr>
<tr>
<td>Berta Nicol</td>
</tr>
<tr>
<td>Rebecca Rettmer</td>
</tr>
<tr>
<td>Cindy Ruby</td>
</tr>
<tr>
<td>Teri Soine</td>
</tr>
<tr>
<td>Barbara Stephens</td>
</tr>
<tr>
<td>Susan Vanek</td>
</tr>
<tr>
<td>Elizabeth Wacker</td>
</tr>
<tr>
<td>Gro Wedholm</td>
</tr>
<tr>
<td>Rosalie Woodard</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>THE BROADWAY CHAMBER SYMPHONY</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Shangrow, conductor</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Violin I</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Scott, concertmaster</td>
<td>Alan Goldman, principal</td>
</tr>
<tr>
<td>Rebecca Soukup</td>
<td>David Couch</td>
</tr>
<tr>
<td>Beth Schmidt</td>
<td>Christine Howell</td>
</tr>
<tr>
<td>Eileen Lusk</td>
<td>Walter Barnum</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Violin II</th>
<th>Flute</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marianne Michael, principal</td>
<td>Erin Adair, co-principal</td>
</tr>
<tr>
<td>Jaqueline Cedarholm</td>
<td>Janeen Shigley, co-principal</td>
</tr>
<tr>
<td>Marcia McElvain</td>
<td></td>
</tr>
<tr>
<td>Jane Crigger</td>
<td></td>
</tr>
<tr>
<td>Phyllis Rowe</td>
<td></td>
</tr>
<tr>
<td>Ellen Ziontz</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Viola</th>
<th>Bassoon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sam Williams, principal</td>
<td>Daniel Hershman, co-principal</td>
</tr>
<tr>
<td>Beatrice Dolf</td>
<td>Francine Peterson, co-principal</td>
</tr>
<tr>
<td>Robert Shangrow</td>
<td>Herb Hamilton</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cello</th>
<th>Trumpet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kara Hunnicutt, principal</td>
<td>David Hensler, principal</td>
</tr>
<tr>
<td>Ronald Welch</td>
<td>Gary Fladmore</td>
</tr>
<tr>
<td>Lauren Root</td>
<td></td>
</tr>
<tr>
<td>Joyce Barnum</td>
<td></td>
</tr>
<tr>
<td>Rebecca Beyer</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Trombone</th>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jim Hattori, principal</td>
<td>Ian Alvarez</td>
</tr>
<tr>
<td>Charles Arndt</td>
<td></td>
</tr>
<tr>
<td>Dave Brewer</td>
<td></td>
</tr>
</tbody>
</table>
Choir of the Sound Membership

Sopranos
Joyce Acker
Catherine Arnold
Sharon Baker-Zander
Debra Bebee
Glenda Carper
Margaret Christie
Sharon Diel
Patricia Ewen
Annette Ficus
Gina Glastra
Mary Hatch
Kay Hessemer
Gratia Himman
Cindy Hinson
Dorothy Hoff
Venise Jones
Jill Johnson
Ilse Kneifel
Jean Leavens
Ann Mansfield
Judy Matchett
Deana Mayo
Barbara Munger
Myrna Neff
Judy Newman
Berta Nicol
Rebecca Rettmer
Cindy Ruby
Teri Soine
Barbara Stephens
Susan Vanek
Elizabeth Wacker
Gro Wedholm
Rosalie Woodard

Alto
Miriam Baker
Jean Balfour
Ann Brown
Betty Chamberlain
Deborah Cole
Sue Conrad
Barbara Cotton
Marcia Cuffel
Diane Darlington
Sandra Fairchild
Gerry Faley
Helen Felton
Carole Fenske
Shirley Frank
Olivia Gardner
Bonnie Gilbert
Dorothy Hanlin
Fran Jones
Kathy Kreps
Betsy Laush
Francis Lee
Barbara Main
Peggy Martin
Patc McNamee
Arlene Metzger
Carole Nelson
J'Nell Ott
Suzanne Peterson
Jane Phillips
CarlyPotter
Harriet Schick
Jean Setzer
Helene Sharp
Carol Sinclair
Helen Tomminger
Leslie Vey
Elise Weaver
Susan Weeks

Tenor
Jeffrey Bierlink
Norma Bohan
Eleanor Corbus
Ed Crull
Bob Cuffel
Doug Diel
Phil Erickson
Gary Gerber
Pat Gleason
Raymond Jones
John Judd
Arnold Kraakmo
Bob Leavens
Wayne McGuire
Gary Neff
Tom Nesbitt
Dale Stern
Dennis Williams

Bass
Greg Bellows
Stan Carlson
Richard Chamberlain
James Chapman
Jay Cook
Doug Creed
Dick Curran
Joe Davis
Jon Gaistra
Charles Holdorf
Lloyd Johnson
Toutai Langi
Bob LeRoy
Carl Main
Craig Mansfield
Bob Owen
Don Paggeot
Warren Ruby
Eric Tadeo
Dennis Thompson
Walt Tiber
Wallace Weaver
Joel Wiger

THE BROADWAY CHAMBER SYMPHONY

George Shangrow, conductor

Violin I
Michael Scott, concertmaster
Rebecca Soukup
Beth Schmidt
Eileen Lusk
Kenna Smith
Avron Maletsky
Fritz Klein
Sandra Sinner

Violin II
Marianne Michael, principal
Jaqueline Cedarholm
Marcia McElvain
Jane Crigler
Phyllis Rowe
Ellen Zontz
Dean Dresher
Karen Beemster

Viola
Sam Williams, principal
Beatrice Dolf
Robert Shangrow
Katherine McWilliams
Cathryn Paterson
Stephanie Read
Shari Peterson

Cello
Kara Hunnicutt, principal
Ronald Welch
Lauren Root
Joyce Barnum
Rebecca Beyer
Maryann Tapiro
Rosemary Berner

Bass
Alan Goldman, principal
David Couch
Christine Howell
Walter Barnum

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
Herb Hamilton

Horn
Maurice Cary
Marian Hesse
Anita Stokes
Nancy Foss

Trumpet
David Hensler, principal
Gary Fladmore

Trombone
Jim Hattori, principal
Charles Arndt
Dave Brewer

Timpani
Ian Alverez
Acknowledgements:
Rehearsal Accompanist—Betty Hedge
Blessed Sacrament Catholic Church for the use of these facilities

Organ provided by Cox Music

I want to acknowledge in full appreciation and gratitude, the services, love and care given to me in my hospitalization for a craniotomy this past November. For their efforts, I dedicate my contribution of this concert to the following people: Vincent E. Bryan, M.D., P.S. and John C. Oakley, M.D. as neurosurgeons. Mark T. Hanson M.D. and registered nurses; Kathy Sweet and Susan Cavalerio; and the remaining staff of Stevens Hospital that were involved in my stay.

Robert Metzger, Conductor

If you would like to advertise in our concert programs or would like to help support the musical activities of the Choir of the Sound with a tax free donation, please phone 774-7350 or 546-4619.

The Choir of the Sound would like to thank Peter Evans and The Sylvan Learning Center for their generous contribution toward our future musical activities.

Officers
Dennis Williams,..........President
Doug Diel..........Vice President—Publicity
Kay Hessemer.....Vice President—Financial
Betsy Laush.......Manager of Internal Affairs

Trustees
Jay Cook
Marcia Cuffel
Wayne McGuire
Robert Metzger
Susan Weeks

Choir of the Sound

Choir of the Sound, under the direction of Robert L. Metzger, was founded in 1977 as the Shoreline Community College Chorale. The choir's objective is to provide an outlet for musical expression, to be educationally stimulating, and to enhance cultural enrichment for the community. They have performed such major works as Handel's Dixit Dominus, Carl Orff's Carmina Burana, Arthur Honegger's King David, Verdi's Requiem and Brahms's Requiem.
Acknowledgements:

Rehearsal Accompanist—Betty Hedge
Blessed Sacrament Catholic Church for the use of these facilities

Organ provided by Cox Music

I want to acknowledge in full appreciation and gratitude, the services, love and care given to me in my hospitalization for a craniotomy this past November. For their efforts, I dedicate my contribution of this concert to the following people: Vincent E. Bryan, M.D., P.S. and John C. Oakley, M.D. as neurosurgeons. Mark T. Hanson M.D. and registered nurses; Kathy Sweet and Susan Cavelero; and the remaining staff of Stevens Hospital that were involved in my stay.

Robert Metzger, Conductor

If you would like to advertise in our concert programs or would like to help support the musical activities of the Choir of the Sound with a tax free donation, please phone 774-7350 or 546-4619.

The Choir of the Sound would like to thank Peter Evans and The Sylvan Learning Center for their generous contribution toward our future musical activities.

Officers

Dennis Williams, ................. President
Doug Diel................. Vice President—Publicity
Kay Hessemer........., Vice President—Financial
Betsy Laush.......Manager of Internal Affairs

Trustees

Jay Cook
Marcia Cuffel
Wayne McGuire
Robert Metzger
Susan Weeks

Choir of the Sound

Choir of the Sound, under the direction of Robert L. Metzger, was founded in 1977 as the Shoreline Community College Chorale. The choir's objective is to provide an outlet for musical expression, to be educationally stimulating, and to enhance cultural enrichment for the community. They have performed such major works as Handel’s Dixit Dominus, Carl Orff’s Carmina Burana, Arthur Honegger’s King David, Verdi’s Requiem and Brahms’s Requiem.
“NEXT CONCERT”
FAURE’ REQUIEM
MARCH 27, 1983  8 P.M.
BLESSED SACRAMENT CHURCH
$5 ADULTS
$3 SENIORS/STUDENTS
546-4619

Warren Ruby, L.D.O.
313 Main Street
Edmonds, WA
771-2020
Large Frame Selection
Custom Styling &
Tint Analysis
Contact Lenses

Seattle Chamber Singers offers
especially for the Lenten Season
Johann Sebastian Bach:
St. Matthew Passion
featuring Brian, Tenor
as the Evangelist
Westminster Chapel, Bellevue
March 11, 1983  7:30 pm
an Ensembles '83 event
Call 524-0603 for ticket information
or write SCS/PCS: 7312 35th NE, No.4
Seattle, WA 98115

Ambassador House
Travel INC.
SWITZERLAND – AUSTRIA
HIKING TOURS
IN THE ALPS

IRMGARD WIMBERGER
Travel Consultant
Home (206) 365-1202

MISSA
SOLEMNIS

LUDWIG VON BEETHOVEN

FEBRUARY 27, 1983  3 P.M.